Durham University

Durham E-Theses

The concept of time in five Libyan novels

Al-Hagi, Fatma Salem

How to cite:

Al-Hagi, Fatma Salem (2008) *The concept of time in five Libyan novels*, Durham theses, Durham University. Available at Durham E-Theses Online: http://etheses.dur.ac.uk/1844/

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a link is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the full Durham E-Theses policy for further details.

Academic Support Office, The Palatine Centre, Durham University, Stockton Road, Durham, DH1 3LE
e-mail: e-theses.admin@durham.ac.uk Tel: +44 0191 334 6107
http://etheses.dur.ac.uk

The Concept of Time in Five Libyan Novels

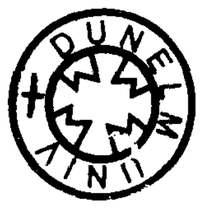
Submitted by

Fatma Salem Al-Hagi

For the Degree of Doctor of
Philosophy

The copyright of this thesis rests with the author or the university to which it was submitted. No quotation from it, or information derived from it may be published without the prior written consent of the author or university, and any information derived from it should be acknowledged.

School of Modern Languages and Cultures
Durham University



- 5 JUN 2008

Abstract

This study is concerned with the concept of time in five Libyan novels: Ibrahim al-Koni's *Nazīf al-ḥajar* (*The Bleeding of the Stone*) (1992), Ahmad Faqih's trilogy *Gardens of the Night* (1991), consisting of *Sa'ahabuki madīna ukhrā* (*I Shall Offer Another City*), *Haḍihi tukhūm mamlakatī* (*These Are the Borders of My Kingdom*), *Nafaq tuḍī'uhu imra'a wāḥida* (*A Tunnel Let by One Woman*) and 'Alī Khushaym's *Īnārū* (*Inaros*) (1998). These five novels propose different points of view about time. In telling about time they contain the very experience of time. The thesis demonstrates the different ways in which they are consciously concerned with "time", both structurally and in terms of meaning. Ibrahim al-Koni deals with time in relation to space in order to create a new experience in space-time. Ahmad Faqih's trilogy *Gardens of the Night* is a time novel; Faqih uses time both as tool and subject to create new meanings, giving a specifically linguistic turn to the meditation on time. Khushaym's *Īnārū* (*Inaros*) is about the very distant past. I show how he utilizes the historical document to compose his experience of time.

The study is divided into six chapters; the first one deals with the Libyan novel, the state of criticism, issues of method, and the theory of time. The second chapter compresses *The Bleeding of the Stone* in summary and includes the structural analysis of time. The third chapter contains the summary of *The Gardens of the Night*, and the structural analysis of time. The fourth chapter presents the summary of the novel *Inaros* and explores the ways in which the author builds his experience of time as structure. The fifth chapter deals with the presentation of time in the five novels. In light of the

apparatus of language, it reveals that certain parts of speech such as the verb, form and meaning are interconnected. The concluding chapter shows how the schematics of the Libyan novel function in translating temporal experience to human experience.

Table of Contents

Abstract ii

Table of Contents iv

Dedication viii

Acknowledgements ix

The System of Transliteration x

Chapter One: Introduction 1

1.1. The Development of the Libyan Novel 1

1.2. The Main Themes of the Libyan Novel 4

1.2. The State of Libyan Novel Criticism 8

1.3 The Reason for Choosing Faqih's Trilogy 13

1.3. The Definition of Time 14

1.3.1. Philosophic Time 16

1.3.2. Time and Literature 19

1.3.3. Time in the Novel 21

1.3.4. Critics and the Concept of Time 24

1.3.5. Story Time, Discourse Time 27

1.3.6. Time and Language 29

1.3.7. Methodology 32

1.3.8. The Issue of Method in Approaching the Arabic Novel 36

1.3.9. Thesis Organization 38

Chapter Two: Ibrahim al-Koni's *Nazīf al-ḥajar* (*The Bleeding of the Stone*) 41

2.1. Introduction 41

2.2. Summary of *The Bleeding of the Stone* 42

2.3. The Structure of Time 45

2.4. Analysis of *The Bleeding of the Stone* 46

2.4.1. Order 47

2.4.2. Analepsis 50

2.4.3. Prolepsis 65

2.4.4. Duration 70
2.4.5. Scene 77
2.4.6. Description 83
2.4.6. Ellipsis 95
2.4.7. Frequency 100
2.5. Conclusion 107

Chapter Three: Ahmad Faqih's *Gardens of the Night* 109
3.1 Introduction 109
3.2. Summary of *Gardens of the Night* 109
3.3. The Structure of Time 113
3.4. The Analysis of the Trilogy *Gardens of the Night* 116
3.4.1. Order 116
3.4.1.1. Analepses 117
3.4.1.2. Prolepses 135
3.4.2. Duration 140
3.4.2.1. Description 141
3.4.2.1.A. The Description of Time 146
3.4.2.1.B. The Description of the Characters 151
3.4.2.2. Monologue 156
3.4.2.2.A. Monologues About Women 160
3.4.2.2.B. Monologues About Time 162
3.4.2.3. Scene 164
3.4.2.3.A. Scenes About Time 166
3.4.2.4. Ellipsis 170
3.4.2.4.A. Explicit Ellipsis 171
3.4.2.4.B. Implicit Ellipsis 172
3.4.2.4.C. Hypothetical Ellipsis 173
3.4.2.5. Summary 173
3.4.3. Frequency 176
3.4.3.1. Iterative Narration 177
3.4.3.2. Repetitive Narration 178

3.5. Conclusion 179
Chapter Four: 'Alī Khushaym's *Īnārū* (*Inaros*) 181
4.1. Introduction 181
4.2. Summary of *Inaros* 183
4.3. The Structure of Time 185
4.4. Analysis of *Inaros* 190
4.4.1. Order 192
4.4.1.1. Analepsis 192
4.4.1.2. Prolepsis 203
4.4.3. Duration 205
4.4.3.1. Summary 206
4.4.3.2. Ellipsis 209
4.4.3.3. Description 212
4.4.3.4. Scene 217
4.4.3.5. Monologue 223
4.4.4. Frequency 224
4.5. Conclusion 228
Chapter Five: The Presentation of Time 229
5.1. Introduction 229
5.1.1. The Method of Interpretation 230
5.1.1.2. The Arabic Verb in the Expression of Time 232
5.1.1.3. Lexical Items 233
5.1.2. Framing Time in *Nazīf al-ḥajar* (*The Bleeding of the Stone*) 235
5.1.2.1. The Present Time 236
5.1.2.2. The Past Time 237
5.1.2.3. The Fantastic Past 238
5.1.2.4 The Presentation of Anachrony 240
5.1.3. Duration 247
5.1.4. Frequency 250
5.1.5. The Tenses in the Novel 251
5.2. Framing Time in the Trilogy *Gardens of the Night* 259

5.2.1. Present Time 260
5.2.2. Past Time 260
5.2.3. Dream Time 261
5.2.4. Order 262
5.2.5. Repetition and Its Meaning 272
5.2.6. The Structure of the Tenses 277
5.2.7. The Lexical Unit of Poetic Language 281
5.3. Framing Time in *Īnārū* (*Inaros*) 284
5.3.1. The Role of the Historical Documents 285
5.3.2. Order 287
5.3.3. Duration 288
5.3.3.1. The Function of Scene 288
5.3.4. The Present Tense 292
Chapter Six: Conclusion 295
Bibliography 301
English Bibliography 301
Arabic Bibliography 311

Dedication

To my dear mother, this is your dream come true,
Because of you my world still has the soft jasmine of your smile.
Even though you are in the hands of death, but you have always been my shining star.

Acknowledgements

My greatest debt firstly is to my supervisor Professor Paul Starkey who was the guide to my work. I am very thankful to D. Zāhiya Ṣalḥi and D. Daniel Newman for reading this thesis. I would like to thank my lover and propitious sister Professor Aisha al-Hagi, who gave me countless support and gave strength to carry on. Without her help I would never have completed this work, and never see my dreams come true. My debt is also to my husband, and my daughter Nesrin. My debt also to my friends who have listened to me talk about my hard journey in the roads of time, specially my friends, Francisca and Amany al Issa.

The System of Transliteration

The following table shows the system which I have followed for the transliteration of the letters of the Arabic alphabet:

Standard Arabic Technical Transliteration System	
’	ء
b	ب
t	ت
th	ث
j	ج
ḥ	ح
kh	خ
d	د
dh	ذ
r	ر
z	ز
s	س
sh	ش
ṣ	ص
ḍ	ض
ṭ	ط
ẓ	ظ
‘	ع
gh	غ
f	ف
q	ق
k	ك
l	ل
m	م
n	ن
h	ه
w	و
y	ي
Long Vowel	
ā	ا
ū	و
ī	ي

Chapter One: Introduction

1.1. The Development of the Libyan Novel

Nowadays, the Libyan novel occupies a significant position in the Libyan literary scene. However, this modern genre has not evolved from a tradition. The critics disagree about the ancestors of the Arabic novel. Some of them claim that the Arabic novel developed as a result of conscious interaction with Western literature, particularly English, Russian and French; in other words, writers became aware of the European novel and began to imitate it. According to Edward W. Said, "there is no tradition out of which these modern works developed; by and large, they can be accounted for by saying that at some point writers became aware of European novels and began to write works like them in Arabic. Obviously it could not have been that simple."[1] He claims that the novel emerged because of the need to produce a new world: "it is true that the desire to create a rival alternative world, or to increase, add to, or augment our world in writing."[2] There are many reasons to adopt the novel as a tool of expression in the Arab world: "the novel vectored to the Arab world a constellation of modern values centred on progress, the rule of reason, political emancipation and individual conscience. Yet unlike other imports, the novel was an exceptionally flexible tool that could be immediately adapted

---

[1] Edward W. Said, "Molestation and Authority in Narrative Fiction," *Aspects of Narrative*, ed. J. Hillis Miller (New York: Columbia University Press, 1971) 47.
[2] Ibid.

to Arab needs"[3]. The Arab novel is not a copy of the Western novel but follows its own pathway. "The novel was a privileged mediator between the Arab world and modernity. At the same time, the novel itself was "Arabized", especially in thematic preoccupation with modernity".[4]

The Libyan novel is a new genre in the modern world. The misfortune of the Libyan novel is that it is considered neither a part of the North African or Maghribi novel (Tunisian, Algerian and Moroccan)[5] nor as part of the Mashraqi novel (Egyptian, Syrian, Iraqi, etc). Aida A. Bamia claims that Libya "is a little uncertain of its identity."[6] She only focuses on Faqih and al-Koni, missing many novelists such as Khalīfa Ḥusayn and Ṣāliḥ al- Sunūsī, Ṣādiq al-Nayhūm, Fawziyya Shalābī , and Nādra 'uwītī, and Sherīfa al-Geyādī among others.

The real emergence of the Libyan novel occurred later than in Egypt and the Arab East. This delay is attributed to social, political and economic factors within the country itself; for instance, during the era of Italian colonisation, Libya was shut away from the Western world. The development of the Arabic novel in the Maghrib "was influenced by the development of the literary press, by Western genre definitions, and by examples of Western works which were translated in the press."[7] One of the reasons the Libyan novel

---

[3] Ken Seignereie, ed., *Crisis and Memory: The Representation of Space in Modern Levantine Narrative* (Wiesbaden: Reichert Verlag, 2003) 12.

[4] Ibid.,13.

[5] Roger Allen offers a broard study about the Arabic novel in Mashriq and he says about writers of Maghrib: "writers in the Maghrib were to contribute significant works not only to their own incipient literary traditions but also to the fictional tradition in Arabic as a whole." *The Arabic Novel: An Historitical and Critical Introduction* (Syracuse: Syracuse University Press, 1995) 48.

[6] For more information about the Libyan novel see, Aida A. Bamia, "The African Novel: Northern Africa," *Encyclopedia of the Novel*, vol.1, ed. Paul Schellinger (Chicago: Fitzory Derborn, 1998) 25.

[7] Muḥammad 'Afīfī. Al- Fann al-qaṣaṣī wa al-masraḥī fī al-Maghrib al-'Arabī 1900-1965 (N.P.: Dār al-Fikr, 1971), 85-86. Cited in Allen, *The Arabic Novel: An Historitical and Critical Introduction*, 48.

evolved slowly is the problem of publishing.[8] The late nineteenth century saw the introduction of modernity and the importation of new modes of literary expression in Egypt and the Levant as an Arab renaissance took place in Cairo, Damascus, and Beirut. This movement influenced Libyan literature which in its written form began in the twentieth century. After the Second World War, social life changed as a result of national independence. The development of education and the progress of journalism, along with many other social changes, gave rise to new genres such as the short story and the novel as new mediums of literary expression.

Most critics agree that the Libyan novel first appeared in 1961 when Muḥammad Siyāla published his first novel *I' tirāfāt insān* (*A Man's Confessions*). A bibliographical document of the Libyan novel points towards Ḥusayn bin Mūsā's *Mabrūka* as the first Libyan novel published in 1937 in Syria. This is a historical novel detailing the events of the Holy War. It chronicles the Italian colonisation and exposes the crimes committed during this time. After the Italian consulate protested, the French colonial authorities in Syria banned the novel.[9]

The new Libyan society paid less attention to the novel in 1960, focusing more on traditional poetry which had, for a long time, dominated the Libyan literary scene. The short story preceded the rise of the novel but many writers of short stories and dramatists, such as Ahmad Faqih, Ibrahim al-Koni[10], Marḍiyya Na'ās, Khalīfa Ḥusayn, Nādra 'uwītī,

---

[8] For more information about the state of Libyan Novel see, 'Ali Burhāna, "Dirasa fī al- riwāya al-lībiyya: muqāraba ijtimā'iyya," PhD thesis, Jāmi'at Muḥammad al Khāmis, al-Ribāṭ, 1995.
[9] Al- ṣīd Abu Dīb *Bibliography of the Libyan Novel*, unpublished paper, presented at the symposium on the Arabic novel, Tripoli 7-9 July (1999) 2-3.
[10] I spell the names of Ahmad Fakih, Ibrahim al-Koni and all the Arabic names which I cite from their works, in the way they appear in the editions of their works.

Rajab Abu Dabūs and ʻAli Khushaym among others, switched to novel writing when they discovered the capability of this form to express the new way of life.

In the 1970s, the Libyan novel was marked by the simplicity of its structure and its flat characters. The novelists depicted events chronologically and in sequential time. The voice of the narrator was always clear, intervening in the movement of events. In these attempts, the novelists tried to reflect the individual minds and the society from which they sprang. These novels, despite their lack of artistic maturity, are significant sociological documents about the way of life in the new society.

In the 1980s, the Libyan novel reached new heights when the number of novels published significantly increased due to the establishment of the Libyan Writers' Union in 1976. This opened up new horizons for novelists, encouraging innovations in the form and content of the novel. The 1990s saw increased publication of novels by Ibrahim al-Koni in particular, in which the theme of the desert occupies a dominant place in his works, giving a distinct voice to the Libyan novel.

1.2. The Main Themes of the Libyan Novel

The theme[11] of the novel is a main key to understand the literary work. It is often identified with the principal meaning of the story. Abdulhamid states that "in a fictional work, long or short, the theme presents the overall implication of the story as a whole, allowing us to discover the author's vision of the entire experience he unfolds."[12] The

---

[11] The term "theme" suffers from a certain ambiguity; the theme of the novel is not equivalent to the subject of the novel. For more information see Jeremy Hawthorn, *A Glossary of Contemporary Literary Theory* (London: Oxford University Press) 361-2.

[12] Abdulhamid Abdulmatlub, "The Contemporary Libyan Short Story: Its Emergence, Development, and Dominant Themes," PhD thesis, The University of Utah, 1983, 125.

theme is no equivalent to the subject of the novel. "Some theorists have adopted the term thematics in recent years, especially in the study of NARRATIVE.[...] thematic tends to refer to an end-product: it is the sum of issues raised, normally expressed in a hierarchy of questions and problems, with perhaps some suggested answers."[13]

Only seldom can one interpret the novel's theme in only one way. By looking at the period of the novel, the diverse characters, the conflict, and the scenes found within it, one can look at different aspects of the work to uncover different interpretations of the meaning of the novel. History was the first major theme in the Libyan novel. The theme of the individual who strikes out to face the world is also used in many works.

From 1970 onwards, a steady stream of heavily documented novels began to pour out. Social justice and class struggle were added to national independence as political themes. The discovery of oil in Libya and the consequent transformation of society triggered change of theme. Examples include Khalīfa Ḥusayn Muṣṭafa's novels *'Ayn al-shams* (*The Eye of the Sun*) (1983), *Jurḥ al-warda* (*The Rose's Wound*) (1989), and Ahmad Faqih's *Huqūl al-ramād* (*Fields of Ashes*) (1985). In 1983 Khalīfa Husayn published novels, which followed the evolution and development of social life. At the same time in the modern world, the narrative became notable for its experimental aspects and was concerned with the events in the lives of ordinary middle class people.

Ṣālaḥ al-Sunūsi's novel *liqā' 'ala al-jisr al-qadīm* (*Meeting on the Old Bridge*) (1984) is about nationalism. Rajab Abu Dabūs wrote just one novel *Fī al-manfā (In Exile)*

---

[13] Hawthorn, *A Glossary of Contemporary Literary Theory*, 361.

(1975). He is influenced by the existentialist movement. This novel won the second prize by the Libyan Minister of Culture.[14]

Most of these novels reflect the current of realism. It is worth mentioning, at this point, that the novel is a progressive art form with which the novelist constructs a coherent picture notable for the interiorized rendering of individual experience.

Ṣādiq al-Nayhūm wrote the symbolist novel *al-Ḥayawānāt* (*The Animals)* (1984). He built his fictional characters as animals instead of human beings in order to discuss political issues.

The period from 1970 to 1990 witnessed the rise of women's writing, whose new novel came to be closely associated with the new women's movement. Marḍiyya Na'ās is the first Libyan woman to have written a novel. Her first novel was *Shay' min al-dif'* (*Some Warmth*) (1970) and her second novel *al-Maẓrūf al-azraq* (*The Blue Envelope*) was published in 1982. Nādra 'uwītī wrote a novel in 1983 entitled *al-Mar'a allatī istanṭaqat al-ṭabī'a* (*The Woman Who Made Nature Talk*). Sentimentality is the main theme of these novels; their structure is a kind of biography. When these women's names began to circulate, Fawziyya Shalābi published her novel *Rajul li-riwāya wāḥida* (*A Man for a Single Novel*) in 1985, which is distinguished by the author's critical insight and her courageous stance on sexual taboos. These qualities made her quite different from other female writers whose novels had a conservative voice and simple narrow points of view towards social problems. Fawziyya criticised men's attitudes towards women's bodies, and sexual relations within marriage, with men free and women in subjugation. The structure of this novel merged different genres: fiction, poetry, and drama. She embodied the unspoken in the new position that woman had achieved, introducing an alternative

---

[14] 'Alī Burhāna, "Dirāsa fī al- riwāya al-lībiyya: muqāraba ijtimā'iyya," 75.

point of view when no one had ever discussed issues of the body and freedom in such a conservative society.[15]

By the end of the 1980s and the beginning of the 1990s, the Libyan novel had reached maturity and achieved a sense of identity when the novelist Ibrahim al-Koni published his novels. The theme of the desert is the main theme of al-Koni. Many distinguished critics soon received his novels with wonder. Very quickly, they were translated into many languages, such as German, Russian, French and English. Al-Koni has published approximately fifty novels. In his work, we experience the world of the desert to a new degree of depth. We discover a master of magical realism. He ably blends fantasy and reality in the space of the Libyan desert in order to create a new fictionist space full of mythology, fantasy, mysticism and history in an astonishing world. Sabry Ḥāfiẓ says, "Ibrāhīm al-Kawnī portrays the desert differently. al-Kawnī neither posits it as an alternative to modernity, nor treats it with romanticism and nostalgia as a lost paradise [...] he celebrate its uniqueness attempting to articulate its philosophical and metaphysical constitution".[16]

Another contributor to the Libyan novel is Ahmad Faqih who made an enormous step towards its development through his significant trilogy *Gardens of the Night*[17]. This trilogy won Lebanon's premier literary award and attracted many thoughtful critics. 'Alī al-Rā'ī, states that "this trilogy leans creatively on the beauty and dignity of the *Arabian Night*s; it is a great and fascinating poetic work."[18] His novel is a modern attempt to

---

[15] For a detailed study about this novel, see Fātima al -Hāgi, "Rajul liriwāya wāḥida: khiṭāb mughāyir likhtirāq al-maskūt 'anh ," *Akhbār al-Adab*: 14 July, 1998, 3.
[16] Sabry Hafez, "The Novel of the Desert," *La Poetique de L'espace dans La Littérature arabe moderne*, eds. Boutros Hallaq *et al* (Paris: Press Sorbone Nouvelle, n. d.) 60.
[17] This is the title of the trilogy in English, whereas in Arabic, each part of the trilogy counts separately and does not have one single name. For this reason, there is no Arabic translation for *Gardens of the Night.*
[18] Ahmad Faqih, *Gardens of the Night* (London: Quartet, 1995).

liberate narrative fiction from successive time. He specifies time as an aesthetical element and as a rhythm in emphatic form.

'Alī Khushaym who is famous for writing historical drama, linguistics, and philosophy, wrote the remarkable historical novel *Īnārū* (*Inaros*) which is about real events that took place in the distant past. The 1980s was the heyday of the Libyan novel which was notable for real presence in every Arabic literary conference or symposium represented by Aḥmad Faqih and Ibrahim al-Koni. There are many other Libyan novelists who remain unknown to literary critics.

In light of the above discussion, it is not surprising that the Libyan novel continues to fulfil its function and to move in a new direction using the traditional frames of Arab literature and new techniques of the modern novel such as stream of consciousness, symbolism, personification etc. "Technique alone objectifies the materials of art".[19] The juxtaposition of old and new makes the Libyan novel reach the highest level in terms of both form and content, thus deserving further critical attention.

1.2. The State of Libyan Novel Criticism

As a necessary preliminary, it is important to consider the situation of criticism in Libya. In an age of theory, of numerous philosophies on literature, when the twentieth century has been formidably called the age of criticism, criticism in Libya is still impressionistic. There is no criterion for analysis except for a subjective, one-sided approach. Some Libyan writers have complained about the absence of valuable criticism.

---

[19] Mark Schorer, "Technique as Discovery," *Forms Of Modern Fiction*, ed. William Van O'Connor (Bloomington: Indiana University Press, 1964) 9-29.

Khalīfa Ḥusayn, a novelist and writer of short stories, complains about the absence of critical analysis which would be compatible with the writer's production, and indicates that Libyan writers of short stories appeared and withdrew from the literary scene without even being noticed by critics.[20] He is in fact discussing short story criticism, but the principle of theoretical criticism involved can be transferred to criticism of the novel with equal validity.

Criticism was taken over by journalists who did not have a solid critical education. Most Libyan critics engaged themselves with the study of poetic forms rather than with the forms of the novel, because the novel, in one sense, was less familiar in the field of criticism than poetry. They did not regard the novel as highly as other literary genres, focusing on the issues of poetry, drama, and the short story, since the short story appeared before the novel. As the Egyptian critic 'Abd al-Qādir al-Qiṭ states, "the earliest examples are attributed to Wahbī al-Būrī, published between October 1935 and June 1938"[21], while the first Libyan novel was published in 1961 in Libya.

Libyan critics usually limit their attention to quick reviews of the novel upon publication. Such reviews are descriptive rather than analytical. They are marked by a journalistic style with a very narrow point of view. The concept of content has been loosely used by a group of critics, as have ideological form and the social approach which have dominated the style of criticism. This kind of criticism does not help the reader to understand and appreciate the author's achievement.

---

[20] Khalīlfa Ḥusayn Muṣṭafa, "Muqaddima fī al-qiṣṣa al- lībiyya al-qaṣīra," *al-Thaqāfa al-'Arabiyya* 2 (1975) 60.

[21] 'Abd al-Qādir al-Qiṭ, "Bidāyāt al- Qiṣṣa al-Lībiyya al-Qaṣīrah" (The Earliest Attempts of the Libyan Short Story), *al-Majalla* 15 (1971): 2-13. Republished in his book *Fī al- Adab al-'Arabī al-Ḥadīth* (*On Modern Arabic Literature*) (Cairo: Maktabat al-Shabāb, 1978) 217-247. Cited by Abdulmatlub Abdulhamid, "The Contemporary Libyan Short Story", 8.

In fact, criticism is a form of knowledge, which without theory can not achieve its expected goals. According to René Wellek, "criticism is conceptual knowledge, or aims at such knowledge: It must ultimately aim at systematic knowledge about literature, at literary theory."[22] Literary criticism must always profess an idea, which appears to be the elucidation of works of literature and the correction of experience. Criticism of the novel requires a deep knowledge of literary theory. In addition, what makes the study of the novel difficult is its distinctiveness, which involves complexity on various levels. Percy Lubbock pointed out that "no other reading offers the same dilemmas as the reading of the novel."[23]

Criticism of the novel in Libya has been confined to some local newspapers or magazine articles. Most of these articles deal with the novel with superficial comments. Critics believe that the novel should mirror the world and through mirroring show "truth". According to many critics the novel is a story, perhaps borrowed from reality, but reality transposed and re-imagined, endowed with form, made fictitious.[24] One of the obstacles facing fruitful criticism of the novel is that, in order to evaluate it, Libyan critics have focused on only one part of the novel, while studying the novel demands that we keep in focus the whole of its complexity of plot, events, characters, space, time etc.

As a result of this condition, the Libyan novel stayed unknown inside and outside Libya except for al-Koni, Ahmad Faqih, and Ṣādiq al-Nayhūm who had the opportunity to leave Libya and interact with foreign critics. To illustrate, Nathalie Handal, has published an anthology of poetry in translation titled *The Poetry of Arab Women*.[25] She

---

[22] René Wellek, *Concept of Criticism* (London; New Haven: Yale University Press, 1963) 4.
[23] Henri Peyre, *The Contemporary French Novel* (New York: Oxford University Press, 1955) 6.
[24] Ibid., 8.
[25]Nathalie Handal, *The Poetry of Arab Women* (New York: Interlink Books, 2000).

chooses poems by Arab women from all over the Arab world except Libya. When I asked her in 2002 in her lecture at McGill University, Canada, why she did not mention any Libyan women's literary production, she referred to the absence of Libyan criticism in any Arab magazines or newspapers, both in Libya and abroad. Some Arab critics ignore the Libyan novel such as Sayyid Ḥāmed al-Nassāj, a critic from Egypt who has written a book about the Arabic novel *Bānurāma al-riwāya al-'arabiyya*[26] (*Panorama of the Arabic Novel*) completely ignoring the Libyan novel.

In the 1980s, Samar Rūhīal-Fayṣal, a critic from Syria, wrote two studies about the Libyan novel, the first is *Dirāsāt fī al-riwāya al-libiyya*[27] (*Studies on the Libyan Novel*) (1983), and the second is *Nuhūḍ al-riwāya al-libiyya* (*The Rise of the Libyan Novel*) (1990). Samar was a pioneer in Libyan novel criticism. He chose weakly written novels which did not express the technical standard of the Libyan novel, his choice could be for not having access to the entire Libyan novel, and the lack of publishing of the Libyan novel abroad. [28] There is a disparity between the standard of the novel and the level of criticism in Libya, especially after al-Koni's fascinating writing, Faqih's fully developed novels, Khushaym's *Inaros* and many others. In Libya, until 2003, no complete academic study had been published about the Libyan novel. Recently, in spite of the difficulties surrounding criticism, a few researchers have been concerned about the issue of methodology. However they are still far from recent theories which require in depth studies of literary theory and high scholarship. The exceptions are critics who have studied in other universities, such as 'Alī Burhāna who studied the Libyan novel from a

---

[26]Sayyid Ḥāmid al-Nassāj, *Banorāma al-riwāya al-'arabiyya* (Cairo: dār al-ma'ārif, 1980).
[27]Samar Ruhī al-Fyṣal, *Dirāsāt fī al-riwāya al-libiyya* (Tripoli: silsilat kitāb al-sha'b, 1983).
[28]'Ali Burhāna among other critics mention this point; for more details see "al Riwāya al-lībiyya: muqāraba Ijtimā'iyya" 25.

sociological point of view in Morocco in 1995, and Fātima al-Hāgi. The latter has brought new critical reading and new concepts to her writing, such as form, content, structure and semantics, linguistic analysis and many modern critical issues. All those concepts were shown in her writing which has been published in many Libyan and Arabic newspapers and magazines. About her study *The Concept of Time* (2000); Sa'īd Yaqṭīn said: this study is the first new kind of literary criticism in Libya."[29] Before 2004, there had only been one academic study in a Libyan university about the Libyan novel. Balsem Shibāni in 2003 studied the idea of Space in the first quadrilogy by Ibrahim al-Koni (1984).

There have been around ninety Libyan novels published, but there are no critical studies to cover these literary works. This renders my study all the more significant as it fills a great void in critical studies of the Libyan novel. I have chosen five works by Libyan novelists. I have limited myself to those novels which show a clear awareness of the concept of time. These five novels propose different points of view about time: Ibrahim al-Koni, *Nazīf al-ḥajar* (*The Bleeding of the Stone*) (1990), Ahmad Faqih's trilogy *Gardens of the Night* (1993) *Sa'ahabuki madīna ukhrā* (*I Shall Offer Onother City*) [30] *Hāḍihi tukhūm mamlakatī* (*These Are the Borders of My Kingdom*), *Nafaq tuḍī'uhu imra'a wāḥida* (*A Tunnel Let by one Woman*) , and 'Alī Khushaym's novel *Īnārū* (*Inaros*) (1998). The selected novels are not in any manner an attempt on my side to assemble a list of the best Libyan novels. I have rather chosen them based on their suitability to represent the concept of time in innovative standards.

---

[29] Fātima al-Hāgi, *Al Zaman fi al-riwāya al-lībiyya* (Tripoli: Dār al-Jamāhiriyya, 2000) 9.
[30] I write the title *I Shall Offer Another City* as written in the book. However, the correct translation is *I Shall Offer* ***You*** *Another City*.

1.3 The Reason for Choosing Faqih's Trilogy

The literary work can be seen from many points of view. Indeed, it may be regarded as a theory of the practice of reading. The attempt to understand how one makes sense of a text leads one to think of literature not just as a representation or means of communication but also as a series of meanings. Moving towards a meaning or discovering the sense of the literary text depends on the angle we focus on.

In my first study of the trilogy by Ahmad Faqih in 1996,[31] my main concern is how the story time is presented by the discourse. Due to the limitations presented by both space and time, the scope of the study is limited. In addition, reading a text is an ongoing process through which one can discover many new aspects. The trilogy is a remarkable work not just as a play with time but also as an establishment of the identity of the Libyan novel, and the Arab novel in general. Many significant elements were missed in the previous study. The most important was the fact that a deep analysis of the use of the *Arabian Nights* in the second novel *Hāḍihi tukhūm mamlakatī*, was neglected. The monumental nature of this aspect renders its omission to be a mistake which I hope to rectify in the current study.

The aforementioned use of *Arabian Nights* techniques can be seen as a great attempt at articulating the particularity of the Arab novel, which was the main issue raised at the first Arab novel conference in Egypt in 1998.[32] In the second part of the trilogy *Hāḍihi tukhūm mamlakatī* (*These Are the Borders of My Kingdom*), Faqih presents many significant categories of time. The implication of psychological issues

---

[31] al-Hāgi, *Al-zaman fī al-riwāya al-lībiyya*.
[32] The conference was chaired by Najīb Maḥfūẓ in Cairo in 1998.

with modern-day problems, such as those with the armed forces, is the main reason for destroying the beautiful Coral City of his dreams. The second point is the complex role of memory in the whole work, which deserves more clarification in this regard. I chose the trilogy to be part of my study in order to complete the missing points and attempt to capture the whole picture of the text and the entire technique. Even though the structure of the novel has not changed, the reading process is more productive; what is at stake with this structural analysis is not the truth of the text, but its plurality, which may be seen from many angles.

1.3. The Definition of Time

Time is one of the most enigmatic aspects which shape our lives. No one needs justify an interest in time. It is one of the most familiar yet elusive aspects of the universe, one of the most powerful and yet mysterious at the same time. Time dwells in the depths of a full mind, and interweaves the real and the unreal world of humankind. Time is very significant to humanity because it is inseparable from the concept of the self.[33] Moreover, time "has a major impact on how we think of identity, of truth, of meaning, of reason, of freedom, of language, of existence, of the self."[34] All things, and all experiences, occur in time. "It seems almost impossible to conceive of what our world of experience might be like in the absence of time."[35]

---

[33] Hans Meyerhoff, *Time in Literature* (Berkeley: University of California Press, 1960) 183.
[34] David Wood, ed., *On Paul Ricoeur* (London: Routledge, 1991) 1.
[35] Vyvyan Evans, *The Structure of Time: Language, Meaning and Temporal Cognition* (Philadelphia: John Benjamin, 2003) 1.

Writing about time requires definition; but trying to define time is a hard task since time itself is part of a wide variety of fields, such as philosophy,[36] theology, physics, literature, linguistics etc. Moreover, time is perceived differently in different cultures. The greatest thinkers, from Anaximander onwards, have known that "time is not merely an important topic, but a pervasive and hydra-headed problem."[37] Time has been held to be an example of a so-called "abstract concept" *par excellence*. St Augustine said about the puzzle of time, "what then is time? I know well enough what it is, provided that nobody asks me; but if I am asked what it is and try to explain, I am baffled."[38]

Our perception of time has undergone many changes over the centuries. Early humans noticed time through the succession of days, nights, seasons, the movement of the sun and things in nature. People relied on the cycles of the season for planting and harvesting crops. Based on this, humankind developed work, knowledge and measurement:

> In 650 BC, when the water clock was invented, ideas about time changed. In around 1665, when Isaac Newton derived the motion of objects falling under gravity, the first clear formulation for mathematical physics of a treatment of time began: linear time, conceived as a universal clock. Newton argued very specifically that "time and space are an infinitely large container for all events, and the container exists with or without the events.[39]

In the 19th century, the idea of linear time became dominant in science and philosophy and time was viewed as Newton's universal, absolute mathematical time. With the coming of the theory of relativity, it became clear that the measurement of time

---

[36] Ancient investigations into the nature of time focused on main sets of questions such as: "what is time", "what are the proper parts of time?." For further details see Herbert Gundal Samual, *Time: A Metaphysical Study* (Trivandrum: College Book House, 1978) and Plato, *Dialogues*, trans. R. G. Bury (London: Heinemann, 1929).

[37] Wood, ed., *On Paul Ricoeur*, 1.

[38] St. Augustine, *Confessions*, trans. R. S. Pine-Coffin (Harmondsworth: Penguin, 1955) 265.

[39] Bradley Dowden, *Time*, 2004, *The Internet Encyclopedia of Philosophy*. http://www.iep.utm.edu/t/time.htm, 29th January 2007.

is not the same for all observers. Relativity theory challenges a great many of our past held beliefs about time. "It has become a popular mythology of the twentieth century that in 1905, with the emergence of Einstein's Special Theory of Relativity, the conception of time in Western society suddenly changed."[40] Relativity theory is inconsistent with the common belief that the order in which two events occur is independent of the observer's point of view. The speed of time is subjective, depending on how the observer perceives it. This time is called psychological time. As Mendillow says, "There is yet another standard of time-measurement which involves the estimation of time by individual values rather than by objective scales."[41] Hence, our understanding of the concept of time is influenced by recent ideas in science, especially, by Newton and Einstein's theories. The historical development of time is extremely detailed and complex. However, in this work I shall look specifically at the philosophers who have influenced the concept of time in literature.

1.3.1. Philosophic Time

Time is the main issue of philosophical thought and is investigated in theoretical systematized form by well known philosophers such as Plato, Aristotle, Augustine, Kant, Heidegger, Bergson and others. Each of them has contributed to the understanding of time. Indeed, time has clearly been influenced by physics and philosophy. In the platonic dialogue *Timaeus*,[42] Plato describes time as the moving image of eternity: "while eternity

---

[40] Jago Morrison, *Contemporary Fiction* (London: Routledge, 2003) 26.
[41] A. A. Mendilow, *Time and the Novel* (New York: Humanities Press, 1952) 118.
[42] *Timaeus* is a theoretical treatise in the form of a Socratic dialogue. Written in 360 BC, it presents an elaborately wrought account of the formation of the universe. Plato is deeply impressed with the order and

can mean unchanging duration [...] time does not exist apart from the movement of the universe."[43] In *Physics* XV *10-14* Aristotle claims that time is not a kind of change, but that it is something dependent on change.[44] According to Heidegger, "time has a distinctive function to play in distinguishing the kinds of being, and that the traditional realms of being are distinguished according to temporal, supratemporal, and extra temporal being."[45] About the implication of the concept of time and the question of being Heidegger says, "It was even stated there that the history of the concept of time, that is, the *history of the discovery of time, is the history of the question of the being of entities*."[46] For Henri Bergson, a significant and influential figure in early modernism,

> Time was a flow of continually unique experience. [...] Bergson's theory of la durée (duration) suggested that time was something which was experienced from within rather than imposed from without and it is precisely this which distinguishes it from disciplinary time. Whereas disciplinary time is precisely controlled and geared toward a planned outcome, la durée develops in a completely random and unique way which has no closure.[47]

Bergson's *durée* is experienced as subjective time rather than objective and opens up the possibility of freedom through its suggestion of unique experience:

> Bergson pointed out that there are two different ways of considering time. One is the way scientists and a watchmaker look at it as an impersonal, empty, and perfectly homogeneous entity, which is identically the same for all observers, which can be cut into

---

beauty he observes in the universe, and his project in the dialogue is to explain that order and beauty. The universe, he proposes, is the product of rational, purposive, and beneficent agency. It is the handiwork of a divine Craftsman [...] who, imitating an unchanging and eternal model, imposes mathematical order on a preexistent chaos to generate the ordered universe (kosmos). For further details see Edward N. Zalta, ed., *Standford Encyclopedia of Philosophy*, 2005, http://plato.stanford.edu/entries/plato-timaeus/

[43] George S. Claghorn, *Aristotle's Criticism of Plato's Timaeus* (Netherlands: Hague, 1954) 80.

[44] Ursula Coupe, *Time for Aristotle* (Oxford: Oxford University Press, 2005) 208. See also Lindsay Judson, ed., *Aristotle's Physics: A Collection of Essays* (Oxford: Clarendon Press, 1991).

[45] Martin Heidegger, *History of the Concept of Time*, trans. Theodore Kisiel (Bloomington: Indiana University Press, 1985) 140-1.

[46] Ibid.

[47]Mireille Ribiere and Jan Baetens, eds., *Time, Narrative & the Fixed Image* (Amsterdam: Rodopi, 2001) 192.

> sections of precisely the same length: seconds, minutes, hours, etc. And the course of which can be measured by the motion of some material object in space, the sun in the sky. for example, or the hands on the dial of a clock. Each and every moment of this time, once gone, vanishes altogether into nothingness. But psychological time is of a very different nature. It is a matter of common experience that time flies very quickly in certain circumstances and in others crawls haltingly along. On certain occasions it seems perfectly empty and flat.[48]

To identify *la durée* (duration) Bergson asks, "what is duration within us? A qualitative multiplicity, with no likeness to number, an organic evolution which is yet not an increasing quantity: a pure heterogeneity within which there are no distinct qualities. In a word, the moments of inner duration are not external to one another."[49] Bergson differentiates between the duration that exists outside us, posing the question:

> What duration is there existing outside us? The present only, or, if we prefer the expression, simultaneity. No doubt external things change, but their moments do not succeed one another, if we retain the ordinary meaning of the word, except for a consciousness which keeps them in mind. We observe outside us at a given moment a whole system of simultaneous position; of the simultaneities which have preceded them nothing remains.[50]

Indeed, Bergson taught an entire generation new ways to think about time. The ideas that developed in Bergson's philosophical writing had a huge influence on literary theory. His treatment of time helped to create new forms of fictional narrative. He had a direct influence on many writers who were destined to become key literary figures in the twentieth century, among them Marcel Proust, Virginia Woolf, André Gide and William Faulkner. Proust admitted that he had been influenced by Bergson's analysis of time, and several critics such as Jago Morrison,[51] have analyzed this influence on his great novel *A la Recherche du Temps Perdu* (*Remembrance of Things Past*). Bergson explores the idea

---

[48] Georges Lemaitre, *Four French Novelists: Marcel Proust, André Gide, Jean Giraudoux, Paul Morand* (London: Oxford University Press, 1938) 11.
[49] Henri Bergson, *Time and Free Will*, trans. M.A. F.L. Pogson, ed. Muirhead (London: Allen, 1921) 226.
[50] Ibid., 227.
[51] Bergson's *Time and Free Will* was a huge influence on writers such as Marcel Proust. Morrison, *Contemporary Fiction*, 27.

of duration in this great novel of reminiscence. He has influenced many authors such as Péguy, Valéry, Dos Passos, etc. Meyerhoff has clarified the influence of Bergson in literature:

> Bergson was thinking of time as an immediate datum of consciousness, and the theory he constructed makes sense only within this frame of reference. Yet it is easy to understand why Bergson's philosophy has exercised so profound an influence on literature: the literary treatment of time has always been Bergsonian in the sense of analysing time as an immediate datum of consciousness and as it enters into human lives and actions rather than into mechanics and physics.[52]

Bergson described time as a flow rather than a series of divided sectors. Bergson's thinking and concept of time has influenced greatly Marcel Proust, Arnold Hauser, Claude Simon, William James, Alfred North Whitehead, Santayana, and such authors as Péguy, Valéry, and John Dos Passos. Bergson gave the idea for the great novel of reminiscence, *A la recherche du temps perdu* by Marcel Proust (1913-27), whose seven-volume novel was one of the twentieth century's most massive studies of internal time consciousness. Clearly Bergson had a major influence on the literature of the twentieth century.

1.3.2. Time and Literature

Since the ancient Greeks, time and literature have been inseparably bound to each other. However, time has become a more predominant theme in recent literature. "Narrative is gradually coming to be comprehended as the ground in which humans

---

[52] Meyerhoff, *Time in Literature*, 10.

develop knowledge of themselves and the world they inhabit."[53] According to Meyerhoff, time in literature is known as human time: "Time in literature always refers to elements of time as given in experience [...] the consciousness of time as it is part of the vague background of experience or as it enters into the texture of human lives."[54] Literature is a temporal art. It is the quintessential and pervasive theme in literature. According to Thomas Mann, "time is the medium of narration, as it is the medium of life."[55] Paul Ricoeur states that it "is true that fiction is only completed in life and that life can be understood only through the stories that we tell about it, then an *examined* life, in the sense of the word as we have borrowed it from Socrates, is a life *recounted*."[56] Time is the great commentary on everything; characters move in time, events are time, plot means the way in which the events are linked together in time. Moreover, "time becomes human to the extent that it is articulated through a narrative mode, and narrative attains its full meaning when it becomes a condition of temporal existence."[57]

For a long period, the concept of time has been the main issue in literature. According to Jenny Rankin, "classical literary theory represented by Plato and Aristotle reveals narration, as much by its unavoidable immersion in time as by its certified ability to give an account of, and thereby encompass, the three moments of time: past, present and future."[58] Modern literature is obsessed with time. Stephen Spender said that "writers who differ in everything else share this pre-occupation. The least political, the least

---

[53] Benjamin McRae Amoss, *Time and Narrative in Stendhal* (Athens, GE: University of Georgia Press, 1992) 1.
[54] Meyerhoff, *Time in Literature*, 4.
[55] Cited in Meyerhoff, *Time in Literature*, 3.
[56] Wood. ed., *On Paul Ricoeur,* 31.
[57] Paul Ricoeur, *Time and Narrative*, trans. Kathleen Mc Laughlin and David Pellauer (London: University of Chicago Press, 1985) 52.
[58] Jenny Rankin, "What is Narrative? Ricoeur, Bakhtin, and Process Approaches," *Concrescence: The Australian Journal of Process Thought* 3 (2002) 1-12.

philosophical, even those who disclaim any interest in ideas are yet strangely concerned with time."[59] According to many critics, time is the medium of narration as it is the medium of life. What the narrative does is to narrate life in time: as Paul Ricoeur says, "life is quest of narrative."[60]

1.3.3. Time in the Novel

A novel is a chronological sequence of events involving characters. Gerald Prince determines the novel as "the representation of events which take place in time, a representation subject to the conditions of apparition and development of these events."[61] The novel is known as being the art of time because it narrates life in time: no novel could be written without it. Every test of the novel is a temporal test. Time is the fundamental construction of the novel. Edwin Muir pointed out that "the imaginative world of the dramatic novel is in time, and the action is built up in time".[62] Gérard Genette shows the significance of time: "I can very well tell a story without specifying the place where it happens; nevertheless, it is almost impossible for me not to locate the story in time with respect to my narrating act since I must necessarily tell the story in a present, past, or future."[63] Dorothy Van Ghent clarified that "the novel itself is an artifact subjected to time law; words follow words and pages follow pages in temporal

---

[59] Mendilow, *Time and the Novel*, 14.
[60] Wood, ed., *On Paul Ricoeur*, 10.
[61] Gerald Prince, *Narratology: The Form and Functioning of Narrative* (Berlin: Mouton, 1982) 29.
[62] Edwin Muir, *The Structure of the Novel* (London: Hogarth Press, 1954) 63.
[63] Gerard Genette, *Narrative Discourse: An Essay in Method*, trans. Jane E. Lewin (New York: Cornell University Press, 1983) 215.

sequence."[64] Moreover, time forms the novel, and moulds not only events but all other materials. Eleanor N. Hutchens says: "what makes a novel good, I submit, is the success with which its materials are molded by time: that is the degree to which it is convincingly chronomorphic."[65] In identifying the function of the novel, Michel Butor states "that what the novel, or novels in general, must ultimately be able to offer us, is a means towards the discovery of a collective identity, a temporary set of co-ordinates that will help us to find our way about the multifarious present and to project a rational future."[66] Time is connected with the novel on a very fundamental level. In order to illustrate the relationship between the novel and the concept of time, it is worth citing from Ermarth that "time, in the ordinary, commonsense meaning of the term for post-Enlightenment European culture, is practically synonymous with the novel."[67]

In fact, any novel can be arguably measured wholly in terms of the success with which the time element is used and deployed in it. Time is used to define the limits of the story and the way the action is organized. There are many ways in which time is used. According to Ermarth, "the traditional novel offered the events in a sequence way, treating time as a neutral, objective measurement."[68] The concept of time takes many forms in the novel. Many fantasy novels use time as a fantastic element, and it often plays a significant role in the themes of these novels. "Time in the historical novel differs

---

[64] Dorothy Van Ghent, "On Tristram Shandy," *Aspects of Time*, ed. C. A. Patrides (Manchester: Manchester University Press, 1976) 108.
[65] Eleanor N. Hutchens, "An Approach Through Time," *Towards a Poetics of Fiction: Essays from the Novel*, ed. Mark Spilka (Bloomington: Indiana University Press, 1977) 61.
[66] John Sturrock, *The French New Novel: Claude Simon, Michel Butor, Alain Robbe-Grillet* (London: Oxford University Press, 1969) 140.
[67] Elizabeth Ermarth, "Time in the Novel," *Encyclopedia of the Novel*, ed. Paul Schellinger, vol. 2 (London: Fitzroy Dearborn, 1998) 1333-35.
[68] Ibid., 1333-35.

radically from time in preceding and subsequent narrative conventions and traditions."[69] I will explain these differences in a later chapter about the historical novel.

The literary works of writers such as Balzac and Dickens tell stories that extend over many years, encompassing the whole life span of a character or the lives of many successive generations. The new techniques of the modernist movement used time in a different way to previous writers. In the twentieth century, modern novels emphasize the plurality of systems and the variety of times. Compared to Dickens, modern writers tend to focus on a short period rather than depict a whole lifetime. To illustrate, Virginia Woolf uses a one-day timescale in her novel *Mrs Dalloway* (1925). Regarding the modernist use of time, Ursula K. Heise says:

> Modernist novels generate a temporality that transcends the individual without obliterating it; they foreground the uniqueness of each psychological time world, but in the process also open up a time beyond individual perception by allowing the readers to experience subjective temporalities other than their own and to perceive events as they appear in these different frameworks.[70]

Recently, Postmodernist novels present different versions of the events they describe. Heise provides an example of the different ways in which novelists use time:

> The narrative technique differs from that of high-modernist and late-modernist novels in two fundamental respects: the differing accounts or flashbacks are not linked to the voice or mind of any narrator or character configured with a view toward psychological realism, and they tell event sequences in contradictory and mutually exclusive versions that do not allow the reader to infer a coherent story and reality.[71]

The temporal structure is different in the new novel. A novel that deals explicitly with time attracts new attention to this concept, such as Marcel Proust's novel *A la*

---

[69] Ibid.
[70] Ursula K. Heise, *Chronoschisms: Time, Narrative, and Postmodernism* (Cambridge: Cambridge University Press, 1997) 51.
[71] Ibid., 53.

Recherche du Temp Perdu,[72] Virginia Woolf's *Mrs Dalloway, and* James Joyce`s *Ulysses*. They emphasize patterns of consciousness rather than a sequence of events in the external world. In these novels we see whole attempts to break with chronometric time and raise the complexity of our internal time experience.

1.3.4. Critics and the Concept of Time

The phenomenon of time and its varieties have occupied the critics as well as novelists. The preoccupations with time in the literary works of twentieth-century writers have established it as a well-explored area of critical research as well. Theorists of narrative agree that time is one of the most essential parameters through which narrative is organized and understood.

Since ancient history, the concept of time has occupied the thought of critics. Aristotle[73] devotes much of his criticism to the concept of time in his book *Poetics*. He recognizes literary genres: comedy and tragedy. He broached the same question in his treatment of the structural time-limits of tragedy as demanded by the application of his unity of action.

Russian Formalists developed the studies of the concept of time in the 1920s[74]. Later, in France, many scholars such as Genette, Ricoeur, Barthes, Poulet etc, promoted

---

[72] The novel is divided into 1-*Du côté de chez Swann* (1913) *The Way by Swann's*. 2- *À l'ombre des jeunes filles en fleurs* (1919) *In the Shadow of Young Girls in Flowers*. 3- *Le Côté de Guermantes* (published in two volumes) (1920/21) *The Guermantes Way*. 4- *Sodome et Gomorrhe* (published in two volumes) (1921/22) *Sodom and Gomorrah*. 5- *La Prisonnière* (1923) *The Captive, The Prisoner*. 6-*La Fugitive Albertine disparue* (1925) *Albertine Gone*. 7- *Le Temps retrouvé* (1927) *Finding Time Again*.

[73] Aristotle, *Poetics: Introduction, Commentary and Appendixes* (Oxford: Clarendon Press, 1968).

[74] The contribution of the Formalist School to literary scholarship lies in the fact that it has focused sharply on the basic problems of literary study. For more details, see Victor Erlich, *Russian Formalism: History, Doctrine* (S-Gravenhage: Mouton, 1955) 240-252.

the studies of time to a very high standard. Mikhail Bakhtin, who accepting Einstein's theory that time-space is not revealed as absolute but as one of the many possible time-spaces, comes up with the theory of the chronotope (literally, time-space). Bakhtin says: "we will give the name chronotope literally, "time space", to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. [...] This term space-time is employed in mathematics, and was introduced as part of Einstein's Theory of Relativity."[75] He explains the purpose of using this term:

> We are borrowing it for literary criticism almost as a metaphor [...] what counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space). [...] It can even be said that it is precisely the chronotope that define genre and generic distinctions, for in literature the primary category in the chronotope is time. In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible, likewise, space becomes charged and responsive to the movements of time, plot and history. [76]

Bakhtin illustrates the importance of the chronotope by asking "what is the significance of all these chronotopes? What is most obvious is their meaning for narrative."[77] He claims that "they are the organizing centres for the fundamental narrative events of the novel. The chronotope is the place where the knots of narrative are tied and untied. It can be said without qualification that to them belongs the meaning that shapes narrative."[78] The idea of the chronotope has become the main concern in new critical works. This alludes to the way time and space are conceived and represented together.

---

[75] M. M. Bakhtin, *The Dialogic Imagination: Four Essays*, ed. Michael Holquist, trans. Carel Emorson and Michael Holquist (Austen: University of Texas Press, 1981) 84.
[76] Ibid., 84-5.
[77] Ibid., 250.
[78] Ibid.

Percy Lubbock says about the significance of time in his book *The Craft of Fiction* (1954): "The passage of time belongs to the heart of the subject; if we could think of *War and Peace* (1956) as a book still to be written, this, no doubt, would seem to be the greatest of its demands. The subject is not given at all unless the movement of the wheel of time is made perceptive. I suppose there is nothing that is more difficult to ensure in the novel."[79] Everything in the novel is affected by the concept of time. Eric Rabkin states that "character development, thematic development, and plot all occur through time."[80] According to Mendillow, "Henry James more than once suggested, that time in its various aspects is a major conditioning factor in the technique of the novel".[81] Alain Robbe-Grillet, the novelist and critic, observes the importance of the concept of time in the contemporary novel asserting that "time was the principle figure in the contemporary novel".[82] In the same book he states that "In modern narrative, it seems as if time is cut off from its temporality. It no longer passes. It no longer achieves anything...The moment denies continuity."[83] Roland Barthes observes with regard to the works of Robbe-Grillet that "time is constituted as a series of slices which almost exactly correspond to each other, and their temporality lies precisely in this 'almost.'"[84] Gérard Genette's invaluable work *Narrative Discourse* (1983) is a great contribution in the field of temporal structure. He clearly expresses the complex relations between narrative and story. Genette divides narrative into three sections. Each time category has to be seen as

---

[79] Percy Lubbock, *The Craft of Fiction* (London: Cape, 1954) 49.
[80] Eric S. Rabkin, *Narrative Suspense: When Slim Turned Sideways* (Ann Arbor: University of Michigan press, 1973) 74.
[81] Mendilow, *Time and the Novel* , 16.
[82] Alain Robbe Grillet, *Pour Un Nouveau Roman* (Paris: Les Edition de Minuit, 1963) 130. "*le temps était le 'personnage' principal du roman contemporain ...dans le récit moderne, on dirait que le temps se trouve coupé de sa temporalité. Il ne couple plus. Il n'accomplit plus rien.... L'instant nie la continuité.*"
[83] Grillet, *Pour Un Nouveau Roman* , 133.
[84] Roland Barthes, *Literatture Objective: Essais Critiques* (Paris: Seuil, 1964), 36.

the relation between the single event and the narrative whole. The categories are order, duration and frequency.[85] Christian Metz avers:

> Narrative is a temporal sequence. A doubly temporal sequence... There is the time of the thing told and the time of the narrative (the time of the signified and the time of the signifier).This duality not only renders possible all the temporal distortions that are commonplace in narrative (three years of the hero's life summed up in two sentences of a novel). More basically, it invites us to consider that one of the functions of narrative is to invent one time scheme in terms of another time scheme.[86]

As Christian points out, there are two kinds of time in the novel: story time and narrative time. There are two significant studies about the concept of time. The first one is the study by Gérard Genette which is the centerpiece of the study of time in Marcel Proust's novel *A la Recherche du Temps Perdu* (I will discuss this in the following section, the methodology of this study). The second one is Paul Ricoeur's *Time and Narrative* in which he discusses many theories about time. In this work he analyses three novels by Proust, Woolf and Thomas Mann.

1.3.5. Story Time, Discourse Time

In studying the novel, critics and theorists identify two distinct forms of time. The first one is external time and the second is internal time. External time brings together temporal levels connected with factors that exist outside of the novel's narrative, such as the amount of time in which the novel is written and the time needed to read it. However, it is with internal time, the fictional time within the novel, that this study is concerned.

---

[85] See Genette, *Narrative Discourse*, 30-160, and in *Narrative Discourse*, trans. Jane B. Lewis (Ithaca: Cornell University Press, 1983) 21-40. In the latter, the duration is discussed under the heading "Speed," 33-40.

[86] Christian Metz, *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor (New York: Oxford University Press, 1974) 18.

Structuralism shows the distinction between story and discourse, between what is told and how it is told. Many narratologists have found this distinction helpful in theoretical discussions as well as in practical analysis. "Story time" is a sequence of events arranged in a time-chain from the beginning to the end. The events have a causal relationship with one another. In other words, one event leads into and determines another. The story refers to the actual chronology of events in a narrative. "Discourse time" is how the author represents the events of the story. If the story happens as A B C D, the author can arrange as B C D A or D B A C. Story is the content of the narrative expression, while discourse is the form of that expression. The spatialisation of time in narratology is perhaps most evident in its preoccupation with the relationship between telling time and told time. Andrew Gibson notes that "from Percy Lubbock's the *Craft of Fiction* through Müller to Genette, Bal and beyond, narratology has repeatedly returned to this theme."[87]

Time in narrative is studied in three dimensions: order, frequency and speed. Gérard Genette draws attention to the temporal relationship between the narrative story and the actual events told. The analysis of time is essentially a study of the relationship between story time and discourse time. It is worth mentioning at this point that "the temporality of written narrative is to some extent conditional or instrumental; produced in time, [...] the narrative text, like every other text, has no other temporality than what it borrows, metonymically, from its own reading."[88]

The concept of time gives rise to much critical debate and can be viewed from a variety of angles. A very significant theory in literary studies is the structuralism that arose from the Russian Formalists. Structure of narrative was the main point of their

---

[87] Andrew Gibson, *Towards a Postmodern Theory of Narrative*, ed. Thomas Docherty (Edinburgh: Edinburgh University Press, 1996) 183.
[88] Genette, *Narrative Discourse*, 34-35.

interest. They used two terms: "*fibula,* the ("fable"), the sum total of events to be related in the narrative, and conversely *sjuźet* ("story") as actually told by linking the events together."[89] To formalists, a "fable" is "the set of events tied together" which are communicated to us in the course of the work," or "what has in effect happened"; the plot is "how the reader becomes aware of what happened," that is, basically, the "order of the appearance (of the events) in the work itself."[90] This theory argues that each narrative has two parts: a story, the content or chain of events (actions, happening), plus what may be called the existents (characters, items of setting); and a discourse (discourse), that is, the expression, the means by which the content is communicated."[91] Chatman put the definition in a simple way: "the story is the *what* in a narrative that is depicted, discourse is the *how*."[92] The most significant distinction advocated by most of narratologists is that "narrative structure is both syntagmatic (regarding the shape of the particular discourse chosen to relate the story) and paradigmatic (regarding the shape of the particular discourse chosen to relate the story)."[93] The story refers to the actual chronology of events in a narrative; story is the content of narrative expression. The form is a description of that expression.

1.3.6. Time and Language

---

[89] Erlich, ed., *Russian Formalism*, 240-241.
[90] In Boris Tomashevsky, *Teorjia Literatury Poetika*, quoted in Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca: Cornell University Press, 1978), 20.
[91] Chatman, *Story and Discourse*, 19.
[92] Ibid.
[93] Patrick O' Neill, *Fictions of Discourse: Reading Narrative Theory*, eds. Linda Hutcheon *et al* (Toronto: Toronto University Press, 1994) 42.

Since narratives are written in language, everything that takes place in a narrative takes place in time[94]; the discourse takes place within language. The writer selects lexical items, grammatical structures and symbols, in order to create the world of the text. The discourse does not exist outside the verbal structure. Language is the element by which we judge the literary work. According to Paul Ricoeur, temporality is "the structure of existence that reaches language in narrativity," and narrativity is "the language structure that has temporality as its ultimate referent."[95] About the significance of Ricoeur's theory, David E. Klemm and William Schweiker say that, "Ricoeur's work stands as one of the most significant contributions to humanistic scholarship of the postwar era. Ricoeur's work constitutes an original synthesis of philosophical, literary, and historical inquiries."[96]

The novelist's medium is language, and the embodiment of time within language is the verb. Tense in the novel has certain peculiar features which denote the fictional nature of the novelistic world. Tense relates to the passing of time. Benveniste argues that "tenses of the verb create a logical and intra-linguistic connection and does not reflect a chronological one that would be set up in objective reality, in the idea of time alone; we do not find the criterion that will decide the position or even the possibility of a given form within the verbal system."[97] He shows the difficulty of the forms of verbs by claiming that "if we attempt to reduce the oppositions that appear in the material structure

---

[94] Rabkin, *Narrative Suspense*, 73.
[95] Paul Ricoeur, "Narrative Time," *On Narrative*, ed. W. J. T. Mitchell (Chicago: University of Chicago Press, 1980) 165-186.
[96] David E. Klemm and William Schweiker, *Meanings in Texts and Actions: Questioning Paul Ricoeur* (Virginia: University Press of Virginia, 1993) 2.
[97] Emile Benveniste, *Problems in General Linguistics*, trans. Mary Elizabeth Meek (Coral Gables: University of Miami Press, 1971) 105.

of the verbal forms to temporal divisions, we will meet with a serious difficulty."[98] On the other hand, Paul Ricoeur espouses the idea that "the system of tenses, which varies from one language to another, cannot be derived from the phenomenological experience of time and from its intuitive distinction between present, past, and future."[99] Most importantly, Ricoeur succeeds in creating a logical temporal structure:

> This independence of the system of tenses contributes to the independence of a narrative composition on two levels. On a strictly paradigmatic level, the tense system provides a store house of distinctions, relations, and combinations from which fiction draws the resources for its own autonomy with respect to lived experience. In this regard, language, with its system of tenses, contains a ready-made means of modulating temporally all the action verbs throughout the narrative chain. What is more, at the level that may be called syntagmatic, these tenses contribute to the narrativization, not only by the interplay of their differences within the broad grammatical paradigm, but also by their successive arrangement along the chain of narrative.[100]

Ricoeur's assertion about the significance of the verb in the structure of time in the novel is a contribution to linguistic analysis. In addition, Genette presents the significance of the verb in the study of narrative by arguing:

> Since any narrative, even one as extensive and complex as the *Recherche du temps perdu,* is a linguistic production undertaking to tell of one or several events, it is perhaps legitimate to treat it as the development – monstrous, if you will – given to a *verba*l form, in the grammatical sense of the term the expansion of a verb. *I walk*, *Pierre has come* are for me minimal forms of narrative [...] this perhaps authorizes us to organize, or at any rate to formulate, the problems of analyzing narrative discourse according to categories borrowed from the grammar of verbs.[101]

It is therefore clear that the significance of language is that it is the essence of narrative, and the medium of both novelists and critics.

---

[98] Ibid., 205.
[99] Ricoeur, *Time and Narrative*, 62.
[100] Ibid., 62.
[101] Genette, *Narrative Discourse*, 30.

1.3.7. Methodology

The initial structuralist analysis is a tool for understanding the text. The first part of the study draws on the theory of Gérard Genette who proposes the exact form of structuralist activity relevant to the analysis of the concept of time. In Genette's terms, "the structuralist method as such is constituted at the very moment when one rediscovers the message in the code, uncovered by an analysis of immanent structure, and not imposed from the outside by ideological prejudices."[102] He states that

> If the writer questions the universe, the critic questions literature, that is to say, the universe of signs. But what was a sign for the writer (the work) becomes meaning for the critic (since it is the object of the critical discourse), and in another way what was meaning for the writer (his view of the world) becomes a sign for the critic, as the theme and symbol of certain literary nature.[103]

According to many critics, it was Gérard Genette who popularized the term "Narratology" and put a structuralist emphasis which moved the study of narrative away from earlier Aristotelian accounts, which emphasize plot or character, and towards the analysis of problems of temporal ordering and other elements of narrative. Genette's work picks up the distinction developed in earlier Russian Formalist writing between the idea of discourse as a connected sequence of narrative statements and the idea of story as an order of events. Regarding the structural analysis of narrative, "Genette's work has been important, two American critics, Jonathan Culler and Seymour Chatman, have

---

[102]Gerard Genette, *Figures of Literary Discourse*, trans. Alan Sheridan (Oxford: Basil Blackwell, 1982) 7.
[103] Ibid., 5-6.

effectively shown that his studies constitute major contributions to the elaboration of a complicated theory of narrative."[104]

In attempting to reveal the structure of time I will use Genette's method from his book *Narrative Discourse*. Genette has formed three main sections in time organization of fictional text: *ordre,* (order) *durée* (duration) and *fréquence* (frequency). *Ordre* concerns the arrangement of events, classifies the chronology, and delivers these events to the reader. In discussing *ordre*, I will extract the arrangement of events expressed as a relation between story and text to classify the chronology of the story and the way in which the discourse arranges this chronology and conveys it to the reader. *Durée* concerns the rate between the time of the story counted by hours, days, and years, and the space calculated by words and pages. Within *durée* there are four narrative movements. We could denote the temporal values of these four movements as the following formulas, with ST designating story time and NT pseudo narrative time:

Pause: NT = n, ST = 0. Thus, NT $\infty>$ ST.[105]

Scene: NT = ST.

Summary: NT < ST.

Ellipsis: NT = 0, ST = n. Thus, NT < ∞[106]

"Frequency" is the repetition of events, either in the story or in the discourse. One can put the four basic speeds of narration as follows:

1-The ellipsis is infinitely rapid.

---

[104] See for example Junathan Culler, *Structuralist Poetics, Structuralism, Linguistics and the Study of Literature* (Ithaca: Cornell University Press, 1976) 198-99, and Seymour Chatman, "Towards a Theory of Narrative," *New Literary History* 6.2 (1975), 295-318.

[105] Genette refers to ST as story time; NT means narrative time or discourse time.

[106] "This sign $\infty>$ (infinitely greater), as well as the inverse one $< \infty$ (infinitely less), are not mathematically orthodox. I am retaining them, however, because they seem to me, in this context, to be an idea that is itself mathematically suspect, but very clear here." Genette, *Narrative Discourse*, 95.

2-The summary is relatively rapid.

3-The scene is relatively slow.

4-The pause is zero degrees of progress.

Genette traces the rhetorical activity involved in the perception of features in the text. His reading is close to the "how" of the perception. There are many critics who have written about Genette's critical method. Structuralist criticism is more international, more genuinely comparative than any other kind of study. To show the significance of Genette's method in this study, I present Jonathan Culler's idea that

> Genette's *Narrative Discourse* is invaluable because it fills this need for a systematic theory of narrative. As the most thorough attempt we have to identify, name, and illustrate the basic constituents and techniques of narrative, it will prove indispensable to students of fiction, who not only will find in it terms to describe what they have perceived in novels but will also be alerted to the existence of fictional devices which they had previously failed to notice and whose implications they had never been able to consider.[107]

Genette's analysis provides an extremely precise and formal vocabulary in the reading and interpretation of narrative.

After establishing the need to emphasize the structure system, the research shifts to the presentation of time. In this section, I will consider the work of Paul Ricoeur. To establish the significance of Ricoeur, I quote from David Wood's book *On Paul Ricoeur* that, Ricoeur's book *Time and Narrative* "is one of the most impressive attempts ever made to address and resolve the paradoxical nature of time".[108] Also White Haydon says

---

[107] Genette, *Narrative Discourse*, 7.
[108] Wood. ed., *On Paul Ricoeur*, 1.

that "Time and Narrative must be accounted the most important synthesis of literary and historical theory produced in our century."[109]

According to Ricoeur, "time is the true master of meaning."[110] He analyses three novels: Woolf's *Mrs Dalloway*, Mann's *Der Zauberbeg* and Proust's *A la Recherche du Temps Perdu*. He summarizes his method of interpretation: "I must stress once again the differences between two levels of critical reading; on the first level our interest is concentrated on the work's configuration. On the second level, our interest lies in the worldview and the temporal experience that this configuration projects outside of itself. Literary work is merely a selection from a given language and language is a system of signs expressing ideas."[111] On the level of presentation, I will employ the methods of Ricoeur and Benveniste. The latter considers language as a tool to understand the meaning: "The form of a linguistic unit can be defined as its capacity to dissociate itself into constituents of an inferior order. The meaning (*sens*) of a linguistic unit can be defined as its capacity to form an integral part of a higher order, form and meaning appear as given, necessary and simultaneous conjunct properties which are inseparable in the functioning of language."[112] Language is the medium of any thought or experience, "Ricoeur's interpretation theory was engendered out of the conviction that in a certain significant sense man is language."[113] More specifically one should focus on the verb as a significant part of the structure of language in the process of expression time. The verb designates the tense, and thus posits existence or some modification of present time, and

---

[109] Hayden, *The Content of the Form: Narrative Discourse and Historical Representation* (Baltimore: John Hopkins University Press, 1987) 170.
[110] Ricoeur, *Time and Narrative*, 261.
[111] Ibid.
[112] Benveniste, *Problems in General Linguistics*, 126-7.
[113] David E. Klemm, *The Hermeneutical Theory of Paul Ricoeur: A Constructive Analysis* (Lewisburg: Bucknell University Press, 1983) 26.

in addition adds attribution to the subject. As Paul Ricoeur mentions, "verbs add a freedom-intention in their reference to the subject and to time."[114] Roland Barthes argues that "the most relevant and viable model available, is that of language and therefore of structural linguistics."[115] The mechanics of time can minutely be illuminated and defined through the exploration of the verb.

1.3.8. The Issue of Method in Approaching the Arabic Novel

Before starting to analyze the novels, it is worth discussing how the Arab critics have applied the concept of time in their critical works. I will not discuss every critical work but rather concentrate on some of the most significant studies. Time is a new subject in the study of the Arabic novel. Arabic criticism has applied different Western methods in approaching Arabic novels. "Literary theory has been elaborated on the basis of Western texts, albeit giving rise to numerous generalizations which could be applied to the literature of different peoples."[116] Some Arabic studies employ Genette's method, such as Sīza Qāsim in her study "*Binā' al- riwāya: dirāsa muqārana lithulāthiyat Najīb Maḥfūẓ*" (Cairo, al-ḥay'a al- miṣriyya al-'āmma, 1984). She contributes to the study of the novel with her analytical and comparative study. Sa'īd Yaqṭīn applies the structuralist method, Genette in particular in his study *Taḥlīl al- khiṭāb al-riwā'ī: al-zaman,-al-sard., al-tab' īr* (Beirut: al-Markaz al-thaqāfi al-'arabī, 1989). In the first chapter of his valuable book, he considers many significant issues concerning the method of approaching the

---

[114]David E. Klemm, *The Hermeneutical Theory of Paul Ricoeur* , 55.
[115] Graham Allen, *Roland Barthes* (London: Routledge, 2003) 56.
[116] Ahmed Medini, "The Maghrib," in *Modern Literature in the Near and Middle East: 1850-1970*, eds. Robin Ostle *et al* (London: Routledge, 1991) 193.

Arabic novel. He analyses many Arabic novels in respect not just of time but also voice and mood. In the second part of his study *Infitāḥ al-naṣ al-riwā'ī* (Beirut: al-Markaz al-thaqāfi al-'arabī, 1989) he applies Paul Ricouer's method in the interpretation of the novels.

Ḥasan Baḥrāwī's study *Binyat al khiṭāb al riwā' ī* (Beirut: al-Markaz al-thaqāfi al-'arabī, 1990) analyses the form of the novels, focusing on time, place and character. *Crisis and Memory* contains many precious papers approaching the Arabic novel from different angles. The main point is the space of the Arabic novel: "Space as the ultimate stake in modern Levantine crises and memory, would seem to be the ground upon which everything else rests."[117] The papers discuss how fiction and memoirs relate to spaces. This book thoroughly considers many important issues related to narrative technique in its diverse forms "from memoir and autobiography to the novel."[118] Paul Starkey writes an essay titled "Crisis and memory in Rashid al-Daif's *Dear Mr Kawabata*: An essay in Narrative Disorder" in which he discusses many issues related to the technique of time and how al-Daif uses the memory as a tool to express his individual views on the Lebanese Civil War. Juliane Hamer, in her essay "Homeland and Exile in contemporary Palestinian Memoires" discusses memory as a kind of identity. "A Journey to Reality" by Richard van Leeuwen focuses on Mourid Barghouti's *I Saw Ramallah* and on how Barghouti uses space and its relation with time to produce a sense of identity. The literary form of space in these papers has its special character.

---

[117] Seigneurie, ed., *Crisis and Memory*, 7.
[118] Ibid., 8.

1.3.9. Thesis Organization

The aim of this study is to explore the significance of the concept of time in five Libyan novels. It will be helpful to keep in mind the structural relationship between narrative and its perception as a linguistic experience. Structure and meaning are not totally divisible; they are two different faces of the same momentous process by which I seek to analyze the concept of time in the Libyan novels. I will examine in some detail how the schematics of the Libyan novels function to produce temporal experiences.

The first chapter, the introduction, offers a background of the development of the Libyan novel, its main themes, the state of its criticism, various definitions of time, and the method in approaching the Arabic novel. Specifically, it offers a theoretical mapping of the concept of time that is applied to the reading of the novels discussed in the thesis. Genette's method of order, duration, and frequency, helps to elicit the structure and organization of the events of each novel, and the way in which the discourse presents the experience of time. Ricoeur's ideas are equally valuable. For Ricoeur the process of interpretation starts with the structure: "to explain is to bring out the structure, that is, the internal relations of dependence that constitute the statics of the text."[119] Ricoeur's interpretation "shows how time is the horizon of meaning and how narrative gives time a specific human form."[120] The text is open to multiple meanings, but the meaning is obtained from the organization of the discourse.

---

[119] Klemm, *The Hermeneutical Theory of Paul Ricoeur*, 122.
[120] Klemm and Schweiker, eds., *Meanings in Texts and Actions* 5.

Chapter two discusses al-Koni's *The Bleeding of the Stone*. It contains a summary of the novel in order to orientate the reader regarding the events and the order in which they are connected. This practice is followed for all the novels investigated in the thesis. By discussing the notions of order, duration, and frequency, I argue that al-Koni's narrative technique displays the concept of time in relation to space. The chapter demonstrates the way he conveys the representation of time in the handling of the image of the desert. The desert is a space at the heart of Libyan identity and so it is an appropriate metaphor for the rich explorations of the workings of time.

Chapter three looks at Faqih's trilogy *Gardens of the Night*. The treatment of time is more direct here; time is the main subject of the trilogy. Faqih experiments with different modes of time such as dreamtime, memory time, real time, past time, or the conflict between past and present as well as the allusion to the future. The intertextual conversation of the novels with the *Arabian Nights* adds a great degree of complexity to the representation of time. This plurality of techniques by which Faqih handles time, radicalizes the Libyan novel and highlights the awareness of time that is worth exploring.

Chapter four deals with Khushaym's *Inaros*. The discussion looks at the depiction of time through history. The author employs real historical documents, and discovers history. By blending history and fictional narrative, he brings the lost time back to the present, adding a different complexity on the subject of time in its relation to narrative discourse.

Chapter five is of a more technical nature with a focus on the representation of time as structure technique and as a linguistic phenomenon. In particular, it offers an analysis of the manner in which the tenses of the verbs express the ways time performs in

the five novels. Because time in the novels is conveyed and experienced differently, the exploration of how the verbs work leads to different configurations. In the Conclusion to the thesis, the ideas explored in the three novelists are brought together. It firmly links the concept of time with narrative as it is constructed with respect to notions of identity, images of history, and human experiences.

Chapter Two: Ibrahim al-Koni's *Nazīf al-ḥajar* (*The Bleeding of the Stone*)

2.1. Introduction

The plan for this chapter contains the summary of the novel *Nazīf al ḥajar* (*The Bleeding of the Stone*) and the three main theoretical and analytical sections. The purpose of the summary is to provide the reader with the main events of the novel, in order to make the analysis of the text as clear as possible. The main sections present the theoretical assumptions with an analysis of the main categories of the structure of time, which are order, duration and frequency. The chapter seeks to clarify the structure of time according to the theory of Genette as the main theory; however, this chapter considers many other theorists' points of view; this choice serves to give wider background for the analyses. Prior to the analysis of every category, every section begins with a short explanation of the theory.

2.2. Summary of *The Bleeding of the Stone*

The events of the novel take place in the desert where the Tuareg[121] live. Asouf[122], a Bedouin, lived alone in the southern desert of Libya, tending his herd of goats, as his father did before him. Asouf met occasional foreign visitors and caravans passing through his world, a world of mysteries, dry, solitary, and hot. Asouf could not remember any human neighbour since the day he was born. His father told him how the *waddan*[123] was the spirit of the mountain. One day, his father was hunting the *waddan* and suddenly found himself hanging between earth and sky, holding on to a rock with his legs dangling down into a chasm. He had given up all hope. But the *waddan* brought him out and saved him from death. He vowed he would never again go near the *waddan*.

But after a while he became hungry in those harsh drought years before Asouf was born. His wife was pregnant so he had to break his vow and hunt. He wept before he did it, but he was constrained by hunger and promised himself that he would not teach his son, if he were granted a son, how to hunt the *waddan*. He had broken his vow and was sure the spirit of the mountains would punish him for it. One day the *waddan* killed Asouf's father, snapping his neck, just as he himself had once killed that other *waddan* many years before.

---

[121]Tuareg is the name given to people living in the Sahara, south-west Libya, and many other African countries, Algeria, Niger, Mali, etc. The Tuareg speak a language called Tamershak. The name Tuareg is of Arabic origin (tareq; Pl. tuareg) the Arabic meaning of the term is 'les abandonnés de Dieu', which was explained to Duveyrier by his Tuareg informant when he travelled extensively in the country of the northern Tuareg during the middle of the nineteenth century: 'parce que nous avons pendant longtemps refuse d' adopter la religion des Arabes'. They are mentioned not only by Arab writers but also marked on European maps of the sixteenth and seventeenth centuries. For more detail, see Jeremy Keenan, *The Tuareg: People of Ahaggar* (London: Allen Lane, 1977) 13-24.

[122] I present all the names as they appear in the novel.

[123] The *waddan*, or moufflon, a kind of wild mountain sheep, is the oldest animal in the desert. It has been associated in local myth with pagan and sacred rituals.

Asouf remembered his mother's advice about the vow for a while, but he soon forgot it. He found himself taking his stick and rope, and slipping into the heart of the *wadi*[124]. There he crept among the rocks; he did not know what he was doing. Some mysterious power was leading him to hunt the animal, so it attracted him to the most merciless area full of hard rocks, toward the worst parts of the mountain. Asouf clung on to the rope, while the *waddan* shook his head, trying to free himself, yet speeding on toward the stony heights. The *waddan* began climbing the most rugged rocks. Suddenly he was standing up on his feet, still bound to his victim-executioner, and he leapt behind him, thrusting his torn body backward. He ran behind him with legs wide apart, clashing with the stone, striking against the rocks at the mountain summit. Then, after a single brief moment, he found himself hanging from a jagged rock on the top of the mountain, his legs dangling above the everlasting pit. There was no one to save him from his destiny

After this event Asouf stopped eating meat. After drought hit the desert, he went to Ghat where Captain Bordello's men seized him the day he entered the oases. Finding him sitting against the wall, they manacled his hands and led him off to the Italian garrison on the hill. Inside he found a group of young men similarly taken. There the crazed Captain was waiting to train them, and then use them to fulfill his heroic dreams of invading Abyssinia. On the way to Uwaynat, Asouf transformed into a *waddan*. The people of the oases constantly retold the miracle and wove legends about it. People believed this man was a saint of God. Asouf never came back to the oases; he lived in

---

[124] "Wadi" means "valley".

Massak Mallat,[125] where he tended his herd of camels until the depths of the sky at last took pity on the mountain desert and he returned to the caves of Matkhandoush.[126]

One day two men arrived at Matkhandoush. Cain and Masoud were seeking the *waddan*. Cain, a bloodthirsty man, was also armed and was proud of the numerous gazelles he had slaughtered. His unquenched hunger for meat went all the way back since he was a child. His parents had perished when he was a little baby. His aunt took care of him and a religious teacher thought that gazelle's blood would wash away the curse so that no more of his family members would perish as Cain's parents had. However both the aunt and her husband died from thirst. A caravan picked up the child while he was drinking from the blood of a dead gazelle.

On the way to Timbuktu, bandits captured the caravan and the herd. But when the head of the caravan saw his adoptive son eating raw meat and smearing his face with blood, in a desperate attempt to save his son, he went to a black soothsayer from Kano, and the soothsayer agreed to write a protective amulet. But alas the amulet was lost and Cain went back to eating raw meat.

Once Cain had grown up he became obsessed with raw meat. John Parker the American man provided Cain with guns to hunt animals. Cain came to the desert to hunt the *waddan* but nobody knew where it lives except Asouf, who could not tell them. After a while, a quarrel flared up between Asouf and Cain. When they came back from their exploration, Asouf made a comment about Cain's gross appetite for eating meat. Cain was mad and Asouf was afraid and started trembling. Cain warned Asouf seriously. He asked Masoud to give him the rope. He finished tying Asouf's wrists and ankles,

---

[125] Name of a place in the Libyan Desert.
[126] Name of a place in the Libyan Desert.

dragging him along the sandy valley, towards the tall rock where the splendid mythical *waddan* stood alongside the High Priest. Cain and his companion Massoud dragged Asouf to the rock, and tied him up; his body covered the majestic, legendary *waddan*.

Cain ate no meat for the whole week. He became ill. In front of Asouf, Cain waved the weapon menacingly in the air .Cain climbed the rock from the flatter side, bent over the herdsman's head where it hung bowed. Taking hold of the beard, he slit Asouf's neck with his knife. This bloody scene closes the novel.

2.3. The Structure of Time

The novel *Nazīf al-ḥajar* (*The Bleeding of the Stone*) is represented without identification of the story time. All one can do is focus on the events and read between the lines, in order to determine the story time according to the events that the novel consists of. Every novel contains signals which help the reader to identify approximately the period of time. Some novelists give the exact date of the events in which case it is easy to calculate the story time. But when the novel does not offer specific dates, one has to follow the events and try to put them all together in order to understand the length of the story time. The story time of *The Bleeding of the Stone* is short according to the indicators hinted by the events. The novel starts when Asouf waits for his visitors. Then the events move to the past of the protagonist and his family; then he returns to the present to inform us that three days have passed from the first narrative. Repeatedly the narrative moves back to the past, in order to present many events. In this way the reader is informed that one week passed after the quarrel between Asouf and Cain flared up.

One week later, Cain became mad because he did not eat meat and he slaughtered Asouf. The story time is about ten days.

The novel contains 26 chapters entitled, 1- "al-'ayqūna al-Ḥajariyya" ("The Stone Icon"), 2- "al- Ṣalāt amām al-naṣib al-wathanī" ("Praying Before the Guardian Idol"), 3- Zā'ir al-ghasaq ("Twilight Visitors"), 4-"Shayṭān ismuhu al'insān" ("A Devil Called Man"), 5- "Thaman al-'uzla" ("The Price of Solitude"), 6- "al- bunayya" ("The Girl"), 7- "Shabaḥ min al- hamalāya" ("A Phantom from the Himalayas"), 8- "al-Nadher" ("The Vow"), 9- "al-Hāwiya" ("The Pit"), 10- "Kalimat al- sir" ("The Secret Word"), 11- "al-Ḍab" ("The Waran"), 12- "al-Taḥawul" ("The Transformation"), 13- "Riḥlat al-jasad" ("The Journey of the Body"), 14- "al-Naqīẓān" ("The Two Opposites"), 15- "Rāgid al-rīḥ"[127] ("Into the Fire"), 16- "al- du'ā'" ("Prayer"), 17- "allaqīt" ("The Foundling"), 18- "Akalat luḥūm al-basher" ("The Cannibals"), 19- "al-Hijra" ("The Migration"), 20- "lan yushbi' ibn Ādam illā al-turāb" ("Only Through Dust Will the Son of Adam Be Filled"), 21- "al-'ahed" ("The Covenant"), 22- "al-ufyūn" ("The Opium"), 23- "Laḥam thawī al-qurbā" ("Flesh of the Kindred"), 24- "al-Tamā'im" ("The Amulets"), 25- "al-Ru'ya" ("The Vision"), 26- "Naẓīf al-ḥajar" ("The Bleeding of the Stone").

2.4. Analysis of *The Bleeding of the Stone*

Any work of fiction presents events which are the constituents of the story. Without events, there is no story. An event has been defined by Rimmon-Kenan as "a

---

[127] This is a local Libyan expression which means "unlucky person".

change from one state of affairs to another."[128] When we examine what a narrative fiction provides, we find as its most significant feature the sequence of events which point to a final event. The succession of events illustrates this final event. In this case one can say that the structure of narrative is an explanation. This explanation is developed along the lines of narrative time. "The events of a story *count* as significant points in time – as enchained, embedded, or joined kernels and satellites – only insofar as they are *recounted* by narrative."[129] In narrative, however, one finds that the author has not arranged the whole of the fictional period with the same degree of concentration.

> This period falls naturally or is artificially divided into different sub-periods, or time-sections. Some of these are rendered at great length; some galloped through or summarized rapidly, some dismissed with a perfunctory sentence or two; while others are even passed over unmentioned.[130]

Most authors have dealt with this main aspect of the general problem of selection in an essentially spontaneous manner.

2.4.1. Order

The issue of time in literature goes back to the classical age. Every novel has its own date and temporal setting. The subject of fiction can be contemporary with the author, or it may be historical, or it may deal with the future. There may be combinations of many kinds of time; however, the study of time concentrates on story time and

---

[128] Slomith Kenan-Rimmon, *Narrative Fiction: Contemporary Poetics* (London: Routledge, 2002) 15.
[129] Steven Cohen and Linda M. Shires, *Telling Stories: A Theoretical Analysis of Narrative Fiction* (New York: Routledge, 1988) 3.
[130] John Halperin, ed., *The Theory of the Novel: New Essays* (New York: Oxford University Press, 1974) 42.

discourse time. As I have discussed in the previous part of this study, story is figured as a chronological sequence of events and has a definite duration measurable in a certain temporal period. "Story designates the narrated events, abstracted from their disposition in the text and reconstructed in their chronological order, together with the participants in these events."[131] The discourse is what we read. In other words, the discourse is the medium in which the story is communicated to the reader. The events in the discourse do not necessarily appear in chronological order. Events can be grouped in terms of micro-sequences. For Rimmon-Kinan, events are connected together to make up a story: "events combine to form a micro-sequence of events, which in turn combine to form the story-line, and this leads to the complete story".[132]

In order for story events to be presented as a narrative, it seems logical that they first must have happened. The temporal relationship between narration and story can vary. However, time in the novel is a factor that constitutes both the story and the discourse. The analysis largely concentrates on two levels of narrative: story and discourse. Many scholars have been concerned with the reconstructed story level, which is figured as a chronological sequence of events and has definite duration calculable in temporal units such as hours, years, etc., and on the medium in which the story is communicated to the reader, which consists of both factually present words on the pages, and the reconstructed act of narration by the narrator.

A significant consideration in the analysis of the events is their order. One can ask when each event occurs. Narrative order answers the question "when", whether the event is first, second, third, or last. By order, one means the temporal order of events in the

---

[131] Kenan-Rimmon, *Narrative Fiction*, 3.
[132] Ibid., 16.

story in relation to the presentation of these events in the narrative discourse. The discrepancy between the arrangement of events in story-order and in discourse order is known as what Genette calls "anachrony":

> To study the temporal order of a narrative is to compare the order in which events or temporal sections are arranged in the narrative discourse with the order of succession these same events or temporal segments have in the story, to the extent that story order is explicitly indicated by the narrative itself or inferable from one or another indirect clue [...] Pinpointing and measuring these narrative *anachronics* (as I will call the various types of discordance between the two orderings of story and narrative) implicitly assume the existence of a kind of zero degree that would be a condition of perfect temporal correspondence between narrative and story.[133]

A narrative is the representation of a sequence of events connected by subject matter. They must offer sufficient continuity to make their chronological sequence significant. "The category of order contrasts the 'real' chronological order in which the events of the story took place and the order in which they are recounted by the particular narrative discourse."[134] Anachrony is not a new structure in narrative; it is one of the traditional resources of fictional narration. Anachrony is known as a "flashback" and it is also called "cutback" or "switchback". Genette has illustrated this idea, thus:

> In the eighth line of *The Iliad,* the narrator, having evoked the quarrel between Achilles and Agamemnon that he proclaims as the starting point of his narrative [...] goes back about ten days to reveal the cause of the quarrel in some 140 retrospective lines. We know that this beginning in medias res, [sic] followed by an expository return to an earlier period of time, will become one of the formal topoi of epic, and we also know how faithfully the style of novelistic narration follows in this respect the style of its remote ancestor.[135]

Mendilow also mentions that

---

[133] Genette, *Narrative Discourse*, 35.
[134] O' Neill, *Fictions of Discourse*, 42.
[135] Genette, *Narrative Discourse*, 36.

> Epic theory had long demanded that the narrative should begin in the middle or towards the end of the action, then break off to recount what had happened before the poem began, and finally continue with the main issue from the point of interruption to the end.[136]

An anachrony can occupy whole paragraphs or pages of the text according to the author's point of view. Anachrony usually frames the entire narration:

> An anachrony can reach into the past or the future, either more or less far from the present moment (that is, from the moment in the story when the narrative was interrupted to make room for the anachrony): this temporal distance we will name the anachrony's *reach*. The anachrony itself can also cover the duration of story that is more or less long: we will call this its *extent*.[137]

There are two types of anachrony: analepsis and prolepsis.

2.4.2. Analepsis

"Analepsis is an evocation of a story event at a point in the text where later events have already been related."[138] One can say that it is a technique which takes the narrative back in time from the point the story has reached, to recount events that happened before and give the back story. It is also called a flashback. It can cover long or short periods of story time. It could be many decades, or a few days. The analepsis can occur also in the mind of the character. Gérard Genette has divided analepsis into three kinds:

---

[136] Mendilow, *Time and the Novel*, 103.
[137] Genette, *Narrative Discourse*, 48.
[138] Jakob Lothe, *Narrative in Fiction and Film: An Introduction* (Oxford: Oxford University Press, 2000) 54.

External analepsis: the time of the story in the analepsis lies outside and is prior to the time of the main narrative (which Genette calls first narrative). "This means that the narration jumps back to a point in the story before the main narrative starts. External analepses, by the very fact that they are external, never at any moment risk interfering with the first narrative by enlightening the reader on one or another antecedent."[139]

Internal analepsis: the narration goes back to an earlier point in the story; but this point is inside the main story. Genette calls this analepsis *hétérodiégétique.*[140] He says

> That is, analepses dealing with a story line (and thus with a diegetic content) different from the content (or contents) of the first narrative. Such analepses deal, classically, either with a character recently introduced whose "antecedents" the narrator wants to shed light on [...] or they deal with a character who has been out of sight for some time and whose recent past we must catch up with.[141]

The two forms of analepses function for the purpose of narrative analysis in totally different ways, and they are very essential to the structure of time in any novel.

Mixed analepsis involves the narration of a story-event before earlier events have been told. It is the presentation of a future event before its proper or historical time. It may also involve a flash-forward.

Many novelists, such as Virginia Woolf, use anachronies more extensively, folding events back and forth in narrative time to collapse temporal linearity. The anachronic placement of an event differentiates it from all other events that are chronologically ordered, sometimes to give the event a more significant position in the novel, or to lead the reader's attention to this event.

---

[139] Genette, *Narrative Discourse*, 50.
[140] Genette, *Figures II : Essais* (Paris: Éditions du Seuil, 1969) 202.
[141] Genette, *Narrative Discourse*, 50.

My discussion has been primarily concerned with explaining how the structure of the novel organizes the events. In the analysis of the novel *Nazīf al-ḥajar* (*The Bleeding of the Stone*), one can ask several questions: What is the period of time in the novel? How does the discourse present the events? What form of time is being talked about?

The story is presented without any definition of time, such as in which year, or in which month the events take place. The writer does not provide the reader with dates or other precise temporal references. However, just by close reading one can measure the time of the story. Reading a narrative always requires some degree of comparative attention to the order of the events. In the novel *The Bleeding of the Stone* the third person narrator starts at a point when the main character Asouf was waiting for visitors in the desert. One can call this event, according to Genette, *the first narrative*.[142] The story time is short; it covers little more than a week. There are no clear indications to calculate the period of time precisely. The story time is around nine days, that is, the length of time covered by the events of the novel. All the other events about the past of all characters were represented by the analepses.

Up to now, I have specified the story time. In the next part, I will analyse the order of the text, and see how analepsis works to arrange the events of the novel.

Analepsis, as mentioned before, is a narration of a story-event at a point in the text after later events have been told. It illustrates past events and builds the characters' personalities and their past. The past appears in the text in many aspects, such as description, summary, etc. I will consider these aspects in the next section. The most significant aspect in the text is analepsis. The analepsis represents not just a simple value of the past, but a complexity of differing degrees of the past. One might say that most of

---

[142] The "first narrative" indicates the starting point of the novel.

the novel is analeptic in relation to the beginning, and covers practically the whole novel. The most effective analepsis is the external analepsis as I will demonstrate. The novel starts by describing the main character Asouf as he prepares himself to pray:

> It was only when he started praying that the male goats decided to butt one another right there in front of him. Evening was coming, the flaming disk of the sun sinking slowly down from the depths of the sky as it bade farewell, with the threat to return next morning and finish burning what it hadn't burned today [...] Hearing the roar of the engine from afar, he decided to hurry and give God His due before the Christians arrived.[143]

From this point the narrator cuts from the present to let the main character remember his childhood:

> When, as a young man, Asouf had crossed the desolate wadi herding his goats he'd never dreamed these paintings were so important. Today they'd become a focus for Christian tourists, who come from the most distant countries to see them, crossing the desert in their special desert trucks to gaze at the stone.[144]

The number of the analepses is about twelve. They play important roles in the structure of time. The first one is about the relationship between Asouf and the place. After the narrator has described the mountain rocks, he presents the relationship of the place and the hero:

> He'd discovered them when, as a child, he'd tire himself out chasing after his unruly herd and go into the caves to find refuge from the sun, seizing a few moments of rest and amusing himself by gazing at the coloured figures: at hunters with long, strange faces pursuing a variety of animals, among which he recognized only the *waddan* and the gazelle and the wild ox. Painted on the rocks, too were naked women ....[145]

---

[143] Al-Koni, *The Bleeding of the Stone*, trans. May Jayyusi and Christopher Tingly (Gloucestershire: Arris Books, 2003), (1-2) 7. The first page number indicates the Arabic version of *Nazīf al- ḥajar (The Bleeding of the Stone)*, and the one in brackets points to the translated edition.
[144] Al-Koni, (9) 3.
[145] Ibid.

For the narrator the analepsis is a suitable tool to represent the space full of description through the memory of Asouf. The second one is about Asouf and his parents in the distant past. It comes in a scene between his mother and his father, talking about hideous faces, like the faces of ghouls, and of ugly animals not found in the desert. His mother refers to them as his ancestors: "They're the people who used to live in the caves" she told him. Asouf asks his mother in the same scene:

> "You said jinn lived in the caves"; she gazed at him bemused, then smiled, rocking right and left as she shook the milk in her hands. "Are our ancestors jinn?" He persisted. She stifled a laugh, but he saw it in her eyes even so. He repeated his question, and this time she just snapped: "Ask your father." And so he asked his father, who laughed outright. Perhaps they were from the jinn [...] but from the good jinn.[146]

In section two, the narrator returns to the present when Asouf is still waiting for the visitors and makes the hero remember the past, but this past is nearer than his childhood: "He recalled the time, a few years before, when the men from the Archaeological Department had come with a whole caravan of trucks."[147] This analepsis occupies two pages. In section three the narrative turns back to the present when the visitors arrive. Time moves slowly in the line of the present.

In section four, the narrator presents many analepses to shed light on the father, and the childhood of Asouf: "His father, when he was alive, urged him always to listen to his heart."[148] In this analepsis we as readers learn many important events about Asouf and his relationship with his father, how he taught him the Qur'ān and the philosophy of being lonely in the desert. In this part, the reader must be informed, for instance, of the time, space and direction projected by the work. The narrator goes back to reveal the

---

[146] Ibid., (10) 4.
[147] Ibid., (16) 8.
[148] Ibid., (27) 17.

relationship between his father and the *waddan*. He starts the analepsis by talking about a very important period of time which formed Asouf's tragic life. "He'd have Asouf sit there in front of him on the moonlit summer nights, and teach him the Fatiha."[149] The narrative then goes back to an earlier period of time when his father has a mystic experience with the *waddan*. The father becomes the narrator, and returns to his old story about the *waddan*:

> I saw a waddan who'd lost his way on the wide plains. I chased him, on my camel, until he was exhausted. And do you know what he did, as his strength drained away? He turned and attacked the camel, thrusting at it with those vicious horns of his, until the camel took fright and turned back.[150]

At this point, the analepsis moves the narrative from the past of the father to the allusion of myth, at the moment the *waddan* acts like a human being; when it could not escape from the father, it killed itself: "When he saw I'd taken my rifle, he climbed the rocks in a single swift movement, then leapt to the ground and broke his neck"[151]. At this point, the narration shifts to a scenic dialogue, when Asouf asks, "did you slaughter it [...] and make its flesh lawful?" to which the father replies, "How could I slaughter an animal that had killed itself?"[152] After that the father tells Asouf many past events about the gods in the desert and the creation of the human being. He tells him how the waddan was the spirit of the mountains.

> Once long ago, he said, the mountain desert waged constant war with the sandy desert, and the heavenly gods would descend to earth to separate the pair, calming the fire of enmity between them. But no sooner had the gods left the battlefield, and the rains

---

[149] Al-Koni, The Fātiḥa is the first part of the Qur'ān.
[150] Ibid., (29) 19.
[151] Ibid., (30) 20.
[152] Ibid.

stopped pouring down, than war would break out once more between the two eternal enemies. One day, the gods grew angry in their high heavens and sent down their punishment on the fighters. They froze the mountains in Massak Satfat and they stopped the persistent advance of the sands on the borders of Massak Mallat. Then the sands found a way to enter the spirit of gazelles, while the mountains found a way into the spirit of the waddan, and from that day on, the waddan was possessed by the spirit of the mountains.[153]

The narrator inserts Asouf's voice saying: '"But, Gazelles and *waddan d*on't fight now."[154] The father answered, "that's because God visited a greater disaster on earth, one that fought the two sides at once. Man came, to be the enemy of gazelles and *waddan* alike. The gods had grown tired of all the silly complaints [...] so the gods, in their anger, punished them both with a devil called man."[155] This analepsis serves the reader by providing with some information necessary for an understanding of the significant events. From the author's use of descriptive detail, from verbal associations which inter-relate characters and extend the theme of the novel imagistically, it appears as if the *waddan* is a human being and the history of the desert becomes a mythical story. This illustrates the cause of the previous analepsis, on page 17, which is presented by Asouf and is about his family's isolated life in the desert. The father continues to express why he does not like to live with any men: "How can I be a neighbour of men? [...] But I can't live near anyone. That's what my grandfather taught me, and that's what I must teach you."[156] The narrator connects man in the mythical story with a sort of devil.

Before moving to the next point, it is worth mentioning an important facet of the novel, the element of fantastic narrative. Fantastic is "a mode of fiction in which the possible and the impossible are confounded so as to leave the reader with no consistent

---

[153] Ibid., (32) 20-21.
[154] Ibid., (32) 21.
[155] Ibid.
[156] Ibid.

explanation for the story's strange events"[157]. The author uses the technique of magic realism which is "a kind of modern fiction in which fabulous and fantastical events are included in a narrative that otherwise maintains the 'reliable' tone of objective realistic report."[158] This kind of fantasy often concerns places which are full of local colour and atmosphere, and attempts to lend a sense of magic to those places. At this point the novel turns to the fantastic events in which the animal kills itself, and the mythical history of the desert; the gazelle tells a wise story in a scenic way; the *waddan* takes revenge on the father, and in another event it saves Asouf. The protagonist transforms twice into *waddan* and the *waddan* transforms into a human being; the transformation is an unexpected action. All of these events confound the reader:

> Transformations bring about a surprise, and among the many responses story solicits us, is surprise. The braking of rules of natural law and verisimilitude creates the fictional world with its own laws. Metamorphosis plays a crucial part in anagnorisis, or recognition, the reversal fundamental to narrative form, and so governs narrative satisfaction. There is an intrinsic pleasure in the reader or listener's given freedom to enter that words, inhabit it, and move inside it.[159]

For more illustration "fantasy is a sophisticated mode of storytelling characterized by stylistic playfulness, self-reflexiveness, and a subversive treatment of established order of society and thought."[160] The novel of the twentieth century is remarkable by the tone of the fantastic; it is "arguably the major fictional mode of the late twentieth century, it draws upon contemporary ideas about sign systems and the indeterminacy of meaning

---

[157] Chris Baldick, ed., The Concise Oxford Dictionary of Literary Terms (University Press, 2001) 94.
[158] Ibid., 146. This form is associated with notably certain leading novelists of Central and South American such as Gabriel Garca Márquez. The latter's *One Hundred Years of Solitude* (1967) is often cited as a main example, as well as Salman Rushdie's *Midnight's Children* (1981) and many others.
[159] Marina Warner, *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Oxford: Oxford University Press, 2002) 18-19.
[160] Brian Atterbay, *Strategies of Fantasy* (Bloomington: Indiana University Press, 1992) 1.

and at the same time recaptures the vitality and freedom of non-mimetic traditional forms such as epic, folklore, romance and myth".[161]

In section five, the narrator reports the horrific death of the father. The narrator presents it as an act of revenge by the *waddan*: "the possessed *waddan* had caused him to break his neck, just as he himself had once made that other *waddan* do the same."[162] Here the narrator reminds the reader of the past event when the father caused the *waddan* to kill itself in the previous part. The authorial narrator substitutes the character's point of view, in order to give us a scene in the present, and we as readers realise that the story-time lasts only for one day when he says, "the two visitors didn't return until the next morning". The reader also knows that they arrived the day before, when the first narrative begins with Asouf waiting for them. The scene starts with the words "We haven't introduced ourselves, my name's Cain Adam, and my friend here's called Massoud al-Dabbashi."[163]

The following chapter presents many periods of time: the past of the father, and the past of Asouf, when his father was still alive. This analepsis surely illustrates the significant past of Asouf and his father, and their relationships with the *waddan*. The narrator starts with the period of time just after Asouf's father's death; in this period he deals with his life and his mother: "To feed his mother and himself, while living free in God's wide desert, he had to do more than conquer himself."[164] From this point the narrator goes to the distant past when his father is still alive. The narrator informs the reader about the vow, and explains the reason for the father's change: "His father

---

[161] Ibid.
[162] Al-Koni, *Nazīf al-ḥajar,* (39) 26.
[163] Ibid., (47) 31.
[164] Ibid., (51) 35.

changed; even so, from the time that stubborn *waddan* killed itself. He became dejected, depressed, preoccupied."[165] Later the father remembers his past, as does Asouf; this analepsis contains a large number of years and is presented in summary form. The narrator reports the childhood of Asouf when the latter was ten years old:

> His father started teaching him to hunt while he was still very young, as soon as he was ten [...] He didn't teach him to hunt the waddan. He had him fire a rifle at rocks and stones in the mountains, then he set him on the saddle on the camel's back and spent several days with him in the plains of Massak Mallat, where herds of gazelle roamed to graze.[166]

In the process of remembering Asouf and his father interchange as narrators. This illustrates a long period of time when Asouf was learning how to hunt the gazelle and the *waddan*. The narrator gives the reason why the father refused to teach his son how to hunt the *waddan*. He compresses five years of Asouf 's childhood, and tells the reader about the hunting of the *waddan*: "With the *waddan* things were different – here he ventured only much later, when he was already fifteen."[167] After several failed attempts, but deliberate endeavours to hunt the *waddan*, Asouf confronts his father saying,

> Why don't you want me to learn how to hunt the waddan? And if you're so anxious I shouldn't, why do you tire yourself out, and tire me out, with these ridiculous trips? Why don't you tell me the truth?[168]

The answer to all of these questions comes from his mother's voice which also gives diversification to the narrators:

> Your father [...] doesn't want you to spill the waddan 's blood because of the vow he made long ago, before you were born. He was hunting on the slopes of Aynesis, and his foot slipped. He found himself hanging between earth and sky, holding on to a rock with

---

[165] Ibid.
[166] Ibid., (52-53) 36- 7.
[167] Ibid., (54) 38.
[168] Ibid., (55) 39.

> his legs dangling down into a chasm. He'd given up all hope. But the very beast he'd been fighting and trying to kill brought him out and saved him from death. Now do you understand? He vowed he'd never again go near the waddan, and that he wouldn't teach his children to hunt it.[169]

This analepsis goes back to a previous time before Asouf was born, and his mother continues to tell him about his father:

> But he became hungry. We were hungry together in those harsh drought years before you were born. I was pregnant then, and he had to break his vow and hunt. He wept before he did it. I heard him with my own ears, weeping at night. He left in the morning, and he came back with a large waddan. We skinned it and ate it, filling our stomachs at last. He said he'd broken his vow and the spirit of the mountains would punish him for it. But he wouldn't assured me, teach his son [...] how to hunt the waddan.[170]

These events are more than just something happening; they also contribute to the progress of the narrative, and explain the opposition between human beings and the desert; the hard life, the sorrow of a man who has lost his links with people, the cruel time in the desert, and the mythical relationship between the human being and the waddan. Another major analepsis disperses time to many distances, contributing to the development of the character of the antagonist, Cain. In the chapter entitled "The Foundling", the narrator goes back to the infancy of Cain to tell us about that horrible period in his life, making it clear why he acted the way he did:

> His father had died from a knife wound while his mother was still carrying him, the mother herself from a snake bite when he was just a week old. His aunt, his mother's sister, had stepped in to take care of him, and on one of her trips to the Hamada, on the advice of a religious teacher, she'd given him gazelle's blood to drink. This, he'd told her, was the only way the ill omen could be averted and the rest of his family and relatives be protected from the curse that had pursued him from the moment of his conception. But the aunt and her husband both perished from thirst during the trip, and a passing caravan picked up the nursling infant as he was thrusting his head into the open belly of a gazelle.

---

[169] Ibid., (55-6) 40.
[170] Ibid.

> licking at the blood and dung. This blood, it was said, was what had saved him from the fate of his aunt and her husband.[171]

This analepsis covers a long time in summary; the narrator presents the amazing events in this order to give a reason for the unfamiliar events which come soon after this section. To intensify this section the author continues to narrate:

> Had the head of the caravan known the child's history, he would never have picked him up. He had no notion this "little angel" was to bring his own downfall and cause his trade to fail [...]. Only when he found his adopted son eating raw meat from a plate, the blood dripping from his teeth, did he understand the true reason for the disaster. [172]

In the next section the narrator tells the reader about Cain's desire to eat meat and how, during his childhood, he became notorious for his love of uncooked flesh:

> He didn't give up this horrifying habit, not even when he'd grown up and become the most famous hunter in the Red Hamada. Whenever the craving for gazelle meat came on him, he'd wake in terror, then wake his companions too, so they could all go off hunting together.[173]

What is worth noticing here is that the narrator recounts the chosen events in sequence, to illustrate his desire for uncooked meat, starting with the first moment of Cain's life and his childhood before he became a man:

> And then this American, John Parker, presented Cain with a further devilish machine. With the introduction of rapid firing guns to the desert, the gazelles' chance of escape was far less [...] He'd press the trigger once more, and again the gazelles would drop, like clusters of dates torn apart in a storm.[174]

---

[171] Ibid., (100) 81.
[172] Ibid., (101) 82.
[173] Ibid., (105) 85.
[174] Ibid., (111) 89.

The next section informs the reader that the gazelles became extinct, and this serves to explain the passing of time indirectly.

> He never dreamed that one day the gazelles would become so scarce, never dreamed this beast, with which the desert had once abounded, could ever die out. Only then did he remember the small unborn calves he'd taken from slain gazelles – especially that gazelle whose calf he'd killed in her belly, and who'd complained to heaven against him.[175]

We know that the gazelles die out because Cain and his companions have devoured them completely; the rest migrated to the Hasawna Mountains. After all these events about Cain's history and his obsessive desire to eat meat, the narrator moves to the climax of the novel telling of Asouf's binding in the chapter entitled "Only Through Dust Will the Son of Adam Be Filled". The quarrel flares up suddenly after they get back without any gazelles. Cain is hungry:

> Asouf made a comment about Cain's gross appetite "I heard my father say, [...] that only through dust will the son of Adam be filled [...] Cain wouldn't have become inflamed by this. "What do you mean by that?" He yelled. "Eh, goatherd? [...] Are you trying to make fun of me, you cursed old fool?" Cain shouted [...] "Two days now you've been laughing at us, as if we were children. Now it's our turn to laugh at you, you son of a bitch. [176]

Straight after this, Cain binds Asouf's arms and legs wide apart. "His body covered the majestic, legendary waddan." [177] From this, we learn many facts, the devouring of the gazelles, the loss of the wilderness, and the tragic end of Asouf. But the most significant section is that the period of story-time is just two days, and all the past events of the protagonist and the antagonist are presented by the analepsis which helps to measure the story-time.

---

[175] Ibid., (112) 90.
[176] Ibid., (117) 105.
[177] Ibid., (121) 95.

In the following section, the gazelle tells a story about the relationships between human beings and her mother who sacrificed herself to save the family of Cain, his aunt and her husband, before they died from thirst. The gazelle remembers the child in the desert:

> A migrating family had found itself alone with the arrogant sun. As the nursling baby raised its voice in complaint [...] then I leaped toward my mother, around whom the whole human family had now gathered. The woman approached and placed her thirsty baby in the belly of my poor mother, who was already slain.[178]

The important point in this section is not the fantastic sign that the gazelle is telling the story, but the connection between the same events which are represented twice by two narrators; the first time in the chapter entitled "The Foundling" by the third person narrator, and the second time in the chapter entitled "The Migration" by the gazelle. The first time it is narrated in summary form, but the second time is given in detail, illustrating the profound connection between blood and Cain.

In considering the use of the analepses, the following can be noticed: The majority of events are represented by analepses which form the foundations of the novel. Most of the analepses are external because they represent events which take place before the opening point of the narrative when Asouf expected visitors. Later, the hero remembers the first time when he discovered the desert. It is logical to show the significance of the place in the present by remembering the place in the past. Following that, he remembers the people who lived there. These events also reflect the meaning of the place. The history of the ancestors should be the first event to be presented in sequence, but the first analepsis is about the discovery of the place (the desert). The

---

[178] Ibid., (125) 102.

history of the place is presented many times, to draw attention to it and to its existence from the distant past up until the present. Each of the first three chapters begins in the present, and then the narrative goes back to the past. In chapter seven the present appears again to bring the reader back from the past of Asouf and his father and the fantastic events, to the real present when Asouf introduces himself to the two visitors. From chapter eight to chapter nineteen the narrative alternates between many levels of the past, e.g. the past of the father and the past of the place. In chapter twenty, the narrative goes back to the tragic moment when Asouf was bound and instead of going forward, it moves to the past, being chronologically out of sequence, taking the reader back to the mythical time when the gazelle tells the story.

In the last six chapters, the current of the present time denigrates until the horrible end of Asouf. The course of the present is interrupted by the past, and most of the events represent the past of the protagonist, the place, and the relationships between the *waddan* and the other characters. The analepses collapse the chronology of the events, as shown previously, for many purposes; firstly, to give meaning and significance to events which come before its sequence in the story; and secondly to attract the readers' attention and make them involved in the process of arranging these events. The analepses are represented in many forms such as dialogue or in summary. The author verifies the period of time in many ways: the mysterious events and reality. All these events are chronologically out of sequence and contribute to the particular shaping of the experience of time in the novel.

2.4.3. Prolepsis

Prolepsis takes place when the narrator informs the reader about an event in the story earlier than it would be if the strict chronological order of events were followed. According to Genette, prolepsis is when the author "refers in advance to an event that will be told in full in its place."[179] In fact, we notice prolepsis "where the discourse leaps ahead, to events subsequent to intermediate events. These intermediate events must themselves be recounted at some later point [...] flash forward can only be recognized retrospectively."[180] The basis of prolepsis lies with the mismatch between the order of the discourse and a notional chronological story.

In the standard models drawn from Genette, prolepsis occurs much less frequently than prolepses in the Western narrative tradition. In such instances, Tolstoy, Balzac, Dostoevsky and Dickens rarely used prolepsis. With prolepsis we most often find that the "first person" narrative lends itself much better to the process of anticipation than any other. Genette says about the "first person" narrative: "By the very fact of its avowedly retrospective character, which authorizes the narrator to allude to the future and in particular to his present situation, for these to some extent form part of his role."[181] The prolepsis contains compressed information from the narrated event, such as a reference to a character who will appear later in the story:

> Genette's category of announcement would appear to be determined by its function as an anticipatory announcement, matching that of the analeptic recall. It is discussed as the

---

[179] Genette, *Narrative Discourse*, 73.
[180] Chatman, *Story and Discourse*, 64.
[181] Genette, *Narrative Discourse*, 67.

> most typical form of repeating prolepsis, where information is narrated twice, both out of order and then in order.[182]

There is both internal and external prolepsis. An external prolepsis involves an event happening after the end of the opening point of the story.

> They constitute an interesting case of prolepsis from the reader's perspective as they require the construction of a minimal and usually incomplete mental representation which the reader must hold in memory and be prepared to recall at a later point in the reading process.[183]

Apropos of the problem of internal and external prolepses, Genette says:

> Internal prolepses present the same kind of problem that analepses of the same type do: the problem of interference, of possible useless duplication between the first narrative and the narrative taken on by the proleptic section. Here again we will disregard heterodiegetic prolepses, for which this risk is nil, whether the anticipation is internal or external; and, among homodiegetic prolepses, we will differentiate between those that fill in ahead of time a later blank (completing prolepses), and those that — still ahead of time — double, however slightly, a narrative section to come (repeating prolepses).[184]

For Genette, the most significant reference time for prolepsis is story time. It is worth mentioning that our reading of prolepsis involves not only the discovery of a mismatch between sequential orders, but also of the future moment when the anticipated event is told in its precise place in the succession events of the novel. In both cases, two important temporal moments are involved, that of the story time, and that of the process of reading.

This section of analysis considers the figure of the prolepsis in the novel. The first prolepsis occurs when the narrator discusses Asouf's ancestors as jinn, in the middle of

---

[182] Teresa Bridgeman, "Thinking Ahead: A Cognitive Approach to Prolepsis." *Narrative* 13.2 (2005), 125-59.
[183] Ibid., 125-59.
[184] Genette, *Narrative Discourse*, 71.

the narration we learn of the tragic death of his father, when the narrator tells about jinn and his father did not tell Asouf about those ancestors he "had never mentioned them either, before he died in dreadful pursuit of that charmed *waddan*."[185] The prolepsis appears suddenly to announce in advance the death of Asouf's father.

In the chapter entitled "The Girl", the narrator introduces Asouf's experience with the *waddan* and says: "He too had a bitter experience with the *waddan*."[186] From this moment he starts to tell the reader about the time after his father's death, and how he dealt with his life. Through the narration, the reader learns that a long time passed between the moment of this announcement and the time of his experience. The majority of prolepses in the text appear in question form, such as in the following:

> The goats had run off. They'd go back to their home in the caves, if wolves didn't strike them down first. The poor old woman. What would happen when she saw the herd return without him? She'd die of fear. Oh God, if he should die, she'd die too. [...] His mother would be on her own now, until the day she was finally devoured by wolves. She'd never survive without him. She too would pay the price of solitude. The price of freedom. The price of living apart from people and their malice. There, among people, was malice and humiliation: here, in the desert, was freedom and death. [...] She'd always known the matter would end badly.[187]

Another prolepsis concerns the near future when Asouf was about to lose consciousness and was close to death, and was wondering what would happen should he die:

> Soon it would all end: pain, thirst, and the anguish at his lone mother's fate. Everything would vanish. The eternal desert would disappear. He wouldn't see the gazelles any more. He wouldn't see the mirage dancing on the horizon. How cruel, that the desert should disappear! How could he bear it, parting with the desert? The worst thing, after his

---

[185] Al-Koni, (10) 4.
[186] Ibid., (43) 27.
[187] Ibíd., (74) 56.

> mother's suffering, was never again to see the eternal desert merging into the vastness of God.[188]

In the novel, all occurrences of prolepsis are external to the narrative world. Most of the prolepses, as I have mentioned before, appear in question form. The prolepses are predictive; and because most of the events are recalled from the past of Asouf, they often appear as not completely separated from the analepses. For instance, the example I give above is inside the past time, which is analeptic. When the narrator recalls the event of the fight with the *waddan*, he says "It happened a few years after his father's death. Asouf was grazing his herd in the south of the Wadi Matkhandoush."[189] The narrative order is governed more by the past than the future. The narrative refers to many different times of the main characters' past, such as to the fantastic past when Asouf was transformed into a *waddan* and escaped from the Italian soldiers, and also to the mysterious relationship between his father and the *waddan*. The narrator provides the narrative with different time frames. According to Allen, "the narrator has managed to pull together the various strands of Asouf's life from different sources and through skilful interweaving of time periods to link them to the present crisis of the novel."[190] The significant point that is worth mentioning is that the narrator introduces a few chapters with a sort of anticipatory summary. For example, in the chapter entitled "The Two Opposites", he starts with a summary and afterwards explains the details of the event: "The flood had set on them with its old, immemorial weapon—treachery."[191]

---

[188] Ibid., (78) 59.
[189] Ibid., (59) 41.
[190] Allen, *The Arabic Novel*, 252.
[191] Al-Koni, (89) 69.

We find that one event is not provided with any temporal reference, and we cannot place it at all in relation to the events of the novel. At this moment, the reader is taken to a high level of allegorical event. As an illustration, we learn in chapter 21 entitled "The Covenant" that the gazelle tells its daughter about the history of its family: "The wise gazelle, seeing the loneliness in the eyes of her little one, told her just why she was venturing to linger behind, rather than go along with the migrating herds."[192] The gazelle remembers when her mother saved Cain and his family by sacrificing herself. We learn about the relationship of this story and the character in the past, but there is no connection between this event and the present events or the time-line of the discourse. The time extent can be contrasted and compared with chronology. The previous event's order might have another meaning and other consequences than it would have had if the order had been inverted. Mieke Bal sums up this idea that by "ordering the events in chronological sequence, one forms an impression of the difference between fabula and story. The interventions in chronology which become manifest can be significant for the vision of the fibula which they imply."[193]

Finally, the anachronies play a role in the structure of time, especially with prolepsis; but as Genette says, "it would be utterly vain to think of drawing definitive conclusions merely from an analysis of anachronies, which illustrates simply one of the constitutive features of narrative temporality."[194] A clearer picture of the structure of time in the novel after an analysis of the second and third categories will be provided in the next section.

---

[192] Ibid., (124) 99.
[193] Mieke Bal, ed., *Narratology: Introduction to the Theory of Narrative* (Toronto: Toronto University Press, 1997) 214.
[194] Genette, *Narrative Discourse*, 85.

2.4.4. Duration

The focus of duration is the relation between the time it requires to read the novel and the time the story covers. In duration, as Jakob Lothe says, "to answer the question how long a narrative text lasts is really impossible."[195] In view of the fact that the passage of time cannot be measured, Genette combines the text's temporal dimension with the spatial dimension of the text. Firstly, before we discuss this scheme, it is necessary to give an idea about duration according to the points of view of theorists. "Duration concerns the relation of the time it takes to read out the narrative to the time the story-events themselves lasted."[196] Cohan and M. Shires say that "duration measures the length of narrational time against the temporal span of the story."[197]

In the study of duration we must first establish the important distinctions between story-time and discourse-time. "The duration awarded to events will not necessarily be the same for each of them, and the syntagmatic organization of similar or variable durations produces a narration's temporal pacing."[198] "Genette relies on German critic Günther Müller's earlier distinction of *erzählte Zeit* (time of the narrated) and *Erzählzeit* (time of narration)."[199] In his theory of narrative duration, Genette distinguished the time of the thing told and the time of the telling, or as Christian Metz says, "The time of the

---

[195] Lothe, *Narrative in Fiction and Film*, 57.
[196] Chatman, *Story and Discourse*, 68.
[197] Cohen and Shires, *Telling Stories*, 87.
[198] Ibid., 87.
[199] Heise, *Chronoschisms*, 149.

significant and the time of the signifier."[200] With duration, the narrator conveys to the reader the speed of the narrative. By speed Genette means the "relationship between a temporal dimension and a spatial dimension."[201] He suggests that the written narrative exists both in space and as space:

> Genette proposes to use what he calls "constant speed" as an imagined norm against which to measure different degrees of the passage of time. "Constant speed" means that the ratio between how long the story lasts and how long the text is remains stable and unchanged.[202]

He defines speed as "the relationship between a duration (that of the story, measured in seconds, minutes, days, months, and years) and a length (that of the text, measured in lines and in pages)."[203] The length of the text, which is a significant part of a writer's narrative technique, has an integral temporal feature.

Concerning the difficulty of the measurement of the duration Genette avers:

> Comparing the duration of a narrative to that of the story it tells is a trickier operation, for the simple reason that no one can measure the duration of a narrative. What we spontaneously call such can be nothing more, as we have already said, than the time needed for reading.[204]

In fact, the anisochronies in narrative are very significant; in regard to this point Genette says: "a narrative can do without anachronies, but not without anisochronies."[205]

---

[200] Metz, *Film Language*, 18.
[201] Genette, *Narrative Discourse*, 87.
[202] Lothe, *Narrative in Fiction and Film*, 57.
[203] Genette, *Narrative Discourse*, 88.
[204] Ibid., 86.
[205] Ibid., 88.

Anisochrony[206] is the non-uniform relationship between the quantity of time spanned by a story's events, and the quantity of time dedicated to these events in the real telling of the story. There are many ways to understand the movement of the narrative. According to Genette, there are four basic forms of narrative movement: pause, scene, summary and ellipsis. We could schematize the temporal values of these four movements fairly well with the following formulas, with ST designating story time and NT the pseudo-time or conventional time, of the narrative:

Pause	NT = n, ST = 0. Thus: NT ∞ > ST
Scene	NT = ST
Summary	NT < ST
Ellipsis	NT = 0, ST = n. Thus: NT < ∞ ST [207]

The speed of the narrative may increase or decrease. The maximum speed is ellipsis; the minimum speed is pause.

Summary is often the most basic of all narrative movements. It is the abbreviation of the story-time. It is the acceleration of the story-time. It can cover many days or many months, or even many years. In "summary" the discourse time is considerably shorter than story-time. In "summary", as Chatman argues, "the discourse is briefer than the events depicted. The narrative statement summarizes a group of events; in verbal narrative."[208] According to Genette, summary is "the narration in a few paragraphs or a

---

[206] Anisochrony is "either a varying or unequal relationship between narrating –time and story-time". Hawthorn, *A Glossary of Contemporary Literary Theory* 185.
[207] Genette, *Narrative Discourse*, 94-95.
[208] Chatman, *Story and Discourse*, 68.

few pages of several days, months, or years of existence, without details of action or speech."[209] The length of a summary as a text might be just a phrase or a sentence, or it might be a page, in which case the temporal difference is noticeable.

A summary may have diverse aspectual colourings. It has many functions in the narrative, such as to protect the narrative from incoherence, to transit the scenes, to connect them, etc.:

> It is obvious that summary remained, up to the end of the nineteenth century, the most usual transition between two scenes, the "background" against which scenes stand out, and thus the connective tissue par excellence of novelistic narrative, whose fundamental rhythm is defined by the alternation of summary and scene.[210]

Moreover, a summary may be used to introduce a new character, about whom it is not necessary to narrate every detail, or to mention briefly, what happened in a period of time in the past. This past might relate to the hero or to the structure of the events to follow. Relating to the usage of the summary "that is to say, when the novelist requires traversing rapidly large tracts of the novel which are necessary to the story, but not worth dwelling long upon—not worth narrating in the specific detail of a scene—the summary is what he uses."[211] "A summary condenses time in the narration so that it is less than story time."[212] It is worth noticing, as Genette points out, that most summaries recall the past like an analepsis.

The first summary in the novel occurs on page 17; it covers a long period of the story-time in a short space.

---

[209] Genette, *Narrative Discourse*, 95-96.
[210] Ibid., 97.
[211] Philip Stevick, ed., *The Theory of the Novel* (New York: Collier Macmillan, 1967) 47-48.
[212] Cohen and Shires, *Telling Stories*, 68.

> His father, when he was alive, urged him always to listen to his heart. He'd have Asouf sit there in front of him on the moonlit summer night, and teach him the *Fatiha* to help him with his prayers. Each day he had to memorize one of the verses. Then, when he'd memorized the whole chapter, his father said: listen to your heart [...] He'd also, before meeting that dreadful death, taught him the *Ikhlas* chapter. They'd lived alone in the desert, alone in all their movements and wanderings. Asouf couldn't remember any human neighbour from the day he was born.[213]

This summary is about a long period of Asouf's life. The first part tells the reader about actions which are habitual such as "teaching the Quran[214]" when he says "each day", and the second part is about a piece of information necessary for an understanding of a specific period of the isolated life of Asouf's childhood. It takes a long time when the narrator said "alone in all their movements and wanderings." Here is another summary about Asouf's childhood:

> Often, when Asouf went with him to the Tadrart Mountains or the desert of Massak Mallat, they wouldn't exchange a single word [...] His father started teaching him to hunt while he was still very young, as soon as he was ten. [...] he didn't, though, teach him to hunt the waddan. He had him fire a rifle at rocks and stones in the mountains, then he set him on the saddle on the camel's back and spent several days with him in the plains of Massak Mallat, where herds of gazelle roamed to graze. [...] With the waddan things were different—here he ventured only much later, when he was already fifteen.[215]

There are many summaries that span many days, such as "for some days Asouf followed his father's tracks."[216]

The summary that covers a long period of time occurs to tell us what happened over many years, but we cannot determine specifically how many years it takes. To illustrate, the next summary makes such an example clear: "After his father's death, he took charge of affairs, herding the goats, looking over the camels in the nearby wadis,

---

[213] Al-Koni, (27-28) 17.
[214] I spell **Quran** as written in the novel.
[215] Al-Koni, (51) 35.
[216] Ibid., (37) 25.

bringing in wood, going off to meet the caravans to barter goats for sacks of barley and dates."[217] In this case, the summary is particularly useful, because the whole way of life is to be indicated as a background to the central character's precise activities.

The narrator sometimes uses the summary to introduce a new character, when it is not necessary to inform us of everything concerning him. In fact, one of the most significant uses of the summary is to express rapidly a stretch of past life. In the section "The Foundling" the narrator begins by telling us about the character Cain, and his past. From this part we notice the relationship between summary and analepsis, when summary brings the past to the present:

> This business of meat dated from his very infancy. His father had died from a knife wound while his mother was still carrying him, the mother herself from a snake bite when he was just a week old. His aunt, his mother's sister, had stepped in to take care of him, and on one of her trips to the Hamada, on the advice of a religious teacher, she'd given him gazelle's blood to drink. This, he'd told her, was the only way the ill omen could be averted and the rest of his family [...] the aunt and her husband both perished from thirst during the trip, and a passing caravan picked up the nursing infant as he was thrusting his head into the open belly of a gazelle[218]

From the point that Cain is a little baby the narrative is bound to the period when Cain grew up, "only when he found his adopted son eating raw meat from a plate, the blood dripping from his teeth, did he understand the true reason for the disaster."[219] In the next section, the narrator continues to tell the reader about Cain and the main events that shaped his personality. This summary takes four pages to expound on Cain's life from his childhood to the moment he becomes a man obsessed with meat. We can consider this the longest summary in the text as it covers a long period of time:

---

[217] Ibid., (43) 27.
[218] Ibid., (101-2) 85-6.
[219] Ibid., (102) 82.

> Cain became notorious for his love of uncooked meat, until finally his playmates started calling him "son of Yamyam" [...] He didn't give up his horrifying habit, not even when he'd grown up and become the most famous hunter in the Red Hamada.[220]

The summary as I mentioned before may have different aspectual colouring. In the next example the author employs summary to introduce the character John Parker, the American who works in Libya provides Cain with a weapon to hunt the gazelle and the *waddan*:

> John Parker, a captain at the Hweilis Base, had been chosen to run a subsidiary camp, set in a strategic spot on the Naffousa Mountain. In his student days he'd studied Zoroastrian, Buddhist, and Islamic Sufi thought at the University of California, and he'd kept his fondness for eastern philosophies. Upon joining the Marines and moving to North Africa in 1957, he'd seized the chance to plunge himself into a study of Sufi ways.[221]

It is worth noticing that the summaries in the novel are not secluded from the narrative. In the summaries about Cain and John Parker, the narrator makes the specific sections stand out in their context as an attempt to compress time in order to arrive at a point of the action which is more motivating or remarkable. To demonstrate this, after the narrator gives us the summary about the character John parker, and the background to his life, he presents a scene between John and the dervish talking about the meat of the waddan, which is a very significant element for the structure of the events of the novel, where he says "The waddan's truly remarkable. I tasted it in the old days ...."[222] Thus there are two types of summary: the first one takes a short period from the story time, and little space from the text. The second one covers a long period such as the summary about Asouf's childhood. The narrator uses the second one when he introduces a new character

---

[220] Ibid., (105) 85.
[221] Ibid., (129) 105.
[222] Ibid., (134) 109.

as I showed in the analysis. We can say that the summaries connect the tissue of the novel and noticeably speed up the temporal pace. Let us turn now to cases where story time and discourse time are roughly equal duration.

2.4.5. Scene

The duration of story time and discourse time in the scene appears equivalent. "In the scene the duration of the fabula and that of the story are roughly the same."[223] Scene represents the most effective moment of the event in the novel. If a writer wishes to fill out a scene, s/he will automatically employs more exciting moments which can also serve to connect the preceding and following chapters. Thus, "a scene is often a central moment from which the narration can proceed in any direction"[224] In terms of comparison between scene and summary, Genette states:

> In novelistic narrative [...] the contrast of tempo between detailed scene and summary almost always reflected a contrast of content between dramatic and non-dramatic, the strong periods of the action coinciding with the most intense moments of the narrative while the weak periods were summed up with large strokes and as if from a great distance.[225]

Most prose narrations frequently alternate between scene and summary. According to Chatman, "scene is the incorporation of the dramatic principle into

---

[223] Bal, *Narratology*, 105.
[224] Ibid., 106-107.
[225] Genette, *Narrative Discourse*, 109.

narrative. Story and discourse here are of relatively equal duration."[226] A scene is a dramatic technique which enables the reader to visualize the action.

The scenes in *The Bleeding of the Stone* can be divided into long, short, and very short scenes. In total, the number of scenes in the text is sixteen. From the events in the novel, the narrator selects the most dramatic moments to be presented in scenes. Another significant point is the relationship between analepses and scenes because there are many analepses that were offered as scene in the text. Before I discuss the technique of scenes, it is important to note that the scenes are sometimes interrupted by the narrator, where he cuts the scene in order to express something, or to give an explanation about the moment, or the feelings of the character.

The first scene on page 4 and it is between Asouf and his parents about his ancestors in the distant past. "'There're the people who used to live in the caves,' his mother told him "his first ancestors." "But," he objected, "You said jinn lived in the caves."[227] In this scene we notice that the narrator gets involved in the narrative using many methods, sometimes by explaining the situation, or describing the feeling of the character. The author cuts the previous scene to describe Asouf's mother. Asouf says, "she gazed at him bemused, then smiled, rocking right and left as she shook the milk in her hands."[228] After Asouf enters, his disembodied voice asks, "are our ancestors' jinn?" After Asouf asks the question, the narrator tells the readers that "he persisted", and then continues to tell of Asouf's mother's response: "She stifled a laugh, but he saw it in her eyes even so. He repeated his question, and this time she just snapped, 'ask your

---

[226] Chatman, *Story and Discourse*, 72.
[227] Al-Koni. (10) 4.
[228] Ibid.

father'."[229] The narrator at this point interrupts the scene to tell us that Asouf then asked his father, "who laughed outright."[230] The scene continues with the same characters:

> Perhaps they were from the jinn, he said. "But from the good jinn. The jinn are like people. They're divided into two tribes: the tribe of good and the tribe of evil. We belong to the first tribe—to the jinn who chose good".
> "Is that why we don't have any close neighbours?"
> "Yes, that's why. If you live near bad people, their evil will strike you. Anyone choosing the good has to flee from people, to make sure no evil comes to him. That's what this group of jinn did. They lived in caves, from time immemorial, away from evil. Can't you hear them talking together, on moonlit nights?[231]

There are many scenes in the text such as the previous one about the past. The narrator constantly involves himself in the scene and between the characters, such as in the following:

> "I forgot to tell you," he said, "that our battle happened in a wadi away from the mountains. The *waddan* knew he couldn't escape because he was so far from his mountain stronghold. [...] When he saw I'd taken my rifle, he climbed the rocks in a single swift movement, then leaped to the ground and broke his neck. [...]"
> "Did you slaughter it," Asouf asked, "and make its flesh lawful?"
> "How could I slaughter an animal that had killed itself? In any case, he'd died at once. I told you, his neck was broken. He was already dead."[232]

The narrator chooses the most dramatic moments or tragic events to present as scenes. This kind of scene is one of the most significant. As I previously noted, the purpose is to give the reader a feeling of participation in the action, exactly as it happens. He intrudes in most scenes in order to describe the characters' smiles, movements, thoughts and feelings.

---

[229] Ibid.
[230] Ibid.
[231] Ibid., (10) 4.
[232] Ibid., (30) 19-20.

The subsequent scenes show the impressive moment between Asouf, Cain and Massoud when Asouf makes a comment about Cain's sickening appetite. Cain decides to kill Asouf. "'I heard my father say,' he remarked, 'that only through dust will the son of Adam be filled'."[233] The narrator cuts the first part of the scene to say: "If only they'd been successful in their quest, Cain wouldn't have become inflamed by this. Now, though, he turned furiously on the Bedouin."[234] The second part of the scene ensues:

> "What do you mean by that?" he yelled. "Eh, goatherd?"
> "All I said," he repeated simply, "was what my father told me once. Only through dust will the son of Adam be filled."
> Are you trying to make fun of me, you cursed old fool?" Cain shouted.[235]

The narrator interrupts at this point to tell the reader about the movement of the characters. The scene ends with Cain saying:

> "You'll regret this, by God;" [...] "you cursed old fool! Do you think I'm a complete idiot? You play the innocent, claim to live like some sort of hermit, and all the time you know exactly where the waddan's hiding out! Do you think I don't see right through you?" [...] "if you don't show us where the waddan is, you'll regret it, believe me! I'll make you see stars, and at midday too. I mean it."[236]

Because the scene cannot give a wide background, and is unable to elucidate every aspect of the action, the narrator cuts the scenes many times so as to offer details of the actions, and to give the reader a complete picture of the moment.

> "Masoud", he yelled, "fetch me the rope." He returned to Asouf. "Two days now you've been laughing at us, as if we were children. Now it's our turn to laugh at you, you son of a bitch." [...] "Aren't you ashamed of yourself? An old man like you, telling all these lies? They told us in the oases—you're the one person who knows where to find the waddan around here," [...] "You won't get away from me", Cain said, "the way you escaped from

---

[233] Ibid., (117) 93.
[234] Ibid.
[235] Ibid.
[236] Ibid., (118) 94.

captain Bordello's soldiers. The people told me all about that, but I don't believe you changed into a waddan. Do you hear me? I don't believe you're a saint."
He finished tying Asouf's wrists and feet, then stood there with his hands on his hips. His black gun was clearly visible.
"If you really are a saint," he roared, "the way they say, then fling off those ropes and run off to the mountains the way the waddan does. Ha, ha, ha! If you do turn into a waddan, then I'll eat you straight off. Ha, ha!"[237]

This long scene has many functions. It aids our understanding of the time of the story when he says "two days", and reminds us of the mysterious transformation of Asouf, when he becomes a *waddan*, escapes from the Italian forces and disappears into the desert.

There are many scenes where the narrator presents the past as scene. Sometimes he introduces the voice of the character in a very short part, and continues the narration. This technique affords the novel a variety of the elements of fictitious narrative. Most of the characters in the novel, even the gazelles, appear within scenes. This allows the narrator to impress upon us the fantastic level of the text. He takes the reader to a completely different time frame, when the narrator moves from the real world of human beings to the animal world. In the following scene, the gazelles discuss their future with the son of men, when one gazelle tells the other one about the sacrifice of her mother to the son of Adam. This example will aid our understanding of this impression:

> The sons of men," this gazelle objected, "are evil and murderous. Have you forgotten, honoured mother, how they spilled the blood of so many scores of our tribe in that fearful slaughter? How can we sacrifice ourselves for an accursed butcher?[238]

The second part of this scene connects the previous event concerning Cain as a little baby, where in "The Foundling", "his aunt, his mother's sister, had stepped in to

---

[237] Ibid., (118-9) 94-5.
[238] Ibid., (127) 120.

take care of him [...] She'd given him gazelle's blood to drink."[239] In this scene the gazelle completes the details of the event when she decides to sacrifice herself to the human beings; the readers comprehend more details of this story from the following:

> The gaunt old mother smiled. 'Sacrifice', she went on, "sadly [...] knows nothing of bargains, and doesn't look to the soul for which the sacrifice is made. Sacrifice belongs to the Almighty Creator. And don't you see, my good fellow gazelles, that nursling angel lying in the woman's arms? He's committed no crime, had part in no slaughter.' ''' Don't be taken in by that,' a mean-spirited gazelle shouted. He may look innocent now. Wait until he's older and kills scores of beasts from our herd!'[...] At that my mother came up to me, kissed me and rubbed my neck. 'I'm doing this for your sake,' she whispered, 'from today on, man will never touch you.' Then she went and gave herself up to the broken man, [...] My young mind wouldn't let me take in the cruelty of it all, and I had no sense of danger until a I saw the knife shining in the human's hand, beneath the sun's rays. [...] then I leaped toward my mother, around whom the whole human family had now gathered. The woman approached and placed her thirsty baby in the belly of my poor mother, who was already slain. [240]

This scene helps us to understand the story of the gazelles' perception and their moral values. The gazelle sacrifices her life to the son of Adam in order to protect her children from him in the future, if the son of Adam respects this sacrifice. Moreover, this scene explains the strange events of Cain when he is a baby. The readers also know that the gazelles have values; they are capable of sacrifice, and they have morals and kindness. This is evident when the gazelle talks about Cain as a baby, "that nursling angel lying in the woman's arms." [241] This scene alone cannot give an extensive background or complete explanation, thus the narrator interrupts to fill in enough details so that the scene is contained. The scene plays an important role for all supplementary information and incidents in the novel. However, scene is not the only form of narrative, as I will demonstrate in the next section.

---

[239] Ibid., (101) 81.
[240] Ibid., (126) 102-3.
[241] Ibid.

2.4.6. Description

The descriptive pause is the stoppage of the current event in order to describe the character, the place, the feelings or anything in the space of the novel. In the pause, the narrative time is infinitely greater than story time. In a descriptive pause, time in the story is stretched or suspended in discourse in order to describe. Philippe Hamon illustrates the differences between description and narration "(a description describes things, a narrative describes acts) or morphological "the description is alleged to use adjectives, the narration, and verbs."[242] From the temporal point of view, Cohen explains the pause as follows:

> A pause goes even further to stress narrational time over story time. It occurs at any point in the text when the time of the narration continues and that of the story ceases, for instance in character description, commentary, exposition, and direct addresses to a reader.[243]

Such pauses are widespread in narrative fictional text. They exist in the classical as well as in the modern novel, even though they differ in function in both kinds of novel. In the classical novel the descriptive pause takes the form of long passages such as in Balzac's novels. He is famous for his meticulous description. In his work *La Comedie Humaine* (1904) (*The Human Comedy*), he portrayed the complexity of French society in detail. He describes events, furniture, rooms, and houses in a panoramic technique; his

---

[242] Tzvetan Todorov, ed., *French Literary Theory Today: A Reader* (Cambridge: Cambridge University Press, 1982) 147.
[243] Cohen and Shires, *Telling Stories*, 88-89.

description resembles the real world precisely. On the other hand, the features of description in the modern novel have changed entirely. Alain Robbe Grillet's novels are a good example of this new form of description; in his novel *La Jalousie* (1989) (*Jealousy*) the text does not resemble reality but creates the precise intent in the novel. In the following paragraph he explains the idea of description:

> Description is not a modern invention. [...] It is indeed not rare in these modern novels to encounter a description that starts from nothing. At first sight it does not give a general overview. It appears to originate from a minute fragment of no importance that looks more like a point but that develops into more lines, plans, and architecture and just as one becomes confident that it invents them, it suddenly contradicts itself, starts again, bifurcates etc. Yet, one begins to glimpse something, and one believes that this something is going to specify itself; but one can see the lines of the picture accumulate, grow, shrink, and move, to the extent that the picture becomes ambiguous as it develops. After a few paragraphs, when the description ends, one realises it has obliterated that which it had created. This is accomplished by the simultaneous act of creation and annihilation, which occurs at all stages of the novel[244], and in particular in its global structure – from which stems the deception inherent in today's works.[245]

We all suppose that description differs from narration, and that is a classical difference. There is no narration without description because it is one of many rhetorical strategies available for achieving the purpose of writing effectively.

> Within the narrative, the descriptive passage immediately reveals itself: It is the only one within which the temporal concatenation of the signifiers - though it is not interrupted -

---

[244] I have translated the word *livre*, literally translated as "book", as "novel" which is more suitable to the context.

[245] Here is the original quotation: "La description n'est pas une invention modern. [...] Il n'est pas rare en effect, dans ces romans modernes, de rencontrer une description qui ne part de rien; elle ne donne pas d'abord une vue d'ensemble, elle paraît naître d'un menu fragment sans importance - ce qui ressemble le plus á un point- á partir duquel elle invente des lignes, des plans, une architecture; et on a d'autant plus l'ìmpression qu'elle les invente que soudain elle se contredit, se répète, se reprend, bifurque, etc. Pourtant, on commence á entrevoir quelque chose, et l'on croit que ce quelque chose va se préciser. Mais les lignes du dessin s'accumulent, se surchargent, senient, se déplacent, si bien que l'image est mise en doute á mesure qu'elle se construit. Quelque paragraphes encore et, lorsque la description prend fin, on s'aperçoit qu'elle n'a rien laissé debout derrière elle: elle s'est accomplice dans un double movement de creation et de gommage,que l'on retrouve d'ailleurs dans le livre ă tous les niveaux et en particulier dans sa structure globale - d'oŭ vient la deception inhérente aux œuvres d'aujourd'hui." Grillet, *Pour Un Nouveau Roman*, 127.

> ceases to refer to the temporal relation (whether consecutive or not) among the corresponding significates, and the order it assigns to their signified elements is only spatial coexistence (that is to say, of relationships supposed to be constant whatever moment in time is chosen).[246]

The descriptive pause builds the details of the place or the character, and helps to make the events resemble the real world, especially in the classical novel. In the modern novel, as Robbe Grillet explains, the main function is to create meaning in the text.

In this study the main concern is with the temporal feature of the description, and how this technique plays a role in the structure of time in the text:

> By definition a description is an interruption in the syntagmatics of the narration due to a paradigm (a catalogue, an enumeration, a lexicon), and thus a prolongation of the act of looking of the character who is assigned the description. We are to suppose that the character is 'obserced' 'fascinated', loses track of time.[247]

In *The Bleeding of the Stone* the narrator is viewed as lavish in description[248]. There are two types of descriptive pauses. We can refer to the first type as *iterative*; in terms of space in the novel, the iterative pause is short. It is connected with the narrative and absorbed into narration, and consequently cannot slow down the speed of the narrative. The second category takes up large passages of the text and slows down the movement of the events. If one had to count the number of descriptive pauses in the text, one would say there are six long independent descriptive pauses, four of which are about the desert, one concerns the dead body of Asouf's mother, and one is about the gazelles.

The narrator describes the desert, the animals, the people, the sun, and in particular, the place. He reveals the environment in order to give the place and the people

---

[246] Metz, *Film Language*, 19-20.
[247] Todorov, ed., *French Literary Theory Today*, 150.
[248] Jean Ricardou mentions to the structure of the novel and the theory of description. Jean Ricardou, *Problèmes du Nouveau Roman* (Paris: Editions du Seuil, 1967) 91-121.

a realistic historical context. However, he selects the description carefully so as to produce in the reader a sense that the desert is distinctive, and to impress upon us the isolation of the characters.

The next examples of the descriptive pause show how this technique plays a role in the temporal structure of the text. From the beginning, the novelist employs a descriptive pause to talk about the sun, its asperity and its movement; "evening is coming, the flaming disk of the sun sinking slowly down from the depths of the sky as it bade farewell, with the threat to return next morning and finish burning what it hadn't burned today."[249] We notice from this piece the sense of the continuation of time through the movement of the sun and the impression of its heat. The next example of description is one of the longest passages of the novel. The next example introduces the place as Asouf starts to pray. Asouf

> went to pray in front of the most prominent rock in the Wadi Matkhandoush. This stood at the wadi's western slope, where it met the Wadi Aysnesis to form a single valley, deep and wide, sweeping down northeast until it merged, at last, into the Great Abrahoh in Massk Mallat. The mighty rock marked the end of a series of caves, standing there like a cornerstone. Through thousands of years it had faced the merciless sun, adorned with the most wondrous paintings ancient man had made anywhere in the Sahara. There was the giant priest depicted over the full height of the rock, hiding his face behind that mysterious mask. His hand touched the *waddan* that stood there alongside him, its air both dignified and stubborn, its head raised, like the priest's, toward the far horizon where the sun rose to pour its rays each day on their faces. Through thousands of years the mighty priest and the sacred *waddan* had kept those features, clear and deep, majestic and vivid, set in the heart of the solid rock. There the priest stood taller and larger than man's natural figure, inclined a little toward the sacred *waddan*. That too surpassed a normal *waddan* in size.[250]

The narrator chooses to describe the environment of the desert when Asouf starts to pray. Here we learn for the first time about the long history and natural surroundings of

---

[249] Al-Koni, (7) 1.
[250] Ibid., (8-9) 2-3.

this desert. It accompanies the place from the distant past, which is thousands of years long, and the *waddan* faced powerfully the merciless sun. This descriptive pause demonstrates the resistance of the place to the passage of time, and the flow of time as expressed by the movement of the sun.

After the narrator gives the descriptive pause about the history of the place, he informs the reader about the desert's significance through the eyes of Asouf as a child. He recalls Asouf's explorations of his surroundings as a child. From this moment, the environment impinges directly on the consciousness of the infant; the strange world opens up to him giving rise to many unanswered questions. The narrative is pulled into the past, a movement triggered by an object in the present. The iterative description is obvious from the next part:

> Similar paintings adorned mountain rocks and caverns in the other wadis, throughout the Massak Satfat. He'd discovered them, as a child, he'd tire himself out chasing after his unruly herd and go into the caves to find refuge from the sun, seizing a few moments of rest and amusing himself by gazing at the colored figures: at hunters with long, strange faces pursuing a variety of animals, among which he recognized only the waddan and the gazelle and the wild ox. Painted on the rocks, too, were naked women with breasts, huge indeed, out of all proportion to the size of their bodies. This made him laugh, as he thought of the breasts getting in the woman's way as they walked along![251]

The desert is described many times. The author ascribes nouns and verbs to do the work of description. In the next instance, we see the use of adjectives such as visible and peaceful and verbs such as end, begin, and fight. With the nouns, the reader sees, and with verbs, the reader feels.

> Massak Satfat was becoming visible. The heights, covered with their huge black rocks, burned in the sun's everlasting fire. The peaceful sandy desert, stretched out flat and

[251] Ibid., (8-9) 2-3.

> merciful to God's worshippers, ended, and the mountain desert began, angry and inhospitable, its face set sternly against the wanderer. The rancor was, it seemed a legacy of those remote times when unending battle was waged between the two harsh deserts, a fiery enmity even the gods in the upper sky had never contrived to soften or reconcile.[252]

In fact, even this passage suspends the story time to describe the desert. It links two moments of the novel by reminding the reader of the mysterious story about the fight between the two deserts which the narrator refers to on page 20. The author describes the desert by attributing to it human characteristics. He describes the sandy desert as peaceful and merciful, the mountain as angry and inhospitable. He chooses the details that contribute to a dominant impression of the unity between the desert and human beings. The desert is the impetus of the description. The long iterative description of the desert appears for the second time on page 69 when the rains come and make big changes to the natural life of the desert. In the following, we see the opposite picture of the desert:

> That year the wadis and plains, and the fringes of the mountains, became thick with forests and plants and grasses. He saw trees he'd never seen before, ate herbs he'd never eaten. Where, he wondered, had the desert hidden the seeds for these plants? No sooner had the rains poured; the waters flowed to every corner, than the cruel, gloomy, drought-stricken land had turned green with plants of a thousand kinds. They simply sprang up, and the dull, dried –up trees turned green in a few days. It was as though the seeds strewn in nothingness, in the folds of the sands, among the massive rocks, had been waiting for that moment, eager for the sky to meet the earth. And when that consummation came, the seed buried in nothingness quivered and breathed out its relief, cracking earth and stone alike, stretching out its head in search of sun and life.[253]

Once again the sun is described in this long passage; this time concerning the appearance of the sun at sunset and sunrise. Through this description we feel the movement of time through the movement of the sun and the strong relationship between place and time:

---

[252] Ibid., (97) 77.
[253] Ibid., (90) 69-70.

The sun moved slowly from its throne, a hint of defeat appearing on it as it moved toward sunset. The sun always has a sad, dejected look when it begins to slide down, perhaps because it's bidding farewell to the desert on its daily way to its chamber. In the morning those signs never appear on its face. It looks cruel and frightening then, threatening creatures with torment and pain.[254]

As the above quotations make clear, the narrator is comprehensively familiar with the desert and its species. The narrator describes the *waddan* many times in many passages throughout the different positions. In some cases the narrator describes the external appearance of this animal, "A huge *waddan*, gray in color, with silver hairs shining through his thick coat. A long beard dangling from his chin, his head crowned with a pair of great curved horns."[255] In another passage, the narrator tells us the *waddan* "moved proudly and majestically, and the silvery ore, strewn over its gray hairs, glittered in the sunlight, adding to its air of awesome mystery."[256] The narrator unites the *waddan* and his real father when the *waddan* saves him from falling in the pit, he says: "The mighty *waddan* was still now. He saw him rise that great head, crowned with the legendary horns, and face the mysterious thread that heralded dawn."[257] After that he connects the *waddan* with his father's face: "suddenly in the dimness of the glow, he saw his father in the eyes of the great, patient *waddan*. The sad, benevolent eyes of his father, who'd never, understood why man should harm his brother man, who'd fled to the desert."[258]

The sun always appears to play a role in the description, e.g. "glittered in the sunlight." This gives the reader a sense of the desert, where the sun is the most obvious

---

[254] Ibid., (98) 77.
[255] Ibid., (60) 42-43.
[256] Ibid., (64) 46.
[257] Ibid., (79) 60.
[258] Ibid., (79) 61.

element of its nature. He describes the camel; this appears as a dialogue between Asouf and his father. This provides the description with a diversity of voices. His father says:

> Did you ever, in the whole desert, see a more beautiful camel? One that was more obedient, braver and more patient? Did you see one that was more intelligent and sensible? God, how beautiful he is! Look at this piebald camel- his eyes, his teeth, his slender neck, his legs. Everything's in proportion, everything's in proportion, everything's graceful. Even his belly isn't like other camels' bellies. It's slim and small and smooth. In fact he doesn't really have a belly, because he's a noble camel. A noble camel doesn't have a belly; he won't desert his beloved for the sake of his belly, like those other greedy beasts.[259]

He also describes the gazelles in a long passage:

> How beautiful their shape is, their bodies so graceful, so smooth .magic overflows from their eyes. They're the loveliest creatures in the world. They're the spirit of the sandy desert, its vast stretches, with its calm and composure and the magic of the moon. We see the impossible in the gazelle, we see freedom, and that's why no creature can ever hope to catch it alive.[260]

He repeats the description of the gazelle on pages 88 and 119:

> Before that vision, Cain had never supposed the eyes of any animal could rival a gazelle's in expression, in magic and intelligence. Now, though, he saw eyes unmatched among all the animals, indeed among all the creatures of the world. The secret lay not in their beauty, as with the gazelle, but in their mystery. They said everything, even things no word could express. No speech was necessary.[261]

The narrator describes the gazelle in the next section in an impressionable manner. He uses the two senses of sight and touch, along with the metaphorical picture. Through this detail the gazelle is on the verge of being tangible:

---

[259] Ibid., (62) 44.
[260] Ibid., (63) 45.
[261] Ibid., (155) 127.

> There was the gazelle you'd dreamed, as all desert children do, of holding in your hands. You'd dreamed of stroking his graceful neck, touching his golden hair, looking into his sad, intelligent eyes, kissing him on the forehead and clutching him to heart. In this beast was the magic of a woman and the innocence of a child, the resolution of a man and the nobility of a horseman, the shyness of a maiden, the gracefulness of a bird, and the secret of the broad expanses.[262]

He starts the last section of the novel by reminding the reader of the heat of the sun.

> The sun sent down its twilight rays[263], so that Asouf couldn't opens his eyes. The sun, after first rising, is always angry, arrogant, and vengeful. Only with sunset does its fierceness begin to fade, as, overtaken by age, it kneels a humble supplicant before sinking toward its daily void.[264]

This part of the description prepares the reader for the death of Asouf, by picturing the sun as angry, arrogant, and vengeful. The general movement of the text is governed by description.

The next passage is the description of the body of Asouf's mother, which clearly stops the story time after the floods destroy everything and carry his mother to her death. It is a long passage and describes in detail the movement of the sunken body. The narrator tragically describes her remains and gives an aggressive description of the environment in the following passage:

> Before that drought came, the sky had drenched the desert wadis with floods. These floods had taken them by surprise, driving the old mother from the cave, and he'd found her remains three days later in Abrahoh. Stones had torn away her limbs as she was swept on and on. Her head was disfigured, and the bushes had plucked the short silver hair from her small head, leaving it almost naked; nothing was there on the skull but a few scattered hairs caked with mud. The right eye had gone, ripped away by the stones on that savage journey, and an empty, gaping space was left. The other eye was shining, staring up at the sky. With the head he found part of the neck covered with a layer of mud, which had dried over the blood. The arms and legs, and the rest of the body, he'd found scattered along the length of the wadi, torn apart, over those three days, as if hacked by a knife. The right hand was still clinging on to the horns of an acacia, as it had been before it was

---

[262] Ibid., (108) 88.
[263] The author refers here to the sunrise and not the sunset; we understand from the text that he means the morning, and by mistake he uses the world *Aṣīl* in the Arabic text which means the evening (161).
[264] Ibid., (161) 131.

ripped from her body, and on the arm the bones shone through in several places. The merciless stone had eaten the soft parts. He tried to wrench the thorns from the crazy grasp, but in vain; the flesh had all fallen away, but the bony fingers still clung on stubbornly. She must have gripped the tree as the waters swept her away, and still held firmly to the thorns. But the frenzied might of the flood overcame the mad desire to keep hold of life and breath. Then the body had been severed from the arm, which was fixed fast to the thorns of deliverance.[265]

From here, the narrator connects the last moments of Asouf's mother's death, the so-called third state, with those same last moments as seen in slaughtered animals, and indeed his own sufferings.

> The thorns of life! Here was that third state, between life and death, being and void, heaven and earth, which he'd seen in slain animals, which he'd known himself as he crawled along the wadi in search of a drop of water.[266]

This description does not bring about a pause in the narrative, nor a suspension of the story, because he recalls events that have happened before. The repeated descriptions of these moments serve more than a simple reminder to the reader. They function as a bridge between the dramatic moment of his mother's death and the final moments leading up to his own demise.

The second feature of the description is linked with the narrative in the most part of the novel. The next passage illustrates this idea:

> Asouf was grazing his herd in the south of the Wadi Matkhandoush, where the water from rivers and floods had formed deep gullies, before the wadi veered to the right, then disappeared among the high western mountains, among sheer rocks that stood like phantoms guarding the stony desert and keeping watch over the palm trees in the depths. He lay down under a rock on the slopes, watching the stubborn goats as they tried to reach up to the green branches of the palms. Laughing, he saw how a greedy she-goat strove to reach the green tips of a tree that was simply too tall for her.[267]

---

[265] Ibid., (87) 67-8.
[266] Ibid., (88) 68.
[267] Ibid., (60) 42.

This passage does not represent a stoppage in the story time since the event is still in progress. Asouf is moving with his flock and the narrator portrays this movement. One of the main concerns of the novel is the consequence of a rupture in the delicate stability of forces between human beings and nature in the isolated place. The description builds upon our picture of the antagonists and protagonists of the novel; the narrator chooses the appropriate words to give enough details in order to make the characters manifest. Especially with the fantastic level, however, the fantastic opens space for interpretation. The next quotation depicts the father and his sorrow in life.

> His father changed; even so, from the time that stubborn *waddan* killed itself. He became dejected, depressed, preoccupied. He'd sing those sad, passionate *muwwals*[268], paying no attention when Asouf spoke to him or asked him a question. Often, when Asouf went with him to the Tadrart Mountains or the desert of Massak Mallat, they wouldn't exchange a single word. He'd sit behind the camel's saddle [...] something was burning his father's heart, and he was striving to put the fire with these *mawwals* that only burned the son's heart too [...] why did these songs tug so at his heart? Why did they bring him such unbearable pain? Was it because they expressed man's helplessness in the desert? Or because they told how the destiny of a lone man was only sorrow and hardship?[269]

With the description of the characters, the narrator gives only a brief and general depiction of their physical appearance, while he pictures their movement in detail. One such example concerns Cain and Masoud, where "two men got out of the truck, quite different in appearance: one tall, the other short, the tall man slim, the short man plump."[270] Most of the description of the characters is given over to informing us of their position and movements. We can say that description is a technique, thus the following points emerge: [1] A *mawwal* is a kind of traditional song, full of emotions and deep feeling.

---

[268] A *mawwal* is a kind of traditional song, full of emotions and deep feeling.
[269] Al-Koni, (51-2) 35-6
[270] Ibid., (11) 19.

1) In the novel, the descriptive pause is not very long; proportionally the duration of the pauses is lower than in some classical novels. In this case, the descriptive pause does not bring the story-time to a complete standstill except in the six passages already described. The passages of description never come to a complete stop except in circumstances that the halt corresponds to a thoughtful stop by the character or narrator.

2) The descriptive pause comes through many voices of the characters, such as the mother, the father, Asouf, the narrator, and the gazelle at the fantastic level.

3) The second feature of the descriptive pause is its appearance throughout the whole of the text.

4) The descriptive pause contains time and space extensively. It clearly embodies the concept of chronotope, as Bakhtin says, "in the chronotope, special and temporal indicators are fused into one carefully thought-out, concrete whole."[271] The desert does more than simply provide source for descriptive pause; it determines the framework of the novel as the spring-board for the events that dictate the content of each part of the text. When the narrative moves back in time, what it describes are the objects in the desert, and the events. The description of past and present memories is what makes up the narrative.

5) The iterative descriptive pause characterizes the animals, the mountains and valleys, the floods and plant life, the different lights and darkness according to the time of day and all the aspects of the environment. The narrator chooses details that contribute to a dominant, impressionable feeling of the tragic state of Asouf and his family. To illustrate this, the narrator uses words that make an enduring impression by the use of language that appeal to our senses. Clearly the narrator uses figurative language, as noticed from

---

[271] Bakhtin, *The Dialogic Imagination*, 84.

the pause in pages 2-3. An example of figurative language is when it is used to describe the gazelle, *as in,* "the intelligent eyes" and "the magic of women." The selection of the structure of vocabulary and sentences addresses the reader's sense of life in the desert. Life in the desert is never simply presented by text without the use of description; by this technique it is always represented as something new for the reader who is not familiar with the desert.

6) The pauses of the novel are not really pauses of the events; the description is more of an analysis of the character contemplating, rather than an account of the object being contemplated. Moreover, because of the variety of uses of the description of all the objects, it becomes the narrative itself.

2.4.6. Ellipsis

Ellipsis can be understood to be a certain amount of historical time covered in a zero amount of narrative. In a narrative, it is desirable to pass over nonessential or insignificant events. Ellipsis is as old as the *Iliad*. But as many critics have pointed out, "ellipsis of a particularly broad and abrupt sort is characteristic of modern narrative."[272] According to Rimmon-Kenan, ellipsis occurs "where zero textual space corresponds to some story duration."[273] We notice the ellipsis from the structure of the sentences in the part of the text Bal identifies ellipsis as:

> the contents of ellipsis need not be unimportant; on the contrary, the event about which nothing is said may have been so painful that it is being elided for precisely that reason. Or the event is so difficult to put into words that it is preferable to

[272] Chatman, *Story and Discourse*, 71.
[273] Rimmon-Kinan, *Narrative Fiction*, 53.

> maintain complete silence about it. [...] by keeping silent about it, he attempts to undo it. Thus the ellipsis is used for magical purposes, as exorcism.[274]

Bal argues the function of ellipsis in the text by asking the question: "How are we to become aware of these ellipses, which can, apparently, be so important that it seems worth the trouble to look for them?"[275] It is not always possible to locate an ellipsis precisely in the story. From the text we know that something must have happened, and sometimes we know approximately where, but generally it is complicated to point out the exact location. Bal illustrates the relationship between summary and ellipsis as follows:

> a) When I was back in New York after two years.
> We know exactly how much time has been left out. It is even clearer when an ellipsis is mentioned in a separate sentence.
> b) Two years passed. In fact is no longer an ellipsis, but could be called a minimal summary, or rather, a summary with maximum speed: two years in one sentence.[276]

According to Genette, we have three variants of ellipsis: explicit, implicit, and hypothetical ellipses: 1) Explicit ellipsis: in this form the text indicates how much of the story time is jumped. Genette illustrates the explicit ellipses in his study of Proust's *A la recherche du temp perdu*:

> they arise either from an indication (definite or not) of the lapse of time they elide, which assimilates them to very quick summaries of the "some years passed" type (in this case the indication *constitutes* the ellipsis as textual section, which is then not totally equal to zero); or else from elision pure and simple (zero degree of the elliptical text), plus when the narrative starts up again, an indication of the time elapsed, like the "two years later"...[...] this latter form is obviously more rigorously elliptical, although quite as explicit, and not necessarily shorter; but in this form the text expresses the perception of narrative void or gap more analogically, more "iconically" ...[...]Both of these forms, in addition, can supplement the purely temporal indication with a piece of information having diegetic content, such as "some years *of happiness* passed," or "after some years

---

[274] Bal, *Narratology*, 103.
[275] Ibid., 103.
[276] Ibid.

> of *happiness*." These *characterizing* ellipses are one of the resources of novelistic narration.[277]

2) Implicit ellipsis: in this category no direct suggestion is given of change or transition in story time. As Jakob Lothe depicts, implicit ellipsis is not obvious: "implicit ellipses can also be disorienting, since we do not know what has been left out or how long a period of time the narration has jumped over."[278] In some cases a subsequent analysis may afford the answer to these questions (or parts of them). Lothe is useful in identifying what may be understood as implicit ellipsis when he says, "an implicit ellipsis is often more attractive than an explicit one."[279] The ellipsis opens a chronological gap in the arrangement of the events, and it is a big challenge for the reader to understand the function of the ellipsis. As Genette argues, "the analysis of ellipses comes down to considering the story time elided, and here the first question is to know whether that duration is indicated (*definite* ellipses) or not indicated (*indefinite* ellipses)."[280]

3) The most implicit form of ellipsis is the purely hypothetical ellipsis. It is very difficult to pinpoint the period that has been jumped over in the story. According to Genette, this kind of ellipsis is "impossible to localize, even sometimes impossible to place in any spot at all."[281] The role of ellipsis is to speed up the current of time: "maximum speed is said to constitute ellipsis, where no text space is spent on a piece of story duration."[282]

Before moving to the analysis of the ellipsis in the novel it is worth pointing out that Toolan has a different idea about this aspect, since he does not consider ellipses as a narrative pace. As he comments,

---

[277] Genette, *Narrative Discourse*, 106.
[278] Lothe, *Narrative in Fiction and Film*, 59.
[279] Ibid., 60.
[280] Genette, *Narrative Discourse*, 106.
[281] Ibid., 109.
[282] Michael Toolan, *Narrative: A Critical Linguistic Introduction* (London: Routledge, 1988) 56.

I would suggest, then, that ellipsis, in the form of a spatiotemporal gap or aporia, is a minor or major narrational strategy (depending on just what gets left out) but is not really a type of narrative pace, if we conceive of the latter as dependent on our judgment about the rapidity of the telling of story events. In other words I am arguing for a view of pace as the rapidity of the telling of what does get told. [283]

There are two kinds of ellipses, the implicit and the explicit ellipsis: The first one is obvious when the narrator changes the arrangement of time in many directions. Within this form the narrator uses ellipsis to speed up the narration, and here it is important to remember that although it seems best to present frequency, duration and order separately, in the practice of text-articulation there are dimensions that reinforce or interact with each other in a significant way. It is useful to separate one dimension from other in order to understand the elements of time work in the text. Deviations along one dimension may give rise to deviation along the others, such as an event or episode told with repetitive narration will unavoidably involve anachronism in terms of order, and could provide more complex oddities in duration. To illustrate this, the narrator moves the direction of the narration from the present when Asouf welcomes the visitors who look for the *waddan* and the narrator tells us about the past time in the part "A Devil Called Man" when his father is alive. There is also a flashback in pages 3-4, which occurs as a scene form between Asouf and his mother, when they talk about the first ancestors as jinn. Through the text the gap in story time becomes comprehensible. There are many examples of this kind of movement which the reader can infer only from some chronological gap in the process of narrative continuity.

The second kind is indicated by the text. They arise from an indication of the lapse of time they elide. The first example is in the chapter entitled "The Vow", where

---

[283] Toolan, *Narrative*, 57.

the narrator tells the reader about Asouf when he was ten years old, then jumps to when he was fifteen: "his father started teaching him to hunt while he was still very young, as soon as he was ten."[284] In the same paragraph he says that "with the *waddan* things were different here he ventured only much later, when he was already fifteen."[285]

There is no clear sign to calculate precisely the period of story time, but one can recognise the story time by indirect signs which appear as ellipses, such as when Cain says, "two days you've been laughing at us, as if we were children."[286] Then Asouf is crucified. One can estimate that one week after this moment has passed when the narrator says: "after the dinner that Friday evening, Cain ate no meat for a whole week – Masoud hadn't managed to buy a lamb on credit."[287] After this moment, Cain slaughters Asouf and the novel ends. The story time, the length of time covered by the novel, is around nine days. All the other events about the past of all characters were represented by the analepsis in particular. The explicit ellipses help to calculate the story time, which is very significant in the process of analyzing the structure of time. That does not mean that all ellipses have a productive function. We will have to analyze the entire text to discover whether this is the case. It is not possible to know exactly the duration of ellipsis in the novel because the narrator has to skip periods of time without mentioning it in a precise manner.

Because text time is unavoidably linear, there is a noticeable and immediate disruption of any careful correlation of real time to text time. As soon as the narrative involves more than one story-line, it is necessary to miss out some of the events. In al-

---

[284] Al-Koni, (52) 36.
[285] Ibid., (54) 38.
[286] Ibid., (118) 94.
[287] Ibid., (155) 127.

Koni's novel, there is more than one set of developing circumstances affecting sets of characters which lead him to use hypothetical ellipsis. Particularly when al-Koni tells us about Cain, he jumps over many years of his life to tell us what is significant to the narratorial strategy. "This business of meat dated from his very infancy. His father had died from a knife wound while his mother was still carrying him."[288] From this point he jumps to another time when he says:

> Cain became notorious for his love of uncooked meat , until finally his playmates started calling him "son of Yamyam"...[...] He didn't give up this horrifying habit, not even when he'd grown up and become the most famous hunter in the Red Hamada [...] Cain decided to give up eating meat. After a month, his whole face had changed.[289]

In addition, there is a further jump back when he narrates about Asouf's life as well. Thus, this idea is understandable because we do not have to read about everything a character does. Ellipsis helps the reader to measure the story time, and leave behind the period that is not significant enough to talk about. All these parts are important, and the way in which they are linked together is illustrative of *the Bleeding of the Stone* as narrative structure.

2.4.7. Frequency

Frequency is concerned with how often an event is presented in the text; frequency involves repetition, which in itself is such an important narrative concept that one will discuss it in more detail below. Narrative repetition, which is closely related to narrative time, is an important aspect of prose fiction. As Genette argues, "it is

[288] Al-Koni, (101) 85.
[289] Ibid., (105) 85.

nonetheless one of the main aspects of narrative temporality, and one which, at the level of common speech, is well known to grammarians under the category precisely of *aspect*."[290] It is clear that frequency is an important temporal component in narrative fiction. Despite its significance as a temporal tool, it has not been treated in narrative theory before Genette. Concerning frequency and the lack of these studies Genette describes it as "The third kind of temporality, which has in general received much less critical and theoretical attention than the two previous ones."[291]

> What I call narrative frequency that is, the relations of frequency (or, more simply, of repetition) between the narrative and the diegesis, up to this time has been very little studied by critics and theoreticians of the novel.[292]

For Genette, "frequency refers to the relationship between how many times an event occurs in the story and how many times it is narrated in the text"[293]. The relationship between story event and their narration in the text have three major variants. Frequency, as Toolan designates it, "is somewhat different in kind from order and duration. It is something finally determinable only retrospectively, upon completed reading of a text, though it is also encoded fairly straightforwardly by temporal phrases and the verb-phrases and the verb-phrase structure."[294] The relationship between the events and their narration in the text has three main variants; Genette identifies these categories of frequency as follows:

---

[290] Genette, *Narrative Discourse*, 113.
[291] Gerard Genette, "Time and Narrative," *Aspects of Narrative*, ed. J. Hillis Miller (New York: Columbia University Press, 1971) 103.
[292] Genette, *Narrative Discourse,* 113.
[293] Lothe, *Narrative in Fiction and Film*, 60.
[294] Toolan, *Narrative*, 61.

DUNELM

Singulative narration[295]: an event takes place once and is referred to once. "If we want to abbreviate with a pseudo-mathematical formula: 1N/1S"[296]. According to literary theorists, this is the simplest form of frequency; what happened once is told only once. This is the most common narrative form which Genette call it "*singulative* narrative."[297]

Repetitive narration: an event takes place once but is referred to or presented repeatedly. This means that what happens only once is told numerous times. This is an important technique in modern texts. Genette gives a clear example when he explains that "certain modern texts are based on narrative's capacity for repetition."[298] Genette explains the function of frequency in the literary text. He attempts to make it clear:

> The same event can be told several times not only with stylistic variations, as is generally the case in *Robbe-Grillet*, but also with variations in "point of view," as in *Rashmon* or *The Sound and the Fury*... [...] I will obviously call *repeating narrative*.[299]

The repetition of a previously described event usually serves to change, or to add to, the emphasis on the meaning of that event. The repetition, as Genette depicts,

> Is in fact a mental construction, which eliminates from each occurrence everything belonging to it that is peculiar to itself, in order to preserve only what it shares with all the others of the same class [...] I recall it only to specify once and for all that we will name here "identical events" or "recurrence of the same event" is a series of several similar events *considered only in terms of their resemblance*.[300]

---

[295] Rimmon-Kenan uses the same categories of Genette. Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*, 56-7. See also Lothe, *Narrative in Fiction and Film*, 60-2.
[296] Genette, *Narrative Discourse*, 114.
[297] Ibid., 115.
[298] Ibid.
[299] Ibid.
[300] Genette, *Narrative Discourse*, 113.

Iterative narration: when the same event takes place several times but is referred to only once. This variation can have diverse forms. Genette depicts this third form of narrating with this example:

> Monday I went to bed early, Tuesday, etc." Plainly, when such repeating phenomena occur in the story, the narrative is not by any means condemned to reproduce them in its discourse as if it were incapable of the slightest effort to abstract and synthesize: in fact, and except for deliberate stylistic effect, a narrative- and even the most unpolished one- will in this case find a sylleptic formulation such as "every day," or "the whole week," or every day of the week I went to bed early." It is well known what variant of this phrase opens the *Recherche du Temps Perdu*. This type of narrative, where a single narrative utterance takes upon itself several occurrences together of the same event (in other words, once again, several events considered only in terms of their analogy), we will call iterative narrative.[301]

Genette illustrates that iterative narrative is a completely traditional form: "hence we can find examples of it as early as the Homeric epic, and throughout the past of the classical and contemporary novel."[302] Jakob Lothe argues that repetitive narration is found in the four gospels of the New Testament, as well as in the novel of William Faulkner, *The Sound and the Fury* (1929),[303] but one can understand that the goal of this method has different functions in the modern literature. For Genette, Marcel Proust's *In Search of Lost Time* (1913-27) is a major example of iterative narration[304].

It is not necessary to explain singulative narration which is the first form of frequency and does not make a difference in the structure of time, but the second and the third form play a role in the passage of time. Consequently, those forms need to be explained. The question is how the text uses frequency as an essential temporal component in the novel. First, one starts with the iterative narrative, when the narrator

---

[301] Ibid., 116.
[302] Ibid., 118.
[303] Lothe, *Narrative in Fiction and Film*, 60.
[304] Ibid., 61.

says: "He'd have Asouf sit there in front of him on the moonlit summer nights, and teach him the Fātiḥa to help him with his prayers. Each day he had to memorize one of the verses."[305] This is another example that illustrates repetitive narration "often, when Asouf went with him to the Tadrart Mountain or the desert of Massak Mallat, they wouldn't exchange a single word."[306] From the word "often" it is obvious that the action is repeated many times. The same type of iterative narration occurs: "He had him fire a rifle at rocks and stones in the mountains, and then he set him on the saddle on the camel's back and spent several days with him in the plains of Massak Mallat, where herds of gazelle roamed to graze."[307] The same action happens for "several days." Moreover, on page 18 "he'd go hunting with his father and on his trips to the pastures, his father taught him how to break the wild camels, until they grew obedient and quick."[308] The process of teaching him how to hunt the gazelle takes up many days or even a few months.

Sometimes iterative narration cannot be understood directly. It can be noticed in the meaning of the text, as the following example shows, "With the introduction of rapid firing guns to the desert, the gazelles' chance of escape was far less, and the herds virtually died out. How well he remembered the rivers of blood he spilled after getting his hands on that gun! Down he'd go to the plain, teeming with its gazelles, and start gathering in the harvest."[309] From the sentence "how well he remembered the rivers of blood he spilled after getting his hands on that gun," it is perceived that he uses the gun many times to hunt the gazelles, until they die out. An iterative narrative presentation can refer to story-events which together constitute a process or a complex of problems. One

---

[305] Al-Koni, (27) 17.
[306] Ibid., (51) 35.
[307] Ibid., (36-7) 28.
[308] Ibid., (28) 18.
[309] Ibid., (111) 89.

cannot calculate precisely the period of events and how long it takes by looking at the story time. In the text's fictional universe, these iterative narrative devices take different forms and a variety of thematic effects.

The second form is repetitive narration which is not commonly used in the text. What is worth mentioning is that the significant repetitive narration about the infancy of Cain is used by two narrators on a fantastic level of the novel. The first time is narrated in the text by the narrator and the second time by the gazelle. The presentation of the same story-events thus becomes different too.

> This business of meat dated from his very infancy. His father had died from a knife wound while his mother was still carrying him, the mother herself from a snake bite when he was just a week old. His aunt, his mother's sister, had stepped in to take care of him, and one of her trips to the Hamada, on the advice of a religious teacher, she'd given him gazelle's blood to drink.[310]

The same event is repeated when the gazelle tells her daughter the same story about the family of Cain. This example reveals the point of view of the characters towards the tragic event. The same event can be told several times not only with stylistic variations, but also with variations of points of view.

> Once she went on, "in a spring long ago, a wandering traveller lighted on a plain covered with new grasses. He crawled among the bushes, on hands and knees, leaving his family up on the heights. We heard a baby screaming in the lap of a woman who was swaying, trying to fight back weakness, barely able to stand on her feet. This, my wise mother said, was because of thirst. A migrating family had found itself alone with the arrogant sun, and the sun was afflicting them. As the nursling baby raised its voice in complaint, the mother tried to calm and console it with low murmurs, while the man, on hands and knees, continued to crawl toward us…[…] the mother rebuked him, then announced she was going to offer herself as a sacrifice for the son of Adam.[311]

---

[310] Ibid., (101) 82.
[311] Ibid., (126) 102.

Altogether the variations of presentation, language, emphasis, the level of the fantastic and consequence are so great that we have to ask ourselves whether it really is the same story-event which the repetitive narration refers to. Another example occurs in the form of flashback when Asouf is "remembered how the crazed waddan had led him on, then flung him down into the pit, leaving him hanging at its mouth; and how, but for the great secret his father had bequeathed him, the gift of patience."[312]

The iterative sections are always functionally subordinate to a singulative scene for which the iterative sections provide informative framework or background. The repetitive narration serves to add meaning to the repetitive event such as the story of Cain. The first time it is represented as a tragic event and as a fantastic event the second time when the gazelle narrates the same story. With this technique the novelist puts emphasis to the meaning of this event. Clearly, this tale contains examples of both the magical and realistic elements that characterize what might be called the magical realism of the novel. The frequencies of the events have an important content dimension since they illustrate the close connection between narrative form and literary content. The same event which is the story of Cain is presented by the gazelle as more important than we had earlier believed it to be.

The narrator uses frequency to give new or different meaning to the same event. Moreover, he uses this form to speed up the narration. The iterative narration is a significant part of the text's overall structure, and serves to shape the content of the *Bleeding of the Stone Nazīf al- ḥajar.*

---

[312] Ibid., (161) 131.

2.5. Conclusion

It is important to keep in mind, as one revealed before, that although it seems best to present frequency, duration and order separately, in the practice of text-articulation they are dimensions that add force to or interact with each other in a connected and significant way. It is inevitable to separate one dimension from another. Deviations along one dimension may give rise to deviations along others, such as an event or episode told with repetitive narration will necessarily involve anachronism in terms of order, and could provide more complex oddities in duration. While the narrator provides the story with a structure through a skilful weaving between these modes of discourse and different time frames, the novel also possesses an "outer" structuring mechanism in the form of a series of quotations culled from a wide variety of sources: the Qur'ān. "*There are no animals on land or birds flying on their wings, but are communities like your own.*" (Qur'ān chapter 6, verse 38),[313] and from the Bible, the story of Cain's murder of his brother Abel and God's curse upon Cain "And it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him. And the Lord said unto Cain, Where is Abel thy brother? And he said, I know not: Am I my brother's keeper? And he said what hast thou done? The voice of thy brother's blood crieth unto Me from the ground. And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand; when thou tillest the ground, it shall not henceforth yield unto thee her strength; a fugitive and a vagabond shalt thou be in the earth". (Genesis 4:8-12)[314].

---

[313] Al-Koni, 1.
[314] Ibid.

The characters are radically affected by events, such as drought, flood, war, and violence that carry them along in ways they do not understand. In al-Koni's fiction, action often follows a cyclical pattern: the character enters a situation, confronts something unexpected, withdraws from the confrontation and reflects on what has occurred, such as the tragic death of the father when he is killed by the *waddan*, the mother by the flood, and Asouf by Cain.

The structure of the concept of time in the novel plays a role in embodying the chronotope of the desert where all the features of the standard language are used in the desert landscape, in which Asouf and his family live. As Roger Allen says, "this novel presents a unique vision within the context of the contemporary novel in Arabic".[315] The earlier analysis provides some idea of al-Koni's familiarity with the scenery involved and his masterful use of imagery. This reveals the unknown world, and pictures the chronotope of the desert.[316]

---

[315] Allen, *The Arabic Novel*, 258.

[316] The desert is the main subject of many Arab writers. For further details see Ṣalāh Ṣālah, *Al-riwāya al'arabiyya wa al-saḥrā'* (Damascus,: manshūrāt wazārat al-thaqāfa, 1996).

Chapter Three: Ahmad Faqih's *Gardens of the Night*

3.1 Introduction

The purpose of this chapter is to analyze Faqih's trilogy *Guardians of the Night.* First, I offer a summary of the trilogy. The second step is the analyzing of the trilogy to indicate how Faqih uses time as structure, through the main categories of the structure of time: order, duration and frequency. In this chapter I apply the same theory discussed in the previous chapter. The same framework will be employed to investigate the distinct structure of the trilogy.

3.2. Summary of *Gardens of the Night*

The trilogy is divided into three novels: *Sa'ahabbuki Madīna Ukhrā* (*I Shall Offer Another City*),[317] *Hāḍihi Tukhūm Mamlakatī* (*These are the Borders of My Kingdom*), and *Nafaq Tuḍī'uhu Imra'a Wāhida* (*A Tunnel Lit by One Woman*). The trilogy tells of a Libyan professor's fight against personal demons. It is a haunting investigation of the interrelations between violent behaviour and sexuality. Khalil, the protagonist of the novel, was born in the desert south of Libya. In his childhood he moved with his family

[317] I present the title *I Shall Offer Another City* as written in the book. However the correct translation is *I Shall Offer You Another City*.

to Tripoli; this was a change, but not a pleasurable one. As a result of his unsettled life, Khalil for many years did not know the stability and steadiness of a home. In the desert, his life was full of disasters because of his father's job. His father was searching for land mines, which were left from the War (presumably World War Two), and he and his family were expecting the death of his father every day he left home to go to work. Khalil remembers his life as a ferocious struggle to survive describing his past as "a daily trek across fields of hunger and death. We would pitch our tent, in the desert among other tents belonging to families like ourselves, also looking, like us, for life or death among the mines." In Tripoli his life was miserable; he was looking for a woman to love him, but she never appeared. Several years later he went to Edinburgh to study. He was happy at being granted the chance to get away from the life of pressure within a small community, which resembled a ghetto with high walls. He fell in love with a married woman called Linda, in whose house he later rented a room.

Because of his past and his social problems he could not deal with just one woman, for the reason that one woman could not fill the void of the desert stretched under his ribs. It was also a chance for him to come to terms with the Bedouin in him, who bore the tradition of a society which hid women behind a heavy veil of tradition, and whose values were borrowed from the age of the harem and sultans. After a while, he met Sandra, a student and actress. He fell in love with her also. Linda discovered the relationship between Khalil and Sandra and, in spite of her pregnancy, she decided to leave the place and leave Khalil with his new girlfriend. Khalil finished his study and tried to go back to Linda after she gave birth to his son, but she refused his offer to live together again.

He returned to Tripoli lonely. He had decided to forget the years he had devoted to his education in that city in the far north. He tried to fit into the mould prepared by society for its righteous children, by adapting himself to the prevailing conditions and renewing his bond with his faith. He married, and became part of the tribe again, completely submitting himself to its rites and laws.

Three years into his new, boring life in Tripoli, everything started caving in and falling apart. He started hearing knocks on the door during the night. He would get up in terror, call out to ask who was there, but he would receive no answer. In the second novel of the trilogy *I Shall Offer Another City*, the narrator tells us about the moment Khalil broke down. He went to visit his old house in the old city. There, he entered the old place Sheikh called Ṣadik. Khalil imagined that Sheikh was still alive and that he sent Khalil to a fantasy city called the Coral City, where he learned how to love and be loved, how to plant trees, how to enjoy Sufi wisdom, and appreciate a higher quality of life. In the Coral City, he married a beautiful woman. This city was very pleasant; he enjoyed being there for a while and again he fell in love with another girl – a singer called Budur. But Budur suddenly disappeared. He went insane looking for her, and began to hallucinate again, hearing her voice coming from a secret room in the palace where he lived with his wife. He tried to open the door, but the air, like that trapped inside a volcano, was blowing against the door so powerfully that it knocked him over. Yellow air blew into the place, filling the entire city, a violent hurricane destroying the beautiful city.

Khalil awoke to find that he was sleeping in the room of Faqih. He looked around for him, but the room was empty, with nothing in it but a fireplace and a candle placed on the grave of the sheikh, who had actually been dead the whole time. We discover that the

trip to the Coral City was just a dream, and all the time that he spent there, which was a year according to his imagination, was just one hour of "real time". At this point the second part ends.

In the third novel of the Trilogy *A Tunnel Lit by one Woman* Khalil awakes to find himself in Tripoli - his home city. He has been affected by this magical trip; he thought about the spiritual exercises he used to practice in the Coral City, and decided that, in spite of it all having been a fantasy, he would carry on doing them. During one of the university trips to the Green Mountain to the east of Tripoli he met a girl called Sana and fell in love with her. He divorced his wife and started looking for a new house for his lover. But he could not afford the expense of a wedding. Sana had a body bursting with vitality and desire, and he tried to have sex with her by using force. At this point, Khalil realizes that there was another man who chased him everywhere he went, but that this demon was in fact another side of him. He sprang at his supposed enemy, screaming the worst curses he could think of. He went around the flat smashing everything he could lay his hand on. Faqih ends the trilogy with the idea that Sana was just a dream. She was a sweet hope who had come to him one summer night on the shore of the Mediterranean Sea with all its magical memories of dead civilizations. Finally, Khalil decides to forget all that has gone before, and return, heart-broken, to a society without love.

The Trilogy of Faqih has a distinct construction of time; it is not just a new construction, however, for time is the main motif of the novel. Attention is drawn to time in several ways. The characteristic of time differs somewhat from al-Koni's novel. While al-Koni embodies the concept of chronotope as revealed in the previous analysis and time has a very deep relationship with the desert space, Faqih deals with time as a subject and

as a technique. The reader has to pay constant attention to the interplay of many complexities of time, in order to discover the meaning of Faqih's novel. However, there is a functional resemblance between the two. The trilogy depicts temporal interaction. The first step in analysing it is to reveal the configuration of the arrangement of time as depicted in the events.

3.3. The Structure of Time

The trilogy *Gardens of the Night* is like al-Koni's novel in that it has no identification of the years in which the tale is set, the story time. All one can do is focus on the events and read between the lines, in order to determine the story time according to the events that the novel consists of. To calculate this time in the *Gardens of the Night* trilogy, one should trace the main character's life and try to understand the period of time. The narrator begins the novel in the middle of the story. The events are arranged in sequences which differ from the chronological sequence. If one assumes that the events are arranged as A B C, the narrator began with B as the first narrative, then he went back to A followed by C.

We face time from the first sentence of the first novel *Sa'ahabuki madīna ukhrā,* (*I Shall Offer Another City*) when the narrator says, "a time has passed and another has not yet begun."[318] The opening chapter starts when the protagonist collapses in the present, three years since his return from Edinburgh. From this point the narrative is retrospective;

---

[318] Faqih. *There Are the Borders of My Kingdom, Hāḍihi tukhūm mamlaktīTukhūm Mamlaktī*, (5) 1. The numbers in brackets indicate the pages of the Arabic edition; the other numbers refer to the English edition.

it is constructed by combining several different periods of time in the past. From page 5 to 170 the narrator tells us about the past events of Khalil, the protagonist of the novel. It is about the period of his studying in Edinburgh. Within this past, the movement of events takes place in many different geographical settings, in line with the protagonist's past actions. The past is not in simple form, but it appears in a complicated tapestry.

In the second novel of the trilogy, *Hāḍihi tukhūm mamlakatī* (*There Are the Borders of My Kingdom*) the narrator starts with the same sentence which he has used in the opening point of the novel, "a time has passed and another has not yet begun" and he comes back to the same point in the present, when Khalil collapses after his mental breakdown. in his sleeplessness he saw the desert bird tearing out its feathers and flinging them into the air, before transforming into innumerable black birds, covering the ceiling of his room and flapping their black wings in his face. He went to visit his old house when he met with the Sheikh and the Sheikh sent him to the imaginary Coral City. The length of story time, which I called dreamtime, is just one hour. The protagonist spent one hour in the sheikh's place and had a dream that he went to this city and spent one year there. It is just one hour but it takes a year in the protagonist's imagination. At the end of the second part the narrative does not allow the reader to place the time, and the reader is left wondering if the events are real or just a dream.

The second novel occupies a large portion of the text; it starts at page 183 and ends at 292. By the end of this novel, the narrator comes back to his present time. The third novel *Nafaq tuḍī'uhu imra'a wāḥida* (*A Tunnal Let by one Woman*) is opened by the same sentence that the narrator has used in the first and second part of the novel, "a time has passed; the next has not yet begun." One can say the repetition of these

sentences forms what we can call a rhythm which enriches the meaning of the events. (I will discuss this point in the section below, relating to frequency, in this chapter.) The current of time takes another direction. It goes forward to the present and to the future, except for some analepses. This section starts in the spring, when the protagonist begins making trips to places around Tripoli. He says, "I now started to devote an hour of my time every morning roaming around these areas, looking out for signs that spring was in its way."[319] The novel ends in the autumn, after he has raped Sana and she has run out of his room. Khalil says, "....I would be able to face the autumn".[320] Accordingly, the story time is around three years and nine months.

The division into three novels covers a chronological span of approximately three years and nine months. The three years come in the form of summary. The nine months appear through different narrative techniques in the third section. The relation between the length of time narrated by each part, and the time taken to narrate it, measured by the number of pages, is not proportional.

The first novel is 170 pages long, it starts from the point of the present when the protagonist becomes ill, and he goes back in the recent past to the period of time when he settled in Edinburgh to study. Most of this section is a very long analepsis. The narrator does not return to the starting point of the narration, or as Genette called it, the "first narrative". The narrator informs us about the problems of Khalil, and instead of telling us what happens next, the narration goes back to the time when the protagonist was in Edinburgh. The narrator does actually not come back to the *first* narrative until the

---

[319] Faqih, *Nafaq tuḍī'uhu imraImra'a wāḥida*,(7) 303.
[320] Ibid., (199) 485.

second novel. The second novel is divided into two kinds of time: the first one is the present of the protagonist which tells of his mental problems; and the second is the dream time, which the hero spends in the Coral City. The visit to this city takes a short time; it is about one hour in story time and it lasts for 124 pages. This technique, by combining different time frames, embodies more than one function, as will be explored later, the third novel covers 187 pages; it starts from the moment when the protagonist comes back from the dream time , then time takes a normal, linear direction, as it starts in springtime and ends in autumn.

The question now is, how does the novelist organizes the events of the trilogy, and what are the relations between the sequence of the events in the story, and their actual order in the discourse?

3.4. The Analysis of the Trilogy *Gardens of the Night*

3.4.1. Order

As discussed in the previous chapter, an anachrony can reach into the past or future, in varying degrees from the first narrative. We shall now examine how the narrator presents the story's events in the discourse. The first step in this analysis is to elucidate the order of the events, since the events of the trilogy are not presented in chronological order. The trilogy opens the narrative by picking up the story at the middle. The analepses and the prolepses play a significant role in presenting the event in a "zig-

zag" manner. At the starting point, one has to determine the first narrative. The first narrative starts when the protagonist states his dilemma in time:

> A time has passed and another has not yet begun. Between the time which has passed and the next which refuses to come, there is a third time; a desert of red sand burnt by a sun that stands still in the midst of a leaden sky.[321]

It is logical to start with the analepsis because it has an important function in the plan of the events. It is also the foremost element in producing the fictional world.

3.4.1.1. Analepses

According to the text, there are twenty seven analepses in the first novel, three in the second, and nine in the third novel. It is obvious that the analepses are not used in the same quantity in the three novels. At the same time, the analepses do not take up the same space of the text. In addition, analepses bring back a mixture of the past, sometimes a long period of time and sometimes just a short one. Let us now consider the different kinds of analepsis.

The *external* analepsis, or heterodiegetic analepsis as Genette calls it, is the most common element in the text, when the time of the story lies outside and prior to the time of the main narrative, 'first narrative'. The second form of analepsis, which is a very long analepsis, comes within the first section. The complicated narrative technique in the novel combines two analepses. The narrator in the first novel starts from the middle of

---

[321] Faqih, *Sa'ahabuki madīna ukhrā* (5) 3.

the story, after Khalil has returned from Edinburgh, then he goes back to the past period when he was in Scotland. During this section the narrator presents many kinds of the past: the past from Khalil's childhood; his youth; and his near past connected with his recent life, which make the analepses very complicated indeed. The story as a whole presents various love stories, and shows how the protagonist struggles through a series of events. From the present, the first person narrator remembers the period of time when Khalil was studying in Edinburgh. The "present" is after he has returned to Tripoli and stayed three years, before becoming mentally ill. He says:

> I got up and went into the kitchen. I stood on the balcony, which looked on to the distant sea, and tried to catch my breath, listening to the breaking of the waves. A fragmentary memory surfaced, and suddenly all the events, pictures and faces from a buried part of my life resurfaced in my mind.[322]

From this moment, which is the first narrative, he remembers the period of time that has passed in Edinburgh. He brings it back to mind, in order to escape from his sad present:

> The lights of a far-off city shone in the heart of darkness. The hymns of the waves reminded me of those days I had tried to erase from my history. They floated up to the surface of my memory, episodes from a joyful epoch which caved in and ended. I inhaled the sea air and felt somewhat relaxed as I presented my memory with another city to which it could escape from the harshness of cities chafed by the desert winds.[323]

The second long analepsis is on page 45; it is presented as a summary. It concerns the life of the protagonist and his father in the desert. This analepsis covers a long period in the text and a very long time from his family's past as they move from place to place. While he is in Edinburgh, after having been informed that his father had died, Khalil says,

---

[322] Faqih, *Sa'ahabuki madīna ukhrā*, (7) 5.
[323] Ibid.

> I could not believe that this man, who would walk up to death, fight it and win, who had spent part of his life walking across minefields, undauntingly confronting death at each moment, and death never dared get close to him, was really dead. Those were the minefields left behind by the armies which fought the Second World War, and they filled the desert. The men, who had a hard time finding other livelihoods, supported themselves by setting off the bombs and selling the iron to commercial agencies, who then exported it as scrap iron. As soon as my father had finished one minefield he would move on to another district where there were still fields to clear. He was his own boss, refusing to work for someone else. At a time when work was scarce, and opportunities for earning a livelihood few, he thus managed to keep going by snatching a living from the jaws of death. It was a time of misery and famine. We would move on from one part of the desert to the next, frequently disturbed by the sounds of lamentation for men blown to pieces by the mines. My mother would sit crying in her tent, expecting the worst, whenever she heard a mine go off.[324]

The passage covers many essential events from Khalil's life. Then the narrative that has been opened in the retrospective mood continues uninterrupted up to the present moment. The narrator continues to tell us about his father, and the type of life that he had in his childhood; what is worth noticing is that within this analepsis Khalil remembers a particular event when he was just a child, and this event is the reason for moving from the desert to live in the city:

> I remembered, in my grief [...]. One day, in the wake of an explosion which shook the ground like an earthquake, we heard that the whole field my father had been working in had exploded and that the victims' bodies were ripped apart and strewn about so badly as to make identification almost impossible. I was only five or six years old at the time and I did not know exactly what had happened, I was already some distance from our tent, along with some other children, when I saw my father approaching in the distance. But in fact my father did come back from the dead. He suddenly appeared, bare-headed, his shirt torn, his clothes and hair covered in dust, as if he had just come out of his grave. Blood was streaming from a wound on his arm, and he was standing in a state of furious anger among the mourners [...] this was his last stint in the minefields. He left the desert, just as he had left the oasis, which contained the graves of his forefathers [...] he took us to Tripoli, when he rented two rooms in a house in the old town [...] he bought a piece of fallow land outside the town, and he would spend whole days there, hoeing the ground and digging a well. Eventually, he turned it into an orchard, which provided a means of sustenance for us. This enabled me to receive my education.[325]

---

[324] Faqih, *Sa'ahabuki madīna ukhrā* (51) 45.
[325] Ibid., (52) 45.

The analepsis does not finish here; after he has informed us about a long time of his life in a short passage, he talks about the land that his father used as a source of life, "which provided a means of sustenance for us. This enabled me to receive my education."[326] Khalil continues to tell us about his father's work, and how he suffered in his life to support his family. This analepsis helps the reader to understand Khalil's past and his family's situation. It tells us how his father's circumstances changed as his surroundings changed (when it became polluted once a tannery had been built nearby, causing harmful air emissions):

> My father continued to work on that piece of land even after it was hemmed in by buildings and workshops refusing to sell it in spite of the enticement of the money, until they built a tannery nearby, whose smell was a permanent source of vexation for him. Every day, he would come home angry and resentful, and every morning he would pick an argument with any of the tannery owners or workers he chanced to meet. In order to get away from this smell, he eventually sold the orchard but he grumbled about having no work to do, even though he did not need to work after my mother had passed away, and we had gone to live with my eldest brother, who had become a contractor.[327]

Here, time, place and characters interact in a complex fashion in the narrative transaction. The important point is that the analepsis comes within another analepsis. The long analepsis starts when Khalil remembers his past in Edinburgh, and within this long example many analepses cover many periods of different times of Khalil's life. In the following example, the narrator talks about the past as present, and he uses the word "now" to make us believe that this time is the present: "I was now distanced from all that [...] I was now living a temporary life, in a no man's land."[328]

In the next analepsis, Khalil compares his many past relationships with girls with Linda, his one true love:

---

[326] Faqih, *Sa'ahabuki madīna ukhrā* (52) 45.
[327] Ibid., (52) 47.
[328] Ibid., (62) 56.

> I had known many women before her. I had passing fancies for female colleagues at university. I would see them from afar and fall in love, silently and painfully, without daring to divulge my affection for them. Linda was the only woman who granted her love.[329]

The next example depicts the events of Khalil's inherited past and his attitude towards it. This past prevents him from being happy in his present, and his future also. He remembers the time of his childhood, his experience with his father, and the way he raised both him and his brother:

> I loved him as much as I feared his displeasure and severity. All he had wanted was to see one of his sons become a learned man of religion and that desire had sometimes pushed him into ill treating us. I remembered that with my brother, Othman, who was nine years older than I, he had resorted to a plan which he thought would be the final cure for Othman's ignorance[330]

The occasion of his father's death leads Khalil to remember his earlier life when his father's death made him change his way of thinking about the world and his feeling towards his future choices in life. This explains the state of Khalil before he went to the UK, and how he felt towards the new world: "When I arrived I did not ask whether the world was really as wide and as welcoming as I had been led to expect from books".[331] He recalls his childhood and youth:

> Scenes of my childhood and youth flashed before my eyes, shadows of women with whom I had been madly in love, with a passion that had never been fulfilled; I saw the faces of my father, mother and relatives who had all passed away yet still throbbed deep in my heart.[332]

---

[329] Faqih, *Sa'ahabuki madīna ukhrā* (68) 62.
[330] Ibid., (54) 45.
[331] Ibid., (61) 55.
[332] Ibid.

Sometimes the present moment functions as a motif to recall the past. The present moment interacts with the past when Khalil tells Sandra about his past life and shows her the differences between the events in the present and the past:

> I told Sandra that sort of life was not new to me. My trips had been accompanied by wine and plates of roast meat, but had been a ferocious struggle to survive, a daily trek across fields of hunger and death. We would pitch our tent in the desert, among other tents belonging to families like ourselves, also looking, like us, for life or death among the mines.[333]

Many periods in the past are recalled numerous times. He portrays the past of his childhood to explain the cruel life he had. From that moment with Sandra, the narrator tells us about other gloomy incidents of his past, such as his childhood when the man came to circumcise him and used dirty instruments, resulting in his penis becoming infected. He felt so ill that he thought he might die. His family brought the man of religion to recite passages from the Qur'ān over him in preparation for his death, and someone suggested cutting off his penis to save the rest of his body from infection. Luckily, there were no surgeons in the desert to perform such a task.

He presents another event of his sad past when he says "another time, the local healer branded my head with a red-hot iron. My head swelled up, and instead of this cauterization curing me of my headaches, it almost killed me."[334]

The protagonist remembers the moment of discovering sex for the first time: "it had been a long time since I had made love with a woman of her profession. By sleeping with her, I was trying to summon up the memory of how surprised I had been when I first discovered sex with a woman who was freely available like her - in the hope that it would

---

[333] Faqih, *Sa'ahabuki madīna ukhrā* (125-6) 118.
[334] Ibid., (126) 119.

bring us close together and make it easier for me with her."[335] He uses memory to bring together the moment from his past, and at the same time he describes the street of brothels and the details of this event:

> At that time, when I had just reached adolescence, Tripoli had a street of houses of public prostitution, supervised by the government. As happens with boys of my age, there was a boy who had discovered that fascinating world before us, and he came breathlessly to tell us about it [...] I went with two of my friends, and we sat in the passageway of one of those houses waiting for our turn.[336]

The previous analepsis or flashback is one of the longest analepses in the novel because the narrator describes the place with detail and uses the scene technique; it takes five pages. Then the narrator connects the past with the present moment when he establishes the time and the place, "With this woman now in Edinburgh, I experienced the same old terror which had come over me when I had entered the brothel in Tripoli for the first time. Despite the twenty years of experience which separate the two moments."[337] This analepsis occupies five pages. The impact of this analepsis does not come from the length which it occupies in the text, but the specification of time helps us to shed some light on the calculation of the period between the past and the present moments. As the narrator mentions, the moment is about twenty years, furthermore, he befriended her for a long time: "I started going back to the same woman whenever I had scraped together enough money [...] our relationship had lasted under a year ...."[338] The frequency of the action "going back to the same women" tells us in detail the relationship with this woman and how, after a year, the government closed the brothel, and what happened after that.

---

[335] Faqih, *Sa'ahabuki madīna ukhrā* (142) 132.
[336] Ibid.
[337] Ibid., (146) 137.
[338] Ibid., (146) 136.

This analepsis leads to some further connections, such as the interaction between the events and the places: the street of the houses of public prostitution of Tripoli, where Khalil discovered the world of sex for the first time,his rooms both in Edinburgh and in Tripoli with the prostitute. Up to this point, it is clear that the events can never be wholly independent from their places.

The narrator uses memory as a tool to recall the past, especially the tragic events which deeply affected Khalil's life; his remembering is often suffused with emotion. Sometimes certain memories haunt him and he is unable to control them appearing in his mind. The contribution of memory is very clear. The narrator uses memory to create the characters, and to represent the past. All the past is accumulated in his memory, therefore he uses the phrase "often I remember," when he talks about the past; on page 45, he says, "I remembered", on page 49, "I remembered that with my brother", on page 312, "The scene exploded in my mind like fire works, I remember! I remember", and on page 181 "I still remembered how those alleys were once full of sweet-smelling shops."

The present moment recalls the past forcibly and takes Khalil back to previous events which he had thought completely obliterated. In fact, this past had just lain dormant within him, ready to be recalled. The past and the present always interact together; the present recalls the past, and the past controls the present. Memories have power over the configuration of time and function as the main source to bring back past events that affected the protagonist and other characters.

The old house occupies a place in Khalil's memory. He recalls the places of his early life. This house in particular is where Khalil seeks refuge when he feels sad. According to the philosopher Gaston Bachelard "The places in which we have

experienced daydreaming reconstitute themselves in a new daydream, and because our memories of former dwelling-places are relived as daydreams these dwelling-places of the past remain in us all time.[339] The house is a site of daydreaming. The remembering of the house allows Khalil to bring back his past life. The next example depicts the house as one of the greatest powers of integration for feelings and memories. Khalil visited his old house to remember his past. He stands in the ruined house and brings back his memories of this house and his neighbourhood, in order to tell the reader not just about his childhood house but also about the emotions it evokes. This was his first world, and he sets out in search of things past, and wants time to suspend its flight, to find repose in the past, when memory and imagination remain associated. The description helps to draw a deep picture of this retrospective passage, when the house as a place is witness to the past:

> I was overcome by tremendous desire to visit the house which had witnessed my childhood, when my mother had been still alive, and, despite my doctor's conviction that my illness originated from that period of my life, I decided to go and visit our old house. Many years had elapsed since I had been in those streets and houses.[340]

After Khalil has told us about his incredible desire to visit his old house, he describes his present feelings as he faces the past:

> When I came across a reconstructed, renovated house, with a family living in it, I was overcome by a sense of familiarity and security and the smell of food cooking dispelled some of the site's desolation. Then I came to the alley which I knew better than any other spot in the town. [...] The owner of the house next to ours was an old woman called Ḥajja Warda. I did not know until I was grown up that in her youth she had married a Turkish officer who had left her while the henna patterns from her wedding had not yet faded from her hands. Out of revenge, she had opened up her house to entertain the Italians. [...]. [341]

---

[339] Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (New York: Orion Press, 1958), 6.
[340] Faqih, *Ḥaḍihi tukhūm mamlakatī* (12) 180.
[341] Ibid.

He describes the entrance to his house, and gives details about its location and the people who lived there to give us a picture about the kind of life there:

> It was a small cul-de-sac which consisted of two rows of houses, three on either side and a seventh where the alley ended, and straight down from the alley's entrance lay our house. It was a two-storey building around a courtyard open to the sky, and the eight rooms spread over two floors were shared by six families, some of whom lived in one room although we had two.[342]

As mentioned above, the house is an emotional place. For Khalil it represents a lost time. As Juliane Hammer argues "we look back on events that happened some or many decates, years or days ago and create images of what we remember happened then. The places where these events happened are vital for our memories since places determine important aspects of the events."[343] We will examine more closely how the house of the past appears. Khalil recaptures the intimacy of the past in his daydream and he repeats his view of his old home:

> I stood dumbfounded in front of our house. A large part of it had already collapsed and its stones lay in a pile blocking the doorway. I [...] the remains of the house looked like ruins of a city destroyed by an earthquake a thousand years ago. I felt so miserable that I wanted to cry. I had to get away from the oppressive scene, carrying within me the harvest of disappointment from a visit in search of lost times.[344]

The narrative world progresses from the past into the present. What is worth noticing here is the interaction between time and place, for the old house as a place is a

---

[342] Ibid., (12-3) 181.
[343] Juliane Hammer, "A Crisis of Memory: Homeland and Exile in Contemporary Palestinian Memoirs," *Crisis and Memory*, 177.
[344] Faqih, *Haḍihi tukhūm mamlakatī* (13) 182.

witness to lost time. He stops in front of his house, and depicts it as protective armour. Through the analepses we understand the past and the place of Khalil's childhood.

The analepsis fills gaps in the story. To illustrate that, the narrator tells us about Linda, firstly, when he lives in her house. He introduces her as an unknown voice on page 7 when she asks Khalil: "what are you doing, you Bedouin [...] Can't you find a steady girlfriend?" The reader does not yet know who Linda is. On page 13 he gives the whole story about her in linear form: first he meets Linda, and then he moves in with her. However he reports these events in reverse order, telling the reader first that he has lived in Linda's house, and then he informs the reader how he met her. Indeed, the first meeting happens before the moment he tells us about her as an unknown voice. This analepsis occupies one page, and makes the story of Linda clear when he gives the reality about his feeling toward Linda and her effect on his life:

> Something about this woman had been stirring me up since the first time I saw her, when she came with her husband to the Grapes some day before I moved to their house. That day, Linda, was wearing a blouse, open at the front [...] at that moment I wanted nothing except to kiss that contour which descended from the area of the forehead between the eyebrows and down to her chest [...] perhaps it was a fundamental factor in my moving in under the same roof with her.[345]

Occasionally the narrator lets the other characters of the novel remember some events, such as when Sana remembers her past life in the old city, or when Linda's father tells us about some important events. This is an example of external analepsis; it does not add any significant *events* to the novel, but by embodying other voices the external analepsis adds different *perspectives* to those events. Linda's father remembers the period of time when he was a soldier in Libya. He says, "I lived in your country for two years

---

[345]Faqih, *Sa'ahabuki madīna ukhrā* (13) 15.

and the only thing I saw was sand."[346] He remembers the war and many years before it. The narrator uses this technique to let other voices describe the place as in the following example on page 34 when Linda's father says, "I didn't see a mountain or a river or a tree. I didn't see any fields or building or markets. All I saw of your country was the sand, stretching across the horizon and surrounding us on all sides…."

The repetitive analepsis serves to change, or add to, the emphasis on the meaning of those incidents, in particular the events of his childhood, which had a huge influence on his present life, and the dilemmas he faces. There are several analepses within the tale of Khalil's childhood. Khalil's dilemmas not only give the events of the novel the required aesthetic distance, but they also embody many meanings about time itself. The narrator makes clear the gap between his own time and the time of his society. The linear time is often reversed, such as when his years at Edinburgh appear after he presents the later period back in Tripoli. He presents the characters as unknown voices, and then he gives details about them later, as he did with Linda and Sana. Indeed, the order of time in the novel is arranged in order to perform a particular subjective experience for the reader.

In the text, the narrator uses the analepses in the first section more frequently than in the second and the third. In the first section, the analepses help to build the fictional world of the novel, particularly after we knew that the hero has a dilemma; as readers, we need to know about his past. Moreover, that helps to shed some light on the past of the protagonist. In the second section, there are fewer analepses which enable the differences between dreamtime and real time. As an example, during the dreamtime of a thousand years previously, Khalil remembers his "real life" in the modern city of Tripoli. He

---

[346]Ibid., (40) 34.

describes the technology of the twentieth century. This is the future for his dream-time wife Narjis al Qulub. He says to her:

> Nevertheless it was inevitable that during the hours of the night, my talk with Narjis al-Qulub would touch upon the forbidden subject of my past [...] I sometimes found myself telling her about enormous fairgrounds over which the sky was lit up with deadly fireworks and man-made moons; where people drank from the river of madness and genius and were transported in boxes which flew over the earth like the wind; where people sent ships to seek information about the planets and stars and spoke down devices to their friends more than seven seas away [...] where they had invented machines which could do the work of thousands of men and had in their houses a mirror in which they could see and hear great events taking place all over the world as they happened.[347]

This analepsis makes the reader intrigued to know more about what this city is like. The narrator informs us that the city is sometimes real and yet sometimes unreal. He goes back one thousand years in the past to create the dream city, where everything is beautiful and well organized.

In the third section the narrator uses analepses less than in the first section, sometimes to let other characters remember their past, sometimes to compare between Khalil and the other characters, or to compare between the past time and the present. Some of the analepses go back to the dream time that makes this part distinct, because it creates the difference between the dream time and the present. This technique of remembering some events from the dream time within "real" time makes the reader wonder about the reality of the dream time, especially when the narrator remembers the dream time as events which have happened, and depicts them as being as real as the other events of his life.

The most significant analepsis in the third part is when Khalil meets with Sana, the real girl, on the trip to Green Mountain. Sana is a real manifestation of the imaginary

---

[347]Faqih, *Hāḍihi tukhūm mamlakatī* (40-1) 211.

girl Budur, with whom he fell in love in the Coral City. In reality, he had actually met with Sana before imagining Budur, when he gave a lecture before visiting the old city and Sheikh Sadiq. Sana was in the audience, Khalil kept her in his memory, and he imagined her as Budur in the dream time. When he came back to his "real" life he meets with Sana again, causing confusion for the reader over the two names for one woman; one of whom appeared in real time, while the same girl differently named appears in the dream time. Khalil says of the moment when he saw Sana in the trip:

> I realized that one of the female students who had come with us on the trip had, like me, woken up early and come out to the mountain before sunrise. I stood up and turned around to return her greeting. But the moment I saw her I become rooted to the spot, thunderstruck [...] could it be that Budur had come from her time of legends and suddenly materialized in front of me? Budur, who was no more than an imaginary creature, a mirage? Even if she were real, I had left her behind in a word which had fallen apart, which had crumbled into smoke and dust.[348]

After this moment of wondering, the narrator introduces Sana:

> I heard the woman say "Good morning" again, and I moved my lips to utter a greeting. My heart was pounding in my breast and my blood was coursing violently through my veins [...] this woman did not just look like her; she was Budur [...] did this woman not know she too came from a world which had become extinct a thousand years previously. How had she travelled through time and space, pretending that she was a tutor in the faculty of pharmacology [...]?[349]

On the following page he corrects the events for the reader and puts them in chronological order. He starts by questioning himself:

> Was she just another face I had seen fleetingly at some university function and, taken by her beauty, had I stored her image in my memory, and then recalled it during a moment of heightened spirituality as the face of a woman I had loved and lived with in a different

---

[348] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (13) 309-10.
[349] Faqih, *Hāḍihi tukhūm mamlakatī* (130) 311.

> time? This was the only explanation I could come up with .But how could I have forgotten her?[350]

He asked Sana if they had met before. Sana answered him and put the true story in order:

> She told me that she had been in the audience at my lecture on the *Thousand and one Nights*. She said that after the lecture she had asked me if freedom of expression as described by the *Thousand and one Nights* reflected the value of conduct among the ancient Arabs as well as their popular cultural tradition.[351]

Khalil makes it clear when he specifies the time between the day that he saw Sana in reality, and in the dreamtime:

> I remembered giving such a lecture, two days before my visit to Sheikh Sadiq and the city of visions; I became certain that I had carried the image of her face with me on that trip, not just her face, or her stature or voice, but her whole fiery and turbulent personality…[352]

The analepsis corrects the preceding event. First Khalil tells us about the lecture that he gives in the second part of the novel, *Hāḍihi tukhūm mamlakatī* on page 180. Here he mentions that his relatives had heard a radio programme about his lecture, and they all rushed over to his house to congratulate him. He stops giving any details about this lecture, and he hides the most important character, Sana, and his deep feeling towards her. This is then revealed in the second novel, on page 312: "As I racked my brains to remember details of the lecture […] the scene explodes in my mind like fireworks, lighting up the horizon with their coloured sparks." He remembers the place of the lecture:

"The lecture had taken place in a small, low-roofed and dimly lit hall […] when I heard

---

[350] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (15) 312.
[351] Ibid., (16) 313.
[352] Ibid.

her voice coming, as it seemed to me, from another time." He describes his feeling at this moment of remembering:

> Upon seeing her, I do not know why I had felt that she was the woman for whom I had been waiting my whole life.[...]. I felt as if my heart had already withered within me, as I waited for a time which had not begun.[353]

At this point we hear about the meeting with Sana as a real woman, and the reality that Budur is a woman of dreams. This analepsis serves to show the artistic way of using the technique of chronological obfuscation to create the expressive intention of the structure of the novel.

One can ask what the motives are for using analepses. Considering the use of this technique, one notices that the narrator uses the analepses in the context of comparison. He compares i) two moments, one in the past and the other in the present; ii) two characters; iii) two events, but from different points of view.

i) Comparing two moments, one in the past, one in the present. The first example is when Khalil and Sandra were on the trip to the forest. Khalil compares between the past and his present. The similarity is between the two moments which were both times of communing with Mother Nature; but the differences are in the manners of these trips. He says, "Sandra was happy with this trip which took her back to Mother Nature"[354]; then he explains to her the differences between this present time with her and his past: "My

---

[353] Faqih, *Sa'ahabuki madīna ukhrā* , (17) 313.
[354] Ibid., (125) 118.

trip had not been accompanied by wine and plates of roast meat but had been a ferocious struggle to survive, a daily trek across fields in the desert."[355]

The second example is when he moved to live in Tripoli and compared his distant type of life in the desert to those people in Tripoli. He uses the past as referential time to compare with the present: "I was therefore, genuinely astonished when we went to live in a town and I found that the people there did not cry every day. I thought it was strange, out of keeping with life as I knew it, for people really did die".[356] He recalls long, tragic events and comes back to the present when Sandra stretched out her hand to feel in his hair the scar he told her about.

The third example of the comparison between two moments, when Khalil decided to have sex with the prostitute, also has a parallel moment from the past. To Khalil, it appears that "by sleeping with her, I was trying to summon up the memory of how surprised I had been when I first discovered sex with a woman who was freely available like her".[357] He makes that clear when he says, "with this woman now in Edinburgh, I experienced the same terror which had come over me when I had entered the brothel in Tripoli for the first time.[358]

ii) Khalil then compares his own character to that of Sandra. He depicts the differences between them thus:

> Sandra was slightly different from me. She did not come laden with a message for the world [...] Then this woman came along, reminding me of that former stage when I was, like her, in my twenties, when I had broken through infancy and childhood, and started

---

[355] Ibid.
[356] Ibid.
[357] Faqih, *Sa'ahabuki madīna ukhrā* (140) 137.
[358] Ibid.

> out on the voyage to discover people and life. Then I had discussed and argued, full of ideas nourished by books which sought to reformulate the world.[359]

He also compares his friend Adnan with himself. He is fascinated by his friend's ability, but at the same time, he is upset because he thinks of himself as a failure, and blames past events for this. He says about his friend:

> There was a long distance between his soul and mine. Where did people like him get the enormous energy to transform words into deeds? [...] Everyone in the end expresses that 'ego' which wants to find an empty space where it can establish itself to achieve harmony with the universe and its manifestation.[360]

iii) The third kind of comparison is between two characters with differing points of view. While the old city for Sana is a mysterious place she hardly remembers, for Khalil it represents a sad love story. He discusses with Sana the meaning of the old city, and how everyone has different experiences. He expresses this idea thus: "Speaking with Sana was not just a journey into the past. I was also trying to pick up the pieces of myself and rearrange them."[361] The old city for Sana is "shrouded in obscurity and she could remember it only through what her family had told her about their life before they moved away to an agricultural area which was being built up. A few green spaces remained and surrounded the house."[362] He remembers the old city and how he had fallen in love with one of the Greek sailors' wives who used to live near his house when he was ten years old. He would sit in front of her house for hours in order to see her, and when she went away he cried, and got ill. He explains the gloomy experiences he had in the old city:

---

[359] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (79) 73-2.
[360] Faqih, *Sa'ahabuki madīna ukhrā* (149) 141.
[361] Ibid., (74) 368.
[362] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (75) 369.

As I presented myself to her through various associations, I often felt surprised to find that some of my actions were motivated by impulses I had thought long dead and buried; rather than being the result of new conviction born of maturity and experience, they had their roots in the soil of my childhood and its nebula.[363]

His remembrance of the past is derived largely from his suffering due to the absence of love in every stage of his life, and he makes an effort to change his life, so that he does not repeat his past actions. Khalil tries to escape the tyranny of the past, but in doing so, this seems to bring a new kind of misery: the consciousness of which now haunts the present. The analepses build the fictional world of the novel. The longest one is the first part of the novel, and within this part, the narrator moves in many stages of the past time. The analepses talk about Khalil's father, Khalil's life in the desert, and the old city. The story line weaves in and out of the chronological order. The narrator uses flashbacks to create intensive interest, and provides the feeling that we as readers want to know about what will happen next, as we have seen in the introduction of the main character Sana and the play with dreamtime and real time. That technique holds the readers' attention, keeping them interested or amused, through such variations of time.

3.4.1.2. Prolepses

The telling of the future before its time, as explained in the previous part,

---

[363] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (74) 368.

> Can refer either to the same character, event or story-line figuring at that point in the text (homodiegetic) or to another character, event or story-line (heterodiegetic) [...] They can cover either a period beyond the end of the first narrative (external) or a period anterior to it but posterior to the point at which it is narrated (internal), or combine both (mixed).[364]

It is worth noting that the trilogy *The Gardens of the Night* is narrated in the first person. Genette argues that the first person narrator is the most appropriate tool in using the technique of prolepsis: "the first person" narrative lends itself better than any other to anticipation, by the very fact of its avowedly retrospective character, which authorizes the narrator to allude to the future and in particular to his present situation.[365] Toolan explains this idea clearly when he says "it is probable that prolepsis is commonest in first-person narratives, possibly because it may seem more natural for such a narrator to jump forward occasionally to subsequent events which are closer to that narrator's own present."[366]

In *The Gardens of the Night* trilogy, prolepses are much rarer than analepses, and are used to undercut or remove suspense, since they reveal future circumstances to the reader before any chronological imperative dictates that they be told. There are two different kinds of prolepses with different functions. The first kind is when the narrator reveals false information about something, and the second is where the subsequent narrative reveals a differing account. This former prolepsis is a contribution to intense narrative texture, but it also offers a deeper insight into a character, rather than a manipulation of the event line: the latter prolepsis, which appears at the end of the novel, is more considerably a contribution to narrative structure, and makes the novel open-ended. This structure is not a linear continuum, but a tool which embodies a multi-level construction of time.

---

[364] Rimmon-Kenan, *Narrative Fiction*, 49.
[365] Genette, *Narrative Discourse*, 67.
[366] Toolan, *Narrative*, 53-54.

The first novel is a long analepsis which brings back the past of the protagonist and the prolepses appear within this analepsis. The analeptic prolepses are complicated anachronies, and most of the analepses appear in the first part of the novel. An example of the first kind appears on page 19: "I felt somehow that this woman would not always be mine, but that I was, as her husband believed, just her partner in a transient affair [...] I feared that I would wake up one day and find myself all alone, surrounded by the desert sand."[367]

Sometimes the narrator announces something and the reality is something else; the next external false prolepsis narrates in advance what will *not* happen. For example, Donald, Linda's husband, disappeared from the house because he was mentally ill, but the narrative gives the wrong information about his disappearance, which makes the reader believe that Donald disappeared to take revenge on Linda and Khalil, though in reality he has a problem in his life which does not relate to the relationship between Linda and Khalil:

> Donald was wreaking his revenge. Just as we had destroyed his life, he was now destroying ours. We lived in the hope that he would appear after he had recovered and come back to his senses to the point when Linda could leave his house [...] However, Donald did not show up, ill or well, as if he had found out our objective and wanted to punish us and had thus disappeared without a trace, leaving our love suspended in mid-air, unable to find a plot of land to build a tent on.[368]

The narrator corrects the event after 18 pages when he informs us that Donald did not behave as the narrative described, since Donald freed himself from all the

---

[367] Faqih, *Sa'ahabuki madīna ukhrā* (37) 31.
[368] Ibid., (85) 77.

responsibilities he perceived as things that might cause mental and physical illness, such as his house, his wife, his job, etc. Another example appears to misinform the reader:

> I saw Linda coming towards me, the morning breeze caressing her blond hair. I was surprised to see her in this place since she was supposed to have gone off to her family's house. She opened her arms to embrace me. She must have been aware of my plight and realized the truth about my feelings and she had come back to save me.[369]

The narrator announces that he saw Linda coming, opening her arms and realized his true feelings, but after the next passage he informs the reader that what he described was not true, and what happened was just a focus on the emotional state of the protagonist.

Other prolepses are concerned with the two women, Linda and Sandra. The first one, concerning Linda, is manifest when Khalil says:

> I didn't care about the past but about the future, because I felt somehow that this woman would not always be mine, but that I was, as her husband believed, just her partner in a transient affair, a traveller who had found shelter for a midday nap before hitting the road again. I feared that I would wake up one day and find myself all alone, surrounded by the desert sand.[370]

After many pages he informs us that Linda has left him. In the second prolepsis he tells us about what will happen to the same relationship between Khalil and Sandra:

> I knew that I was sinking even deeper in love with this essentially frivolous woman who hated any ties and obligations and who I knew would leave me one day and disappear over the horizon with another man, but I was powerless against her magic.[371]

---

[369] Faqih, *Sa'ahabuki madīna ukhrā* (99) 91.
[370] Ibid., (37) 31.
[371] Ibid., (139) 129.

Later, it becomes clear that Sandra did not disappear with another man, but her leaving Khalil was because of the tragedy that befell her when she was raped by a gang of criminals. The most significant prolepsis is the one which shows the surrealistic end of the novel. This pattern expresses the sub-conscious mental action of the hero through the fantastic images, and the unnatural joining of unrelated ideas. (After Khalil has raped his fiancée Sana and she has left him, he appears to feel no remorse:

> With this conviction, I would be able to take a bath and wash away the blood still oozing down my face. I would put on a new shirt and take part in the last summer parties held by Anwar Jalal. I would take his theory of fun and games as the quintessence of all his religious studies. I would try to be a devoted disciple of his [...] I would seek the protection of Abd al Qader Amin, the man who had in his pockets, palaces, estates, wonderful lies and beautiful women. I would become part of the network by which he ran the world. [...] I would write serials for Rashid Ghanem in which I would glorify the beautiful deformity and delightful ugliness of this city. [...] I would like to be jester to the high and mighty of the party, and take my payment in food and drink.[372]

The prolepsis takes up a long passage, around four pages. The narrator describes the sad condition of Khalil; but Khalil's own behaviour is contradictory: He tells us he would "fall, laughing and singing, dancing, embracing my shadow".[373]

From the last part of the trilogy, we understand how the past directs not just the present, but the future of the protagonist also. The prolepses end the third novel, and the trilogy stays open-ended. The anachronies are motivated by the memory of the protagonist, which functions as a store for the events. The narrator starts from the middle of the story, and moves the narrative back into the past and into the future without making this shift in time clear to the reader. The analepses are more effective in the construction of time than the prolepses. Most of the events are remembrances of the past in an intricate way.

---

[372] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (201) 485-6.
[373] Ibid., (199) 488.

In addition, the dream time plays an active role in the unfolding events of the story. It represents the mystery of time which arises from a particular state of the protagonist's consciousness. The effects on the narrative are quite profound, as it takes just one hour from the story time, yet the narrator presents it as one year of the imagination of the protagonist. This "hour" in fact occupies 102 pages.

At the end of this section one can say that both analepses and prolepses function typically as strategy, ensuring a sense of narrative stability. Furthermore, the variation of using prolepses within analepses gives the structure of time a highly significant result, which makes the reader wonder about the events, and what will happen next. The arrangement of the incidents is not in chronological order, which is an important part of the time game in the text. This game will be more clearly evident after the analysis of the duration in the next part.

3.4.2. Duration

The category of duration is related to the idea of narrative speed, i.e. the relationship between the duration of the story and the length of the text. It includes as we know four narrative movements: summary, descriptive pause, ellipsis and scene. In fact, every element of the narrative movement is significant in the process of embodying the concept of time. The next part of this study will demonstrate the fundamental role of every category.

3.4.2.1. Description

This aspect is essential in the novel of Faqih. There are two kinds of description: the main form is when description is merged with narration. The second form appears when the narrator uses the description in an "aside" passage;[374] this kind is rarely used in the novel. In this case the story time stops; and one can measure how this stop affects the length of the story time. The main concern of this study is the relationship between the story time and the length of the discourse. These descriptive pauses ("asides") focus on many subjects, which rarely occupy more than one page. In this case one can perceive the stop of the story time, in order to extend the discourse. Within Faqih's trilogy, the use of description is in different figures; and it appears in different lengths and involves every section of the whole work, such as in scenes or in monologues.

Firstly, the description changes according to the plan of the structure of the movement of the events in geographical and imaginary locations. Secondly, a large number of these descriptive pauses reveal the subject of time, by creating a link between the many elements of the narrative. Often these pauses are iterative, and consequently cannot really contribute truthfully to the *stopping* of the story time, but one can say that the use of description influences the *speed* of narrative, except in a few passages, as will be discussed later. According to the assumption that the subject of the novel is time, most of these descriptive pauses approach the subject of time in both direct and indirect ways.

The analysis of this element will be as follows:

---

[374] This term is used to signify a passage in the text which is a deviation from the main narrative.

Firstly, to give an example illustrating the form of "asides". Secondly, to illustrate how the description interweaves with the narration, as well as how the narrator brings the distinctive feature of time to bear in these examples. Thirdly, the analysis will identify and analyze the most descriptive elements of the novel. There are separated forms of descriptive pauses, which appear in two different lengths. The first one is in a relatively long passage, in which case one can say that the story time is momentarily stopped. The second form is in a much shorter passage, where the effect upon time is greatly reduced, as will be explored later. For instance, this example of paused time is from the second part of the trilogy, when the description starts to show the ceremony of the designation of Khalil as the prince of the Coral City:

> I wanted to explain to the sheikh my astonishment at this impossible congruence of the time of the legend and the time to which I belonged, but without asking for my opinion or waiting for me to comply or refuse, he ordered that a sedan chair, piled high with cushions, carpets and feathers, be placed in front of me. Once seated in the sedan chair, I was borne aloft and carried through the gates into the streets of the city, which had been decorated with arches, painting and garlands of roses. Around me were children in festive clothing who scattered rose and flowers petals over me from baskets they were carrying. The thorough-fares were crammed full of men and women, dancing, singing, playing music and cheering.[...]. I submitted to them without speaking, fascinated by what I saw, and was so astonished that I lost the ability to speak, certain that at any moment I would leave the realms of dreams and come back down to Sheikh Sadiq's room .After having sprinkled me with perfumes and rubbed my clothing with cubes of musk, they led me into the governor's office.[375]

The next example shows a short passage of description, which frequently appears in the text: "I felt [...] sense of happiness flow through my body like intoxicating nectar. Irrespective of whether it was a dream or a fantasy that I was seeing I wanted nothing more than to spend my life time in that dream".[376]

---

[375] Faqih, *Hāḍihi tukhūm mamlakatī* (20) 189.
[376] Ibid.

The second kind of description interacts with the narration and never evades the story's temporality. Here one notices the similarity of using description as Genette states in his analysis of Proustian narrative, that it "never comes to a standstill at an object or a sight unless that halt corresponds to a contemplative pause by the hero himself."[377]

Descriptive pauses are prominent in the text; the author describes time, places, history, people, furniture, nature, and many other issues. The descriptive section never stops completely the flow of the story but it contributes to it by creating meaning. The descriptive pause is presented in a variety of forms; and usually it is presented through the protagonist's point of view. This description is an analysis of the protagonist's perceptual activity, of his impressions, discoveries, progresses, and movement in time, especially in the second part of the novel when he creates the dream city. In addition, one sees Khalil from his perspective of hope, love, sex, etc. In brief, the description becomes the story itself.

Faqih's trilogy illuminates some technical aspects of description that are worth observing. Even the descriptive pause is not a complete discontinuity of the story time; however, it affects the speed of the story. The question is how? For example, in the second part of the trilogy, *Ḥāḍihi tukhūm mamlakatī* the description is very important in creating the mystery city. Through the discovery of the city, the protagonist moves around the city slowly and depicts it through his eyes, or through the explanations of the characters he meets there. What makes the description interesting is how the author moves the events from diverse places and shows many characters in different types of time; the technique of multiplication shows how the description is significant as a drawing of the fictional world. As an example, the description starts on page 189, and

---

[377] Genette, *Narrative Discourse*, 193.

ends on the middle of page 205.[378] All these pages recount just one day of the unreal dream time in the imaginary place, the Coral City. Faqih's fantastic city is depicted through investigation into the image of Khalil and an explanation of his idea on legislation and social institutions.

Within his dreamtime, he explores the proposed regulations concerning property, family, workers, government, education, religion, and every detail about this wonderful place. He found the true meaning of beauty, justice, the harmony between mankind and the city; he portrays the city as a place of love and happiness. As he says, "The city was as fragrant as a woman on her wedding night, with streams of water running among the trees, and the sun gleamed upon the golden domes of its ancient temples". About the picture of the houses he says, "Observing the balconies with their trellises and jasmine flowers, [...] windows and fretwork shutters, and porches which were covered with the most beautiful painting and mosaics."[379]

In another example he is touring with a woman called Narjes al-Qulub who becomes his wife. She is the character who shows Khalil the city:

> Narjes al-Qulub took me for a tour across the palace ground. She showed me the rose garden which had been planted to mark the edge of the grounds, instead of hedges and railings. We walked past the apple trees, which were laden with fruits; the almond, plum, apricot, [...] their fragrance filled the air, mixed with that of the roses, jasmine, narcissus, violets and irises.[380]

In addition, this example shows the organization of this city: "I learnt the reason for the absence of prisons and taxes, why there was no poverty or need, why they did not use money and had no police force or state apparatus, why no one worked for anyone

---

[378] This refers to the English edition of the novel.
[379] Faqih, *Hāḍihi tukhūm mamlakatī* (31) 203.
[380] Ibid., (30) 201.

else".[381] About having sex with his girlfriend Budur in this city, he says, "Making love with her was not simply a matter of passion and desire, [...] it was a synthesis with the roots of happiness. [...] desire became a star which burnt itself out only to shine again".[382]

He draws a comparison between the moon according to his knowledge and the moon according to what the people of the city believe. Specifically, he compares the moon as mystified, as a deity, with the version of the moon as a bright star full of beautiful creatures, and a celestial body to which humans have travelled and upon which humans have landed. As Khalil says, "I personally had seen satellite pictures of human beings walking on the moon [...] the moon was nothing but a dead , dark planet made of pitch-black volcanic rubble."[383]

The narrator uses description as a tool to attract the attention of the reader when he describes a character before revealing it. This can be seen in the next example on page 192, where he describes the princess of the Coral City before he presents her name, making the reader keener to know who is being described:

> The moment he finished his song, the hall was lit up by the beauty of a woman standing at its entrance, surrounded by chambermaids. "She was wearing a necklace with seven moons made of seven emerald and sapphire discs. She was wearing pearl earrings the same colour as the necklace, and her long black hair hung down over her shoulders, where it merged into the colour of her black dress which was sprinkled with phosphorescent silver. Everyone stood up as she entered and I stood up with them, fixing my gaze on her as she walked up to me.[384]

Description covers approximately the entire novel; but there are many aspects that take longer lines than others, and in many cases those aspects are described repeatedly.

---

[381] Ibid., (36) 206.
[382] Ibid., (99) 269.
[383] Ibid., (74) 245.
[384] Ibid., (23) 192.

3.4.2.1.A. The Description of Time

Time concerns the narrator; he uses different styles of description far from the physical objects. He frequently describes time as a mystery, and each volume begins with a description of time on the very first page: "A time has passed and another has not yet begun. Between the time which has passed and the next which refuse to come, there is a third time; a desert of red sand burnt by a sun that stands still in the midst of a leaden sky."[385] The last part of the novel describes time in a different way, though he uses the same framing sentences "A time has passed [...] between fugitive time and the onward fugitive one, there is a third, my time, a beautiful trap between two times."[386]

The description continues to depict this tragic moment in the protagonist's life when he starts to inform the reader about his dilemma with time, each passage finishing with the same sentence "A time has passed and another has not yet began".[387] In every case, this takes up one page. The same pause appears on page 173 at the starting point of the second volume, describing time: "A time has passed [...] between the time which elapsed and the next which has not begun, there is a yellow land, a sandy desert covered with pebbles...."[388] Again, this descriptive pause takes one page. The picture of the period that he spent in the UK was a great time for him, as he recalls this past time to escape from his present. He informs the reader about his dilemma, saying, "I was trying to

---

[385] Faqih, *Sa'ahabuki madīna ukhrā* (5) 3.
[386] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (202) 488.
[387] Ibid.
[388] Faqih, *Hāḍihi tukhūm mamlakatī* (5) 173.

immerse myself in a time which was more enjoyable than my own old past…"[389] The same sense of time is echoed in many passages in the text.

The description within the second section functions as a fundamental tool in creating the form of time, and gives more immediate expression to the strong emotional tension of the Coral City. Faqih starts by describing the puzzle of Khalil's transition from the real to the dream time, within this imaginary time the narrator compares the patterns of life in the Coral City and his real city, Tripoli. The protagonist goes back in his dream time to the period of the Seljuk Dynasty in the eleventh century (1020), and he imagines himself telling people about the changing of many things, such as the discovery of flight, the telephone, weapons etc. Through this description, one understands the changes in the world brought about by the passage of time.

From the next passage, the reader sees the relation between time and space. The next section expresses the inseparability of space and time, which is described by Bakhtin's term the "chronotope". When Khalil visited his old house, to remember his past, the house is a place entirely bound up with time: "I stood dumbfounded in front of our house […] the remains of the house looked like ruins of a city destroyed by an earthquake".[390] After that he describes his feelings, "I felt so miserable that I wanted to cry. I had to get away from the oppressive scene, carrying within me the harvest of disappointment from a visit in search of lost time".[391]

The subsequent long passages of descriptive pause embody time and space, likewise space becomes charged and responsive to the movements of time, as Bakhtin

---

[389] Faqih, *Sa'ahabuki madīna ukhrā* (9) 7.
[390] Faqih, *Hāḍihi tukhūm mamlakatī* (12) 182.
[391] Ibid.

states, "this intersection of axes and fusion of indicators characterizes the artistic chronotope."[392]

The house as a place is a significant space for many important events. After Linda has discovered his relationship with Sandra, and has left the house, he says:

> When I returned that night to the house, and turned on the light, I was astonished to see that it had been stripped down to its cement, stone and plaster. It was stripped of that covering which gave it a human feel. All furniture had disappeared leaving nothing but white walls dotted with black marks where nails had been pulled out. In one day it had been reduced to nothing – all the belongings of the people who had lived there, loved, argued, been angry and happy, had been removed. Nothing but dust and flakes of plaster remained; a large spider was crawling slowly across the ceiling and water dripped from one of the taps, piercing the silence, sounding like gun shots.[393]

One can find the same meaning when the narrator visits his old house with his fiancée Sana to introduce her to this old residence as an alternative to his family: "I had no father or mother to introduce her to; the only things left were the stones of the house".[394] He tries to rebuild the old house to bring back his past: "I started rebuilding the house in words. […] I made a house just as it had been thirty years earlier, and then I summoned up my father and mother and the neighbours and the network of relationships..." [395]

Similarly, on pages 322-3, Khalil tries to rebuild the city of Cyrene: "I remembered that the city Cyrene was sacred to the goddess Isis". He connects one part of a song by a poet from the Coral City to what was written according to his imagination on the stone of the ruined city. He connects the present with the dream time by recalling this poetry when he says, "I recalled part of a song by the poet Yaqut from Coral City". The

---

[392] Bakhtin, *The Dialogic Imagination*, 84.
[393] Faqih, *Sa'ahabuki madīna ukhrā* (100) 92.
[394] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (109) 402.
[395] Ibid.

song goes, "to you O Queen, who extends her powers over the birds of dawn and the trees…."[396] Once more, takes up around one page. At the same time he continues to renew the old city using his imagination: "I would rebuild it now, populating it with society as splendid as that of the city which Pindar eulogized."[397] In the same passage he says, "I would rebuild the fortresses which had fallen into ruins and the places which had turned into dust, I would fill them all with people, music, song and dance"[398]. Through these pages, the narrator connects the events of the Coral City with the present tour with his girlfriend Sana. By renewing the past of Cyrene city, this description creatively connects many periods of time all together.

The next example describes London as a place carrying different meanings for Khalil and his girl friend Linda, because of the historical connection that links her to this place. Here, the chronotope clearly represents the connection between place and time, and how they are conceived and represented together:

> The territory was not neutral in fact. I realized, as I was walking alongside her across the districts which surrounded Hyde Park, that this was her territory, and that these places which meant as much to me as they would to any passing tourist, were connected with her through a series of historical events which were part of her upbringing and culture.[399]

The desert is one of the sites of many events of the trilogy. In the following descriptive pause, the desert is represented by Linda's father who is not familiar with such a kind of place. He was in the army in the Second World War, and describes the desert. By this technique the narrator can skilfully show the desert from a foreign point of

---

[396] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida*, (22) 318.
[397] Ibid., (23) 323.
[398] Ibid.
[399] Faqih, *Sa'ahabuki madīna ukhrā* (24) 20.

view. At the same time this pause reminds the reader of the Battle of El Alamein.[400] Here the hot, dry desert is described as being the birth place of Khalil, who refers to this fact many times in the text:

> I didn't see a single town there. I didn't see a mountain or a river or a tree. I didn't see any fields or buildings or markets. All I saw of your country was the sand, stretching across the horizon and surrounding us on all sides. It glowed red-hot under the scorching, shining sun. It appeared to be stationary, but if you watched it for long enough you would see that it was moving under the thick vapours aroused by the summer heat, rising and falling like the gasps of a huge animal lying beyond the horizon.[401]

Historical Edinburgh concerns the narrator as being part of the actual identity of his girlfriend, Linda. He pauses the action to describe Edinburgh, the place of the movements of the actions in the first volume of the novel. The reader needs to know about Edinburgh, especially as the narrator starts narrating without giving the reader the character of the place. This comes after the protagonist has returned from Tripoli, when his father died. He shifts the action from Tripoli to Edinburgh. It is appropriate to let the reader know about the place, particularly after Khalil has gone through many intensive experiences in the preceding pages. Here, the description of the place is merged with the natural elements and also linked with his feelings for Linda:

> Edinburgh once again. The castle that looked like a stone myth, burdened with its heritage compounded from the intoxication of victories and the sorrows of defeated kings, suspended above the rocks on the volcanic mountain, dominating the landscape of the city, as if it were the features of the face of a mythical creature, drinking the air and observing the people down below. The dark clouds formed a black roof over Edinburgh, touching the towers of the castle, and the rain was falling from them as if it were sobbing incessantly. The gleaming rain-washed streets turned into canyons of wind and the trees danced violently as they were buffeted by the wind and the rain.[402]

---

[400] El Alamein is 150 miles West of Cairo. The battle of El Alamein is seen as one of the decisive victories of World War Two in 1942.
For more detail, see, John Strawson, *El Alamein: Desert Victory* (London: Dent, 1981).
[401] Faqih, *Sa'ahabuki madīna ukhrā*, (40) 34.
[402] Ibid., (56) 51.

As the narrative continues, it covers a wide variety of descriptive styles incorporating many different modes of narration. Khalil starts the description by wondering about his father's death, combining the description with monologue. All those passages appear in analepsis form, and this passage is divided into three parts. The first part is a monologue (as will be explored in the following section); in the second part he depicts his father's physical appearance, before finally joining the descriptive pause with the events from the distant past in the third part:

> Had this man really been snatched away by the black wave we call death? Had that edifice, which in spite of its advanced age had remained as firm and solid as an old fortress, really crumbled? And the firebrand which burned in eyes surrounded by so many lines and wrinkles that looked like magic talismans, had it really gone out? Had the blood ceased flowing through those bulging blue veins which criss-crossed his hands and arms like ropes? Perhaps he had not died. Perhaps he would now come to his own funeral pavilion and chase away the wailing women with his stick, as he had done before. He had loved me a great deal. Orphaned at an early age, he had been deprived of the opportunity of an education.[403]

3.4.2.1.B. The Description of the Characters

The narrator devotes a considerable amount of the text to describing women characters in the trilogy, but he describes Sandra repeatedly. On page 70 the description of her physical shape takes around one page, with her education and behaviour all appearing in detail on page 72. In another instance he compares himself with Sandra:

---

[403] Ibid., (51) 47.

> I was, like her, in my twenties, when I had broken through infancy and childhood, and started out on the voyage to discover people and life. [...] Sandra was slightly different from me. She did not come laden with a message for the world the way I had done at twenty. She had no message for anyone except herself.[404]

Following this, Khalil illustrates a facet of sandra's character by again comparing her with himself, when he was in his twenties. In this passage, the narrator depicts Sandra by stating that she believes in the philosophy of existentialism. She emphasizes action and freedom. This aspect of her character helps to reveal Khalil's capricious character, acting as he does in contradictory ways; this repeated feature will be examined later.

The narrator makes use of all these narrative methods of depicting time (description, monologue, analepsis, prolepsis) to portray the progression of Khalil, and to paint a picture of his past, the period of his youth. Furthermore, this pause helps to develop the picture of the protagonist and how he changes by the passage of time. By recalling the past in the middle of this pause, the narrator breaks the linearity of time. In this description, he presents us with the meaning of existentialist philosophy. He describes the physical appearance of Sandra as well as her field of study, and this sheds light on the freedom that Sandra enjoyed:

> This petite woman, with her untamed yellow hair and green eyes, and her fiery thoughts, stirred in me my old appetite for discussion. She had brought questioning back to my life –that part of my intellect which I had turned over to resignation since my inspiration had died out – which was what pushed me to turn over all the stones, examine my perception instead of just accepting them, pose questions which led to other questions, and put man and the gods both on trial. I had given myself over to the equanimity of a mind in retirement [...]. She was dedicated student of French literature, having chosen it as her–major subject at university, She had learnt from it self–assurance, how to celebrate the meaning of human existence in life, dissertation on the repressed consciousness, which aspired to break through the shell imprisoning it and expressing itself in a compatible style, as she kept repeating the thoughts of the existentialist. She had become like the rebels in existentialist novels, not content with other people's knowledge as a substitute for immersing her self in experience and adventure trying things out for herself.[405]

---

[404] Faqih, *Sa'ahabuki madīna ukhrā* (80) 73.
[405] Ibid., (79) 72-3.

After describing Sandra, he depicts the differences between Sandra and Linda. He says, "Sandra [...] always seemed older and more mature [...] Linda, on the other hand, with her abundant femininity and rich emotions, was a garden rose..." The other personality that controls Khalil's character is described in the text and occupies much of the discourse:

> I roamed the streets, not knowing how to escape from the person who was in my blood, occupying a murky side of my soul. That creature had been fashioned from the mud of lean years, and the ashes of times of drought and dearth and the remnants of the exploding hell of the minefields, from the cries of women wailing in the wake of sudden death, and it was this creature which had woken up suddenly in the jungles of the soul and was destroying the other person moulded from books, literature, legends of the night.[406]

The narrator presents the description in a number of forms. In the next paragraph, he describes three of the characters: Linda, Donald, and Khalil. He mixes the descriptions of the characters from real life in the novel with characters of literary texts, such as Desdemona, Ophelia, and Ann Boleyn. In fact, technical experimentation is not only in the use of language as a medium of expression, but also the collection of material to be presented:

> I summoned the image of Linda , and could see her terrified features, as she tried to get away from me, merging with those of Ann Boleyn as they put her head on the block. The scenes ran through my mind again, haemorrhage – like. Now I could see Linda as Ophelia floating on the lake, her body strewn with dead grasses and flowers. I saw her as Desdemona, lying asphyxiated on bed of love. As I thought of her, the image of an exhausted and sick Donald appeared too, mixed up with that of Agamemnon returning victorious from his wars in the Aegean Sea, opening his arms to embrace his wife as the lover plants his dagger in his back.[407]

---

[406]Faqih, *Sa'ahabuki madīna ukhrā* (97) 89.
[407] Ibid., (96) 90.

Fatima, the wife of Khalil, is a secondary character in the novel, but throughout his description of her, Faqih shows the difference between women in the east and in the west. This part summarises the world of Fatima: "She was happy with her small world, which revolved around the society of the school where she taught, and the local stores where she went [...] she submitted very coyly in bed, as if she were committing a sin."[408]

The other depiction of Fatima is about her way of sleeping. Due to Khalil's mental state at this point, he portrays everything here as ugly, including the sleeping face of Fatima: "her mouth would take on a distorted shape, and her whole complexion become deathly pale."[409] In the same passage, he compares Fatima with his other women: "I had had relationships with a few women, and had spent the night with a number of them, but watching them, was like reading a highly seductive book. Why was Fatima's sleep different from other women's?" [410]

He describes many other things like the rain in the dreamtime. He depicts this rain as being contrary to rain in real time. Within the dream time, rain is "the rush mat turned into magic carpet, bearing us through the rain and the mist gliding high above a world covered in gleaming white snow".[411] This image is completely different when he depicts the rain in his present: "It was the first rain of the autumn and it seemed to be beating out a dirge for the death of summer."[412]

The description within the events that happened as dream in Coral City is a poetical description, which engages the reader, as in the part depicting the girl Budur: "Budur had been like a breath of the fresh air of me [...] Budur symbolized the spirit of

---

[408] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (9) 177.
[409] Ibid., (60) 356.
[410] Ibid.
[411]Ibid., (98) 268.
[412]Ibid., (177) 468.

the city, with her sense of freedom, [...] the butterflies and wildflowers which grew between the rocks."[413]

The description in this section is about life in the Coral City; it helps the reader to build the picture of this city. The passage is mixed with the interior monologue between Khalil and the other characters. The description draws a picture of time in the novel, and creates a multiplicity of narrative events, which took place in both the "real" world and the fantasy Coral City. Although this Coral City episode disrupts the temporal linearity of the "real" world events, it is the dense description of this second fantasy world that both creates and illuminates the novel as a whole.

This second novel of the trilogy occupies just one hour from the story time, covering around 124 pages. The narrator exploits the convention of description as a means for heightening the reader's curiosity concerning the puzzling events of the protagonist's time. The narrator makes events move from real time to dreamtime, as the reader is confronted by the description of the superior Coral City, which Khalil uses as a means of escape from his sad life. The form of description does not completely freeze the action, although it does appear to do so in a few passages. The longest passage of events that concern the Coral City in isolation occurs in pages 109 – 111.[414] The second example, when he discovers the Coral City itself, occupies many pages within the second section. There are 10 descriptive pauses about geographical locations within the City in the first part, some of which are repeated. There are six in the second section and seven in the third. Faqih considers Tripoli as one of the characters, searching for her time. He describes the streets of Tripoli, particularly his old house, twice. During this passage he

---

[413] Faqih, *Hāḍihi tukhūm mamlakatī* (67) 237.
[414]These numbers indicate the pages of the English edition.

anthropomorphizes Tripoli by uniting his search for the historical Tripoli with the search for his own time: "It was stuck in a time-warp, no longer a village but not yet a city [...] it did not belong to the past or the present"[415]. In the same page he portrays this city as a person out of step with progressive time: "the city had been taken by surprise by a new time for which it was not prepared".[416] This description takes up one page. Khalil passes judgment on Tripoli as not being a developed place: the shape of buildings, of people, of institutions, the absence of theatres, of amusement parks and all aspects of modern life. The two pages of description build up a picture of this city and by doing so also complete our picture of Khalil's problems. Thus, the description is not a pause of the story time but, in contrast, it actively builds the fictional world of the novel.

From the previous examples shown, it is noticeable that the descriptive pause has a different relationship with time, according to the purposes aimed at in the text. Description slows down the speed of the story time. Description may be involved in analepses, prolepses, scenes, monologue etc. Thus, the story is stretched or suspended in order to create the whole fictional world, whereas the techniques are separable in theory; they almost never function alone. Through all of these techniques, drawing upon the past and the present, the imaginary and the real, the tangible and the dream, the descriptive presentation creates, develops and explores the fictional world of the novel.

3.4.2.2. Monologue

---

[415] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (183) 472.
[416] Ibid., (183) 472.

Monologue is an extended speech expressed by one speaker. The main purpose of this section is to examine the monologue as one of the important elements in representing the character's inner life. "In prose fiction, the interior monologue is a representation of a character's unspoken thoughts, sometimes rendered in the style known as stream of consciousness."[417] "Stream of consciousness" writing is usually regarded as a particular form of interior monologue. Flaubert is the novelist who started this technique in his novels, mainly in *Madame Bovary* (1856).[418] This performance was developed by novelists such as Joyce, Woolf, Faulkner, etc. Terms such as "free indirect style", interior monologue, or "stream of consciousness" dominate criticism in the modern novel.

In Faqih's novel, monologue is utilised to affect the speed of the story time, when the event stops to allow the protagonist to talk just to himself, or to wonder about what is happening or what will happen. The role of monologue in the novel reveals the complicated inner life of Khalil.

This section of the study is concerned with the length of the discourse which is comprised of these monologues. Several times the narrator stops the events of the story to allow the character to ask questions about certain events. The monologue may be long, though quite often it is short and incidental; or it can be interrupted by direct speech. Occasionally, it is no more than a brief inner question, explanation or exclamation, interrupting for a moment the course of the story's incidents. The length of the monologue in this novel is generally between half and one page.

There are about fourteen monologues in the trilogy's first volume, twelve in the second volume, and twenty-four in the third volume. Very short monologues, of average

---

[417] Baldick, *Concise Oxford Dictionary of Literary Terms*, 160-61.
[418] For this idea, see Stephen Ullmann, *Style in the French Novel* (Cambridge: Cambridge University Press, 1957) 94-120.

length of just a sentence, do not count because they have no significant effect on the story time.

The monologue occurs in two forms, the first characterized by the fact that the protagonist states "I told myself", or "it comes to my mind". These phrases clearly distinguish the boundaries of the monologue; the forms of these monologues are often easier to recognize for the reader. The second form is when the monologue merges with narration. In this form, most readers are not consciously aware of this kind of speech; in fact, the first person narrator presents the discourse and is thus easier to reveal himself to the reader. However, this form "can easily become ambiguous: since the narrator is also the chief protagonist in the story, it has to be decided in each case whether he is communicating his present thoughts or those he had at the event."[419]

The first form is clear, since the protagonist has many experiences, forming an image composed of many different times, some of which he absorbs unconsciously. When he meets Sana on the trip, he imagines that she is Budur, the imaginary woman who lived with him in his dreamtime:

> Why should it be impossible? Did this woman not know she too came from a world which had become extinct a thousand years previously? How had she travelled through time and space, pretending that she was a tutor in the faculty of pharmacology and one of the people taking part in the trip? How had she changed the robe she wore in the legends for a leather jacket and velvet trouser? I was desperately trying to find a rational explanation for her miraculous reappearance.[420]

The next example illustrates the illusion of Khalil's understanding of the relationship between Linda and her husband. He talks to himself, wondering if Linda used him as a fertility machine, which in fact is not true:

---

[419] Ullmann, *Style in the French Novel*, 101.
[420] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (15) 311.

> The game had not been clean. The relationship had not been completely free of exploitation. Had she been using me the whole time solely as a means of keeping her important husband? Had I been just the means of keeping a marriage going with Donald as the husband, and myself as a sex and fertility machine? Was her love just a lie?[421]

Another instance is a striking imaginary monologue in which he says, "I imagined a conversation taking place between us, in which she gave her explanation and I absolved her of all guilt".[422] This comment insinuates Linda's true motives and manipulations, that is, when Khalil explains that Linda did not lie to him and she had not wished him to be responsible for her pregnancy. Regarding the same event, he asks himself: "how could I ask her to tell me about Donald's impotence? She was not so malicious that she could hurt him by exposing his secret."[423]

The next example concerns Khalil's secret love affair with Sana. He meets her on the university trip to the Green Mountain and he imagines she is his dream girl Budur. He wishes to tell her about his love but he is hesitant. He talks to himself:

> Why was I afraid, whenever I was about to speak, that she would shy away from me and rush off in alarm like a gazelle when it suddenly see the hunter's rifle? Yet again those words which I could not bring myself to utter were on the tip of my tongue. Silently I mouthed the words "I love you" [...] I was astonished to find out that Sana' had heard the words which I had mouthed silently.[424]

However, the reality is different as Khalil ponders about Sana: "perhaps the woman who had come to the ruins with me had just been a phantom I had conjured up from the smoke of my dreams, whose embers had now died out".[425] This process of

---

[421] Faqih, *Sa'ahabuki madīna ukhrā* (105) 97.
[422] Ibid.
[423] Ibid.
[424] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (28) 324.
[425] Ibid., (29) 326.

wondering is an important part of the mechanics of the monologue and it occurs quite often in the text.

3.4.2.2.A. Monologues About Women

Khalil is obsessed with women and concerned with his past, and consequently, most of the monologues relate to these issues. There are 18 monologues about women, relating to his sexual relations, his weakness in front of women, or his split character. He feels inferior to his fiancée Sana, and contemplates his feelings towards her: "but why should I feel inferior to her, why be so hard on myself? Even if she were a better swimmer and sure of her ability to deal with the waves, why should her superiority have any effect on me and make me feel inadequate?"[426] He continues in this manner to examine and analyze his own behaviour. The day before meeting Sana, he meets another mistress. Regarding this event, he continues his monologue of self-analysis: "was I afraid what she did was a deliberate show of strength, a challenge thrown down by deep-water women to a shallow-water man? [...] could it be that same chauvinism which had made me pride myself on having had another woman the night before, on my ability to seduce women? [...] she was the stronger, the more tyrannical, the more beautiful party, attractive and domineering."[427]

---

[426] Ibid.
[427] Ibid., (149) 440.

Similar patterns of thought occur when he reflects on his relationship with Linda: "How would I be able to get Linda out of my mind?"[428] This monologue occupies half of the page. Later on, he says to himself that

> The words I imagined her speaking did not give a complete explanation of what had happened [...] perhaps this was because I could not bring myself to condemn her. Perhaps this was because I could not bring myself to believe that the women I really cared for out of all the women I had loved did not cherish pure love for me.[429]

Concerning Sandra, he wonders: "How could I have brought myself to leave her and come back alone and defeated?"[430] He asks himself about his relationship with Sandra "was she just another woman who could help me through the empty days?"[431] He ends this monologue by remarking about his inner feelings that "it was those feelings which had destroyed my relationship with Linda and Sandra's company."[432]

The next example offers insight to the novel's sexual triangle: Khalil and his problem of loving Linda and Sandra at the same time. After Linda has left Khalil because of his relationship with Sandra, he visits Linda and asks her to come back to him; he is talking to himself as if Sandra is there in the same place with him: "my apologies to you dear Sandra. My feelings for you are no less warm..."[433] This monologue merges with the description of the two women, Sandra and Linda. After he has described Sandra and Linda, he perpetuates his monologue of guilt: "It was as if I were split in two: one half of me loved Sandra, and my other half loved the other woman."[434] And then he ends his train of thought: "was it not deceitful to drag others into the misery of my own contradictions,

---

[428]Faqih, *Sa'ahabuki madīna ukhrā*, (99) 91.
[429] Ibid., (105) 98.
[430]Ibid., (110) 102.
[431] Ibid.
[432] Ibid., (111) 103.
[433] Ibid.,(155) 146.
[434] Ibid., (156) 147.

and to seek excuses from the men of *The Thousand and One Nights* and the way they treated their women?"[435]

3.4.2.2.B. Monologues About Time

The past is inherent in all Khalil's actions, and it becomes as dominant as to determine his present and his future. The next example summarizes his psychological problem in its entirety. After his relation with Linda tragically disintegrates, he expresses the dilemma of his character. This monologue combines with description:

> Hardly aware of what I was doing, I roamed the street, not knowing how to escape from the person who was in my blood, occupying a murky side of my soul. That creature had been fashioned from the mud of lean years, and the ashes of times of drought and dearth and the remnants of the exploding hell of the minefield, from the cries of women wailing in the wake of sudden death [...] he always came upon me unawares and I was heedless of his deeds and behaviour until the results caught up me unawares. [436]

After this long passage, he notices that he is absent-minded whilst walking in the street: "A car horn was hooting at me because I was crossing the road absentmindedly."[437]

Another example illustrates Khalil's past time: "I wondered to myself whether it had all stayed with me, lurking under my skin like the scar on my head..."[438] He assures himself that childhood has a great influence on the individual:

---

[435] Ibid.
[436] Ibid., (97) 89.
[437] Ibid., (98) 91-2.
[438] Ibid.

> If the events which affect our nature and character are indeed those which occur early in our lives, as the books say, then those days from the deep and murky past should have had more effect on my life than the easier times which came afterwards.[439]

Khalil's interior monologue is a key moment in his tragic life: his experience of love, his physical desire, and his catastrophic past heritage. The narrator uses the device of the monologue far more extensively and movingly in his portrayal of Khalil's travelling in different periods of time. Upon reading Khalil's monologue, the reader discovers the liveliness and struggle that make his experience so vivid and unique.

The interior monologue has many roles in the novel as follows: the monologue affects the speed of the story time. This technique seeks to describe a certain point of view in Khalil's thought; thus, it stops the stream of events in order to reveal the feelings of the protagonist at different moments of his life. Most of the monologues are assimilated in the texture of the narrative. There are four monologues preceded by the phrase "I said to myself;" one in the first volume, one in the second and two in the third volume. What is worth noticing is that, in statistical terms, the monologue concerned with time as a subject occupies Khalil's mind. Time is the most widespread theme in the novel. There are eight monologues in the first volume, five in the second, and seven in the third, all about time.

The monologue reveals the inner self of the protagonist and represents a plethora of his inner thoughts, sometimes disjointed or fragmentary. It also relocates the reader in several periods of time, following the movement of Khalil's thoughts. This movement appears when Khalil goes back to his past to recall a moment or an event. Moreover, he

---

[439] Faqih, *Sa'ahabuki madīna ukhrā* (127) 119.

wonders about different events that appear in his present, or comments on them. This drifting in time intensifies these special moments or events.

When the narrator stops relating an event, the monologue invades the narrative, affecting its linearity as Khalil's thoughts jump back and forth randomly in time. Hence, the reader dives into Khalil's mind and reads his thoughts and feelings in the same order and manner as they appear to him. The reader's attention is drawn to two events simultaneously, one located in Khalil's mind, and the other in the present moment, which, in turn, interrupts Khalil's thoughts. The monologue provides a method of presenting the protagonist in two ways: first, it separates the representation of consciousness from the chronological sequence of events, and second, it enables the quality of a given state of mind to be completely investigated.

3.4.2.3. Scene

Scene usually brings out the characters, with conversation being an effective device. It consists of the most dramatic moment in the novel. "The novelist should not tell but show, not describe but render."[440] In Faqih's novel the scene conveys dramatic events. The scene is manifested in two forms: the first one is interrupted by monologue or description, in which case the discourse time extends to explain or to make comments on events, characters etc. The second form moves smoothly as regular or uninterrupted conversation. In the second form the story and the discourse duration are conventionally considered identical. In fact, more important events are usually translated in scenic detail.

---

[440] Jaques Sovage, *An Introduction to the Study of the Novel* (Gent: Story-Scientia, 1965) 48.

In Faqih's novel, the scene represents many significant moments. He mostly selects those special events which are related to his dilemma about time or, in particular, about his relationships with women.

The narrator uses scene as a tool to enter the world of fiction. He starts his narrative by using the scene in interaction with his explanation about his studies, and his lifestyle in the UK. When Khalil is asked about which subject he has chosen to study, his reply is "sex and violence". Then he explains about his study: "Sex and violence were no more than the subject of a comparative study I was writing in Edinburgh on the influence of the Arab legend on English literature…."[441] After this elucidation of his subject directed at the reader, he is brought back to the dialogue when his interlocutor asks, "how far have you got?"[442] This question is presented without identifying who is speaking; Khalil replies, "I have only just begun my research, but I can tell you that what you call sexual liberation, and think of as a Western discovery, was discovered by our Oriental societies at the beginning of the Middle Ages."[443] Then he pauses again the scene to narrate about Scheherazade and her magical memory. This section occupies 12 lines, after which he returns to continue the same scene when the unidentified voice asks, "what are you doing, Bedouin?"[444] This question is followed by Khalil's explanation: "the question did not bother me so much as the fact that Linda asked it with her eyes averted from me…."[445] Again, he continues the scene after revealing the name of Linda and tells what happened two nights ago when "she had seen me come home late with a heavily

---

[441] Faqih, *Sa'ahabuki madīna ukhrā* (7) 5-7.
[442] Ibid.
[443] Ibid.
[444] Ibid.
[445] Ibid.

made-up woman."[446] He explains Linda's reaction to this event saying, "I knew Linda wasn't happy about [what] was going on in her house."[447] The voice of Linda appears to ask him, "can't you find a steady girlfriend?" From this example, the scene does not have a smooth and regular flow but it is interrupted by the clarification of Khalil's ideas, mediated through analepsis and description.

The second form of the scene in the trilogy is characterized by brevity. It illustrates the function of the dramatic and intense moment, which is the main dynamic between the characters. The example below expresses some of the key issues that occupy Khalil's mind: love, time, sex and violence. Khalil meets his friend Adnan and asks him about sex and love:

> - So now you know that there is a difference between love and sex.
> - As soon as I discovered love, I started to detest loveless sex! you mean you have never been in love before"
> - "why should I have been in love before? Isn't love a unique experience which happens only rarely in one lifetime"
> - "But haven't you found a safe way to get rid of the husband? He's an obstacle in the way of this love, but I don't advise you to poison him. That's the old fashioned way and it makes it too easy for the investigators"
> - "Can you ever stop joking around? "What makes you think that I am joking?[448]

3.4.2.3.A. Scenes About Time

There are many scenes between Khalil and other characters that treat time as a subject. They exemplify the disparities between the numerous diverse meanings of time in the novel, according to the characters' points of view. There are ten scenes between

---

[446] Ibid.
[447] Ibid.
[448] Faqih, *Sa'ahabuki madīna ukhrā* (33) 27.

Sandra and Khalil, most of which reveal the contradictory thinking between the two principal characters, in particular in relation to the past and the present. The following example is a scene between Khalil and Sandra about the permanent and the temporary. When she visits him in his room, he explains to her that his room is just a station on the road which he passes through:

> There's no such thing as something both permanent and temporary [...] what should I call my self, sharing a room in a hostel? Should I call myself a "Visitor" and consider life here is temporary existence. After all nothing lasts like the temporary, as the French say.[449]

This scene clarifies what Khalil says about Sandra as a French philosophy student in the descriptive pause and by this scene he fulfills the reader's need to meet each character at some point. The other example regarding time between Sandra and Khalil is when he tells her about the tragic events of the past. He states, "I shouldn't have spoilt such a wonderful evening with my awful memories…You should thank the heavens you've been saved, both as a young man and later. A childhood like that could have made you into…."[450] Scenes concerning the concept of time come also from the majority of those between Budur and Khalil for example, when he asks her about the eternity of love: "Do you believe in love that lasts for ever?" to which she replies, "I believe in love, but what does "forever" mean?"[451] Another scene is with Sana, the girl with whom Khalil falls in love in real time. They discuss the different viewpoints of the progress of science; while Sana supports the advancement of science in the present and its great impact on

---

[449] Faqih, *Sa'ahabuki madīna ukhrā* (73) 66-7.
[450] Ibid., (127) 119.
[451] Faqih, *Hāthihi tukhūmu mamlakaṭī* (58) 229.

humanity, Khalil praises the past.[452] The other long scene about time occurs when they meet on the trip to the Green Mountain. They discuss the different ways in which life has changed; they compare the present time with the time of Isis; they stand in front of the statues of the three naked goddesses of beauty who are the chambermaids of Aphrodite and companions of the Muses. In this scene Khalil introduces women's clothing in the present; this moves the story forward, subtly elaborating on the issue of women's clothing in relation to cultural tradition:

> I was just saying that whoever invented dresses for women would have regretted it seeing this statue" "How ambitious you are. Perhaps it would be easier for you to start by advocating the removal of veils from the faces of women before getting them to undress completely.[453]

A viewpoint exists for every scene. Each scene is observed through the thoughts and emotions of each of the characters. The scenes between Khalil and his friend Adnan reveal the differences between the two characters. Adnan's character is a complete contrast to Khalil's; the former is capable of dealing responsibly with issues in his life, while the latter is a weak person. This sharp contrast between them brings out Khalil's disorganized character effectively. Most of the scenes are disrupted by description or by interior monologues. Often the narrator interrupts the scene to explain his ideas or shape past events or to discuss the issues of the present moment. The scene recalls the past by plunging into past events. More importantly, events are usually given in scenic detail. The purpose of the coupling of different scenes preoccupied with different time periods is to create a tension in which the reader is uncertain about the outcome of specific actions.

---

[452] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (181) 469.
[453]Ibid., (25) 321.

For instance, the moment when Khalil and Sandra are in Linda's house rehearsing the scene of killing her for the theatre performance, Linda arrives and witnesses the scene believing his intention to kill her is true. [454]

There is a series of events, the various incidents from Khalil's past stored in his memory that appear in a scene form. Within most of the scenes, there is a duality of opinions; often Khalil opposes his interlocutor, or unveils his inner life with the monologue that permeates many of the scenes. The scene also functions as a helpful guide in comprehending the different points of view of the characters who are deeply involved in Khalil's life. It is almost inflated, certainly laden with digressions of all kinds; interior monologue, retrospections, anticipations, description. Scenes appear to convey a dramatic event at the end of every volume. In the first one, the scene is between Khalil, Linda, and Adnan. This scene informs the reader that Linda will not return to Khalil even when he yearns for her.

Within the second novel, *There Are the Borders of My Kingdom*, the final scene is suggestive of the illusion of the dreamtime. After Fatima's call, Khalil's brother arrives at his house worrying about him; Khalil reassures his brother: "don't worry about what Fatima said; it was just a dream I had during my visit to the sheikh's tomb."[455] The third volume ends with a scene between Khalil and the chief of security. After Khalil has raped his fiancée, he is repentant and fights with himself, breaking all the furniture of the room in the tourist village. The chief of security perceives that there is another man fighting Khalil; however Khalil admits, "Ok. There is no one else. I was fighting with myself."[456]

These three dramatic scenes conclude every novel of the trilogy. However, the scene does

---

[454] Faqih, *Sa'ahabuki madīna ukhrā* (81) 74.
[455] Faqih, *Hāḍihi tukhūm mamlakatī* (125) 296.
[456] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (198) 484.

not always embody a dramatic moment; it also depicts ordinary events. It is a convincing device which enhances the entire spectrum of ideas, events, and confrontations. What is worth noticing is that the concept of time is one of the fundamental subjects of the scenes; the characters have different points of view about time. The scene is the most effective tool to illustrate the variety of these viewpoints, as well as the conflict between them and Khalil. The table below shows the percentage of the existence of time in the scene in the trilogy:

Volume	Number of Scenes	Scenes about Time	Percentage of Scenes about Time in every Volume
1	33	8	≈24.24%
2	15	5	≈33.33%
3	22	7	≈31.81%
Total	70	20	≈28.57%

3.4.2.4. Ellipsis

In the trilogy, there are three kinds of ellipses: explicit, implicit, and hypothetical ellipsis, which is not determinable. This analysis sheds light on the explicit ellipsis since it shows how long the omitted period is in relation to the story time, and how this serves to speed up the narration.

3.4.2.4.A. Explicit Ellipsis

The following examples illustrate this explicit feature which races the events forwards and accelerates the narration. When Khalil travels to Tripoli, after his father's death, he does not say how long he stays but by this ellipsis the period becomes clear: "I stayed for weeks talking about death, sorrow and memories of my father..."[457] When Donald becomes drunk, Linda wishes to take him for a holiday out of the country, to give him some time and space to pull himself together again. But because she does not have the resources for a trip like this, she has to make do with taking him to the countryside to stay for some days together in her family's house. The example illustrates how long Donald is ill and how this period is difficult for Khalil to wait for Sandra to return to him. Sandra goes to her house to collect her clothes: "Two weeks later Linda came back to take her belongings from her room."[458] Another example concerns Donald's absence: "After an absence which had stretched to more than a month, Donald suddenly appeared."[459] Upon finishing his thesis Khalil waits for his viva voce for a month; this example depicts not just how long the period of waiting is but also the slowness with which this month passes. When the act of waiting involves something important, there is a feeling according to which the passing of time is slow. "The month passed slowly, the date of the viva voce came and went."[460] These examples portray the speed of time and

---

[457] Faqih, *Sa'ahabuki madīna ukhrā* (56) 51.
[458] Ibid., (167) 159.
[459] Ibid., (85) 77.
[460] Ibid., (173) 165.

serve the purpose of arriving at the next important point of the narration. There are ten ellipses ranging between three days and five weeks.

3.4.2.4.B. Implicit Ellipsis

In this category, no direct suggestion is given of transition in the story time. The reader infers such an ellipsis only from some chronological gap in narrative connection. As soon as the narrative involves more than one story line, it is usually unavoidable to miss out some of the events. The next example conveys the lapse of many years since Khalil's visit of his old house, but one cannot know how long these years are. This example explains Khalil's feeling and shows evidence of how the place changed through these years. "Many years had elapsed since I had been in those streets and houses."[461]

In another instance, the episode between the events is clarified; the narrator jumps over many months to expedite the time of the story, and specifies that the time is Christmas: "I watched the snowstorms from the warmth and cosiness of the library."[462] Then Khalil tells his idea to Sandra: "I suggested that we spend the Easter holiday in London, where an international film festival was being held."[463] Khalil asserts that the time when Sandra was kidnapped and disappeared for a lengthy period of time was spring; he expects that she has a new exciting activity: "she did not come back that night to the

---

[461] Faqih, *Hāḍihi tukhūm mamlakatī* (11) 180.
[462] Faqih, *Sa'ahabuki madīna ukhrā* (160) 151.
[463] Ibid., (161) 153.

house, and I knew that this time it was not her fault but that of the spring whose smells, colors [...] had roused desire for love."[464]

The period sums up around three or four months which is a long period. In another case, a short time is eliminated when Edinburgh witnesses a musical festival: "The festival ended, the floods of people left the city, and it returned to its winter hibernation which begins before winter arrives."[465] Every ellipsis and juxtaposition is consequential, in other words, it contains causality. When the narrator omits any period of the story time the discourse always retains a causal dimension as these examples portray.

3.4.2.4.C. Hypothetical Ellipsis

In hypothetical ellipsis it is very difficult to specify the period of time that has been jumped over in the story. It is only noticeable after close observation; it is not possible to tell every single detail in the text and thus it is necessary to use ellipses. In the trilogy, ellipses help to speed up the narration and to bypass unimportant events. On the other hand, ellipses form a specific point in the narration, serving to understand how this omitted period elapsed, binding together all the aspects of the novel.

3.4.2.5. Summary

---

[464] Ibid.
[465] Ibid., (124) 116.

There are two kinds of summary: one concerns the summing-up of many years of Khalil's life and the other covers just months or days. Most summaries are not determinable, except the one in the second part of the novel. The summary interweaves with the narration in the style of the modern novel. Many summaries occur in analepsis form as has been mentioned in the analepses section.

The determinable summary plays a key role in specifying the length of the story time. The following example is repeated in the first and second novel; in the first part the narrator sums up many years of Khalil's life after he has returned to Tripoli: "we had been married for three years without begetting any children, I was not at all concerned about that…"[466]

In the second novel, the author condenses the same period to three years, also specifying it and locating it in the timeline by adding the period that Khalil spends in Edinburgh, which is four years. The third part covers one year in a story time which is around seven years:

> We had been married for three years without begetting any children. I was not at all concerned about that […] I was not concerned with looking to marry out of love in a city which had closed its windows on me and had hidden the girl I had fallen in love with in one of its cement boxes.[467]

The narrative starts from the moment when Khalil collapses in the middle of the events and it is not obvious how far this period stretches. The summary in the second novel illustrates that three years have passed before he became ill and the main incidents happen in these three years.

---

[466] Faqih, *Hāḍihi tukhūmu mamlakatī* (8) 176.
[467] Ibid., (8) 177.

> From the beginning, I had decided to forget the years I had devoted to my education [...] from the start, I tried to fit into the mould prepared by society for its righteous children by adapting myself to the prevailing conditions and renewing my bond with my faith [...] I secured my status as Dr Khalil al-Imam, expert in the secrets of English as well as in how to achieve harmony [...] then everything started caving in and falling apart.[468]

The second form of summary is the short summary. The following quotation is suggestive of the period that Khalil spends before moving to Linda's house: "I was tired of living in the cheap damp hotels around the university."[469]

Regarding his life in London, he talks about "Soho, the area I knew better than any other when I lived in London to attend the preliminary courses."[470] With reference to his life with Linda, he gives the reader the sense of the passing of time with this example: "we did not move in a large circle of acquaintances, and such friends as we had were around only until the start of the summer holidays."[471]

A number of summaries convey the past of Khalil's friends. After introducing his friend, Khalil turns to his past: "I knew what Adnan had suffered from for a long time. His wife, after four years of marriage and bearing him a child, had gone off with another man.[472]"

The past of Adnan is presented with a specific purpose as it is related to Khalil's love relationship with Linda. Adnan can see her only as another version of his own wife; this summary shows the different views, on the level of relationships, between Khalil and Adnan.

---

[468] Ibid.
[469] Faqih, *Sa'ahabuki madīna ukhrā*,(13) 8
[470]Ibid., (25) 20.
[471] Ibid., (39) 33.
[472] Ibid., (33) 28.

There are many summaries about Donald; one is about his past: "Donald was rather retiring and reserved, disliking having to deal with the duties of daily life."[473] The narrative features many summaries about his illness and his absence from the house. These periods relate to and have an effect on the protagonist's life. The period of time that Khalil spends before meeting Linda as well as moving to live in her house is also summarized. Khalil's period of waiting to travel to the UK, in the first part of the novel, is also narrated in summary. These periods are not important enough to be narrated in detail.

The summary speeds up the narration and connects the events. In addition, it builds up the past, or background, of the many important events related to the main story. These events serve the strategy of narration. They provide the reader with the particular background of the characters surrounding Khalil. Because the novel's narratives centre on Khalil, most of the summaries are about him and his past. The rest of the summaries relate to him indirectly. The narrative vehicle of the summary has diverse aspectual colouring; it protects the narrative from incoherence and accelerates and/or connects the scenes.

3.4.3. Frequency

Frequency is concerned with how often an event is presented in the text. There are two categories of frequency. The first one is the iterative narration, when the same event

---

[473] Ibid., (12) 10.

takes place several times; and the second form is the repetitive narration, when an event takes place once but is referred to or presented repeatedly.

3.4.3.1. Iterative Narration

"Every iterative narrative is a synthetic narrating of the events that occur and reoccur in the course of an iterative series that is composed of a certain number of singular *units*;"[474] In this trilogy, the mechanism of the iterative narrative differs, with various thematic effects. Some of these passages help to articulate the passage of time. As Genette avers, the iterative narrative can take real diachrony into account and incorporate it into the iterative's own chronological movement. This example, for instance, shows the state of Donald as he became drunk with Linda trying to help him:[475] "Whenever I saw him, he was [...] coming home drunk"[476]. The following example explains the duration of the events that are implicit in the relationships with Sandra: "Sandra started sleeping with me every night". On page 404 his deep desire is explained by the iterative passage: "whenever night spread its darkness, I would be overcome by a feeling of yearning."[477]

The diachronic restrictions of a series can be left implicit. All these examples are a little sensitive to the distinctiveness of the state of moments and places, indeed the iterative narrative is articulated through indefinite specification of the type *sometimes*, which allows a very flexible structure of variations and very elaborate diversification

---

[474] Genette, *Narrative Discourse*, 127.
[475] Faqih, *Sa'ahabuki madīna ukhrā* (66) 59.
[476] Ibid., (64) 57.
[477] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida* (119) 404.

without constantly leaving the iterative form. It is worth noticing that one should not assume very quickly that the interposition of a singular event always has the effect of determining the iterative series; the event can be merely an illustration, or an exemption without follow-up, producing no change. "So one must differentiate, among singulative episodes interposed into an iterative section, between those which have a determinative function and those which do not."[478]

3.4.3.2. Repetitive Narration

Repetitive narration acquires new meaning according to the relationships between the repetitive event and the context. The death of Khalil's father is a turning point in his feeling towards life, and is repeated twice. We first learn of his death when Khalil asks, "was he really dead? I could not believe that this man who would walk up to death, fight it and win, who had spent part of his life walking across minefields [...] was really dead."[479] The second time, Khalil asks "had this man really been snatched away by the black wave we call death?[480] The second represented event is in monologue form which enables the narrator to dive in his inner self to express the sad feeling of the death of his father, this wondering as it appears in the monologue shows that he feels that his father is too strong to be died.[481] The second example is about Khalil's relationships with prostitutes. This event happened once in the story but the discourse presents it twice, the

---

[478] Genette, *Narrative Discourse*, 131.
[479] Faqih, *Sa'ahabuki madīna ukhrā* (58) 45.
[480] Ibid.
[481] Ibid., (47) 52.

first time to inform the reader how the protagonist discovered sexuality. It reveals the special feeling when a human being discovers the secret desire of the body. The second time it is presented in order to compare two kinds of women who belong to the same group but with different characters and viewpoints towards their careers and bodies. He does this in order to depict the effectiveness of this kind of relationships that deeply influence his character, and on the other hand, to sketch women's motive of being prostitute in Tripoli and in Edinburgh. He plunges deeply as a psychoanalyst into the feelings of these women, and to analyze the accompanying feelings, which stay in his inner self in both his first and second sexual experiences.

3.5. Conclusion

At the end of the structural analysis of the trilogy one can emphasize that the division of the text's elements is merely theoretical, since the whole work imbricates overlap. "A novel is a living thing, all one and continuous, like any other organism, and in proportion as it lives will it be found, I think, that in each of the parts there is something of each of the other parts."[482] The events are represented not in the chronological order of the story; analepsis is the master key to the novel, as these past events are recalled not as they happen but the author selects them, as he chooses some significant events and arranges them with other events from different periods of time. One sees a whole series of attempts to break from the straightjacket of chronometric time in order to show the diversity of the experience of time: the past time described in many

[482] Henry James, *Selected Literary Criticism*, ed. Morris Shapira (London: Heinemann, 1963) 58.

points of view; interior monologue inserted into the text as a creative tool to form a new type of protagonist, self observed and rather ineffectual. The author introduces the monologue under the auspices of some theory of identity. The discourse extends to play with story time. Scene is the foremost tool to understand the variety of the meaning of time. This individual experience is drawn by the experience of time: "Time becomes human to the extent that it is articulated through a narrative mode, and narrative attains its full meaning when it becomes a condition of temporal existence."[483]

[483] Paul Ricoeur, *Time and Narrative*, vol. 1, 52.

Chapter Four: 'Alī Khushaym's *Īnārū* (*Inaros*)

4.1. Introduction

The third novel of this study is a historical novel. There are many different types and variants of the historical novel, but generally a historical novel is a novel in which the story is set in a historical period. It may concern real historical figures and events or fictitious ones. Sir Walter Scott's novel *Waverley* (1814) is considered to be the first historical novel and Scott the inventor of this sub-genre.

George Lukács states: "The historical novel arose at the beginning of the nineteenth century at about the time of Napoleon's collapse."[484] The European historical novel occurred later than other types of fiction and it is rooted in Aristotle's distinct idea about history and poetry. Aristotle considers the poet as victorious over the historian and the philosopher:

> The poet and the historian differ not by writing in verse or prose [...] the true difference is that one relates what happened, the other what may happen. The first distinguishing mark, then, of poetry is that it has higher subject matter than history; it expresses the universal [...] not the particular.[485]

History has been the main concern of Libyan novelists from the beginning of the Libyan novel. The brave battles between the Libyans and the Italian colonizers, the

---

[484] Georg Lukács, *The Historical Novel* (Harmondsworth: Penguin, 1962) 17. Lukács criticizes the so-called historical novels of the seventeenth century as historical only in regards to the external outlook of the period as this is discerned, for example, in outfits. See Lukács, 17-18.
[485] S.H. Butcher, *Aristotle's Theory of Poetry and Fine Art* (London: Macmillan, 1895) 153-4.

struggle of Libyan civilians in concentration camps, are the main subjects tackled by the Libyan novelists. Būshūsha Bin Jum'a, in his study *ltijāhāt al-riwāya fī al maghrib al-'arabī*, ("Trends in the North African Novel") (1999), discusses the shift of the modern Libyan novelists from praising history to being concerned about issues of the present:

> The modern novelists consider the issues of the present more than history, and they are aware of the necessity of going beyond of the traditional novel which incorporates history as a subject, such as in the novels of Mohamed Ali Omar and Mohammad al-Gammūdi.[486]

Inaros by 'Ali Khushaym is a distinct novel from the previous Libyan historical novels in story time and in the form of the discourse[487] as this study demonstrate in the next part of the analysis of the text. This novel is based on actual historical events where love, envy, betrayal, loyalty, strength, and weakness meet. In this novel, through the lowest and most noble human emotions, we see the birth of some of history's most important cultures. The blood of these sibling nations, mixed since the dawn of time, is a potent symbol of strength and solidarity, ensuring the safety of the land, uniting the people of Libya and Egypt against any and all invading cultures. Throughout this novel, reality is represented by history which documents actual events that took place almost twenty five centuries ago. In the words of Diodoros the historian, and the author of the *Library of World History* "Whoever reads this, they will read things never heard before and as strange as could be."[488]

---

[486] Būshūsha Bin Jum'a, *Ittijāhāt al- riwāya fī al- maghrib al-'arabi* (Tunis:al-maghribiya lilṭibā 'a wa al-nasher, 1999) 218.

[487] Structure and pattern in Khushaym's novel are completely distinct from the previous novels; the historical novels are mostly written in a simple artistic form, using the historical imagination of heroic Libyan fighters.

[488] 'Alī Khushaym, *Īnārū*, 2nd ed. (Cairo: markaz al ḥaḍāra al-'arabiyya, 1988). This paragraph is taken from the last (unpaginated) page of *Īnārū*.

4.2. Summary of *Inaros*

The novel *Inaros* is a historical novel in which events take place almost twenty five centuries ago. This novel expresses the depth of the relationships between the Libyans and the Egyptians, and how they were united in their fight against the Persian Empire. The events in this novel revolve around many places, such as Babylon, Athens, Manaf, and Raquda (Rakotis) (which is now known as Alexandria). Certain characters who played major roles in the formation of Middle-Eastern history, such as Cambyses the Persian king and his successor, Artaḫshashta (Artaxerxes), originate in these events. In addition, there are also characters such as Khafre, and Aḥmose the Egyptian pharaoh. The main character is Inaros,[489] son of Psametic, whom Herodotus mentions in his historical document as being a Libyan pharaoh among other historians.

Inaros, who assisted and supported the Egyptians in their battles against the Persians, was a real character who existed and died for the freedom of his land. The narrative begins with Netetis the Egyptian wife of the Persian king Cambyeses telling her story. In doing so, the trickery of the Pharaoh Aḥmose is revealed, as it transpires that Netetis is not his real daughter, but the child of a rival Pharaoh whom Aḥmose killed. Netetis tells of how she was forced to marry Cambyses instead of his real daughter, in a sham-political alliance. Through her, the invasion of Egypt by the Persian king Cambyses unfolds, and Netetis's personal tragedy (one of many historical facets to the invasion) is used as a framework for the tale. Cambyses wishes to marry the daughter of Aḥmose, the Egyptian pharaoh, in order to be entitled to parts of Egypt, but the pharaoh is not keen on

[489]The Libyan leader who acquired control over the Delta and was supported by Athenian forces against the Persians.

giving his own daughter away. Aḥmose decides to send Netetis, is the previous pharaoh's (khafre) daughter. Aḥmose sends her posing as his daughter, thereby avoiding trouble with Cambyses and also saving his daughter from becoming one of the many female slaves or "odalisques". Cambyses aspired to invade Egypt, in order to wreak revenge upon Aḥmose.

When he attempts to occupy Libya for the first time, Cambyses fails to defeat the Libyans. But Cambyses is not a man to be easily overpowered, so he manages with his army to raid Barqa, a city in the east of Libya, to take revenge upon its people. Inaros was born in a village called Mariyūṭ (Marriott) into the Psametic royal Libyan family who ruled the Nile Valley. Following the agreement of all the tribes, Inaros's father appointed him Pharaoh. Inaros's accomplishments were many. Under his leadership, the unification of Libya and Egypt take place, along with the combined efforts of the troops to fight and crush the Persians, who had has by that time taken over the entire region of Egypt.

The novel also describes the situation in the Persian kingdom and in Babylon, including an account of the founding of Jerusalem. The Persians kill Inaros's father when they find out about his efforts to unite the Libyans and the Egyptians against the Persians. Six years following the defeat of the Persians, the Persian troops gather under the leadership of general Megabyzus. Inaros opposed Megabyzus's invasion attempts and resisted the Persians courageously for eighteen months, until he was defeated.

Megabyzus offers Inaros immunity and peace; in 454BC he promises him that he will not be harmed because he admired his bravery. The Persian king invites Inaros to the main capital of the Persian Empire Sousa. The king does not keep his word and breaks Megabyzus's promise. Consequently, Inaros is executed at the hands of Artaxerxes, the

Persian king, in 449 B C. The novel ends with a scene involving two famous Greek authors of that era, Eratosthenes and Callimachos, adding veracity to the events of the novel.

4.3. The Structure of Time

The narration begins at some time before Inaros's birth. In doing this, Khushaym illustrates the political and cultural complexity of the Greek, Persian, Egyptian and Libyan nations, giving the reader a firm historical basis from which to view the events of Inaros's life. This novel is divided into two chapters, with the first chapter having two sections. The second chapter consists of four sections and an evaluation of sources, in which the author, 'Ali Khushaym, cites the historical references he relied upon in the novel *Inaros.*

The author refers to many real historical documents and historians, such as Plato, Herodotus, Diodoros and Ketesias who all mention Inaros at one point or another during their work. What makes this novel stand out is the fact that the author uses many new techniques for the Libyan novel such as the use of a plethora of historical sources. Before the readers even start reading the novel, they are presented with three statements written by the historians mentioned above. These statements appear in the book's notes and preface and are about Inaros as the Libyan pharaoh with a summary of his exploits.[490]

---

[490] For further details see George Rawlinson, *Ancient Egypt, The Story of Nations* (London: T. Fisher Unwin, 1886) 343-9.

Īnārū (*Inaros*) is divided into three time-phases. The first part deals with a time before the birth of the main character Inaros. The second phase is Inaros's lifetime. The reader learns about his struggles against the Persian invaders and his efforts in uniting the Libyan and Egyptian fronts, in order to form a resistance against the Persians, ending with his execution at the hands of the Persian king. The third phase in the novel takes place a long time after Inaros's death. Time here is not determined, but one can be certain through indirect signs within the narrative that it is set a long time back in the past. The city Rakodis, where most of the events take place, is wiped out and turned into modern day Alexandria. Inaros became merely an ancient cultural idol only mentioned in books and children's tales.

Every chapter of the novel has its own setting which includes different time lines and locations and represents a separate unit. The novel is divided into two main chapters, the first one subdivided into two parts. The second one is divided into four parts, and every part contains multiple segments.

As noted before, chapter one is divided into two parts, the first comprised of thirteen numbered segments. These parts establish the setting and they include the time line and locations of the events taking place in the novel before the birth of Inaros. Hence parts one through to five are simply one scene in time, where one of the main characters, Netetis, the wife of Cambyses the Persian king, relates her history in an anelepsis. In this arena, the reader is captivated by Netetis's recollections of her past, her family disaster which becomes one of the reasons for which Persia invades Egypt. In addition, we learn through this analepsis much about the history of the Libyans and Egyptians, as well as the Greek resettlement in the east of Libya. In segments six through to eleven, Vanees, the

mercenary soldier, who is the informant for the Persian king, amuses the king and supplies him with much information regarding the situation in Egypt and the relations between the Greeks and the Libyans. Part 11 presents a historical text written by the great historian Herodotus, which confirms what was being narrated regarding Cambyses' desire to invade Egypt, and his revenge upon Aḥmose, the Egyptian pharaoh. He deceives him by sending him the daughter of Khafre, the previous pharaoh, as his own daughter. The twelfth segment tells the story of Cambyses' actual invasion of Egypt and the thirteenth narrates his failure to invade and occupy Libya and Abyssinia.

In the second part, the setting and narration of the novel moves to the Green Mountain in Libya to describe and update for the reader the Libyan and Greek situations. Through the story of the Libyans, the reader becomes aware of the murder of Arcesilaus, the king of Qūrīnā. Arcesilaus [491] is the Greek governor who helped the Persians to occupy the eastern part of Libya. Moreover, the narrator, in this part, brings to our attention the departure of Cambyses from Egypt after his defeat in Abyssinia and Libya. The scene changes to the Green Mountain to describe the relationships between the Libyans and Greeks, as well as the invasion of the eastern part of Libya by the Greeks. The eastern part of Libya is invaded by the Persians, with the aid of Pheretima,[492] Arcesilaus's mother. Arcesilaus is killed by the Libyans, and thus his mother Pheretima seeks revenge upon the Libyans. This segment explains how the Gods got their revenge upon her as it is recorded in the historical document of Herodotus. The first chapter guides the reader by providing background information about the historical events that happen before Inaros's birth, when the main events take place.

---

[491] Herodotus, *The Histories*, trans. Aubrey de Sélincourt (London: Penguin, 2003) 298.
[492] Ibid.

Chapter two contains four sections. The first section has twenty-four numbered segments. The first two segments focus on the story of Inaros's birth. Time moves fast to depict Inaros as a young man, fighting with the Egyptians against the Persians who occupyied Egypt. He creates a mutual and cooperative relationship between the Libyans and the Greeks against the Persians. In segment three the narrator shows other aspects of Inaros in his youth. He meets with his old neighbour Cleo, the Greek girl, and falls in love with her. Her brother Kimun is one of the main characters of the novel. He fights with Inaros against the Persian forces to protect Egypt. This is a crucial scene in which the novelist departs from established historical accounts to build a fictional world through which Inaros is portrayed as a Libyan Pharaoh struggling to unite the Libyan and Egyptian fronts, and defend Egypt against the Persians. The rhythm in this chapter is slow, with a realistic feel in comparison to the first one; it is speeded up through the use of ellipses.

In section two, the events move to Babylon, where there is much detail in the description of the struggle and battles involving the Persians and their expulsion from the Nile Delta. The section ends with the arrest and execution of Inaros in Persia. The third section serves to illustrate the war against the Persians and the coronation of Inaros as the official Pharaoh of Egypt. After eight years of revolution in Egypt the Persians regroup their resistance and are able to invade and take over Egypt. Inaros then is arrested and sent to the Persian capital Sūsa. Here the author chooses to use the method of summarization in order to move more swiftly in the process of narration.

In the fourth section, the author transposes us to a different phase in time, a period extended long after the execution of Inaros. In this phase, the scene changes temporarily,

shifting to Alexandria. The narrator changes the direction of time by using the poetry of Callimachus the Greek poet whose poems talk about a city that was once called Rhakotis, but in his time became known as Alexandria. Callimachus also recalls Inaros who died at an uncertain date, now long forgotten. To provide the reader with the time story of Inaros and the events, the narrator mentions the historical documents that refer to Inaros such as those provided by Plato, Herodotus, etc. After hundreds years Inaros becomes a legend or a mythological character whose heroism and courage are only mentioned in children's fairy tales. In conclusion, one can say that the period covered by the novel was like an ancient history full of battles and intertwined events and characters, with the narrative moving between many different places. In order to achieve the goals and the objectives of the art of fiction, the author uses analeptic and elliptic scenes as the most important tools in his narrative strategy, as will be demonstrated in the following parts of my analysis.

Throughout the text, the story time is not determined. The beginning depicts Cambyses, the Persian king, preparing to invade and attack Egypt in 525 BC, and the finale comes with the end of the reign of king Megabyzus in the year 448 BC, when Inaros is executed. Therefore, according to the calculation, the story timeline is only 77 years. However, the events of the novel do not stop there. The author then introduces a new scene, where the name of the city has changed from Rhakotis to Alexandria; this proves that since the death of Inaros a long period of approximately 200 years has passed. The narrator uses historical documents in the text, which perform three main functions:

In the first function, the historical documents by Herodotus relate the events before they actually take place in the discourse. The historical documents also work as a prelude to the actual events. On page 31, the historical document precedes the narrative to

inform of the coming event. These events are concerned with the Arabs' assistance to the Persians when they allowed them to cross their land to invade Egypt. In the second, the historical document continues the narrative and connects the previous event with the following events. To illustrate this, on page 44 the narrator depicts the decision of the Persian king to aid Pheretima in order to wreak revenge upon the Libyans. At this point, the author stops the fictional narration to allow the historical document to follow on page 45. This document informs us that the forces of the Persians have arrived to attack Barqa. After this point the narrative continues to portray the consequences of this invasion. In the third, the historical documents assume a narratorial voice to recount the events of the Gods' punishment and revenge upon Pheretima who instigated the invasion of Barqa, the Libyan city, and tormented its people on page 59. Preceding this event in the novel, a historical document confirms that Pheretima has received the punishment of the Gods' wrath and she has suffered a horrific death. The story time is quite long; the question is how the author presents the historical events in a fictional world.

This novel represents a new technique in the Libyan novel; what emerges from the narrative technique is an exposition of fiction using history, not simply through direct statement, but by the skilful design of narrative. A highly conscious use of method defines clearly the quality of experience in each part of the novel. This design is explored in the analysis of the structure of the discourse in the subsequent sections of this thesis.

4.4. Analysis of *Īnārū* (*Inaros*)

The story is presented without an exact time indication of the era. The writer does not provide the reader with dates or other precise temporal references. We can measure the time by the names mentioned, such as Cambyses, the Persian king, and the events that happened in his time. However, time can also be measured through close reading of the story combined with the reading of the main plotlines that permeate it. Considering the structure of any story, a narrative always requires some degree of focus on the order of the events in the novel. As is well known, the story implies a kind of discourse that is essentially time-based; it is precisely this distinctive feature of the narrative with its particular temporality, which is discussed in this analysis as fundamental to the narrative construction of meaning.

The novel introduces an old era in history, which takes us twenty five centuries into the past. Very few Arab writers dwell on the period of the pharaohs, with the exception of Najīb Maḥfūz in his novel *Kifāḥ ṭiba* (*The Struggle of Thebes*) (1944). *Inaros* as a novel is also set in the period of the pharaohs. Within this novel many unknown historical events and facets of history are brought to light. This renders the novel a new experience as a fictional world, as well as a rediscovery of ancient history.

Initially, the novel presents the main character Inaros as one of many Libyan pharaohs; this information is new both for Arab readers and for non-Arab ones. The author actually proves the reliability of this information by using many authentic historical documents in the core of the fictional text. The author uses many elements of time to present these events. Between the starting and ending point there are many remarkable incidents. Characters from ancient history act and react. Action and reaction changes them in a way that is important to them and to the readers as well.

4.4.1. Order

The order of the events is one of the main elements in the presentation of the discourse. The analysis of the chronological order of the events will make the experience of time clearer and more understandable.

4.4.1.1. Analepsis

In both the previous novels of al-Koni and Faqih, the narration begins *in medias res*, or in the middle of the events of the story. *Inaros* is notable, in this regard, for the way it begins *in medias res* as well and then moves backwards, in order to explain the significant incidents of the novel. The author makes extensive use of the device of analepsis. Close inspection shows that the author uses analepses more often than prolepses in his presentation of the historical events. There are around fourteen main analepses in the novel. The author uses historical documents in the structure of the narrative as a new technique.

The first two analepses in the first section function as background since the events of the novel they represent take place in the coming chapters. These analepses are internal. An internal analepsis is when the narration reverts to a prior point in the story, although this event belongs to the main story. The longest one occupies about eighteen pages and the shortest is a few lines long. The first one starts on page fourteen and ends

on page twenty-two. Some of these analepses appear in scene form, while the rest takes the form of a recalling of the past by characters using their memories. The types of analepses and the way they function in the order of the discourse will also be discussed shortly. First, most of the analepses are internal. The analepses in the first section play a noteworthy role in the structure of the historical events. The novel contains only a few external analepses.

The first analepsis is on page fourteen, when Netetis the Libyan wife of the Persian king, talks about her Libyan ancestors as pharaoh, and the disaster of her family. She tells her husband about Aḥmose, the pharaoh who forced her to marry the Persian king, instead of sending his real daughter to him:

> No... No… Sire. He was not my father. The Pharaoh Aḥmose deceived you, Sire, and made fun of you. When you asked him for some kinship, through marrying his daughter… Ok, I still remember his confusion, perplexity and embarrassment. I still remember how he kept your delegation for a long time in his capital Sa', before he made his decision… He mulled it over for a long time, and an idea occurred to him and he acted upon it immediately. He brought me – Nitetis, the daughter of the previous Pharaoh Khafre, the only remaining branch of the Libyan ruling family in Ṣa'. In fact I was orphaned at the hands of the traitorous murderer. He brought me to you, as his own daughter.[493]

This analepsis spans four periods of time in a linear manner. After Netetis admits to her husband the trick that Aḥmose has played and that she is not really the daughter of Khafre, the current pharaoh, she starts to narrate in detail the tragic story of her family. She reveals that her father was Khafre, the son of the first Libyan pharaoh, Psametic; he was one of the seven princes who ruled the Delta in Egypt. The next part of this analepsis informs the reader of the relations between the Libyans and the Egyptians throughout

[493] Kushaym, *Īnārū, 14*.

history and the way they developed deep relationships through mingling at the time of the old migration from the east of Libya to the west of Egypt. Subsequently, she reports to the king about the Greek people and their migration to the east of Libya and occasionally the narrator provides specifics about the period of time. Netet identifies on page 18 the time when the Greek immigrants arrived in the east of Libya.

> About a hundred years ago, Greek migrants came to Libya, from Thira Island to the east coast of Libya. On the day of their arrival at a place called Irasa, members of the Libyan tribe Gilligamme came and took them to a different place to keep them away from the fertile valley of the Nile. They took them west to a mountainous area that had a fresh water spring, named by the Greeks as "the Spring of Apollo". They settled there, and enjoyed living there, they built a city and named it Qorina, after the name of a mermaid known in their inherited legends. Those Greeks who came to Libya were only men, unaccompanied by women; so they married some beautiful Libyan women and lived with them an easy life. And it was… […] but it was greed and covetousness, Sire.[494]

The analepsis continues with the questions of Cambyses, Netetis's husband:

> What happened then? Continue!
> What happened is that at the time of the third king called "Happy Batos" (i.e. Happy King), a female priest from the famous Temple of Delphi in Greece – known as the royal priest – prompted the Greeks to migrate to Libya; and the Greeks of Qorina were promising newcomers to distribute the land among them. [...]
> And naturally the Greeks came over?
> Naturally, wave after wave of migrants. They dispersed in each and every place, usurped the land of the Libyans, and took the latter's green pastures by force.
> And what was the reaction of the Libyans, Nitet? Tell me, I am very much interested in this.[495]

The analepsis is interrupted as the narrator pauses in order to describe Netetis:

> The face of the Princess was saddened, when she started to remember the successive events. She took a bitter orange and started to play with it, while recollecting her thoughts

---

[494] Khushaym, *Īnārū*, 18.
[495] Ibid.

and what she had read in history to link the strings of events. Then she continued her talk, "I won't keep you long [...] a large number of Greeks came and gathered in Qorina.[496]

By doing so, the author transports the reader from the past of Libya and Greece to the past of Persia. With this pause he sketches the reality of the chronological events, withNetetis jumping to narrate the rest of the relationships between the two nations. All these events work as a background for the coming events:

> And they took great pieces of land which were part of the land of neighboring Libyans. This upset the Libyans and disrupted the life of their king Adekran [...] who did not know where to get help except from my father Khafre. So, he called and appealed for his help, allowing himself and all his people to be under the command of my father Khafre, hoping the latter would help him get rid of this calamity that affected him and his community.[497]

At this point, the narrator describes Ćambyses, the Persian king, as a man of war. He provides information about the Persian Empire:

> That was the modern empire that in just few years destroyed the empires of Babylon and Assyria. It also conquered the Greek colonies situated in its east. His battles and those of his ancestors were constantly raging...[498]

Netetis, the Persian king's wife, carries on relating the differences between Greek city-states such as Ionia, Athens and Sparta. The Libyans were defeated by the Greeks of Qūrīna (Qorina), and the Libyan army rebelled against Netetis's father choosing Ahmose for their leader. Her father and her entire family were killed except for her. She mentions that her father Khafre was a king, executed and buried in the royal tomb. The longest

---

[496]Khushaym, *Īnārū*, 20.
[497] Ibid.
[498] Ibid.

analepsis ends with the tragic demise of her family. The long period of time spanned in this analepsis is covered in the form of a summary. The narrator presents the events in this order to justify the unfamiliar historical events which follow this analepsis.

The second significant analepsis starts with Vanees, the Greek mercenary soldier who escapes from Ahmose's army to meet the Persian king. Vanīs acts as an informer, telling the king of Persia all about the political situation in Egypt in detail, as well as about the structure of Greek society. Through Vanees, Aḥmose obtains comprehensive "inside information" on Egyptian relations and politics, transferring the information back to Greeks who came in massive parties and settled in the eastern corner of Libya. The analepsis is narrated by the narrator and Vanees alternately:

> You know, Sire, our loyalty as Greeks lies not in the nation or in the empire, since we have no united state like that of Persia or other nations; our loyalty is to the city. That is why there were wars between belligerent Greek cities …[499]

In developing the part about the political situation in Egypt, the narrator confirms Vanees's information:

> So Vanees started to analyse the conditions of Egypt and its social and economic circumstances [...] He was informed that Egyptian society at that time was divided into seven classes according to their careers: priests, warriors, cattle shepherds, pig shepherds, traders, translators, and sailors. He was told that the class of warriors came mostly from villages and small towns in the provinces…[500]

This analepsis continues until page 31, where the narrator uses Herodotus's historical documents as part of the narration. Herodotus wrote: "On the day of Vanees' arrival, Cambyses had a strong desire to begin his attack on Egypt. He had studied the best way

---

[499] Khushaym, *Īnārū*, 26.
[500] Ibid., 27.

to enable him to cross the desert."[501] The author validates the information in the first and second analepses by using the historical documents as a new technique of verification. The purpose is to demonstrate that the related events belong to real history.

Within the second part of the novel the analepses are shorter than the two in the first part. The narrator presents the first action of Inaros as a hero when he sacrifices his life to save his poor Egyptian friend Shiḥu from the Persian soldiers, who attempt to seize Shiḥu's only cow as tax for the Persian government. Inaros fights the troops bravely in order to save his friend and his cow, killing one of the Persian soldiers. This event is presented to the reader before Inaros's childhood, before his relationship with the Greek family, and before he falls in love with the Greek girl Cleo. In presenting the events in this manner, the author's intention seems to be the portrayal of the hero as a strong fighter, emphasizing the character's values rather than the chronology of the events. In addition, the author presents this brave act as Inaros's first feat. It is his first accomplishment that, on first impression, establishes him as the heroic type in the reader's mind.

On page 81 Kimun, the brother of Inaros's lover, remembers the past of Inaros and his childhood when they lived together in the village. The first part is dominated by the description of the people, and the second event Kimun remembers his mother when she was alive. The third is a moment when Inaros becomes a young man and leaves for Rakodis. The last moment is when Kimun's mother dies and the family of Inaros takes Kimun and his sister to stay in Inaros's house during the harsh days. The arrangement of events is not in order. The narrator chooses the dramatic events shared by Inaros, Kimun and his sister Cleo:

---

[501] Khushaym, *Īnārū*, 27.

> His sight was distracted and pierced through the eyes of Inaros to see different places. He saw a small village and a house built of clay with a yard fenced off, and a number of men with feathers adorning their heads gathered together. Their sideburns were slanted at an angle [...] He saw a woman wearing a dress held in the middle with a belt; the dress was similar to that of the goddess Athena. That woman offered him a loaf of bread and gave a boy of his age another loaf. Both loaves were already dipped in delicious olive oil. She was lovingly playing with him. Then he saw a herd of cows [...] and saw the moment he and his sister bade farewell to that young man [...] on the day when his father determined to leave the small village and head towards the town of Rakhotis. His eyes were then focused on a small grave, whose markings were almost unrecognisable. It was the grave of his mother there in that village. He remembered how much his young friend cried with him, while he himself was sobbing, and next to him was his dearest Cleo. It was the day when the wailing voices were high, declaring the death of his mother, and how that friend embraced him, and then brought him to his house [...] in order to forget his trauma, comfort his sister and console his father. [502]

This analepsis propels the reader to understand the deep and personal relationship between the Greek family and Inaros who falls in love with Cleo, the daughter of this family. Kimun, will be one of Inaros's capable helpers in the war between the Persian forces and his people.

On page 88 Inaros remembers Cleo and compares her image of the past with that of the present. In this part he expresses his feelings and in his narration he takes the reader from the space of history, armies and battles, to the sphere of love. This discloses Inaros's character as a lover; he says, astonishingly:

> O goddess! How beautiful she has become! She is replete with youth and health. Her image roamed in his mind, an image of a five year old girl, who was no more than four feet tall. He even heard the echo of her giggle, every time Kimun threw him down on the floor [...], and he envisaged her unkempt hair, the tears rolling down from her eyes on the day her mother died, and also the way she came with her brother [...] It had been years since he saw her during his only visit to her brother, after her father moved from the village to Rhakotis. [503]

---

[502] Khushaym, *Īnārū* , 84.
[503] Ibid.

Amyrtaeus, the Egyptian farmer, remembers his father when the Persians murdered him along with the rest of his family. His narration involves the cruel Persian attack and his deceased father:

> That was horrible. So horrible. They brought all his family, his sons and daughters and even his wife… my mother, and a large number of peasants, some of them were his relatives and friends, they were all brought to the market square. And they (the soldiers) did the work before the public, we were looking and the soldiers' bayonets were […] I opened my eyes to see my father impaled. He was looking at me… He was looking directly into my eyes, but no tears dropped from his eyes. Then he released a long scream and his head fell leaning on one side of the pole that pierced through him and came out at his right shoulder… and he stayed still. [504]

The next analepsis on page 170 repeats the same event described on page 110: the Egyptian character Amyrtaeus remembers the tragic events of his father's death from the Persian forces. The connection between the same events, which were represented twice, explains the cruel treatment by the Persian forces, and the death of the fathers of both Amyrtaeus and Inaros. On page 225, the death of Inaros's father appears in scene form.

The next analepsis by Inaros connects a number of time periods. He recalls the history of his family and his position as pharaoh. In two different time periods, before and after Aḥmose betrayed betrays the Libyan pharaoh Khafre, he remembers being saved Shiḥu from the Persian soldiers by his friend many years ago; yet his cow, which was the only source of food for his family, was snatched by the soldiers by force. Later he recalls the miserable situation of the Egyptian and Libyan farmers who suffered from the nasty treatment of the Persian occupation. This sentence expresses the long time of the people's suffering:

---

[504] Khushaym, *Īnārū* , 111.

> Images of the cowboys followed, who were looking after a herd of cows feeding at that side of Nile Delta, month after month, and year after year". He recalled the parents' stories about the Pharaoh's palace in the city of Sa, and what the elders narrated about the history of his dynasty, and the high place he had before he was betrayed by Ahmose, and before the Persians came. He realized the secret power of his father's word in the whole area of Mariout [...] He remembered how the priest Hermes responded to his father's request, and appointed him as leader just like the appointment of the Pharaoh... but with the difference in appearance of course [...] He also remembered Shiho and the way he was lying on his back at the side of the Rhakotis market, kicking his hands and feet in the air [...] Then images of peasants followed in his mind, stricken by poverty and despair but they were still plowing, growing plants and harvesting in order to pay tax-collectors most of what they produced and they were left with very little. Then images of cowboys followed, who were looking after a herd of cows feeding on that side of the Nile Delta, month and year after year, then the Persian soldiers came on horseback.[505]

The following example is about Netetis, when she gets old and remembers her past life. These analepses summarize a long period of time in short simple sentences that express certain phases and events in the novel. This can be illustrated by the fact that Netetis closes her eyes: “trying to recollect the image of the Pharaoh's palace. The castle of Khafre and his soldiers, Aḥmose and his rebellion, Cambyses and his flaming glare, Iḥshewerish and his excessive injustice, Egypt’s revolution and Inaros who was the one to lead it.”[506] This analepsis appears in a short passage, yet it conveys the duration of a long period of time. The analepsis ends with Inaros’s revolution. This functions as a summary of all the previous events of the novel. This feature proves useful, especially after the many events, battles and relocations to many places. Its purpose is to renew and refresh the incidents and events of the novel in the mind of the reader.

On page 54 Aḥmose recalls the colonization of the Libyan city Barqa by means of a historical document. This analepsis connects the information of the historical document with the narration, and is confirmed in the narrative by the use of the preceding historical details. Hence, there is no distinction between historical and emotional truth. Some of the

---

[505] Khushaym, *Īnārū*, 147.
[506] Ibid., 266.

analepses present tragic events such as the death of Amyrtaeus's father, the Egyptian character, and Inaros's father. The last analepsis appears at the end of the novel as a scene between the authors who, many years after Inaros's death, construct a portrait of him as a hero and a great character in history.

Regarding the use of analepses, we can observe the following points:

The narrator does not present the incidents of the novel in chronological order; he gives priority to significant events according to his point of view rather than provide a linear narration of the events. The course of the present is interrupted by the past and by the narrator's interaction.

The narrator presents the events that draw a picture of Inaros as a hero before earlier events.

The narrator relies on the memories of the characters to recall certain events. These events vary in their points of view according to each character. These recollections take the reader on an emotional ride. The first two external prolepses bring back the history of the events and are the basic reasons for all the incidents to come, such as the occupation of Egypt, and the emigration of the Greeks to the eastern part of Libya, as well as the Egyptians' rebellion against Khafre, the Libyan pharaoh. These affairs play the role of the main background events of the novel.

The analepses link events that do not necessarily appear in chronological order, such as the love story between Inaros and Kilyu. Since the author is chiefly concerned with the hero as a leader rather than a lover, he recounts the battle between Shīḥu, the Egyptian farmer, and Inaros who saves him from the Persian soldiers. He presents the relationship between Kilyu and Inaros as an analepsis even though Inaros has known

Cleo for a long time before this event, but primarily the narrator presents this in order to sketch the hero as a brave man.

The analepses about Inaros remembering his early history when the Libyan families migrated to the Delta of Egypt demonstrate the unity between the Egyptians and the Libyans. The migration happened before Inaros's ancestors assumed the position of pharaoh in Egypt. The narrator recalls the position of the Libyan pharaoh in order to dwell on the migration of his family to Egypt in the ancient past. This affects the order of the events because the author focuses more on the Libyan pharaoh than on the event of immigration. The fact that Libyans have positions as pharaohs is especially employed to attract the readers' attention, as they are not familiar with it.

The three characters Shiḥu, Amyrtaeus, and Inaros remember the death of their fathers at the hands of the Persian soldiers, and the cruel crimes of the Persian forces. These crimes are narrated after the event of the occupation to convey directly to the reader that the occupation was criminal, particularly when the narrator describes the faces of the dead in an impressively engaging manner.

Most of the analepses appear in scene form. Most of the analepses are interrupted by descriptions of characters, places etc.

One of the major techniques is that the historical documents connect the different kinds of analepses and also convey the flavour of historical fiction, particularly in the first chapter since the narrator uses the historical documents more often in the first part than in chapter two. The use of dialogue is to make the characters sound more authentic and not artificial. The frequency of the analepses will be explained in a later part of this analysis.

Analepses are represented in many forms such as dialogue or summary, as will be demonstrated later.

The analepses in the first chapter are crammed with historical characters and events. Netetis remembers a score of historical incidents that happened in several different places. Firstly, Netetis informs the reader that she was is not the daughter of the Pharaoh. Secondly, the Libyan king Edkeran entreated the Libyan pharaoh of Egypt, Khafre, to assist him in fighting the Greek people, who initially migrated peacefully to the east of Libya, and the Libyans welcomed them heartily after they had become colonizers. Then, the war started between the Libyans and the Greeks. The Libyan pharaoh sent sends his forces to help his relatives by employing Greek mercenary soldiers from Ionia and Ikaria; they consisted of the worst army and as such they lost the battle. For this reason, the army revolted revolts against Khafre, installeding Aḥmose, who eliminated Netetis's family. On the other hand, Netetis narrates the achievement of her old ancestor Necho who was the first to conceive the idea of digging a canal between the Nile and the Red Sea. She talks about Greek society as contained in city-states. Those remembered events are not in order; they impregnate the beginning of the novel with a flood of information and linger in the mind of the reader until the end of the first part where the narrator presents Herodotus's historical documents persuasively.

4.4.1.2. Prolepsis

Prolepses occur much less frequently than analepses. There are few prolepses in the text and they have no real significant function in the order of the events. One instance

is when Inaros imagines the revolution against the Persians. As one notices from the next part in which the prolepsis contains compressed information from the narrated events, also demonstrated in the first example on page 171, Inaros imagines the revolution spread throughout all Egypt:

> Images of the future flashed in his mind, and he saw soldiers coming from the Oases and Fayyūm, and from villages in the Nile Delta and the valley. The voices and screams of the warriors crammed in his ears, and were mixed with the neighing of horses and the sound of their hooves stamping on the brown land. Bare-chested men wearing aprons were mingled with other men with sideburns dangling down on their cheeks; they both attacked the Persian fortresses.[507]

This prolepsis appears as a real event on page 231; after the revolution happened, the narrator says: "Just as volcanoes erupt suddenly, the revolt erupted in Egypt, and the lava from the crater of the volcano in Mariyūṭ was thrown up to cover all the land of Nile Delta."[508]

This prolepsis does not affect the order of the events; Inaros predicts the revolution in his mind before the significant victory literally happens. This prolepsis signifies that the hero's imagination has become real. The reading of prolepses involves not only the classification of a disparity between sequential orders, but also of the future moment when the anticipated event is told in its right place in the sequence of events. The reader is informed about the imaginary moment of the revolution, and the moment when it becomes real. Two central moments are really involved: that of the story time and that of the process of reading.

The next example is about arresting Inaros. The Persian leader predicts what will happen in the region and how Inaros will play a revolutionary role in Egypt:

---

[507]Khushaym, *Īnārū* ,71.
[508] Ibid., 231.

He will quash any attempt by the local community to rebel against him, by supporting a leader whose ambition could lead to the worst scenario with Persia and its presence in all the Nile valley. So his orders were decisive to the commander of a division of horsemen, that he should go to the leader's village, search for him, capture him and bring him over, and that the commander should hit hard any form of resistance he encountered.[509]

The expected events happen on page 304; the narrator informs us about the battles between Inaros and his people against the Persian forces until the Persians arrested him after he had has engaged in many heroic battles. This passage induces anticipation and curiosity in the reader, particularly as this prolepsis comes after the author has built up the impressive character of Inaros as a brave and beloved hero.

In the order of the events, analepses play a more significant role than prolepses; the events are arranged according to the author's point of view rather than according to their chronological order. The jump between different periods is sophisticated and complex, but the division of the novel into parts makes the movement of the events easier for the reader to follow, and track selectively the places where they happen.

4.4.3. Duration

This section of analysis considers the figure of duration in the novel. The category of duration is related to the idea of narrative speed, i.e. the relation between the duration of the story and the length of the text. Duration includes summary, ellipses, description and scene.

---

[509] Khushaym, *Īnārū* , 222.

4.4.3.1. Summary

As already mentioned in the previous chapter, a summary presents a long period of time in a short space in the text. The summary is often the most basic of all narrative movements. Within this novel the author uses the summary to speed up the narrative and abbreviate the period of time. The outlining of the period of time does not necessarily convey the details of the events. It takes into account the fact that the novel covers a long period of time and represents the past in a complexity of differing degrees. There are two kinds of summaries: one is the "limiting summary", and the other is not determinable in a clear way. There are approximately 16 summaries. Some of them cover long periods of time, while others contain short ones.

In the first section, the first summary appears as an analepsis figure; when Netet talks about events fifteen years in the past. This period takes just five lines on page 15:

> My father is Pharaoh Kharfre, son of Necho II, son of Psamtik – Pharaohs of the Libyan dynasty; the king's capital city was Sa, near the western branch of the Nile. This royal dynasty was established by my great grandfather Psamtik, after the Nubian kings and their leader left Egypt. He was one of the eleven princes who ruled the provinces of Lower Egypt, usually known as the Delta. And after fierce fighting, he was chosen to unite Egypt once again, and rule it as Pharaoh for more than fifty years successively.[510]

This summary outlines a long period and provides the reader with significant data. The second one occurs in the second section of chapter one, when the Persian fighters' leader narrates how long the Persian forces waited to occupy Barqa, the Libyan town. He tells of how he took revenge upon the Libyans who killed Achaemenes. Aḥmose, the leader of the armed forces, says:

---

[510] Ibid., 15 .

> We have stayed for about a full year in this damned spot. We have not been able to break into the disobedient city; and I see that the soldiers have started to feel bored with waiting outside the city walls.[511]

This summary, which corresponds to one year of story time, indicates to the reader the difficulty of conquering Barqa. The next example elucidates the arrangements for attacking Egypt: "Migabyzus took his post in Greater Syria, and Artabaz went to Tyre, to oversee the preparation of a large Canaan fleet. Six years passed before the two famous leaders were ready to march to the Nile valley."[512] The author uses this summary to identify the duration of Inaros's victory with that of his people. Even more important is the summarizing of the story time. The following is not a determent period in a specific way; the narrator refers to the historian's determination in the text. This technique gives evidence that the author uses the historical document by the historian Herodotus in the text. The narrator makes the specific sections stand out from their context as an attempt to compress time in order to arrive at a point of the action which is more motivating, a point which is attention-grabbing in the desire to know what happens to the hero. To demonstrate this, the narrator says that, according to the historian Herodotus, Inaros remained in prison between two and five years:

> Ends usually come quick and fast. This is what happened. Megabyzus was sent to the Afghan province to crush the revolt there. [...] Inaros stayed in prison for a period of time, whose length was disputed by historians between two and five years, ruminating on his memories and painfully thinking about his dearest friends.[513]

---

[511] Khushaym, *Īnārū* , 46.
[512] Ibid., 293.
[513] Ibid., 293.

The next passage serves the purpose of guessing how many years have passed in terms of our imagination. The narrator's stance is that of an objective reporter; the short sentences are packed with detailed observation. The reader responds not to the words but to what the words reveal about the relevant epoch. As readers, we understand in an indirect manner that many years have passed.

Regarding the tragic life of Netetis and her constant struggle, the narrator uses the summary to inform the reader about the difficult time she spent far away from her country, yet he does not identify the length of this period of time. From the way the text is structured, he conveys the length of time:

> Those days and nights spent away from the homeland were long, and those years she lived were very long, eager for the brown land and longing eagerly for Sa's quarters. She closed her eyes to recall the image of the Pharaoh's palace. The Great Temple. Khafre and his armies, Aḥmose and his coup. Cambyses with his fiery looks. Cyrus and his stout horses […] then Artaxerxes […] and Egypt in turmoil.[514]

The next summary occurs in analepsis form. Netetis narrates the tragic events of her family as well as the main event of the novel which is the occupation of Egypt. This serves to hasten the major incidents and refresh the reader's memory by reminding them briefly of them.

> Images came to her mind, and some reactions followed one after the other. She recalled a number of the horrible events a little girl experienced whose father was killed and whose family members were exterminated, and who also felt bitter for being an orphan and lived moments of fear. Then she was sent to be a false bride who was forced to live with a crazy despot. [515]

---

[514] Khushaym, *Īnārū* , 207.
[515] Ibid., 207.

In the next summary the narrator compresses a period of several years. But the number of years covered cannot be specified. The example summarizes many events in a short passage. The events are about Megabyzus who reaches his goal in restraining the revolution in Egypt and takes six thousand Greeks as prisoners; "Megabyzus fully achieved the goal of his campaign. He crushed the revolt, restored Persian rule over Egypt, ended the Athenian presence in the Nile Delta, and captured six thousand Athenians."[516]

The summary plays an effective role in speeding the narrative up. Since the author's narration concerns a long period of time, many years that contain the same or different events are condensed. Moreover, the author utilizes summary to safeguard the narrative from incoherence. In fact, in *Inaros*, most of the summaries communicate the past like analepses.

4.4.3.2. Ellipsis

Ellipsis is understood to be a certain amount of time covered in a minimal amount of narrative. At some point in a narrative, it becomes necessary to pass over nonessential or insignificant events. Ellipsis is as old in narrative as the *Iliad*. The speed of the narrative may increase or decrease and maximum speed is achieved in ellipses. The first form is explicit ellipsis. In this form the text indicates how much of the story time is jumped. The second form is called implicit ellipsis. In this category change or transition in the story time is only hinted at. The author of *Inaros* relies on ellipses as a technique to

---

[516] Ibid.

accelerate the narration. The length of the ellipses alternates from years to days. When the narrator wishes to cover the period of time omitted, the narrative commences with an explicit ellipsis, these ellipses occupy a short period of the story time:

"For about a month, Inaros gradually got used to doing the task assigned to him."[517]

"Inaros waited not too long to see Cleo in his house".[518]

"Thus, before the middle of the month everything was ready."[519]

"A few weeks later, Migabyzus announced his loyalty to the Persian Throne again."[520]

In the other kind, a longer period of time is skipped and it alternates from years to decades as the following examples demonstrate:

"After eighteen months of resistance, he had no hope of winning the battle, although he had used the ways possible."[521]

"A few years later, a Greek man from the Naukratis community came and asked to meet Mrs. Cilyo, the mother of the Ṣa ruler."[522]

The narrator describes the house of Inaros, and then informs the reader that Inaros was born, as the next passage illustrates:

> In this house a baby boy was born, his parents named him Inharos, but Greek historians and other writers pronounced his name as Inaros, and he was known by that name. He also took his first grandfather's name, so he was called Inaros son of Psmatik.[523]

---

[517] Khushaym, 148.
[518] Ibid.
[519] Ibid.
[520] Ibid., 57.
[521] Ibid., 306.
[522] Ibid., 320.
[523] Ibid.

In the same page the following ellipsis shows that Inaros is ten years old. He skips many years of his life to tell us what is significant to the narratorial strategy. "The boy who was not yet ten years old, started throwing stones..."[524] The next instance takes off another ten years from Inaros's age, showing us the main character as an adult. Straight after he crosses out another ten years, in sum he drops twenty years from the story time. "At the western side of the marketplace in Rhakotis [...] a tall young man about twenty years old, passed by not far from the place".[525]

The second figure is the implicit ellipsis. In this category changes or transition in story time are not stated. Occasionally we notice the ellipses from the events. To illustrate this, the wedding of Inaros is narrated on page 158, and on page 191 Inaros is depicted as having a two-year-old son. The little boy plays with his grandfather Teklet: "Teklet sat down on a rug in one of the rooms in the house, and leaned his body towards a boy about two years old, who rode his back and started shaking him forward."[526]

The longest ellipsis which skips more than one hundred years over the story time at the maximum narrative speed, is a passage which expresses the skipped time in the poetic expression: "the tree dies, and the seed grows. The seed dies, and the tree grows. Two hundred seeds grew and died over the years."[527]

There are many examples from the text indicating that something must have happened; sometimes we know approximately where, but generally, it is difficult to point out the exact location.

---

[524] Ibid., 65.
[525] Ibid., 71.
[526] Ibid., 71.
[527] Ibid., 231.

1) The ellipses speed up the narrative in an obvious manner; the narrator omits around twenty years from the hero's age. This helps on focusing on the young Inaros as a Libyan pharaoh. He passes over the time in which nothing significant occurs.

2) The ellipses help the reader to understand the distant past of the novel by passing over not months or decades but hundreds of years. This technique gives the reader a sense of history.

3) It is difficult to pinpoint the periods of time skipped in the story. The narrator situates the events in many places, and describes many characters' conflicts in an intricate manner. This makes it necessary for the author to accelerate the narrative and omit some components of the story. The explicit ellipses help to calculate the story time approximately, which is very significant in the process of analysis of the structure of time. That does not mean that all ellipses have a fruitful function. We possibly have to analyse the entire text to discover whether this is the case.

Because text time is unavoidably linear, there is a noticeable and immediate disruption of any careful correlation of real time to text time. As soon as the narrative involves more than one story line, it is necessary to miss out some of the events.

4.4.3.3. Description

There is no narration without description because the latter is a vital rhetorical strategy for achieving the purpose of writing creatively. The descriptive pause in *Inaros* helps the reader to visualize the distant historical epoch, especially, if the reader is not familiar with the period of time which the story time covers. The narrator reveals the

surroundings in order to attach to the place and people a realistic historical context. However, he selects the description carefully so as to produce in the reader a sense that the place is distinctive, emphasizing the historical aspect of the characters. The following passage suspends the story time to describe the whole of the surroundings; the narrator commences by designating time, and he describes and distinguishes people according to their appearances. The description is concerned with the fashion, attires and mannerisms of the tribes and this adds one more layer of realism linked with historicity:

> It was midmorning and the winter sun of the Green Mountain was rising and sending its warm rays to the human bodies.
> The marketplace in the city of Cyrenaica was full of a mixture of Libyans, shopping, buying and selling. Every now and then a number of Greek refugees appeared in the Libyan city. The market had a huge number of stout sheep, bales of fine wool and stacks of various vegetables and cereals.[...]. Boys were running around in the market, and women were wearing sets of bronze anklets on their legs, here one would know that these women were from adymachidae[528] tribe... and they came from the city of Darna. Every now and then a man wearing loose clothes passed through; his head was crowned with two feathers fixed in his hair, and his sideburns were long on both sides of his face, a sign of his high position and prominent place.[529]

The next example is a long passage; it occupies many pages of text in order to convey to the reader the most significant of many issues explored in the novel, and in various ways, it reflects the meanings of the novel at large. The narrator first describes the place in general, and then dwells on the people who inhabit it. He places the historical background at the core of the description. In particular, he describes peoples. Some of them arrived long ago from Libya; others are Libyans who escaped from Aḥmose when he occupied Egypt. The third is about the Libyan people who traced the Persian army after Aḥmose attacked Barqa. Afterwards the narrator specifies the exact location of this place and its name was at that time; after the occupation of Alexander the Macedonian.

---

[528] The name of the first Libyan tribe.
[529] Khushaym, *Īnārū* , 37.

Rhakotis is renamed Alexandria. Then the narrator describes the Greeks who settled in this place after Alexander who occupied Egypt. He elaborates on the situation of the Greek people, their jobs as merchants and their settlement in the place. At this point he tells us about the house in which Inaros was born. At the end of this part, he provides Inaros's full name as well as Psametic's, one of his ancestors who established the twenty-six families of Egyptian history. What is worth mentioning at this point is that in this descriptive passage, in addition to the slowing-down of the story time, the descriptive pause offers much historical information in detail. By doing so it illustrates that, when the narrator talks about Rhakodis ("after it was called Alexandria") we understand that the era is before Alexander's occupation when the Libyans settled in the place after Aḥmose had captured Egypt. He reminds the reader of the historical details which he presented in the first chapter. The description has more than one function; it is about the connections of the historical events in the novel as well as reminding the reader of previous events. Taking into account that the novel is about many historical events and characters, all those elements move in a long textual space.

The next instance is one of the longest descriptive pauses in the text; it transports the reader from the atmosphere of history, conflicts, and military combats to a poetic and love space, the description of Cleo, Inaros's beloved. The narrator describes Cleo as a beautiful, professional musician. He pictures her as the Bebylonian Ishtar, and the Greek Seweth and Isis. Even the style is akin to that of poetry with the narrator constantly reminding the reader of beautiful characters from history. This example differs in subject from harsh realities depicted in the novel. It presents Cleo playing the guitar; she is a fascinating human body whose posture or movement of hair, eyes, etc reflects her inner

feelings. "She would secretly glance at him every now and then while batting her long luscious eyelashes in sensual charm until she became almost oblivious to the world existing around her."[530]

The next example describes a number of places and events, all of which revolve in the mind of Inaros. The characters interchange narratorial roles in the process of describing.

> ...He saw the Persian throne encrusted with rubies, and on its back and arms appeared various wonderful drawings glowing with the shine of different jewels. Here the great Magus priest sat on the right of the throne, and immediately next to him on both sides sat close together six Zoroastrians priests followed by a number of great Persian nobles sitting one after the other according to their ranks and positions in the state. On the left of the throne stood the chamberlain, and next to him was the commander then the chief of staff, commander of both the army and navy, and finally heads of tribes. Everyone was silent, looking in awe at the places of their feet, while the concierge stood at the entrance to the hall. Ten horns sounded at one time declaring the arrival of the king, and everyone in the hall prostrated themselves... And from a side entrance Arthaxerxes emerged wearing a loose dress and moved slowly towards his throne, followed by four special guards, who stood quickly behind the throne as soon as he sat down. He settled down in his throne, held a bright ruling sceptre in his right hand, and then looked around at those prostrated, then the cymbal was hit again, and they all got up to their chairs and sat with their heads inclined.[531]

The other example of description illustrates the Persian king's castle and the luxurious life in Babylon, the oldest place in history. The narrator, in the manner of the classical novelists, describes the furniture and the decoration that surrounds the Persian king Artaxerxes. The description of the palace of king Artaxerxes is full of historical images. It conveys that the king was so rich and powerful that he could force thousands of workers to toil for him year in, year out, in order to quarry the stones. No king and no people would have gone to such expense to drag stones to the building site. In fact, the castle had its practical importance in the eyes of the king and his subjects. It reflected the

---

[530] Ibid., 96.
[531] Ibid., 186.

greatness of the Persian king who was the leader of the Persian forces. This passage provides an extraordinarily vivid picture of life as it was lived thousands of years ago. What mattered most was not splendour but completeness. It is the narrator's task to preserve everything as clearly as possible.

The passage of description starts with the picturing of the city called Memphis Manaf, then moves on to the God of the river Nile, and then to the movement of the eyes of the Persian king Akhmin, the leader of the Persian forces in Egypt. The narrator connects the description with monologue form. As a result the description is not separated from the other techniques of narrative. He ends the passage by imagining the picture of Inaros. The example can be divided into three sections. The first is the description of the entire place; the second is a monologue in which Akhmin wondered about this new brave leader:

> - What is his name? That leader of Libyan origin, who it is said, moves a lot? Inaros. This is his name; but up to now he has done nothing. Inaros has declared nothing about himself nor has he disclosed his goals. I wish I saw him, I heard his name many times. Would he dare to resist the might of Persia! [...] He sometimes imagines Inaros to be in the form of a Libyan leader with long sideburns and crowned with two feathers long enough to reach the ceiling, and at other times to be the image of an Egyptian prince wrapped in an apron with his head turned to one of his wide shoulders.

This illustration is about the narrator's visualization of the appearance of Inaros the Libyan pharaoh.

In the next instance one can recognize the historical names of several old Egyptian Goddesses. "When Inaros becomes pharaoh, the cleric prayed to all the gods to be witnesses of Inaros in his position as a pharaoh such as Ra the sun god, Seth god of the

desert, Men god of fertility, Shu god of the air."[532] The religious moral element participates in the historical and political motifs. In this sense, the author gives his hero religious depth.

The long part is about Inaros as a battle leader, and how he led the army forces successfully. This section draws Inaros's picture as fighter and battle leader.[533] The description does not bring the story-time to a complete standstill except in five passages. The descriptive pause builds the details of the historical places and characters. The author's exploitation of the decorative possibilities does not lead to excessive description.

4.4.3.4. Scene

Scene is a dramatic technique that enables the reader to visualize the action passing in front of him. *Inaros* starts and ends with scene form. There are more than forty scenes, leaving aside the very short ones. In a scene we notice that the narrator gets involved in the narrative using a number of methods, sometimes through explaining the situation, or describing the place or the character's feelings. In fact, the author is knowledgeable about history; he interrupts the scenes to explain the old place names or the characters' names and how they changed as time passed. These explanations by the narrator disrupt the line of the narrative, transport the reader to diverse places and provide him with more information. The narrator treats the scene not only as the most dramatic moment in the novel, but also to show ordinary events. Most of the scenes occupy long

---

[532] Ibid., 133.
[533] Ibid., 285.

passages in the text. Another significant point is that many analepses appear in scene form. The scene throughout the text leads to the change of subject when a new character is introduced or becomes involved in the same scene. The significant point is that not all the scenes in the text refer to or represent the most tragic moments; some of the scenes concern ordinary moments. Sometimes the narrator introduces the voice of the character in a very short passage and continues the narration. This technique affords the novel a variety of elements of fictional narrative.

The first scene starts with the main characters, Cambyses and Netetis, as shown in the analepsis section. The narrator combines the historical documents in the scenes, particularly in the first chapter of the novel. In the second section, there are six scenes between the known and unknown characters. There are some scenes about the past while others are about the present moment with the narrator presenting first the event, or the place, and then directly introducing the characters in dialogue form. He often uses the scene to remind the reader of the past and express the traditions of ancient nations.

Inaros as a novel presents a convincing story with well-defined characters. It reveals in an interesting way the strong conflicts between the Persians, Greeks, Egyptians and Libyans. The author utilizes the scene in order to provide a colourful picture. The narrator constantly involves himself in the scene and among the characters, as for instance on page 39. The next scene depicts the training Inaros receives in his childhood. This scene does not express a dramatic moment; it is an ordinary event and the narrator only wishes to get away from the monotony of narration.

The text also introduces much news about the Greeks, Persians, and Nakho, the Libyan pharaoh. The narrator's purpose in casting tragic events in scene form is to make

the reader participate in the action, exactly as it happens. He intrudes in most scenes in order to describe the characters' smiles, movements, thoughts and feelings.

Because the scene does not have the scope of a wide background, and cannot elucidate every aspect of the action, the narrator cuts the scenes many times to offer details of the actions to give the reader a complete picture of the moment and as a consequence the scenes occupy a large number of pages. The following example illustrates this idea. When Pheretima asks the Persian king to help her to fight the Libyan people who killed her son in Barqa, the narrator interpolates other time periods in the scene and when the narrator stops the scene to narrate something significant, the timeline changes from the past to the present. The narrator begins the scene as a normal moment and then interrupts it to add a sense of clarity by inserting an important historical detail.

At this point, the scene stops and the narrator tells us about Pheretima. In interrupting the narrative, he purports to explain substantial incidents. He explains Pheretima eretime's feelings and then remembers Cambyses's failure to raid the territories of the Libyan tribes a long time ago; after dwelling on the consequences of helping her in the future, his mind becomes restless.

The next example concerns the historical documents. The narrator presents them as the subject of the second last scene in the text to substantiate the events and to confirm that they are real. The author chooses educated characters as Callimachus who was born in Cyrene. He is the poet and scholar of the library of Alexandria, and Eratosthenes, who was also a scholar, made measurements of the Earth. They discussed the history of the place Rakhotis. The choise of these characters shows that the author means to present the

authority of history in the fictional world. Here the two characters talk; as Calimachus relates,

> Speaking of the origin, you know that I have written a book called *Aitia*. (causes)
>
> - Ah... The reasons? Reasons for naming cities and places?
> - Yes, and I need your help, as you are knowledgeable particularly in ancient languages. Eratosthenes, does your name not mean "the fighter in every area"?
> - This is a great honour to me, and I am honoured even more that you asked me for help.
> - Knowledge is needed from any place and anyone.
> - Well. How can I help?
> - Alexandria was named after the Macedonian Alexander son of Philip who laid the foundations of that city before he died.
> - Exactly.
> - Wasn't there in its site a city or village for example?
> - Yes. There was a small town here called Rakhotis. Calimachus thought over a little, and then said:
> - Rakhotis.. Rakhotis. I guess that I heard this name somehow.. but what does it mean?
> - In the ancient Egyptian language, it was pronounced "Ra khadit" and now changed to "Rakhoti", and now you have uttered it as "hotis"... Fine!
> - But I have asked you about the meaning of the name originally.
> - Let me explain to you. In that language, "Ra khad" meaning "the god Ra built". And "Ra Khadit" means "the building of Ra". Now you know its origin?
> - [...]
> - I told you, I heard this name in one way or another. Where?
> - He replied:
> - Yes...Yes in the stories that speak about a revolt ignited by a man who was close to here,or here in particular, perhaps in the place where we are now sitting. His name is Inaros, and there are many stories woven about him.
> - Did this really happen? Was he an historical personality or just a legend?
> - He was a real historical personality. The first person to write about him was the father of history Herodotus in his book *The Histories,* and then Ktesias in his big book *Persika* about Persians The philosopher Plato also mentioned some events relevant to that personality in his article Menexenus"; and Thucydides recorded that personality's revolt and its tidings in his book *History of the Peloponnesian War,* I can also mention other names of writers and historians, if you like.[534]

The scenes represent many dramatic events such as the moment of nomination of Inaros as pharaoh. In this scene, Inaros's father professes that his right to nominate his son as pharaoh lies in the heritage of this position. Moreover, the scene is full of description of the tradition in which the pharaoh is nominated ceremonially. The father travels back in the past to remember his ancestor as pharaoh.

---

[534] Ibid., 323.

Then the scene is resumed, dwelling on the Persians' attitude towards the nomination of Inaros as pharaoh. The following scene again transports the reader to different events, when the Jewish people talk about the Libyans and recall the era of the pharos Nakhow. The narrator asserts that the events are to be found in the Old Testament:

Ezra son Ibn Saraya said in his talk to a group of rabbis in one of the remote houses in Babylon:

So, he is the son of Psamtik, as you told me, Iasidea?

- Yes… And your grandfather is Aaron, the hight priest! This is for sure.
- That is, he is originally from Allobim.

You know more about that. You are the writer.

- They are the founders of what is called "the Sawi dynasty" in Egypt for more than two hundred years. Zechariah knows this well.

Wiping his thick beard, Zechariah said:

What I know is that we have a long history with this indigenous Libyan family. Son of Psamtik, known as Pharaoh Nekho, is the one who marched to Judea in the time of our king about one and a half centuries ago, and killed him in the city of Megid

Ezra supported him:

Right. This is recorded in "Book of Kings II" in our Book. This Nekho imposed his control on us and interfered in all of our affairs. He removed Ahaz, whom we appointed to rule us, and instead appointed the son of BC named Alyakyim, moving him like a puppet, to the extent that he changed his puppet's name to "Ehoua values".

Imagine that!

The rabbi Zechariah Yūshiyā continued his talk about some historical information:

- "'Ehoua values' paid in silver and gold to the Pharaoh… So he asked the people of the land to give him silver and gold pieces to pay the Pharaoh Nekho"

This text was taken from …

Ezra corrected him:

- The II, Book of l Kings II, Zachariah.
- Yes... Yes the Book of Kings II.

Another rabbi intervened:

But Nekho received his punishment… here on the Euphrates. Nebuchadnezzar King of Babylon stopped him.

Ezra said:

- This is right, Daniel; but look what the Babylonian Nebuchadnezzar did to us, the Jews. He captured us, and that is the reason for our presence in this house in the city of Babylon itself. It is important how he uttered his name. How? He declared himself a pharaoh over the land of Egypt.[535]

The second part of the scene concerns Inaros's bravery in battle; the narrator uses the sentence "the west wind" as a metaphor to express the power of Inaros and his people.

---

[535] Ibid., 246.

The scene recalls incidents from the distant past: the Jews mention the Libyan pharaoh (Shīshanq) (Shaw shank); and they recall events from the era of King Suleiman.

The third part of this long scene relates the story lying behind the building of Jerusalem and how the Jews devised a clever plan to make the Persian king Irtehsheshta let the Jewish people go back to the city. This scene is of vital importance because it illustrates the historical reason for the emergence of the order of history. Here, the character of the historical documents is transformed; their documentary nature becomes religious as they become part of a sacred text. After the Jews assist the Persian king in war financially, he gives an order to let the Jews go to the city of Jerusalem and grants permission to build the city. This letter by the Persian king forms a part of the Old Testament in Ezra 7:13-28.

The following example represents the ancestry of the Libyan people living in Persia. These people were banished from Libya in Pheretima's time when the latter invaded Barqa. This scene reveals the events represented by the historical document. In addition, it works as a reminder of these people for readers who are already acquainted with them from the first part of the novel. The narrator talks about them as an overture to the discussion of the event of the Libyans' migration to Egypt and the scene thus interconnects all the events:

- What do you mean?
- I mean, Sire, the sovereign imposter in the capital of the Delta, Sa, is one of them. The leader of the rebels in Egypt, is Libyan by origin, and he is related to the Pharaoh's household. He is called Inaros.

Ardeshir was telling him this information which Arthacste had never heard before, in order to exasperate the defeated Bamistirban, by gloating and relishing in the torture of Akhmon. Holding tightly the arms of his throne, Artaxerxes said:

- This is very strange. Who do you think we should fight then? The Egyptians or the Libyans?

Megabyzus said:

- Both together, Sire. When the battle rages, there is no difference between the two.[536]

The scene plays a crucial role for all supplementary information and incidents in the novel. Furthermore, the scene is certainly the most significant, and the most satisfying of the author's accessible forms of narrative. These events presented through scenes are not just happening; they also contribute to the progress of the historical narrative.

4.4.3.5. Monologue

The interior monologue constitutes an attempt to create a realistic picture that the reader is allowed to enter to his private internal self, on the other hand, make an effort to leave it sufficiently clear for the reader. There are many examples that shed light on this part. Even the monologue is not very effective in the pages of the text; but it makes the characters' feelings clearer especially when the hero is depicted sympathetically. Most of the monologues are about Inaros. When Inaros remains silent we read his inner monologue as he battles for his mind.

> The city of Memph was still under the control of the Persians; its high walls protected it, so it did not fall despite the long siege. A whole year has now passed and it is still resisting and if it remains resistant, then the consequences cannot be predicted. It is true that all of Delta is under the control of the rebels and that the double crown is raised on my head, but Egypt's freedom stays deficient, if Menph is not fallen, there will be no march to the rest of the valley to the south. The final victory of the revolt is not achieved, and problems pile up. The beauty and joy of the first days of the revolt have both disappeared, and issues that have never occurred to me or been considered by me, have started to emerge. I reckoned that everything would pass peacefully. But how peaceful when a new problem emerges every single day? Governance is not merely a crown and sceptre, but it is rather the management of a whole society[537]

---

[536] Ibid., 252.
[537] Ibid., 260.

The Persian leader provides us with some comparative and historical analysis of the protagonist when he says: "that leader of Libyan origin, who it is said, moves a lot? Inaros. This is his name; but up to now he has done nothing. He has declared nothing about himself nor has he disclosed his goals".[538]

The interior monologue renders Inaros's thought in the present tense, this technique allows the reader to discover the emotions and thoughts of many historical characters in the same manner Megabysus thought about Inaros as a hero. Cleo remembered her husband after the Persian forces took him. This technique serves to understand the emotional issues at the core of the historical battles, and help to build the fictional world full of human feeling.

4.4.4. Frequency

Narrative repetition, which is closely related to narrative time, is an important aspect of prose fiction. It is clear that frequency is a vital temporal component in narrative fiction. The narrator uses frequency to give new or different meaning to the same event. Moreover, he uses this form to speed up the narrative as we see in the example of iterative narration. We can refer to the first type as *iterative*. In terms of the space occupied in the novel this type of narration is short, in contrast to the long period of story time. Iterative narration occurs when the same event takes place several times but is referred to only once. According to current trends in the narrative of the modern novel,

---

[538] Ibid., 205.

one can claim that contemporary texts are often based on the narrative's ability for repetition.

A question arises about the way in which the text uses frequency as an essential temporal component in *Inaros*. The repetitive narration is used more often than the iterative one. One starts with the repetitive narration, since it is usually obvious and tends to stand out. In the first part of the novel Netetis narrates the history of her family in a number of forms. The first form occurs as summary, and then she narrates it in detail, and the third time in summary: "I am Netetis the daughter of the prior pharaoh khafra, the only branch remained from the ruler Libyan of Ṣa". The second time Netetis says:

> My father was Pharaoh Kharfre, son of Necho II, son of Psamtik – Pharaohs of the Libyan dynasty. The king's capital city was Sa, near the western branch of the Nile. This royal dynasty was established by my great grandfather Psamtik, after the Nubia kings and their leader Shabaka left from Egypt. He was one of the eleven princes [...] to unite Egypt once again, and to rule it as Pharaoh for more than fifty years successively.[539]

The third time Netetis elucidates the historical relationship between the Libyans and the Egyptians in detail. The event is presented at the end of the novel in summary form, when Netetis talks about her family to Andia, a Libyan who was exiled. Freteemi takes cruel revenge on many Libyans and sends the rest to exile.

The following repetitive narration, which also gives diversification to the narrators, comes from the voice of Inaros's father: "you know our story, psamtic's family, you are from the same family and the rest are relatives, my father sought a refugee from Ahmose; do you remember? Than the Persians arrived and invaded the place."[540] On page 130 Inaros's father concedes his position as pharaoh to his son. He tells the reader about

---

[539] Ibid., 15.
[540] Ibid., 125.

his son's right to the position of pharaoh. On page 131 the cleric men repeat the same information that appears in the first part of the scene as monologue. The historical reality of the Libyans is repeated many times and in many figures. The following example appears in scene form when the Persian leader speaks about the future battle between the Libyans, the Egyptians and the Persians. These sentences describe the geographical place as well as the relationship between the Libyans and the Egyptians:

> In the west side of the Nile lies a country the Egyptians called the land of "Ribo" and the Greeks called "Allibo", meaning the Libyans. Those tribes were highly experienced, whose sons were considered the fiercest and sturdiest warriors. The problem is that they integrated very well with the people of Egypt. The Egyptians and Libyans consider themselves united brethrens against us.[541]

The same narrative pattern is presented on page 146 when Inaros remembers his past which is already discussed in the section of the analepses. What is worth noticing is that the repetitive narration about the cruel treatment of the Persians towards the Egyptians and the Libyans serves to emphasize these events that constitute one of the main causes for the revolution of Inaros and the people of Egypt.

> It was horrible! They brought his all family and his relatives [...] They killed him in front of the public, we were looking and the soldiers' bayonets were [...] I opened my eyes to see my father impaled. He was looking at me... He was looking directly into my eyes, but no tears dropped from his eyes. He then released a long scream and his head fell leaning on one side of the pole that pierced through him and came out at his right shoulder... and he stayed still.[542]

Inaros, in repetitive narration, recalls his ancestors as Libyans and then comments on how the Persians treated the Egyptians:

---

[541] Ibid., 251.
[542] Ibid., 111.

> Images of the cowboys followed, who were looking after a cattle of cows feeding at that side of Nile Delta [...] Then Persian soldiers came on horsebacks, and shepherded them in front of their eyes, whilst the cowboys were unable to challenge them or defend their cattle. [543]

The significant new technique in this part is that the author utilizes the historical documents in the text; this point will be clear from the next example, when repetitive narration is employed in the historical document. We are informed that Cambyses intends to invade Egypt for a number of reasons. He says: "I swear to every wholly Gods that my revenge would be the most cruel. I will invade Egypt and I will prevent the Nile River from having water". The same detail is repeated by the historical document on page 31. Herodotus writes: "On the day of Vanees's arrival, Cambyses had a strong desire to begin his attack on Egypt."[544]

The same event is repeated on page 33. The narrator presents the details of Egypt's occupation. The narrator keeps repeating these events since the occupation of Egypt is an important event in the structure of the novel with Egypt being a central and key place for all the events. The repetitive narration previously described serves to add meaning to the repetitive events. With this technique the novelist puts emphasis on the meaning of this event. Additionally, the use of the historical documents provides more evidence about the reality of the incidents. By the new technique of paralleling the narratorial voice with that of the historical document, not only the meaning of the incidents is emphasized but also it emerges in a richer form.

---

[543] Ibid., 147.
[544] Ibid., 31.

4.5. Conclusion

Inaros contains its share of historical language; this embodies the names of the places, Gods, and of historical documents, such as the documents by Herodotus. Analepses build the main events of the first part of the novel. Summary is used to move the speed of the narration. The scene is the main element for the presentation of the events and allows the reader to see the characters as reality. The story reads as a stand-alone novel, introducing old characters and old events in a flowing narrative. The tale moves swiftly without sacrifice of description or character detail in a manner that vividly reveals the great motivation and personalities engaged in particular circumstances. The use of the scene form serves for the text a double purpose: at once to mask decoratively and unmask lyrically the subjective projection of history into present-day feeling. The form of a story within a story serves to make events, conceived as intensive in themselves. The reader is left with an understanding of historical events as real in the present time, as well as of the characters, and empathy for their struggle. Inaros, Shīḥo, Emnrote, and many other characters sacrifice their lives in order to save the lives of millions. *Inaros* is a compelling story of sacrifice in a time when morals and honour were something of value.

Chapter Five: The Presentation of Time

5.1. Introduction to the Presentation of Time

The analysis of the structure of discourse explains what a work of literature means; it is a verbalization and a defense of an interpretation which shows how the resources of fiction are used to produce the meaningfulness of the text. "Discourse is realized as event but understood as meaning. The events are stylization. Stylization occurs as the heart of an experience that is already structured, but that is nevertheless characterized by opening, possibilities indeterminacies."[545]

The aim of this chapter is to illustrate how the five novels present the concept of time. It is divided into two main sections, the theoretical and the practical section. The first one covers the chosen methodology applied for the study of the presentation of time. The second section is divided into three parts; the first one is an analysis of the structures of time in the five novels. The second part is an attempt to explore the relationships of the structures of time in the discourses; By structure of time I mean order, duration and frequency. The last part sheds light on the use of the tenses, and how lexical expressions contribute to embody the concept of time.

---

[545]Paul Ricoeur, *From Text to Action: Essay in Hermeneutics*, trans. Kathleen Blamey & John B. Thompson (London: Northern University Press, 1991) 15.

5.1.1. The Method of Interpretation

Interpreting five novels requires certain structural tools, since every work can be approached in many ways, and discourse analyses do not provide definite answers. The most important element in the interpretation process is Ricoeur's method. His main ideas are about configuration or "emplotment". Tenses are part of the configuration of the text in the presentation of the concept of time. In light of his ideas, the section will demonstrate how the structure of time works to create the experience of time. Moreover, each event or action is composed of a series of smaller constituent events. Verbs also play a significant part in the expression of the concept of time. Consequently, this section deals with the tenses and briefly discusses Arabic verbs and the problem of the expressing tenses in a precise way. The last section deals with the lexical items in each of the novel.

In searching for the meaning of the novel one should explain how literary structure makes particular literary meanings possible. Unlike the literal term, which is usually arbitrary, "the figurative term is essentially motivated; in the first instance, simply because it is chosen."[546] It is a consciously selected deviation from norms, and therefore expressive. Language is not monopolized by a single meaning but consists of a hierarchy of functions; it is not just vocabulary, but also syntax; it is not just denotation, but also rhetoric. According to Heidegger, "when we understand the nature of language in terms of expression, we give it a more comprehensive definition by incorporating expression, as one among many activities, into the total economy of those achievements by which man

---

[546] Genette, *Figures of Literary Discourse*, 74.

makes himself."[547] In fact, linguistic structure is a wide field in which one should limit himself to a precise way. The first step in achieving this is explained Paul Ricoeur's theory of the semantics:

> the depth semantics unveiled by the structural analysis of the text invites us to say that the intended meaning of the text is not essentially the presumed intention of the author, the lived experience of the writer, but rather what the text means for whoever complies with its injunction. The text seeks to place us in its meaning, that is-according to another acceptation of the word *sens*-in the same direction. So if the intention is that of the text, and if this intention is the direction that it opens up for thought, then depth semantics must be understood in a fundamentally dynamic way.[548]

For Ricoeur the process of interpretation starts with the structure: "to explain is to bring out the structure, that is, the internal relations of dependence that constitute the statics of the text."[549] He emphasizes the internal relations as he says "to interpret is to follow the path of thought opened up by the text, to place oneself en route toward the *orient* of the text."[550] He explains in more detail that the interpretation is "beyond a subjective process of interpretation as an act on the text – for an objective process of interpretation that would be the act *of* the text."[551] He concludes this idea by asserting "the relation between tradition and interpretation is a relation internal to the text; for the exegete, to interpret is to place himself in the meaning indicated by the relation of interpretation that the text itself supports."[552] As discussed earlier in regard of language, the substance of expression is the material nature linguistic elements. Narrative is a structure. One may go on to ask if it is separately significant, if it conveys a meaning in

---

[547] Martin Heidegger, *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Perennial Classics, 1971) 190.
[548] Ricoeur, *From Text to Action*, 122.
[549] Ibid., 122.
[550] Ibid.
[551] Ibid.
[552] Ibid.

and of itself, independently from the story it tells. Chatman expresses this idea clearly by stating "that a simple distinction between expression and content is insufficient to capture all elements of the communicative situation. Crosscutting this distinction, there is that between substance and form."[553] For Chatman, the "story is the content of the narrative expression, while discourse is the form of that expression."[554]

The structure of the narrative is built by the use of the tenses in a specific mode as Ricoeur illustrates:

> The tense system provides a store house of distinctions, relations, and combinations from which fiction draws the resources for own autonomy with respect to lived experience. in this regard, language, with system of tenses contains a ready-made means of modularity temporally all the action verbs throughout the narrative chain.[555]

Genette also regards the essential function of the verb tenses, as he states,

> since any narrative [...] is a linguistic production undertaking to tell of one or several events, it is perhaps legitimate to treat it as the development-monstrous, if you will-given to a *verbal* form, in the grammatical sense of the term: the expansion of a verb that "at any rate to formulate, the problems of analyzing narrative discourse according to *categories* borrowed from the grammar of verbs.[556]

5.1.1.2. The Arabic Verb in the Expression of Time

There is a claim that the Arabic language is poor in expressing tenses. Arabic, as one of the Semitic languages, does not have a plurality of tenses like indo-European

---

[553] Chatman, *Story and Discourse*, 22.
[554] Ibid.
[555] Ricouer, *Time and Narrative*, vol. 2, 62.
[556] Genette, *Narrative Discourse*, 30.

languages. There are many studies about this subject, like Mālik Yūsif.[557] Al-Matlabī who argues in detail in his book "*al- Zaman wa al-lugha*" that there are four ideas about the tenses of the Arabic verbs:

> 1- The Arabic language has a richness of tenses just as the Indo-European languages do, only that these tenses are expressed differently.
> 2- The second one claims that verbs in the Arabic language lack those tenses; there are only two verb tenses in Arabic: the past and the present.
> 3- The Arabic language is rich in temporal aspects in a contextual manner. The old syntactic approach of linking the expression of aspects to morphology and not to context has given rise to the mistaken idea that the Arabic language is incapable of showing temporal aspects.
> 4- In Arabic language, "time" is revealed within context and not by the morphological forms of verbs.[558]

Indeed, the Arabic language is capable of expressing the tenses by using elements that are free from the morphological form characteristic of verbs. These elements include the employment of propositions, adverbs, and auxiliary verbs, as will be explained in the analysis of some verbs in the novels. These tenses deeply contribute to the narrative, not only by the interaction of their differences within the broad grammatical theory, but also by their successive organization along the chain of narrative.

5.1.1.3. Lexical Items

"Semantics is a branch of linguistics that studies meaning in natural languages; in criticism this is often extended to the *semantic field* or the meaning of lexical items within their interrelationships, in the context of other words that can be used to redefine

---

[557] There are many studies about the Arabic tenses such as 'Brāhīm al- Samirā'ī, *binā' al-zaman* (*Structure and Tense of the Verb*) (Baghdād: matba'at al 'Ānī, 1966) 15.
[558] Mālik Yūsif al- Matlabī, *Al-zaman wa al-lougha* (n. p.: Al-hay'a al- misriya lil kitāb, 1986) 15 .

other and create refinements in meaning or register".[559] There has been much discussion about semantics[560], which has significant implications for critical discourse analysis. The meaning of a word ties with the individual's perception of the meaning represented in the text. It provides a new way of thinking and opens new horizons.

Arab critics have been concerned with this field. It is called *'ilm al-ma'ānī* (the science of meaning) or *'ilm al-dalāla*. A number of interesting works of practical criticism were written on the theory of semantics but in connection with poetry, since poetry was the main genre in Arabic literature. The beauty of language and images was valued. Al-Jāḥiz was one of the critics who paid attention to the structure of language in his book *al-Ḥayawān*, (*Animals)* and *al- Bayān wa- tabyīn* (*Eloquence and Exposition*). 'Abd al-Qāhir al-Jurjānī was a pioneer in the study of semantics in the Arabic world. He was famous for his groundbreaking work on formal syntax. In his book *Dalā 'il al- i' jāz* (*Intimations of Inimitability*), he explains clearly that "he is not satisfied with the idea of eloquence current in his day; he is particularly unhappy with the prevalent view that "meaning/content" and "expression/linguistic form can and should be studied separately."[561] He argues that stylistic qualities and defects are a result of the syntactic and semantic linking of words that he calls *Naẓim* "composition, construction". He calls the exact configuration of consistent expressions and meanings the ṣūra, "form" of utterance. One of his main concerns is the distinction between the surface meaning of an

[559] Leonard Orr, *A Dictionary of Critical Theory* (New York: Greenwood Press, 1991) 357.
[560] C. K. Ogden and I. A. Richards explain the meaning of language. They suggest that the reach of the meaning is achieved with three elements involved in the language situation: word, thought, and thing. These are schematized as the three points of a triangle. For them language refers beyond itself, to a reality outside language. These differences relate to the way in which the human mind conceives language. C. K. Ogden and I. A. Richards, *The Meaning of Meaning* (London: Routledge, 1949).
[561] Geert Jan Van Gelder 'Abd al- Qāhir al-Jurjānī, Arabic theorist and grammarian. Chris Murray, ed., *Encyclopedia of Literary Critics and Criticism*, vol. 1 (London: Fitzroy Dearborn, 1999) 1-2.

utterance and a deeper intention which he calls "the meaning of the meaning." The main part of his book focuses on a variety of types of sentences (such as interrogative, negative, or restrictive, the linking of sentences, ellipses, etc). At length, he explains why figurative or topical speech (*majāz*) is often more effective in conveying ideas than literary statements (ḥaqīqa- reality). The great majority of his illustrations are taken from poetry. "He has been described, notably by Kamāl Abū Dīb, as anticipating modern Western theorists (Samuel Taylor Coleridge, Ferdinand de Saussure, I.A. Richards, and Noam Chomsky, among others.)"[562] Al-Jurjānī contributes to the theory of semantics. He pioneers this theory as constructed later by many scholars such as the American Charles Sanders Piece and the French Ferdinand de Saussure etc. Al- Jurjānī's term "the meaning of the meaning", which he applied applies mostly to poetry, will be used in this chapter. The following step will attempt to discover how every novelist creates the structure of the discourse to express the meaning of time in his novel.

5.1.2. Framing Time in *The Bleeding of the Stone*

First, it is essential to identify the different types of time in the text. The novel *The Bleeding of the Stone* introduces Asouf, the man of the desert battling against many enemies. Natural disasters and human enemies are the reasons for his hardships and his catastrophic end. These events are not presented in chronological order; the narration vacillates back and forth in time in a rather confusing way. There are four main categories of time: present, past, real and fantastic time. The fantastic time consists of

---

[562] Ibid., 1.

supernatural events, such as the *waddan*'s suicide, the deserts that fight each other and the *waddan*'s revenge on the father. Another example is when Asouf transforms into a *waddan*, his father transmigrates with it, and the gazelle tells a story to her daughter. She acts as a human being and sacrifices herself in order to protect her children from getting killed by the people of the desert.

To discover the significance of the structure of time, it is necessary to understand the verbal expression. It is not possible to separate the meaning of fiction as an abstract concept from its meaning as verbal or literary expression. Because the novel starts in the present time, the question that immediately arises concerns the form of the present time in the structure of the novel.

5.1.2.1. The Present Time

The time of the present is the first kind of time in which the reader is immersed. The first narrative commences when Asouf waits for the visitors. From this point the narrator presents past events until the end of the first chapter which is entitled "The Stone Icon". In the second part, called "Praying Before the Guardian Idol," the narrative opens in the present when Asouf finishes his prayer, and in the third part the present time continues until the end of that chapter. Asouf welcomes the visitors and shows them the place. The present events recall the past on pages 50-95. On pages 95-100 the narrator returns to the present when the visitors take Asouf in the car to look for the *waddan* in the desert. After this point the narrator introduces the past of Cain until page 117 (93). The narration of the present continues to convey to the reader what happens to Asouf in the

chapter "Only Through Dust Will the Son of Adam Be Filled"[563] when Cain and his friend tied Asouf to the rock, at which point the narrative takes a direction in the realm of the fantastic. The past disturbs the present when the narrator relates the fantastic events regarding the gazelle, and the novel ends with Cain slicing Asouf's neck with his knife. The present has a short span in the chain of the novel's events. The entire present is comprised of the spatial movement of Asouf with the three visitors. The present is short in comparison with the past events, as it will be illustrated in the following section.

5.1.2.2. The Past Time

The past time is concerned with the whole story of Asouf. This past is mediated through a series of analepses, the fundamental devices in understanding the novel. This past covers many events that relate either to Asouf's life or the stories of the other characters that play a major role in the shaping of the events. The past is interpenetrative in all the events. It reveals Asouf's calamitous life in its entirety. It is not in order but it covers his childhood, his youth, his relationship with the desert as a place and with the *waddān* and the gazelle as distinct and holy creations. The past identifies many characters, the story of Cain as the enemy of Asouf, the environment and its animals, the story of Cain's American friend who helps him to hunt the gazelle and the *waddan* by providing him with weaponry and equipment. The past of the gazelles merges with that of the humans, generating the territory of the fantastic. The occurrence of the many events of Asouf's past contributes to the sketching of Asouf's character, his family's destiny, and

---

[563] Al-Koni, *Nazīf al-hajar*, 117; *The Bleeding of the Stone*, 93.

the harsh life in the isolated desert. The past is sometimes connected with the previous events; sometimes it stands apart from the events. The division of the novel into parts helps the author to move in and out of many different periods and to introduce many characters with the past of the desert as history. The place also indicates victimization: the past of the drought, the flood which caused the tragic end of his mother, and the desert as a place of safety when, for instance, his father escaped from society to live in the isolated, yet isolating desert. The time of the past is tragic except for a short time when Asouf was a child discovering the desert and the landscape.

5.1.2.3. The Fantastic Past

The fantastic is the peculiarity of the novel. It consists of unexpected coincidences that could be described as supernatural events; in these events the reader is confronted with a dilemma: to believe or not to believe between the world of the real and the fantastic. Todorov argues that "the fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event."[564] The novel is about the fantastic which deserves more than mere reference;[565] nevertheless the main subject of this study is time and therefore the main concern is the fantastic in relation to time. Many bizarre and incomprehensible events require attention. Many of

---

[564] Tzvetan Todorov, *The Fantastic*: *A Structural Approach to a Literary Genre*, trans. Richard Howard (Ithaca: Cornell University Press, 1975) 25.
Todorov's supreme contribution to literary theory is his definition of the fantastic. He defines the fantastic as any event that happens in the real world that seems to be supernatural.

[565] The novel is a fantastic narrative; "it contains the conditions of this genre and the reader's hesitation is the first condition, "the second is linked to the syntactical aspect, the third is more general and transcends the division into aspects: here we are concerned with a choice between several modes and levels of reading". Todorov, *The Fantastic*, 34.

them occur in the lives of Asouf and Cain. The father tells his son Asouf many stories about the imaginary fight between the two deserts, and about the *waddan* that one day saved the father and then committed suicide. In addition, on another occasion, Asouf is saved by the *waddan* and transforms into a *waddan*; Cain, who is used to feeding in a vampiric way, is weaned away from blood and as a result he becomes obsessed with eating raw meat. This element of the fantastic is rooted in Arabic folklore. These stories force the reader to pay more attention to these events; when the fantastic is introduced it produces a particular effect. The fantastic past never offers the feeling of surety that one has when reading realistic novels. These fantastic events embody the *totem* which exists in the tradition of the desert, in particular, in Tuareg's history. "Tuareg have their superstitious explanations for the natural events occurring in the desert".[566] The *waddan* is revered as a symbol of this tribe, and often used in ritual among tribes in the desert. Fantastic time embodies the transmigration of Asouf's father as well as the transformation of Asouf into a *waddan* when he escapes from the Italian forces and becomes a holy man in the eyes of the people of the oasis. These events are not separated from normal events, except in the story of the gazelle which starts and finishes in the same atmosphere of the fantastic. This story is connected with the story of Cain when he is a baby; the gazelle relates that her mother saved him when she sacrificed herself to the son of Adam in order to save her children from the hands of humans. Many narrators present these events: Asouf's father, the third person narrator, Asouf, and the gazelle and their employment create a peculiar pluralism in the novel. The role of the interpreter is as

---

[566] Ṣalāḥ Ṣālaḥ, *Al-riwāya al 'arabiyya wa al-saḥrā'*, 40.

Ricoeur expresses "what the interpreter says is a resaying that reactivates what it said by the text."[567]

5.1.2.4 The Presentation of Anachrony

In this part one may pose the question of the relation between the categories of time outlined in the previous part and how the narrator constructs the fictional time according to his experience. In fact, in the literary text nothing is arbitrary. The novelist builds his text in order to give specific meaning to his or her work. The structure of time in *The Bleeding of the Stone* is a new figure in the Libyan novel. The story time occupies just the length of a few days. The discourse is around 166 pages in the Arabic version and 134 in the translated version. The story time is divided into different sub-periods; some of these are rendered at great length, some are galloped through or are speedily summarized. The novelist emphasizes certain moments in order to give meaning to the new environment, the desert as a place of mystery and the space of fantasy. People and animals suffer from natural disasters and the injustice of humans. The order in which one experiences events has significant implications for the interpretation of those events. The first narrative pertains to Asouf when he waits for the visitors. Analepses manipulate fictional time by using the memory of Asouf and the gazelle in order to provide details from an earlier time which informs the time of the main action. The narrator jumps from many periods not in order but according to his subjective point of view.

---

[567] Ricoeur, *From Text to Action*, 124.

The following examples chosen to express the main way of al-Koni's artistic view, one discovers how this new order is expressed according to the manner of its presentation in the discourse. The following example illustrates the significance of the past by grouping many narrative elements such as scene form, description, etc. As Asouf moves in the history of the desert, the descriptive language carries the sense of the distant past. The first analepsis is about the specific place in the desert and how Asouf discovers this place when he was a child: "Through thousands of years the mighty [...] when a young man Asouf had crossed the desolate wadi herding his goats, he'd never dreamed these paintings were so important."[568] The next moment is when he was a child and it expresses his relationships inside the place. The place is presented to the reader first because it occupies an important locus in the structure of the events. The narrator uses the conjunction 'aṭf of the letter *wa* (then): the movement of time becomes comprehensible; after he has described the moment of discovering the place he introduces another moment similar in motif to the first but belonging to a different time: "then, as he climbed the mountains behind the goats, he'd discovered still farther paintings."[569] He describes the pictures on the stone and in his mind through the analepsis which recalls the distant past. He formulates the analepsis in a scene figure which is merged with Asouf's feelings: "this had made him laugh".[570] This device renders the analepsis more believable. At the same time, the connection between the place and time is very clear in the imagery of the celestial elements.

In the same chapter, Asouf recalls his mother when he stares at the painting on the stone and thinks about the painting and its great resistance to the strong sun. Here

---

[568] Al-Koni, (8) 3.
[569] Ibid., (10) 3.
[570] Ibid., (8) 3.

recalling time seems to begin from the history of the stone, when the stone is a symbol of the resistance of the passage of time: "our idea of time is always blended with the idea of space. [...] we cannot easily visualise any particular moment of existence without setting it in its spatial context also."[571] This idea is clear by the description of the place: "the mighty rock [...] through thousands of years it had faced the merciless sun [...] through thousands of years the mighty priest and the sacred *waddan* had kept those features clear and deep."[572] By remembering his mother in this passage, Asouf introduces the fantastic tone identifying his ancestor with the jinn of this place. He tells in short in the following passage his father's death by the *waddan*. This event is related in detail later in the text. The functions of the events become more complex when several of them fuse and combine. This technique challenges the reader to find out more about these events, when he discovers the place through the eyes of the little child Asouf. The combination of events creates meaning that is connected, not with the technique, but with the vision and texture that they convey when put together. The place is an element that is fundamentally deep-seated in history. In the past time, the family of Asouf, who talk about their ancestors as jinns in the period after this event Asouf discovers that the place is full of mystery. There are elements that, from the first chapter, sustain the readers' fascination and eagerness to know more about this supernatural atmosphere. The narrator moves in time fast and intensely and this is an example of how al-Koni configures his fictional world.

The second chapter starts the moment Asouf is waiting for the visitors; the function of this movement from the intensive past to the present is to bring the reader

---

[571] Ian Watt, *The Rise of the Novel* (London: The Hogarth Press, 1978) 26.
[572] Al-Koni, 8 (2).

back after he has been astonished by the place and the supernatural events. The present plays a considerable role in transporting the reader from the milieu of the fantastic back to normality. Then the past of the place shown to European tourists as significant history and the fact that a large number of European people pay their respects adds to the mysticism and grandeur of the place. The picture of the place is more impressive when the narrative employs foreign eyes to describe it.

The third chapter is centred on the present when the visitors arrive; it informs the reader about the reason for this visit. From here the present appears to disturb the past. The present flows in a commonplace manner; on the contrary, the past is exciting and mysterious, and thus the narrator directs the attention of the reader to the past. The tone of the fantastic appears strongly; the father narrates the history of the two deserts, depicts them as enemies, and describes how the *waddan* became the spirit of the desert. He combines the narration with the legends of the desert. The desert is a fundamental tool for determining the mood of the fantastic. These events, narrated in detail, comprise a substantial element which characterizes the novel's theme. The indigenous events, that is, the totemic and folkloric, are employed as sources from the history of the desert to draw the picture of the desert in the present. The author utilizes the element of time to evoke the forgettable time.

The events of the past are not in order; they intermingle and fuse. The next example illustrates this idea. The flashback story of the gazelle's mother is linked with the story of Cain. Here one notices the combination of these events; the reason is to keep the reader in a state of wonder about the real and the fantastic. This story is told twice, once as a *normal* event, and then the gazelle retells it attributing a fantastic tone to it. The

different context in which this event is re-narrated propounds diverse readings; the meaning produced here refers to the blurring of the lines between firm reality and the state of wonder, hinting also at the collapse or reinstatement of time differences. Furthermore, by recalling these fantastic events the reader remembers the weird infancy of Cain, when the latter drinks the blood of the gazelle. The latter is a strange event and this interaction between the fantastic and the strange is part of the internal dynamic that moves the events to the end.

Chapter seven moves back to the present one day after the arrival of the visitors who seek the *waddan*. In this chapter, the narrator introduces the characters of the visitors, their names and physical appearances. The narrator depicts the desert and tells of the history of the family before the visitors' description because he is concerned with the desert more than with the visitors. He postpones the story of one of the main visitors, since the fantastic is more attractive than the strange events. The author here is aware of the significance of presenting events according to his narrative plan. The chapters entitled The Pit and The Secret Word show Asouf hanging from a jagged rock at the top of the mountain, after he tries to hunt the *waddan*. First, the narrator describes in detail how he is captured at this difficult moment. When the ellipses appear to say that two days have passed, the reader grasps the essence of the time of struggle. Suddenly the voice of his father appears to remind him to be patient; this changes the past event which is narrated as present in the past time when his father was alive and it gives the reader a break from the intensive recounted event. Asouf needs someone to remind him to stand firm in order to stay alive. This employment of the father's voice is a stylistic choice and creates the meaning of patience in the desert. From this point, the values of the desert people become

clear. This device creates causality by triggering Asouf's action of survival and so time flows on a level of emotional echoes.

The author presents the results of many events before they are narrated in the discourse. In chapter 13 he portrays the death of his mother as a result of the flood before the relation of the beginning moment of the flood in the desert. The purpose of this is to emotionally engage the reader in the graphic description of the disastrous deaths of the people of the desert which is an unsafe place both in the past of Asouf's family and for the rest of the people that inhabit the desert. The effect of the description on readers will be further elaborated later.

Chapter 20 contains the most calamitous moments before Asouf's end. The author relies on this event in order to keep the reader in a state of excitement and suspense, anticipating the end of this significant part; but the author changes the direction of the story. Cain and his friend tie up Asouf because he refuses to tell them about the hiding place of the *waddan*. The role of the fantastic here is not only to divert the reader's attention from the expected event that will bring the narrative to some sort of closure; it also works as a limbo which affects the flow of time as well as making it purposefully unsure and vague. The author in this manner keeps silent about the momentously anticipated event, by substituting it with a string of fantastic events, which creates an uncanny feeling of enthralment in the reader.

The next chapter, just before the end of the novel, is about Cain's American friend John and his relationship with eastern philosophy. This part talks about real events. But upon further examination of the relationships with the previous parts, it could be said that the shift of tone from the fantastic in its most intense, or in its climactic and elevated state

to the dullness of everyday, the real world produces a sense of discordance, like the interpolation of a false note in the musical scale. For example, the shift from the state of the fantastic to the blunt reality of "John Parker, a captain at the Hweilis Base, had been chosen to run a subsidiary camp",[573] illustrates this cacophony in the tissue of the narrative. By rearranging the events in chronological sequence, one notices that there is a difference between the order of the events in the story and in the discourse. The interventions in the chronology become evident and are significant for the vision of the novel. By remembering the place of Asouf's childhood in the first part, the author wishes to attract the reader's attention to the space of the desert, as when the fantastic works its way gradually into the text. Then he returns to the present when the reader is introduced to the mysterious past of Asouf. The analepses collapse the chronology of events for many reasons as explained in detail in chapter 3. First, by playing with the order of events, the narrator gives meaning to the events which come before their sequence in the story. Secondly, to attract the readers' attention as well as involve them in the process of the arrangement of these events, the fantastic events confound the readers, and never come to be solved. These fantastic events merge with the tragic death of Asouf and the mysterious world of the desert. In this way they shed light on the tragic past of the people of the desert and the *waddan*. This technique has a great impact, causing astonishment in the reader. The order of the events as arranged and reconnected in the discourse creates a new meaning.

---

[573] Al-Koni, (129) 105.

5.1.3. Duration

The summaries are not excluded from the narrative; they are vehicles that substitute the method of traditionally informing the reader about time. This makes the reader move from one period to another in an oblique manner. Language includes a variety of lexical features that indicate the mode of summary. The function of the summaries is to speed up the passing of time; through the novel they interconnect to form the narrative as well as bring back the important part of the novel in an alternative way. Most of the summaries intensify the passage of time by the tragic events. The period of Asouf's childhood is in summary form; this serves to communicate the past in summary, but the narrator chooses significant events to recount it in detail. Ellipses help to measure the story time for instance when the narrator relates that Cain does not eat meat for one week. In addition, he explains that there is a reason for his madness. He first declares that two days passed and then he mentions the fact that Asouf did not tell him about the hiding place of the *waddan*. Here, the total of days passed is nine and this is the length of the story time. In the summaries of Cain and the American John Parker, the narrator makes the specific sections stand out in their context as an attempt to compress time in order to arrive at the part of the action which is more motivating or remarkable for the readers' attention. There are many events presented in detail. The depiction of Asouf's mother's death is a very clear example that illustrates how the description creates the form of this event which helps to draw the feeling of sadness towards her death. First the author says that Asouf found his mother's dead body after three days of hard searching. After this he moves on to describe the parts of his mother's dead body:

> Stones had torn away her limbs as she was swept on and on. Her head was disfigured, and the bushes had plucked the short silver hair from her small head, leaving it almost naked; [...] the right eye had gone, ripped away by the stone on the savage journey, and an empty, gaping space was left. The other eye was shining, staring up at the sky. With the head he found part of the neck covered with a layer of mud, which had dried over the blood. [574]

This moment about the movement of Asouf as he collects the parts of the body intensifies and slows down: "the arms and legs, [...] he'd found scattered along the length of the wādi, torn apart, over those three days, as if hacked by a knife."[575] The account of the tragic event continues on the other part of the body: "the right hand was still clinging on the thorns of an acacia, as it had been before it was ripped from the body [...] the merciless stone had eaten up the soft parts, [...] the flesh had all fallen away, but the bony fingers still clung on stubbornly."[576] The death of the mother is always a tragic event in any human experience; but it is even more tragic when it occurs in this cruel manner. The narrator describes the killing of his father by the *waddan* in detail as well. In the event in which the *waddan* captures Asouf, the latter remains in a state between death and life. In the part The Pit, there are many recalled periods of time arranged chronologically, yet not in order. This chapter is connected with the next part. Both are about how Asouf was hanging and reflect the very different ways of responding to the fantastic side of thought and language that mirror the realm of the novel. First the story takes place in the desert world which is accessible to our senses; this contains magical beings, supernatural forces, the *waddan* etc. The fantastic primarily invites a kind of response called *wonder*; fantasy is closely tied to both setting and story line.

---

[574] Al-Koni, (87) 67-8.
[575] Ibid.
[576] Ibid.

The descriptive pause extensively exemplifies Bakhtin's chronotope. Through this device, the desert, the animals, and the characters truly materialize. Description in the novel is part of the fictional universe ruled by the necessity of placing characters in meaningful scenery. The description contributes to the construction of the meaning of events, but at the same time it is not separated from the chain of the narrative. The narrator utilizes a lot of space to convey significant short moments, and short space to depict long periods; this division is according to the point of view of the narrator towards the events. As an example, the visit of Cain and his friend is short in terms of time, but it occupies around seven pages. This meeting is the beginning of the relationship between the two main characters, the protagonist and his killer. Another example takes up a long space of text: Asouf tries to chase the *waddan*, which takes place in a short time, yet it runs for ten pages (62-72). On the other hand, he conveys the life of Cain in a summary; he selects just the unusual side of Cain's personality and his habit of eating raw meat and drinking the blood of the gazelle when he was a baby. This selection aims at the development of Cain's cruel character. One should not "speak of time as being simply long or short, but also as rapid or slow; the effect of slowness or of rapidity, of briefness or of being long and drawn out are at the borderline of the quantitative and the qualitative."[577] There is a reason why the event when Asouf is captured by the *waddan* is given so much space. At the end of this experience Asouf will be transformed to a *waddan*; the details given about Asouf's struggle between life and death are fundamental to the communication of the strange and difficult moment of transition. The arrangement of scenes, intermediary significant incidents, and transitions never cease to modulate the

---

[577] Ricoeur, *Time and Narrative*, vol. 2, 79.

quantities and extension of the events. The break of the sequence is for a reason of creating.

Technical experimentation with the concept of time is realised through such devices as circularity, juxtaposition of events, dislocated chronology, multiple and shifting narrative stances, the fantastic and the real, which all work together to shape the experience of time. The narrator joins the events to shape Asouf's destiny without ignoring the interest of the reader.

5.1.4. Frequency

There are many repetitive events in the novel, and repetition serves as an example to emphasise that the narrator plays an active role in the drawing of these events. Frequency is one of the narrative concepts which most clearly have a content dimension. It is closely related to the presentation of time; repetitive events have meaning in two ways: firstly, as essential events in themselves, and the new meaning they create when they are coupled with other events in a new order. These events concern Asouf's father, the *waddan*. His father is a strong character; Asouf learns everything from his father: how to hunt the gazelle, live alone in the desert, use his heart, be patient and keep his vow towards the *waddan.* His father's disembodied voice has the authority to direct Asouf to be the son of the desert to maintain his loyalty to the desert's animal even if it costs him his life.

It is assumed that the novel does not occur in a vacuum, but rather is a subject to a multitude of ideas. The author employs variations of time and voices; these voices evoke

an immediate response which is the movement between past and present to highlight mood and temperament. With this technique, the narrator creates the sense of the novel's uniqueness. Linguistic aspects are equally vital in fully comprehending the concept of time. Linguistic elements such as verb tenses and lexical items, the study is fundamental in the sketching of the inner workings of time, will be explored in the following section.

5.1.5. The Tenses in the Novel

The representation of the concept of time in language has received significant attention in the field of linguistics. Time is an issue of narrative, of story and discourse: the discourse, in turn, is manifested by a patterned structure of language. In verbal narrative, a given time aspect may be manifested by many choices of verb forms, vocabulary, temporal adverbs, etc. According to Ricoeur "the tense system provides a store house of distinctions, relations, and combinations from which fiction draws the resources for its own autonomy".[578]

The system of tenses can be considered as significant linguistic equipment that renders the structuring of time appropriate for the activity of narrative construction. The tenses are necessarily diverse in the text. Language allows the author to jump forward or backwards in time; this analysis examines in brief the different variations of the tenses, and how the author uses the tenses to express the meaning desired. Indeed, in spite of the fact that Arabic is one of the Semitic languages, and has only basic present and past tenses, it is capable of expressing the tenses by using elements that are free from

---

[578] Ricoeur, *Time and Narrative*, vol. 2, 62.

the morphology of verbs. These elements include the employment of prepositions, adverbs, auxiliary verbs etc. For example, if we add the latter sa to the front of the present verb *yadhhab* (he goes). The verb now expresses a future action ***sa**yatdhab.* (he will go) Language is a cue to determine the order of events; verb tenses and time adverbs guide the reader as to where an event should be located on the time line. It is not easy to describe all the types of tenses, but the main linguistic forms of the usage of the tenses can be sufficiently described. In short, most of the events are in the past, but the narrator relates some events using the present to express the past. It is this use of the present to represent the past that shall now be explained.

The narrator uses the present tense to express particular events from the past; in order to give these events sense of immediacy for the reader, al-Koni, in the majority of cases uses past tense. Some analepses are in a scene form. So the reader sees the present as the characters in the form of a dialogue. This strategy allows the reader to become more personally involved in the text, and this technique also allows the past action to intersect with the present. The author uses scene form when he recalls important events in the tale. This means that he puts more emphasis on these events. On page 4, after the narrator tells the reader of Asouf waiting for the visitors, the first narrative goes back into Asouf's memory to describe the place; he then moves on to the scene where Asouf's family converse about the jinn. All these events that happen in the past are interpolated in the narrative of the present. The tenses are expressed in the present as the voice of Asouf says "the jinn are like people [...] is that why we don't have any close neighbours?"[579] Then his mother alarmingly asks her husband "Why are you frightening him, with all this

[579] Al-Koni, (10) 4.

stuff about the jinn talking at night?"[580] The use of the present tense in referring to a past event induces a feeling of realism in the reader, as if he/she has been present at the time of the actual experience. These events are perceived as if they were relived and there is a sense that past events occur simultaneously with their retelling. The next example about narrating the past is when Asouf discovers the desert painting for the first time. Here the narrator uses the present tense to express the past "yahrub" (he escapes), "yahtam" (he cares), yastalqī" (he lies down), "yuzīl" (he removes), "yakshif" (he reveals), "yastamir" (he continues). Such a switch from the past to the present can be used to produce effects of intensification, distancing or to represent a change of perspective. From a linguistic point of view, to express the past by means of the present tense indicates that the events appear to take place in a more immediate, recent past – the temporal distance appears greatly reduced. The narrator uses the present to express the past in many important points in the novel, such as when he mentions the picture of Asouf's father. The author recounts the actions by the verbs in the present with his father, as he asks" "what does the gazelle tell himself when he sees the enemy."[581]

"And what does the *waddan* say to himself when he sees the enemy of all creatures?"[582] His father is a key character in the novel in both the *real* fictional events and the fantastic world. The narrator portrays him many times in the present tense in order to depict his character clearly for the reader. Sometimes he uses the present to express a point of view, marking shifts in focalisation. On page 52 the narrator represents Asouf's internal world by using the present tense before changing the picture so as to let the reader see the physical aspect of Asouf; thus, in employing the present, the sad

---

[580] Ibid.
[581] Ibid., (29) 19.
[582] Ibid.

picture of him becomes more obvious "why did these songs tug so at his heart?"[583] In many cases, he uses the present to indicate interior monologue, the space in which the inner selves of the characters are represented. The readers perceive Asouf's father talking and acting in the present as the tenses express his character. The author uses the present tense in particular moments, for example, when Asouf starts remembering the rock of the desert, he begins by using the past, but when he shows the picture of the place through the eyes of the foreigners he uses the present to describe it. The present is used to highlight important events; by emphasising particular events, the novelist evaluates their fundamental role in the story.

When Asouf is pursuing the *waddan* he finds himself hanging from a jagged rock on the top of the mountain. In order to describe the struggling of Asouf the narrator uses the combination of the verb "to continue" in the past ***(istamarra)*** and a second verb in the present tense; this combination of verbs express the continuation of the action, and makes the continuation of the painful moment clear.[584]

To express the progressive tense, the narrator uses the verbs ***istamarra*** and māzāla(both meaning "to continue") and the combination of the verb ***kāna*** (to be) in the past with the present tense of another verb. Here the first verb functions as an auxiliary verb to express the past-present verb combination ***istamarra yatashabbat*** (he continued to grip) twice, and on page 68 twice as well. When Asouf is in a dangerous situation, hanging from a jagged rock at the top of the mountain, the verb ***istamarra*** (continue) expresses the duration of the action. This influences our categorization and understanding of the meaning of Asouf's struggle to survive until the *waddan* saves him. Events in

---

[583] Al-Koni, (52) 17.
[584] Ibid., (66) 48.

retrospective narration produce a past tense; the narrator changes constantly the style of narrating from the past to the present by suddenly introducing the voice of the Asouf which shifts the direction of time. The very essence of some expressions cannot be understood without highlighting a change over time within the representation of the tenses. The novelist conveys the present continuous by the use of many peripheral linguistic elements. As illustrated in the previous part, the Arabic language has its own way to express tenses, and does not simply assign arbitrary concepts to a set of independently existing tenses. The novel presents many events, sometimes in the past, and in other cases in the present. He uses the present in very dramatic event such as when telling us about his father in his relationship with the *waddan*, the feeling of the gazelle's daughter is explained by the auxiliary verb māzāla, this verb expresses the continuation of the sad feelings inside the animal. The verb functions as an auxiliary verb to express the continuation of the tense when he says "the sun still burn …" to show the function of the sun in the desert. The tenses in which we experience events have decisive implications for the interpretation of these events.

The lexical item is a great element to comprehend the tenses. The latter will be illustrated as following. This analysis begins by clarifying the fact that lexical items are a noteworthy instrument in the depiction of the desert; the place is very important as the space of all the tragic events. One cannot attempt to take language as "literary representational, this is impossible-as in metaphor, metonymy and other figure of speech, there is unlimited semiosis."[585] This is an example to make this idea clear; the narrator says that the "wind brings the news to the people in the desert." There is a meaning

---

[585] Robert Scholes, *Semiotics and Interpretation* (New Haven: Yale University Press, 1982) 147.

within this meaning. This metaphor is used to express the idea that news moves fast in the desert. The adjectives serve to enrich the description of the entities found in the text. The use of more adjectives creates meaning and results in the descriptive richness of the text by giving special meaning to the event described: he "says his father died in a dreadful way." The adjective "dreadful" determines the manner and weightiness of death, rather than simply stating "his father died". The adjective is effective as it makes the reader more eager to know about this event. In addition, the choice of adjective can embody the chronotope, as when one sees the effect of time on the place. The description of the sun as "eternal" is repeated many times; the meaning of "eternal" expresses the endless existence of the sun and its immense heat. The narrator describes the position of the panting on the mighty rock: "Through thousands of years it had faced the merciless sun."[586]

The narrator expresses the passage of time using the medium of the desert to make the reader feel its atmosphere, the desert world is so different to what human beings are familiar with in the city: "it was already late afternoon and the sun had begun its slide toward sunset."[587] In other instances, "evening came and darkness took place."[588] "He woke with the twilight. The sun had scorched him [...] the desert sun can wake the very dead."[589] The motif of the sun is vital in measuring the movement of time, and an effective tool to draw chronotopes such as this: "the sun sent down its twilight rays so

---

[586] Al-Koni, (8) 2.
[587] Ibid., (69) 50.
[588] Ibid., (73) 55.
[589] Ibid., (81) 63.

that Asouf couldn't open his eyes. The sun, first rising, is always angry, arrogant, and vengeful."[590]

The movement of time is conveyed through the natural events that happen in the desert; there is no information about determined dates or specific periods spanning many years. This is the technique in which dates and time periods are hinted or calculated through the recounting of natural events. Here are some examples: Asouf goes to the oasis because "he was driven from the desert by drought."[591] Then he determines what happened "before that drought came, the sky had drenched the desert wadi with floods, these floods had taken them by surprise."[592] When the narrator refers to another event, he calculates time according to this tragic event which causes the death of Asouf's mother. Asouf remembers what his father told him about the animals in the desert and, with the use of ellipsis, he moves forward in time, relating how the *waddan* was domesticated; this process usually takes many years: "The *waddan* was intelligent. It had grown less elusive over the past few years, since peace settled on the wadi of Massak Satfat."[593]

To conclude this investigation, it seems that the nature of every element in any given situation has no significance in itself, and in fact is determined by its relationship to all the other elements involved in that case. The full impact of the meaning of any unit cannot be perceived unless it is integrated into the structure of which it forms a part. This is how the whole discourse functions. According to Shklovsky's theory of language that literature, or a literary text, is not ultimately unified and is not organic in nature but it is rather composed of various kinds of writings, techniques or devices that can be

---

[590] Ibid., (161) 131.
[591] Ibid., (87) 67.
[592] Ibid.
[593] Ibid., (63) 45.

assembled and interpreted in various ways.[594] For Bakhtin language is always in a status of fluctuation: "Language is not in any sense fixed or stable but always in a state of flux; meaning is never singular and uncontested but rather plural and contested."[595]

The *Bleeding of the Stone* as a creative process expresses the meaning of time in a specific way, the brutality of the past and the present. It is an experience of humans in the isolated desert. This experience reproduces the past which is full of mystery and tragic events. According to this experience time differs in the degrees of different past periods, the past of the totemic, folklore, art, and the life struggle of Asouf. As in the clash between the space-time of the fantastic and that of ordinary reality, the past and the present are two conflicting forces for the people of the desert and for the animals. Al-Koni uses the unknown traditions of custom, belief magic, and legend. He draws attention to their plight as well as the animal. He represents a people's perception of the deepest truth about nature through narrative that stirs the reader as something at once familiar and strange. Through the fantastic time, he particularizes a special perception of man and his cosmic view. The fantastic is the ideal element to play with time, "the literature of the fantastic employs time as one of primary target of subversion."[596] The fantastic causes chronological time to be exploded. As Louis Vax argues "Time expands and contracts, is reversed or becomes cyclical in the fantastic."[597]

Al-Koni makes combinations of mythic patterns, actions both of real and the fantastic of moving from the natural to the supernatural, of dealing with the imagined

---

[594] Roger Webster, *Studying Literature Theory: An Introduction* (London: Arnold, 1990), 39.
[595] Ibid., 40.
[596]Martin Horstkotte, *The Postmodern Fantastic in Contemporary British Fiction* (Trier: Wissenschaftlicher, 2004) 104.
[597] Louis Vax, "Die Phantastik," ed. Rein A. Zondergeld, *Phaïcon 1: Almanach der phantastischen Literature* (Frankfurt; Main: Insel, 1974) 83 *ff*. In Horstkotte, *The Postmodern Fantastic,* 104.

past and the present in terms of comparable intensity. He attempts to establish the identity of the desert in his work. Indeed, he is called the novelist of the desert.[598] His narrative creates a distinctive temporal experience in the Libyan novel. Al-Koni employs time in a way to create a new sense of it. The fantastic image is not to be perceived in a factual manner. Al-Koni employs the art of the ancient man, the rock art of the desert, the mythology of "Tuareg", the people of the desert, the transmigration and the transition of the human to animal. All these elements are deeply rooted in the Tuaregs' heritage. He renews the forgotten past of the desert and its people. He depicts the vanity of earthly joys through his catastrophic picture of the past and the present. The strategy of the discourse is constructed to produce a new meaning of time. The concept of time has many possible functions but its chief function is the idealization of human experience.

5.2. Framing Time in the Trilogy *Gardens of the Night*

It is worth noting that there is always a certain short passage in the trilogy which condenses and encapsulates all the meanings of the text. Therefore, the main focus will be on the order of the events as it is suggested and encoded through this key passage. In connection to this, I will be looking at some of the tenses of the text since they are the author's fundamental tools in generating the story. The tenses will be examined in relation to different categories of time that feature in the trilogy: present, past, and dreamtime.

---

[598] He wrote about fifty five novels about the desert and the Tuareg, the people of the desert.

5.2.1. Present Time

The present time frames the events of the novel. It appears in the first part of the trilogy *Sa'ahabukī madīna ukhrā* (*I Shall Offer Another City*) as the opening narrative, when the protagonist Khalil faces his tragic reality. Then the narrative turns to the past until the end of the first part. The present time appears again in the second part, *Hāḍihi tukhūm mamlakatī* (*This Is the Border of My Kingdom*) and expresses the dilemma of Khalil. Then the narrative switches to the dreamtime until the beginning of the third part of the trilogy *Nafaq tuḍi'uhu imr'a wāhida* (*Tunnel Lit by One Woman*). In this part the present time continues until the end of the novel when Khalil rapes Sana, his fiancée, and faces his disastrous end.

5.2.2. Past Time

The past time forms the basis of the concept of time in the trilogy. The past is the main tool in constructing the meaning of time. There are many kinds of past time, such as the distant past and the near past. The distant past features the early years of Khalil's life which he spends in the desert and later on in Tripoli. The other kind of the past relates the years that Khalil spends in the UK. These different types of the past appear in many sections of the novel. The narrator firstly recalls the near past when the protagonist was in the UK. The movement from the present to the past does not occur in the same direction but the distant past of Khalil intervenes with this period. In order to compare two similar or different moments, the distant past of Khalil is recalled frequently.

5.2.3. Dream Time

Dream time is the most essential aspect of the trilogy. It is the period of a dream, which takes up about one hour of story time, yet it covers roughly one hundred and twenty one pages. The dream as a technique is an effective and well-used literary device. Faqih uses the dreamtime and the marvellous atmosphere produced by it as process in which the reader is allowed to journey into many periods of time. The marvellous reality as part of the fantastic is used in order to induce a feeling of ambiguity and mystery. [599] The sense of ambiguity is the effect of a formal innovation in the literary work. The dreamtime presents the reader with a field of possibilities and engulfs them in an atmosphere of illusion. The narrator uses two different backgrounds for this period of time. As shown in chapter 3, the *Arabian Nights* forms the framework for this period, while on the other hand the narrator mentions a specific date of this period which refers to the Seljuk Dynasty. This ambivalence between reality and the marvellous fascinates the reader and explores many periods of time in depth. The period presented as dreamtime does not end in the second part but appears in real time sometimes as real events and in many cases as a dream. This technique represents a new exploitation of the concept of time in the Libyan novel. It puzzles the reader by transporting the characters from the dream time to the real life of the protagonist. The employment of the dreamtime serves to create the attractive fictional world of the novel, and the world of *One thousand*

---

[599] The marvelous is a supernatural event in fiction. Todorov explains in his book *The Fantastic* three kinds of marvellous: 1-hyperbolic marvellous, 2-exotic marvellous, and 3- the instrumental marvellous, 55-8.

and One Night. Without this technique the novel would be a less skilful literary work. This idea will be illustrated in the interpretation of the order of the events.

5.2.4. Order

The order in which we experience events bears significant implications for the interpretation of those events. When the author changes the order of events he intends to create a specific meaning. The trilogy has a complex structure where stories are encased within other stories and thus a considerable level of depth is achieved.

The meaning of the structure of time is partly determined by the first narrative. The narrator begins by depicting his dilemma at the present moment: when the first piece of information about Khalil and his crisis is introduced to the reader, the narrator gives this moment a special focus. This moment occurs in the middle of the story. Khalil's problems begin from his childhood to his youth and in his middle age. Before exploring in the meaning, it is useful to use the following neutral terms in order to express the three main periods of time in short.

If one assumes that the events happen in the order 1, 2, 3, 4, 5, 6, the narrator starts with number 4 to tell the reader about the protagonist's crisis in the present. 1 and 2 stand for the distant past, 3 for the near past or period of studying in the UK, 5 for the dreamtime and 6 for the future. The moment of Khalil's crisis has not yet been disclosed and the reader is interested to know more about it. The events take the direction of the past instead of the present or the future. The narrative dwells on the near past of Khalil, and the events of this past are represented by number 3 in the sequence of the events.

This period is Khalil's stay in Edinburgh, where he studies for many years. "I arrived in Edinburgh, happy at being granted the chance to get away from the pressured life within a small community."[600] During these five years he recalls the dreadful past events of his childhood; his father takes him every day to study religion and urges the teacher to use any means possible, "since the age of ten, I had been forced by my father to fast like an adult."[601] As an adult, he burns with longing and love; as he says in the monologue, "scenes of my childhood and youth flashed before my eyes, shadows of the women with whom I had been madly in love, with a passion that had never been fulfilled."[602] The pressure from the feeling of love has a great impact on him. His thirst for real relationships with women leads him to live in false images of love "When I was the person who, as a boy had fallen in love with pictures of woman on the covers of magazines [...] it was those feelings of resentment which were eating up my spirit."[603] This memory expresses the reason for his failing relationships with women and for being a weak person. He falls in love with Linda and betrays her by offering his love to Sandra. He ascribes his failure to other people: "I was in love with a woman but it was as if I hated her, resented her, as if she were responsible for my parched emotions, and for my feeling of disgrace and shame after masturbating or fantasizing about women in magazines."[604] The narrator uses different degrees of his distant past ("1" and "2") to convey the cause of his split personality. The past interrupts the present in the text when the narrator pauses the event to turn to another one; he directs the attention of the reader to these new events and at the same time he provokes him to ask what comes next. In the

---

[600] Faqih, *Sa'ahabuki madīna ukhrā*, (61) 55.
[601] Ibid., (123) 115.
[602] Ibid., (61) 55.
[603] Ibid., (111) 103.
[604] Ibid.

first part, Khalil's past is presented as analepses; these analepses are recounted as they happen in the present. Therefore the past becomes the present of the narrative, and by recounting many events from the distant past the structure becomes more complex, featuring, for example, the pattern of analepses within analepses. The events can have different functions according to how they are presented in the discourse. After the narrator opens the discourse to narrate the past, the reader begins to understand why Khalil is an ill person. At this stage the narrative, instead of going forward to tell what happens next, the author travels back in the dreamtime with a marvellous tone being introduced when Khalil struggles in his dreadful past. The past time is described as the period with the most effect on Khalil's life, as he says "those days from the deep and murky past should have had more effect on my life than the easier times which came afterwards."[605] Another example depicts this past: "I had been raised among constant funerals and the grief of wailing women."[606]

The present appears in the second part as the starting point from which Khalil travels to the dreamtime. This period occupies only one hour of the story time, but takes up 121 pages of text. The suggested meaning is that that period is significant for the structure of time because the author gives it a large space from the text. Through dream time he achieves many goals which are: to attract the reader to the marvellous atmosphere when Khalil visits Sheyk Ṣadiq who sends him to Coral City. The city, here, is given the magical dimension which features prominently in *The Arabian Nights*. Khalil marries the princess of the city Narjis al Qulub and yet he falls in love with Budur this period reveals the split personality of Khalil. Simultaneously, when he arrives to this magical place he

---

[605] Ibid., (125) 119.
[606] Ibid.,(127) 121.

lives there as someone from the twentieth century. He witnesses the technological development of his time. In Coral City he teaches the scientists the way to invent the bomb. At this moment Khalil opens the secret room in the castle and the yellow hurricane destroys the beautiful city. The discovery of the weapon becomes the key which is linked with causing the destruction of the city. The bombing of Coral City constitutes a metaphor for criticizing the self-destructiveness of society. At this point, the narrator moves from the local to the universal where disaster is an inherent aspect of the heritage of mankind; as Khalil says,

> I know that this was the heritage I shared with all mankind and which I carried with me. It was a crude, primitive, blind force which brought about murder, death and destruction, which invented the gallows, prisons and torture chambers [...] I was not the victim of that secret room buried in the mountain side, but the victim of that secret room, buried deep within the caves of the self, which had been full of foetid yellow air ever since Cain killed his brother Abel.[607]

The second goal of the dream time is that this technique of channelling time both through dream and reality allows the author to reveal the risk of invention of the weapon with which humans may destroy society. This prompts comparison between the developed technological society and the peaceful Coral City; the movement forwards in time proves the latter an annihilator, since the dreamtime ends as a ruin. On the other hand, Khalil behaves exactly as in his real life which encompasses his problems and weaknesses, especially his failure to have normal relationships with women as behaves with Narjis al-Qulub in the same way that he behaves with Linda and Sandra in real time. The reader follows two main points in time: the time of serenity in Coral City and the discovery of the weapon as the cause of the city's end along with Khalil as a person who suffers from

---

[607] Faqih, *Hādihi tukhūm mamlakatī*, (118) 290.

psychological problems. The narrator uses internal analepses to convey how Khalil remembers his wife and his life in the time from which he comes, how he interacts between different periods of time, the real and the dream, the present with the past and the present with the future. Khalil's present is situated in the future of the dreamtime since the narrator travels one hundred years into the past. At the end, Khalil returns from dream to real life and faces his problem again. In addition, the dreamtime functions as an allegory, as a way of escaping reality. It is understandable that the dream cannot save the character because of the sad past he holds inside himself. Khalil is looking for the time to which he belongs, between the real events and the dream.

In the third part events move forward, yet many events are recalled from the dreamtime. When Khalil returns from the dream to dwell again in reality, he reaches a turning point where the spiritual exercise temporarily changes his life. The distant past is a factor or agent through which the meaning of the concept of time in the novel is drawn forth. The recalling of the events from different periods, firstly from the dreamtime and secondly from the distant past of Khalil, produces interactions that provide the reader with many interpretations. The past precedes the present; the past is recounted in the present time. Hence, the picture of the past becomes more emphatic than if narrated by using the past. Because the trilogy is a long work, it is difficult to explain the sequence of the events as these appear in the text. The following figures are an attempt to express clearly and concisely the arrangement of the chronology of the events in the text as well as the periods of the past and how frequently they are recalled.

In the discourse the events occur in *I Shall Offer Another City* in two alternate sequences, 4, 3, 2, 3 and 1 3, 2, 3, 4. The order appears in *These Are the Borders of My*

Kingdom in the alternating sequences 4, 5, 2, 5 and 1, 5, 2, 4, and in *A Tunnel Lit By One Woman*, the order of the events alternates between 4, 5, and 2, 1, 2, 5, and also 6. The author plays with the events according to his imagination to create the meaning of these events. The structure is the core of the meaning; the meaning can be grasped from the previous sequence of events where the structure of time is a complex form. The distant past is repeated many times, while 3 disappears after it has been narrated. Khalil does not recall this type of past again; the interpretation of this rests on the fact that the period spent in the UK is a space of freedom for the hero where he enjoys sexual liberty in a new kind of life. The past, particularly the distant past, interrupts the present regularly. This past is the period which forms Khalil's life. If one adds the dreamtime as a series of marvellous and repetitive events, it becomes obvious that this interlocking shows the temporal relationships between the story time and the plane of the discourse. In the technique of ordering the events, the character is depicted as a failure. The repetition of the failed past experiences accounts for all his unsuccessful experiences. Khalil brings out the contrast between his past and his present. As is noticeable from the figure of the third part of the novel whose period of time is labelled 3, the time Khalil spends in the UK is not recalled because this period does not represent his sad past but the period of freedom. The author's point of view is different from the hero's. The author is conscious of the effectiveness of the past as a tool; he uses it in a manner in which it powerfully affects the characters. Most of the events are stored in Khalil's memory; in particular, the tragic events form part of the storage of memory, evoking the ideas of Marcel Proust about the involuntary memory (mémoire involontaire): "Memory is a record (an imprint, a print.)"[608] In life, memory helps us reestablish causal links and reconstruct facts. But the

---

[608] Umberto Eco, *The Open Work*, trans. David Robey (Cambridge: Harvard University Press, 1989) 49.

memory of the hero is a powerful cause of the painful present: "because of the memories they aroused in me [...] my mind was brimming with memories of places, events and things which had been buried beneath the masses of mythological stories and events."[609] Khalil is not aware of his reminiscences, the Proustian type of memory called "involuntary memory" or "unconscious memory" when the impact of the tragic past recurs suddenly and destroys the events of the present life. It would appear that different forms of implicit memory are important in the trilogy since most of the events are stored in the protagonist's memory. Here is the state of the protagonist after Linda left him because he has cheated on her with Sandra. He roams the streets, not knowing how to escape from his split self and liberate himself from the hidden persona in his blood that occupies a murky side of his soul, "that creature had been fashioned from the mud of lean years, and the ashes of times of drought and dearth [...] it was this creature which had woken up suddenly in the jungles of the soul and was destroying the other person moulded from books, literature, legends of the night."[610] The feeling of sadness and devastation of his wishes accompany his reminiscences and so the importance and meaning of these states are created. This kind of feeling is not specific to the prevalence of the past; it is also evoked by new perceptions which appear in connection to the discovery of the bomb which causes the annihilation of the cosmos. The order of the events is instrumental in picturing Khalil's temporal experience. Faqih is aware of using the events as a technique to develop his narrative and artistic technique. He uses the events according to his vision. As an example, the meeting with Sana' takes place before his dreamtime, but Faqih does not tell the reader about her. He presents her as Budur in

---

[609] Faqih, *Sa'ahabuki madīna ukhrā*, (171) 164.
[610] Ibid.,(97) 89.

his dream rather than as Sana in reality. This mystifies her to the reader and creates in his mind a state of wonder. The analepses build the fictional world of the novel. The repetitive analepses concerning the past of the hero create the power of the past over his present. The formed past is not the phase demarcated in chronological terms but the present which informs the past. The last prolepses that end the novel, place the reader effectively in a state of ambiguity since the prolepsis is not affirmed; thus, the future of Khalil is unknown. The end of the novel is open for many interpretations because it ends with prolepsis: this occurs after the reader is pushed ahead by the development of the tragic events and he responds to their impetus. The end of the novel is the focal point of the entire process of the structure. It comes after the romantic love story between Khalil and Sana'; the rape of Sana is neither predicted, nor deduced. The prolepsis is a significant tool to direct the reader to move along by many contingencies. After he has raped Sana he says:

> Light, and air disapeared with Sana' [...] a man appeared in front of me. I realized straightaway that he was the man who chased me everywhere I went [...] that earthquake had passed now. I no longer wanted to end my life, but I felt contempt for myself, contempt for the human species I belonged to [...] Sana' had just been a dream, a spectre I had created out of my dream in the shape of a woman.[611]

After the sad event, he ponders his future. He is determined to forget Sana' and be part of the everyday life of an aloof society. He decides to meet people at night for drinking

> I was planning to drink a lot that night. I would try to be a jester to the high and mighty of the party. I would meet with Souad the woman who believed in the electricity given off by the friction of bodies [...] I would wear a permanent smile and walk down the streets without the feeling I was swimming in a glass of water, as I would no longer have a

---

[611] Faqih, *Nafaq tuḍī'uhu imra'a wāhida*, (195) 485.

> memory or a history, or any false dreams or false loves. I would belong only to my shadow [...] a time has passed and another has not yet began and will never begun [...] a time of falling down, of snares, masks and algae.[612]

Khalil is the teller of and the retrospective commentator on the events of the novel. The narrative, which is related in the first person, consists of the re-emergence of his tragic past. It is his self and his consciousness that dominates him as he recalls his contradictory feelings, namely failed experiences, fiery sexual desires and inner developments in the course of his prolonged but hopeless effort to gain his lost time. The remembering of the past time, which appears in the form of analepses, conveys a succession of disappointments and failed experiences. As time passes, he is unable to enjoy any sort of happiness in any love story. Throughout the events, Khalil continually discovers deeper aspects of different things and selves. His disastrous past, his desire for women and the tragic events that follow, result in the weak person that he is. Khalil is a prisoner of the past; his present is also disastrous, and the present is peculiarly significant for the existence of time. The reality of the present though is essential to the reality of time. The past does not end but it retains an effective role in the present of the protagonist as well as in his future.

It is difficult to measure the duration of the novel, yet noticeably, in comparison with the length of the events in the story time, some events occupy a large amount of space within the text. By the use of the dream technique, the events acquire special depth of vision. This special vision originates in the marvellous and so the reader follows the ever-deepening time in which Khalil progressively traces his memories. To portray the

---

[612] Faqih, *Nafaq tuḍī'uhu imra'a wāhida*, (199) 487- 8.

past the narrator recalls it by means of a number of narrative techniques, namely description, monologue, and scene.

The monologue as a new technique in the Libyan novel plays a role that reveals the inner self of the protagonist and represents the plethora of his inner thoughts. It also relocates the reader in several periods of time. Following the movement of Khalil's thoughts, this drifting in time intensifies these special past moments. The process of wondering is a way to connect the two parts of the trilogy when he introduces Sana as Budur: "did this woman not know she too came from a world which had become extinct a thousand years previously how had she travelled through time and space; pretending that she was a tutor in the faculty of pharmacology."[613] The monologue about Khalil's earlier life emphasizes the strong power of it: "if the events which affect our nature and character are indeed those which occur early in our lives [...] then those days from the deep and murky past should have had more effect on my life."[614]

Monologue as a technique reveals the complicated inner life of Khalil. In his new life after the dream he is still controlled by the past; he even finds his dream girl Sana but cannot offer her a home after he divorcing his wife Fatima. Because his past haunts him, he betrays her by having an affair with Souad a woman of the nocturnal underworld. He describes his emotion in front of Sana: "Why should I feel inferior to her [...] why should her superiority have any effect on me and make me feel inadequate in her presence."[615] He expresses his feelings by the power of his past which he calls the "darker side of my nature."[616] Then he says that the "darker side of my nature still clung to the shadows,

---

[613] Faqih, *Nafaq tuḍī'uhu imra'a wāhida*, (15) 311.
[614] Faqih, *Sa'ahabuki madīna ukhra*, (119) 311.
[615] Faqih, *Nafaq tuḍī'uhu imra'a wāhida*, (149) 440.
[616] Ibid., (440) 150.

panicking from the power of this love. The only way I had been able to confirm my manhood was by using my prick [...] it was the only thing I could use to claim victory and satisfy the claim my virile ancestors had over my blood."[617] In addition, a viewpoint exists for every scene. Regarding the issue of time, scenes function as a helpful guide in comprehending the different points of view of the characters deeply involved in Khalil's life. In particular, this is illustrated by the scenes in which Sandra discuses the permanent and the temporary and Sana ponders on the relationships between men and women in the distant past and present, and the scenes between Khalil and his childhood friends. The wide range of different viewpoints that coexist in the novel embodies the dialectic of time. In fact, the text is replete with temporal meaning. The description of time, the characters' monologues about time, and the summary which speeds up the non-significant period, constitute the form of the protagonist's temporal experience. All these dimensions interact with each other in a connected way in order to portray the lost identity of Khalil in time.

5.2.5. Repetition and Its Meaning

The repetition of terms or statements is a technique of emphasis that renders them significant, thus contributing to the configuration of the meaning of the text. Jacob believes that "repetition is one of the narrative concepts that most clearly has a content dimension."[618] But more importantly, repetition is the governing style as a motif of

---

[617] Fakih, *Nafaq Tuḍī'uhu Imra'a Wāhida*, (51). 441
[618] Lothe, *Narrative in Fiction and Film*, 65.

layering. The forms of repetition involve individual words such as verbs and nouns, phrases, or entire events. In the context of analysis it is important to show how this element works in the text. Firstly I will discuss the outset of the novel, secondly the repetitive word "time" and lastly some of the repetitive events that contribute to the exploration of the meaning. These aspects have a significant content dimension because they explore the close connection between narrative form and literary content.

1 – In the first part, the concept of time is described as such: "A time has passed and another has not yet begun."[619] This statement is repeated at the inception of *every part* of the trilogy and *twice* at the end. The repetition of this sentence provides the *rhythm* that sharpens the awareness of the concept of time. What happens here is a kind of anaphora, where the statement reappears in a slightly different variant. Thus, the inception of every part encapsulates the entire structure of time: as Khalil says, "a time has passed and another has not yet begun. Between the time which has passed and the next which refuses to come, there is a third time; a desert of red sand burnt by a sun."[620] The first narrative expresses all these dilemmas of the protagonist and his lost quest for time. The repetition of the statement draws attention to the concept of time as a stalemate. This statement is repeated at the end of the novel to refer to the sad end of Khalil as he says "A time has passed and another has not yet begun and will never begin."[621] The last sentence portrays the dramatic idea about the future of Khalil.

---

[619] Faqih, *Sa'ahabuki madīna ukhrā*,(3) 5.
[620] Ibid.
[621] Faqih, *Nafaq tuḍī'uhu imra'a wāḥida*, (202) 488.

2 – The novel's principal subject, as shown in the introduction of this study, is about time and this is also demonstrated by the repeated frequency of "time" in the text. The distribution of frequency is vital in the process of exploring the meaning. The word "time" is repeated 37 times in the first part, 45 in the second and 33 in the third part, according to al-Jāḥiz's method that "the word is the form of the meaning. And the words serve to express the meaning."[622] The repetition of the lexical item "time" indicates that the concept totally pervades the text. The repetition emphasizes the concept of time. Every time a word or phrase is repeated, the meaning is both altered and reinforced. This is an example of using time in which repetition occurs spontaneously: "Coral city had disappeared and its time no more."[623] With regard to his conflict with time, Khalil says, "I was trying to collect the numerous and contradictory times into one time and to make the rhythm of my inner time conform to external time. I was trying to combine the limited with the unlimited, the time of dreams with reality…"[624] "It was time to stop life slipping away from us and put an end for our bodies' thirst it was time for us to hold our own wedding celebration."[625] "I was the only son of a time which had not yet come."[626] About Tripoli Khalil says "it was stuck in a time-warp […] it did not belong to the past or the present […] the city had been taken by surprise by a new time."[627] At the end, he declares that his time has never begun: "A time has passed and another has not yet begun and will never begin." This statement is repeated twice on the same page: "I would claim […] and

---

[622] Al-Jāḥiz, *Rasā'il al-Jāḥiz*, Taḥqīq 'Abd al-Salām Hārūn,(Cairo: dār al-jīl, n.d.) Mujallad 1, 262.
[623] Faqih, *Nafaq tuḍ ī'uhu imra'a wāhida* (10) 307.
[624] Ibid.
[625]Ibid., (192) 478.
[626] Faqih, *Hāḍihi tukhūm mamlakatī*(54) 224.
[627] Faqih, *Nafaq tuḍ ī'uhu imra'a wāhida*,(183) 472.

declare myself a man of this time". "A time of beautiful terror" "A time of falling down"[628] the author uses "time" lively in a number of forms.

3 –The repetition of the same event by different narrators – who, in part, relate the same thing, but in different ways and with shifted emphasis – suggests that it is a means of exploring how different characters experience the same incident. The novel's narrative technique, of which repetition is a vital part, is of key importance to the presentation of time. The sexual experience between Khalil and Sandra reveals the inner self of Khalil. The account of his first sexual experience in Tripoli is repeated twice. "Often the presentation of an event will signal to the reader how important the event is through the narrator's comments, by means of repetition."[629]According to how it is presented in the discourse, an incident can have diverse functions. Khalil's sexual experience happens once in the story, but is presented several times in the discourse, because the author wishes to draw our attention to this experience, and also demonstrate how these events affect the hero's life. His first sexual experience is repeated to show how the hero discovers relationships with women just through the prostitute's houses in Tripoli on page 140. There are no ordinary relationships between men and women, no love stories in such a conservative city. These events happen once in the story; the discourse presents them repeatedly to emphasize their impact on the hero's entire life. The sad childhood events are repeated as Khalil depicts "we used to go off regularly with my father to earn his living among the mines. We would pitch our tent in open country, where there was

---

[628] Ibid., (202) 488.
[629] Lothe, *Narrative in Fiction and Film*, 75.

nothing but yellow sand barren hills far off in the bare land."[630] Some events are presented in an interior monologue when the moments of the story time are extended in the discourse. The author portrays temporal experience through the repetition of the events, and the way Khalil is affected by this experience. By this technique he creates a new interpretation of time.

In the second novel Khalil traces the creations of modern invention as machines of mass-destruction on our perception of time. The chain of the events in the novel is frequently broken and it is needless to search for any explanation because we are dealing with subjective time and the floating imagery of the author's unconscious mind. Khalil says: "it did not matter whether time had stood still during that experience, or whether I had been flung back a thousand years [...] within a short minute [...] I had experienced the most significant and fulfilling time of my life."[631] The previous example shows that the author's sense of time is similar to other modern novelists. He creates a temporality that transcends without obliterating the individual; he foregrounds the uniqueness of each psychological time world. To illustrate that, Virginia Woolf used one daytime scale in her novel *Mrs. Dalloway* to portray long years from her life. James Joyce's famous novel *Ulysses* is the account of one day in Dublin; Marcel Proust experienced a mental flash of understanding the secret of time in his novel *In Search of Lost Time*. Time is the real subject of Flaubert's novels also. Faqih emphasized patterns of consciousness rather than a sequence of events.

---

[630] Faqih, *Sa'ahibuki madīna ukhrā*, (125) 117.
[631] Faqih, *Hādhihi tukhum mamlakatī*, (124) 296

5.2.6. The Structure of the Tenses

Syntax is concerned with the shape of sentences and phrases in a language. Every language has a range of expressive techniques of signs, and rules for how these signs may be put together to form a particular phrase. On encountering the term "language", one must understand whether it is being used in the narrow sense of a set of sentences or in the broader sense of a set of expressions equipped with meaning. Tenses perform two different functions; they show the relation of the speaker to what he relates to, and they locate events within a particular time frame which creates the meaning of the text. The syntactic structure of a sentence is generated by the application of a sequence of rules: first phrase-structure rules, and then transformations.

The trilogy starts in every part with a sentence in the present time. The syntax of the sentence is inverted with the subject preceding the verb. According to the rules of Arabic language, the verb should be at the beginning of the sentence, al-Jurjānī explains why in specific cases the grammarians change this rule: that the reason for the postponing and the advancement of some aspect is because the grammarians pay attention to the preceding word more than the verb. Thus, the sentence should start with the verb as this example shows; "Jā'a 'Ali" "came Ali." But when the subject precedes the verb as "Ali Jā'a" "Ali came" the speech concerns Ali more than the verb or the action of coming. The differences in the structure between two sentences are produced by differences in the sequences of rules which generate the sentences.

The narrator says at the opening of the novel: "A time has passed and another has not yet begun."[632] This statement is repeated in every part of the trilogy and it makes the word-time a significant point which draws the reader's attention. Two sentences containing the same lexical items can differ in meaning only if different sequences of rules apply. The meaning is the same if one says "zaman madā." "a time has passed" or "maḍā zaman" "has passed time"; but in the first sentence the meaning is different. The word "time" precedes the verb; thus, "time" is more significant than the verb. Through this structure one understands that time is the focal point of the meaning.

The narrator places the events on a prospective time line from the beginning moving forward to an ending point in the story. The verb aspect is the language cue that guides the classification of events with respect to duration and completion status. The verbs are mostly in the present tense and their use refers to ongoing events which are open to repeated viewing by the reader. The events presented in the present tense appear to be more significant not only at the moment when they are being read by the reader, but also at any time, whether it be the present, the past or the future. The first person narrator more appropriately uses the present tense; by employing first person narration, the author aspires to make the readers personally connected with the events. The tenses used are a matter of choice by the author. As shown in the previous part, the past has controlled the protagonist's present and future. Talking about the future by means of tenses, the very word "future" is by origin a tensed participle. To emphasize that the past is the only cause of Khalil's crisis, the future is used to express that the past is not controlling just the present time but it affects his future as well. To express the future tense the Arabic language uses the word "sa" or "sawfa" with the verb the main verb. Tamam Hassan

---

[632] Faqih, *Sa'ahibuki Madīna Ukhrah*, 5; *I Shall Offer Another City*, 3.

explains, like many grammarians that, "sa" is used to express the near future and "sawfa" the further future.[633] According to what is in the text the author combines the verb with the letter "sa" and "sawfa." The author uses the future tense as he recalls particular events from the past, or emphasizes anything related to this past.

What should be emphasized here is the manner by which the author uses the future and in what condition. It is clear that the narrator expresses the duration of Khalil's past by employing the verbs "ẓāla" and "māzāla" which help to comprehend the control of the past upon his future. "The verb "ẓāla" is one of the sisters of the verb "kāna". The verb "kāna" and its so-called sisters have specific meanings according to the way they are employed. Though most of them are capable of behaving as fully-fledged verbs, and in this capacity they are called af 'āl tāmma (i.e. "complete verbs")"[634]. There are many ways of using these verbs; they are versatile and can embody a variety of meanings. The verb "ẓāla" is one of the verbs which represent the idea of time.[635] "zāla" is one of these verbs that will be shown to function in an "auxiliary or quasi auxiliary capacity to help bring out certain aspects of the categorical meaning of the Arabic verb-tense system which are unattainable without help."[636] This is a verb-form that relates to time. According to the study *al-Zaman wa al-lugha* (*Time and Language*), the verb "ẓāla" "is an auxiliary verb and usualy used to appoint the duration of the action."[637] The verb "istamarra" also designates the duration of the action. The author uses these verbs

---

[633] Tamām Hassān, *Al- lugha al'arabiyya ma'nāhā wa mabnāhā* (Cairo: al Ḥay'a al miṣriyya lil kitāb, 1973). In the appendix he writes: "Sibawayh in his book *Al-Kitāb* does not differentiate between "sa" and "sawfa" in the expression of the future tense (217) but The Qur 'ān uses "sawfa" to express the far future and "sa" to the near future." See also Mālik Yūsif al- Maṭlabī, *al-Zaman wa al-lugha*, 292.

[634] Nayef Kharma, *A Contrastive Analysis of the Use of Verb Forms in English and Arabic* (Heidelberg: Julius Groos Verlag, 1983) 37.

[635] Nayef Kharma, *A Contrastive Analysis of the Use of Verb Forms in English and Arabic*, 38.

[635] Faqih, *Nafaq tuḍ ī'uhu imra'a wāhidạ*, (194) 481.

[636] Kharma, *A Contrastive Analysis of the Use of Verbs Forms In English and Arabic*, 37.

[637] Mālik Yūsif, *al-Zaman wa al-lugha*, 253.

frequently at many key moments to express the continuity of the meaning of the verb. These occur in many points in the text and in particular in the different forms of monologue when the feelings proceed from the deep inner self of the hero. Here is a representative example: "those days from the deep and murky past *should have had* more effect on my life than the easier times which came afterwards,"[638] which are repeated in the first part of the trilogy on pages 83, 253, 254, 256. The verb "ẓāla" expresses the duration of the action in the present; but when this verb combines with the word "sa" or "sawfa" the duration extends to the future.

His effort to register the effectiveness of the past expresses itself spontaneously in the preponderant use of the verb, which of all grammatical factors is the one that best renders duration. The sentences in present tense assume a supple rhythm to suit the elusive quality of our intuitive sympathy toward his tragic life. Faqih provides an account of the true reality of things by using the present. The words "now" and "here" which are repeated often with the present tense accentuate the reality of the events. By using the present tense and the repetitive usage of the word "now", the sense of the events is made more emphatic. Here are some examples of the use of the word "now": "I was now distanced from all that [...] I was now living a temporary life"[639] "but now I was discovering to what extent I was posses by her"[640] "no one wanted it now [...] but now that it has, it must stay"[641] The word "now" with its linguistic character of condensed and absolute presence is the element with which the characters' entire past is paraded and flashed in front of the readers' eyes. It is as if the past is converted into present.

---

[638] Faqih, *Sa'ahibuki madīna ukhrā*, (127) 119.
[639] Ibid., (62) 56.
[640] Ibid., 69) 61.
[641] Ibid.

5.2.7. The Lexical Unit of Poetic Language

Indeed, as Umberto Eco argues, "the aesthetic value of an artistic expression is no more dependent on the emotive use of language than on its referential function."[642] The language of the trilogy has a distinctive poetic character as is also pointed out by a plethora of critics such as 'Ali Burhana says, "the trilogy of Faqih is distinct by its poetic language."[643]

Here is an example. Faqih conveys his protagonist's mindset in a powerfully poetic style:

> it was possessed by the madness of the days it had spent crying, begging in the streets for a word of love, hammering on the windows of night, beseeching the spirits of darkness, weaving its dreams out of the barren roads of a city which killed off its birds, suffocated its trees and turned its rose gardens into garage. My body' sinews and arteries were being ripped apart under the pressure of frustrated desire, strangled love songs, and the thorns of pain which had been wounding and bleeding it since my youth. It bore a thousand year-old heritage of repression and deprivation.[644]

Another example concerns his feelings before his marriage with Fatima: "I did not expect my wife to be a promise, a good omen or clouds laden with the joys and wonders of rain."[645] The rhetorical figures such as simile, metaphor and metonymy are remarkable signs of Faqih's style. After the people of the Coral City discover the cannon, he says that

---

[642] Eco, *The Open Work*, 36.
[643] 'Ali Burhana, "Dirāsa fī al riwāya a-l libiyya: muqāraba ijtimā'iya," PhD thesis, Muḥammad al Khāmis University, 1995, 244.
[644] Faqih, *Nafaq tuḍ ī'uhu imra'a wāhidạ*, 194; *A Tunnel Lit by One Woman*, 481.
[645] *Sa'ahibuki madīna ukhrā* ,(9) 177.

"the city's peace had gone up in smoke with the first shell fired from the cannon."[646] His subtle rendering of the fugitive impressions of the unconscious state, his eloquent description of plants, beautiful women, scenery, places, history, his inspired evocation of songs, his tragic transfiguration of time, are altogether permeated by an intensely poetical atmosphere.

Because Khalil's character is influenced by the past, he is overwhelmed by two different feelings, the duality of his existence and love. As he contemplates, "Her love was a source of pain and joy, of happiness and misery, of life and death."[647] "Where did all those feelings of pain and beauty come from, tearing their way the density of black curtains like a bolt of lightning, melting away the mists which had ossified inside me."[648] By exploring the concept of time in the trilogy, it can be argued that time can contribute significantly to this process of understanding and transforming the world because its function is essentially cognitive. This representation is a type of knowledge of the world in which Khalil lives insofar as it constitutes a bringing to consciousness of the nature of the contemporary crisis of his existence.

The novel characterizes the new orientation of modern thought which is the awareness of time that engulfs the massive ideas about this fundamental concept. By presenting time as a new form and a new experience, Faqih criticizes traditional ways of thinking, education, the values of eastern and western societies, and the old and the new, in order to conjure fresh viewpoints about the changes of life on many levels. By using the structure of time to create a particular temporal experience, the author creates a sense of peculiarity that characterizes the hero's past. He depicts Khalil's life by using time as

---

[646] Faqih, *Hāḍihi tukhūm mamlakatī*, (114) 285.
[647] Faqih, *Nafaq tuḍ ī'uhu imra'a wāhidạ*, (195) 480.
[648] Ibid., (194) 481.

an aspect of meaning. E. M. Forster sees "the portrayal of life by time as the distinctive role which the novel has added to literature's more ancient preoccupation with portraying 'life by values'."[649] By using the *Arabian Nights* as the space and background of the dreamtime, and as a structural device in which the story is recounted within a story, *The Thousand and One Nights* ceases to be a stimulus connected to a particular reality, a precise "signified". It becomes the core of a network of unconsciousness and emotions; all exuding the same exotic blend of phantasma, mysticism, magic, and the marvelous. His novel is also representative in another sense: it reflects a new way of employing time according to the theory of relativity. The moment extends to the length of many hours as shown in the dreamtime, and many other examples explained above. Faqih answers the question about the "fourth dimension". He says in an interview: "I am very concerned with psychological time more rather than the clock time."[650] He is able to combine into a harmonious unity the advantages both of realism of presentation and of realism of assessment, of the internal and of the external approaches to character. His novel approaches courageously the taboo of sexual life in detail in both eastern and western societies and puts stress on the subjective and psycholigical aspect. It produces a new awareness that can serve as a basis for changing the world, the problem of armament, the sense of living in an age of instabilty and crisis (the rape of Sandra by the evil band). This awareness is also linked with the theme of senselessness and disorder of contemporary experience of the world of the hero, his inability to overcome his past, and at the same time an emphasis on involvement and the need for change. The reader traces Khalil looking for his time in his past, in his dream, in reality. The past is disastrous, the present

---

[649] E. M. Forster, *Aspects of the Novel* (London: Edward Arnold, 1949) 29-31.
[650] 'Alī Sa'd, "Ḥiwār ma'a Aḥmad Ibrāhīm al-Faqīh," *Majallat al-kifāḥ al-'arabī*, 22 July 1991, 677.

is the shadow of the past, and the future is dark and pessimistic. The fascinating point is how Faqih composes these fragments to create a new meaning of time: "aesthetics cares more about *how* things are said than about *what* it said."[651] The novel is an awareness of time, showing in detail how deeply alienated the hero is in time. It is a new artistic temporal experience of narrative that creates new visions of the concept of time.

5.3. Framing Time in *Inaros*

Throughout the text, the story time is not determined. The beginning depicts Cambyses, the Persian king, preparing to invade Egypt in 525 BC. The finale comes with the end of the reign of king Megabyzus in the year 448 BC, when Inaros is executed. Therefore, according to this calculation, the story timeline is only 77 years. However, the events of the novel do not stop there. The author introduces a new scene where the name of the city has changed from Rhakotis to Alexandria; this proves that since the death of Inaros, a long period of approximately 200 years has elapsed. The events are presented according to the author's plan: because his chief focus is on Libyan history, the central events are heavily based on these ancient Libyan people. The implications of the text are brought out in various ways.

Because most of the events are presented in a *scene* form, the events are seen in the present time. The past time appears when the narrator narrates events by using the past tense. *Inaros* as a novel has three distinct features. The first of them is the use of historical documents as a cornerstone of meaning. In regard to the representation of time,

---

[651] Eco, *The Open Work*, 55.

the author focuses on this technique and the function of the historical documents in relation to the structure of the discourse and its meaning. Secondly, as in the novels by Faqih and al Koni, Khushaym uses anachrony as an essential tool to build his fictional word. The arrangement of the events in the discourse forms the secret of recreating a new vision of history. Lastly, the scene form worthily builds the fictional world of the text synergistically with other devices, such as summary, ellipses and description, to shed light on this unknown era in history.

5.3.1. The Role of the Historical Documents

The starting point of the novel, mediated through historical documents written by Diodorus, Thucydides and Herodotus attracts the reader to the fictional world. The arrangement of these documents is significant, since the first one determines the existence of Inaros as a King who is called at this point Pharaoh. Then the second document announces that Ienarus is Libyan. "Inarus the Libyan king, the sole author of the Egyptian revolt..."[652] The third narrates Inaros's courage: "Inaros had done the persians more hurt than any man before him."[653] Thus the historical documents the narrator uses in the text perform a number of functions:

Function 1: The historical documents relate the events before they actually take place in the discourse. The historical documents also work as a prelude to the actual events. On

---

[652] Thucydides, *The History of the Peloponnesian War* (London: Dent, 1910) 34.
[653] William Smith, ed., *Dictionary of Greek and Roman Biography and Mythology* (London: Walton and Moberly, 1844-9), 572.

page 31, the historical document precedes the narration to supply information about the coming event. These events are concerned with the Arabs' assistance to the Persians when the former allowed them to cross their land to invade Egypt.

Function 2: The historical document continues the narration and connects the previous event with the following events. To illustrate this, on page 44 the narrator depicts the decision of the Persian king to aid Freetemi in order to wreak revenge upon the Libyans. At this point, the author breaks the fictional narrative to allow the historical document to take over on page 45. This document informs us that the forces of the Persians arrive to attack Barqa. After this point, the fictional world continues to portray the consequences of this invasion.

The employment of the historical documents adds greater realism and plausibility to the story. It thus demonstrates differing viewpoints without returning to the narrator's voice. The first piece of information about the unknown history of Inaros as a Libyan king of Egypt supplied by the historical documents surprises the reader. Moreover, as a technique it helps the author to build his story upon the notion of the authenticity of history. The significant point is that the style of Herodotus works in harmony within the text since his style is similar to the narrative world of fiction. Herodotus's choice of narrative style reproduces the story-telling manner: "Herodotus expresses his meanings in stories [...] he thinks in stories, just as a modern writer thinks in paragraphs or chapters."[654] The historical document by Herodotus is a narrative within a narrative. The author merges history and fiction together in a special experiment. The second kind of historical

[654] James Romm, *Herodotus* (New Haven: Yale University Press, 1998) 115.

document is from of the Old Testament Book of Ezra: "from Artaxerxes, king of kings, to Ezra the priest, scribe of the law of the God of heaven, complete peace …"[655] This letter is given to Ezra, the teacher and the second lawgiver to the Jews, who were taken into exile in Babylon. With this document they are allowed to return to Jerusalem. Artaxerxes grants Ezra full power and sends him to the temple to deposit contributions in order to bring back the people to the forgotten law of their God. This enlarges the historical space in the text to explain the relationships between the Persian and the Jews who stand together to fight Inaros. The discovery of this document proves how the political event is transformed into religious text. The study of the documents themselves competes with an interest in discovering the social and political context in which they were written. Here the analysis of the forms and the exposition of the content are accompanied by a desire to describe the characters and the ceremonies that originally frame and develop them. These events reveal that the Israelites, over many centuries, contributed to the making of the Bible. Here, the author becomes a historian of religion in the fictional world. The text relates it in scene form where Ezra says to his friends: "Nakhow who invades Yahotha in Youshia's time and killed him in Majdo city…"[656] The author proves this by referring to the Book by Ezra. Consequently, the author creatively reconstructs history through the medium of fiction.

5.3.2. Order

---

[655] *The Old Testament*, (Book of Ezra 7:12-26) 619. For more details see A. T. Olmstead, *History of the Persian Empire* (Chicago: University of Chicago Press, 1948) 305.
[656] Khushaym, *Īnārū* ,262.

Meaning lies not with the chain of the events but with their interpretation by the writer. As a postmodernist narration, *Inaros* is a typical piece of broken chronology. The novel seldom follows a straightforward sequence of events. The author selects the historical events to build his fictional world. To illustrate this idea, there are three stories that account for the invasion of Egypt by the Persian king Cambyses.[657] The author chooses to relate the story of Nitetis as a Libyan woman because it is on a par with his idea of Libyan history.[658]

5.3.3. Duration

5.3.3.1. The Function of Scene

Scene is the key technique in presenting the events. Thus I am concerned with the scene as a form of direct conversation, and its effectiveness in bringing the essence of the subject to light more than any other narrative elements. The most valuable element in representing the scene form, besides the equality of story time and discourse time, is the existence of certain states of consciousness of a special moment in history. These states are made up of emotions which have intrinsic value. The emotions that arise are part of

[657] There are many stories about the invasion of Egypt by Cambyses. For further discussion see Mabel L. Lang, "War and the Rape-Motif, or Why did Cambyses Invade Egypt," *Proceedings of the American Philosophical Society* 116.5 (1972), 410-414.

[658] The first one occurs when Cambyses asks pharaoh Amasis for his daughter and Amasis, suspecting that she was to be merely a concubine, sends Nitetis instead, the daughter of his predecessor. In the second story, it is not Cambyses but his father Cyrus who asked Egypt's ruler Amasis for his daughter and Cambyses was her son. In the third story, Cambyses was the son of the true Persian queen. When he was a small boy and his father Cyrus preferred an Egyptian woman, he consoled his mother by promising that when he grew up he would turn Egypt upside-down. See Herodotus, *Herodotus*, Book Three, 170-172.

the text as a whole. However, it is worth observing that the emotions by themselves have no significance whatsoever if they are not unified with the discourse as a whole. For example, the first scene between Nitetis, the Libyan woman, and her husband Cambyses, is about the tragic story of the former; the latter, in terms of his relationship to her, evokes sympathetic emotions in the reader. As a woman in exile, she spends her life in Persia for fear of the pharaoh and her husband hiding her real personality. When she discloses her real story, she reveals not only part of unknown Libyan history but also one of the reasons for which the Persians invaded Egypt. The author chooses this moment as the first narrative by this Libyan character to attract the reader's attention through the rediscovery of unknown Libyan history. The scene form helps to portray the historical events in an interesting manner and avoid the narration falling into a dull narrative style of dry facts. The workings of scene involve the attribution of a realistic flavor to the unusual information conveyed by the discourse.[659] In addition, the scene has the ability to anchor the narrative. The fact that the events are presented in a scene form serves the communication of narrative causality. The ulterior motive of scene is to communicate "why" and "what is the next event"; the phrase "what next" is a simple anticipation of the development of the events as the conversation runs between the historical characters. This point is clearly presented by the conversation between Inaros, his father, and his friend Amyrtaeus about their military resistance against the Persians. The point of anticipation is also exemplified when Izra, Rehum, and Nehmiah ask the Persian king Artaxerxes to allow the Jews to go to Jerusalem. It is also illustrated by the king

---

[659] Inaros as a real historical character is a piece of new information. It is unusual because we never hear about this character as a Libyan king ruled Egypt and defeated the Persian forces. My paper titled *Inaros* in the "Arabic Novel Conference" in Cairo on March 2005 raised many questions about this character in the ancient Egyptian history.

Megabyzus and Inaros as they discuss the battle between the Persians and the Libyans and Egyptians. All the great events of history parade in front of the reader, embodied in scenes. The novel depicts many peoples such as the Greeks, Jews, Libyans, Persians and Egyptians from many different perspectives. The scene helps the reader to comprehend the characters' personalities and motivations in a direct way. When the author wishes to insert a thematic message, he puts it in the voice of the characters in a mode of explication. This has an immense influence on how we understand the characters and the events. The scene form is conveyed with economy and exploits the resources of language when it opens up vistas unreachable by the narrator. This point becomes clear as the characters pronounce the old names such as "Ienhro" or "Inaros" according to their own linguistic identity.[660] This is also illustrated by the way the characters curse at a number of different gods such as Zeus, Apollo, Sekhnit the God of Birth, Aphrodite the goddess of love, and her child Eros.

The author is interested in the space of history; he portrays the place Alexandria, formerly called Rakouda, and informs the reader of its new name and the changes brought about by the passage of time. He traces the changes and discusses the sources of the names and their etymology. In doing so, he effectively portrays the relationships of the Libyans and the Egyptians and the intrepidity of Inaros. Because the novel covers a long period of time, the narrator speeds up the events by ellipses to show us the temporal space elapsed between these events after the death of Inaros. He accelerates time by ellipsis to arrive at a point two hundred years later in order to present a scene between two Greek characters who, in retrospect, inform the reader about the reality of these events and finally how the hero has lingered in the memory as a fairy tale.

---

[660] Olmstead, *History of the Persian Empire*, 303.

Description is limited to situations, objects and persons of particular interest in the narrative; however, the author chooses to balance his material between history and fiction. The story takes place in times long past, therefore, the narrator has more freedom to employ elements from his imagination. Nevertheless, historical fiction has a certain authenticity in that it conveys the basis of truth about a particular period. When the author describes Inaros he is constrained by the historical facts, yet, he elaborates his character beyond mere historical representation by depicting him as a loving, brave fighter. The author chooses sunset time as the moment for Inaros's impalement. This moment lyrically fuses the end of the day with the end of the hero. The narrator enhances the intensity of the scene by describing him as a strong man who does not show his pain even when he meets a cruel death:

> Inaros is not showing any sign of pain; he focuses his mind and soul on one picture, there very far in the Nile Delta until the sunset is complete, and the drops of blood trickle in a line and glide down from the platform to the ground, until they form a small pool. When the sun completely disappeared the body shuddered and died, but his eyes stayed open staring in the horizon.[661]

This sad picture of Inaros creates a compulsion in the reader to identify with him. The passage transports the reader into the past and the narrator presents a truth of the past that is not completely the truth of history; it is instead a sort of truth that captures the essence of human experience.

The novel's description of the pleasure of human intercourse is like the enjoyment one receives from a beautiful object. The beauty of the love story between Inaros and Kilyu helps to depict a tangible romantic atmosphere. The element of romance penetrates

---

[661] Khushaym, 318.

and changes the massive historical battles, leading the reader in to the desire and love space as the scene between Inaros and his beloved Netetis. There are many repeated events in Inaros's memory, in particular the events that depict the unification between the Libyans and the Egyptians and their awful predicament under the occupation of the Persian forces. These events ferment in the mind of the hero, who contemplates rebelling against the Persians in order to free his land. The author strives to explore the characters' minds through interior monologue and interpenetrate their emotional states. Inaros's imagination, desire, love, and courage are mostly embodied in the monologue form; these parts of his nature without the medium of fiction would be unknown entities.

5.3.4. The Present Tense

The dynamic nature of language poses a problem of accuracy. The language of historical fiction requires a kind of strictness.[662] The author cannot give his imagination entirely free rein in creating it, because he builds his fictional world on the basis of real historical events. The main tools of the discourse is the scene form, thus the verbs are in the present. The novel treats history as a serious explicatory discourse mediated by the present, except when the narrator intervenes in narrative, when he uses the past tense as he narrates the past events. The present enables the author to portray scenes with all the vividness of the present tense. The scene form helps the reader get to know the characters,

[662] By strictness I mean that the author is not completely free to create his fictional world since he uses the real events, characters, places etc.

and make the writing more interesting. In addition, the scene as a technique helps to shift perspective from one point of view of character to another.

The author uses many items of vocabulary from this era according to his knowledge of the history. The author is loyal to historical facts when he tells about the failure of Cambyses's campaign and the fact that his army lost in the Libyan Desert. But he expresses the same event in an imaginative way in order to dramatize the ability of the Libyans to face danger and their courage. The event is historically real, but the same information appears in metaphor as he says: "the desert was fighting with the Libyan." In this part he moves the narrative in relation to history as a fact to the fictional world. He strives to animate history, time, and place, in such a way so as to attract the readers in the midst of the battles against the Persians. One should not evaluate the historical novel according to the law of history; it is not a history in the conventional sense. It is a well-told story; however, it does not conflict with historical records. *Inaros* is a novel that demonstrates how literariness becomes a medium for the creative transformation of history. It also reveals how the discourse connects between history and fiction dialogue. Every narrative relation is an occasion for dialogue and for alternative attitudes. We can come to understand how the historical novel provides the reader with a lens not only upon our collective past but also upon a "here" and "now" that defines our individual lives. The author voices his own contemporary attitude towards a subjective view of the world.

The recourse to history is a new technique in the Libyan novel. When the author is aware of his point of view, he is aware of his technique. The incorporation of history in the novel is a significant aesthetic move towards the institution of the identity of the

Libyan novel. One cannot imagine that the author, when working with historical subject matter, could ever regard historical facts as anything other than a means of gaining distance, as a metaphor, in order to render the sense of his era[663] and his own philosophy. He draws on his deep knowledge of ancient history to create a novel full of history[664] which conveys a profound nostalgia for the past which is lost. He brings back the memory of Libyan history as well as other cultural aspects in a long work. *Inaros* provides information about forgotten history and equips its readers to comprehend humanity's burning issues. He connects us with a vast body of literature and ancient human history that would otherwise be lost. He brings back Inaros as a human soul lost in history.

---

[663] This era is full of proclamations of Arab confederacy by the Arab leaders such as Jamāl 'Abd al-Nāṣir and colonel Mu'ammar 'al-Gadāffi.

[664] Khushaym has written many fictional works and researches about the ancient past. For example: *Ālihat miṣr al-'arabiyya* (Marroco: dār al'āfāq al-Jadīda, 1990) and *Baḥth 'an al fir 'un al-'arabī: dirāsāt wa buḥuth fī allugha wa al-tārīkh al-'arabī wa al-lībī* (Tripoli: al- dār al'arabiyya lilkitāb, 1985).

Chapter Six: Conclusion

This study has explored the concept of time in its different manifestations and interrelations with the narrative in the novelistic discourse. The first idea is that time and narrative are closely related. The thesis discusses the concept of time in relation to the structure of existence which is rendered linguistically in narrative form. Simultaneously, the narrative is explored in terms of the structure of language marked by temporality as Ricoeur's theory depicts. According to Ricoeur, the notions of "existence" and "narrative" are interchangeable and bound by time. Time as a subject is one of the most fundamental concepts necessary for the comprehension of the cosmos. All human beings share the need to affirm a certain understanding of the world, and satisfying that need is a central motive, particularly in the act of narration. Narrative is a form of epistemic mapping. The credibility of the novel as an artistic work depends on its links to time. In this study the concept of time is explored and scrutinized beyond the way it is structured in the text to include its various meanings.

The first chapter investigated the contemporary development of the Libyan novel and portrayed the current state of literary criticism in Libya. It tackled important aspects of time in order to construct the background for the analysis of the novels. Criticism is a form of knowledge, which, without formulated theories, cannot achieve its expected goal of interpretation. The chapter centres on Genette's method in approaching the five novels. In the second chapter of the thesis, Ricoeur's theory is used as a guide to the interpretation of the five novels.

The summaries of the five novels provide an idea about the events. The analysis makes sense when broken into parts: order, duration and frequency, instead of examining the whole all at once. The analysis explores elements of time; separately these elements are only divided in the abstract. They constantly overlap, combine, and interweave in a kind of harmonization and counterpoint.

This study suggests that the concept of identity is the defining feature of the five experiences of time in *The Bleeding of the Stone,* and the trilogy *I Shall Offer Another City*, *These Are the Borders of My Kingdom*, *A Tunnel Lit by One Woman* and *Īnārū* (*Inaros*) . Human experiences and attitudes are story-like, and it is through such a narrative composition that individuality and social identity emerge. Through images, symbols, history, and the peculiarity of the structure of time, the three authors succeed in drawing different kinds of identity.

In *The Bleeding of the Stone* one discovers the space of the desert and the identity of the people of the desert. The identity of the place is full of mystery; the fantastic, ceremonies, native myths, animals and traditions, and the ambiguity of the causes of the tragic events and the structure of time reveal the chronotope of the desert. This novel presents an exclusive visualization within the context of the contemporary Arabic novel. The earlier analysis expresses clearly how al-Koni depicts the unknown world of the Tuareg, the people of the desert. The discourse, as in many modern novels, is the temporal figure of experience. The story time is short spanning just a few days, yet the discourse covers the whole life of the protagonist and his family by using time elements. Al-Koni also endeavours to master this technique and style by weaving unknown local traditions into his novel. By doing so, he is concerned with cultural assertion. He

provides the Libyan novel and Arabic literature with a significant dimension of magic realism. Al-Koni moves from the locality of the desert novel to national issues such as the extinction of animal species at the hands of human

Faqih constructs the identity of the individual by employing time as a *subject,* with the protagonist, Khalil, seeking his time in the present. Faqih is a writer we may term an author of sensibility. He is a novelist of vision; the vision of reality, which his characters exemplify, is that of subjective reality. The trilogy accentuates the concept of time as a subject which makes the reader aware of this intellectual matter, and is a significant issue connected with our existence, awareness of ourselves and the surrounding world.

The significance of the trilogy derives from the use of the concept of time and its special function in relation to the world in which we live. The trilogy characterizes the new orientation of modern thought that it is the awareness of time which engulfs the massive ideas of this fundamental concept. By presenting time with a new form and as a new experience, Faqih criticizes traditional ways of thinking, education, the values of the eastern and western societies, the old and the new, in order to conjure fresh viewpoints about the changing of life at many levels. He uses *A Thousand and One Nights* as the space and background to the dreamtime, and as a guideline by which the story is recounted within a story. *A Thousand and One Nights* ceases to be a stimulus connected to a particular reality, a precise signified; it becomes the core of an associative network of unconsciousness and emotions, all exuding the same exotic blend of fantasy, mysticism, magic, and the marvelous. By using *The Thousand and One Nights* as part of the Arabic heritage, Faqih establishes a new stage for the Libyan novel.

His trilogy is also representative of the concept of time in another sense: it reflects a new way of employing time according to the theory of relativity. The moment lasts for many hours as shown in the dreamtime and by the many other examples recounted in the previous chapter. Faqih is able to combine the advantages of realism of both presentation and of realism of assessment, and of the internal and external approaches to character, into a harmonious unity. His trilogy courageously approaches the taboo of sexual life in detail in Eastern and Western societies and puts stress on the subjective and psychological aspect. It shares new knowledge that can serve as a basis for changing the world (the problem of armament), for living in an age of instability and crisis (the rape of Sandra by the evil gang), the theme of senselessness and disorder of contemporary experience in the world of the protagonist, and for the' protagonist's inability to overcome his past. At the same time the trilogy emphasizes our awareness, our involvement, and the need for change.

The fifth novel, *Inaros* by 'Alī Khushaym, demonstrates how literature becomes a medium for the creative transformation of history. It also reveals how the discourse connects history and functional dialogue. The historical novel provides the reader with a new vision not only for the collective past but also connects it with the present, and the issues of the present that define our individual lives. The author voices his own contemporary attitude towards a subjective view of history. The recourse to history is a new technique in the Libyan novel.

'Alī Khushaym brings back the memory of Libyan history as well as other cultural aspects in a lengthy work. He connects the reader with history in the vast body of

literature and ancient human history that would otherwise be lost. This novel is a great work and its contribution to the Libyan novel is invaluable partly because it rediscovers the ancient Libyan history written by great historians such as Herodotus and Thucydides. It rediscovers the Libyan king Inaros leading Egypt through many great battles against the Persian forces. This novel is a new exploration of history and it features a new way to present the temporal experience of both the passing and the returning of history. The movement of time manifests itself and becomes true within the historical consciousness as its embodiment in the novel. 'Alī Khushaym as a historical author plays a pivotal role in the Libyan literary scene. His novel is loyal to real history but it is history absorbed and set in a new fictional time experience. The great exploration of historical facts occasioned much debate in the Arab Conference on the Novel held in 2005 in Cairo.

The work provides a complete vision of emotional processes, explaining how different humanist emotions are elicited, expressed, and developed over history. The author's approach puts emotion in a central role as a complex, pattern for both the daily events of the figures of ancient history such as Inaros, Cambyses, Izra, etc. and real historical events; so we see history grow, and stay alive.

The Modernist movement has crept into the technique of the Libyan novel: the play with time, the stream of consciousness technique, the creative description of meaning, the experimentation in the form of the novel. However, the thesis reveals that the five novels also represent a new picture of the Libyan novel.

The three novelists are daring experimentalists and the key to the proper understanding of their novels lies in their use of the concept of time when there is no experience outside its representation in the technique of discourse. They are seers who

ingeniously project their vision and identity. Time is the consciousness of being. Its significance lies in the fact that the novels create a new triumph in approaching its paradoxical nature.

This study reveals clearly how the five novels deal with the concept of time from many points of view. The technique of time used in these novels definitely expresses the new view of the concept of time, and allows us to think and rethink more about ourselves, and our existence in both the present and in history.

Bibliography

The bibliography is divided into two parts: English and Arabic. In the Arabic bibliography I present the Arabic author's name according to the rules of transliteration but the non-Arabic names are left as they appear in their original sources. Whilst the English sources are based on the MLA style, the Arabic sources are based on a standard Arabic style.

English Bibliography

Abdulmatlub, Abdulhamid. "The Contemporary Libyan Short Story: Its Emergence, Development, and Dominant Themes." PhD thesis. University of Utah, 1983.

Al-Koni, Ibrahim. *The Bleeding of the Stone*. London: Arris, 2003.

Allen, Graham. *Roland Barthes*. London: Routledge, 2003.

Allen, Roger. *The Arabic Novel: An Historical and Critical Introduction*. New York: Syracuse University Press, 1995.

Allen, Walter. *The English Novel: A Short Critical History*. London: J. M. Dent, 1969.

Amoss, Benjamin McRae. *Time and Narrative in Stendhal*. Athens: University of Georgia Press, 1992.

Aristotle. *Poetics*. Intro. D.W. Lucas. Oxford: Clarendon Press, 1968.

Ashby, Stephen M. "Paul Ricoeur." *Encyclopedia of Literary Critics and Criticism*. Ed. Chris Murray. London: Fitzroy Dearborn, 1999.

Atterbay, Brian. *Strategies of Fantasy*. Bloomington: Indiana University Press, 1992.

Augustine, St. *The Confessions of St Augustine*. Ed. Marcus Dods. Vol. 14. Edinburgh: T. & T. Clark, 1876.

Bachelard, Gaston. *The Poetics of Space*. New York: Orion, 1958.

Bakhtin, Mikhail Mikhalovich. *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Carl Emerson and Michael Holquist. Austin: University of Texas Press, 1981.

Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. Toronto: University of Toronto Press, 1997.

Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.

Bamia, Aida A. "African Novel: Northern Africa." *Encyclopedia of the Novel*. Ed. Paul Schellinger. Vol. 1. Chicago: Fitzory Derborn, 1998.

Benveniste, Emile. *Problems in General Linguistics*. Trans. Mary Elizabeth Meek. Coral Gables: University of Miami Press, 1971.

Bergson, Henri. *Time and Free Will*. London: Allen, 1921.

Bridgeman, Teresa. "Thinking Ahead: A Cognitive Approach to Prolepsis." *Narrative* 13.2 (2005): 125-159.

Brink, Andre. *The Novel, Language and Narrative: From Cervantes to Calvino*. London: Macmillan, 1998.

Brown, E. K. *Rhythm in the Novel*. Lincoln: University of Nebraska Press, 1978.

Butcher, S. H. *Aristotle's Theory of Poetry and Fine Art*. London: Macmillan, 1895.

Cardy, Michael *et al*, eds. *Narrative Voices in Modern French Fiction*. Cardiff:

University of Wales Press, 1997.

Chatman, Seymour Benjamin. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca: Cornell University Press, 1978.

---. "Towards a Theory of Narrative." *New Literary History* 6.2 (1975): 295-318.

Claghorn, S. George. *Aristotle's Criticism of Plato's 'Timaeus'*. Netherlands: Nijhoff, 1954.

Cohan, Steven. *Telling Stories: A Theoretical Analysis of Narrative Fiction*. New York: Routledge, 1988.

Coope, Marian G. R. *Reality and Time in the Oleza Novels of Gabrial Miro*. London: Tamesis, 1984.

Coope, Ursula. *Time for Aristotle: Physics IV10-14*. Oxford: Oxford University Press, 2005.

Cross, Mary. *Henry James: The Contingencies of Style*. New York: St. Martin's. 1993.

Culler, Junathan. *Structuralist Poetics, Structuralism, Linguistics and the Study of Literature*. Ithaca: Cornell University Press, 1976.

Dowden, Bradley. "Time" *The Internet Encyclopedia of Philosophy*. 17 Jan. 2007. http://www.iep.utm.edu/t/time.htm.

Eco, Umberto. *The Open Work*. Cambridge: Mass, 1989.

Erlich, Victor. *Russian Formalism: History, Doctrine*. London: Mouton, 1965.

Ermarth, Elizabeth Deeds. "Time in the Novel." *Encyclopedia of the Novel*. Ed. Paul Schellinger. Vol. 2. London: Fitzroy Dearborn, 1998.

Evans, Vyvyan. *The Structure of Time: Language, Meaning and Temporal Cognition*. Amsterdam: Benjamins, 1984.

Faqih, Ahmad. *Gardens of the Night: A Trilogy*. London: Quartet, 1995.

Fayad, Mona Shafik. "The Impact of the Absurd on Modern Arabic Literature: A Study of the Influence of Camus, Ionesco and Beckett." PhD thesis. University of Illinois. 1986.

Fowler, Roger. *Linguistics and the Novel*. London: Methuen, 1977.

Genette, Gerard. *Figures 11 : Essais*. Paris: Éditions du Seuil, 1969.

---. *Figures of Literary Discourse*. Trans. Alen Sheridan. Oxford: Blackwell, 1982.

---. *Narrative Discourse: An Essay in Method*. New York: Cornell University Press, 1983.

---. *Narrative Discourse*. Trans. J. E. Lewin. Oxford: Blackwell, 1996.

Gerard, Albert J. *The Triumph of the Novel: Dickens, Dostoevsky, Faulkner*. NewYork: Oxford University Press, 1976.

Gibson, Andrew. *Reading Narrative Discourse*. New York: St. Martin's, 1990.

---. *Towards a Postmodern Theory of Narrative*. Edinburgh: Edinburgh University Press, 1996.

Grillet, Robbe. *Pour un Nouveau Roman*. Paris: Les Editions de Minuit, 1963.

Hale, Dorothy J., ed. *The Novel: An Anthology of Criticism and Theory 1900-2000*. n. p.: Blackwell, 2006.

Hallaq, Boutros *et al*, eds. *La Poetique de l'espace dans la littérature arabe moderne*. Paris: Press Sorbone Nouvelle, n. d.

Halperin, John, ed. *The Theory of the Novel: New Essays*. New York: Oxford University Press, 1974.

Handal, Nathalie. The Poetry of Arab Women. New York: Interlink Books, 2000.

Hardy, Barbara Nathan, ed. *Critical Approach to the Novel*. London: Athlon. 1967.

Harvey, William John. *Character and the Novel*. London: Chatto & Windus, 1965.

Hawthorn, Jeremy. *A Glossary of Contemporary Literary Theory*. London: Oxford University Press, 2000.

Hayden, White. *The Content of the Form: Narrative Discourse and Historical Representation*. Baltimore: Johns Hopkins University Press, 1987.

Heidegger, Martin. *Poetry, Language, Thought*. New York: Perennial Classics, 1971.

--- . *History of the Concept of Time*. Bloomington: Indiana University Press, 1985.

Heise, Ursula K. *Chronoschisms: Time, Narrative, and Postmodernism*. Cambridge: Cambridge University Press, 1997.

Hellerstein, Marjorie H. *Inventing the Real World*. Selinsgrove: Susquehanna University Press, 1998.

Herbert, Gundala Samuel. *Time: A Metaphysical Study*. Trivandrum: College Book House, 1978.

Herodotus. *Herodotus: The Histories*. Trans. Aubrey de Sélincourt. London: Penguin, 2003.

Holquist, Michael. *Dialogism*. London: Routledge, 1990.

Horwich, Paul. "Time." *The Shorter Routledge Encyclopedia of Philosophy*. Ed. Edward Craig. London: Routledge, 1998.

Immerwahr, Henry R. *Form and Thought in Herodotus*. Leveland: Western Reserve University Press, 1966.

Johnson, Leslie A. *The Experience of Time in Crime and Punishment*. Colombia: Slavica, 1985.

Keenan, Jeremy. *The Tuareg: People of Ahaggar*. London: Allen Lane, 1977.

Kenan-Rimmon, Shlomith. *Narrative Fiction: Contemporary Poetics*. London: Routledge, 2002.

Kharma, Nayef. *A Contrastive Analysis of the Use of the Verb Forms in English and Arabic*. Heidelberg: Julius Gross Verlag, 1983.

Klemm, David E. *The Hermeneutical Theory of Paul Ricoeur: A Constructive Analysis*. Lewisburg: Bucknell University Press, 1983.

Klemm, David E. & William Schweiker, eds. *Meanings in Texts and Actions: Questioning Paul Ricoeur*. Charlottesville: University Press of Virginia, 1993.

Kort, Wesly A. *Modern Fiction and Human Time: A Study in Narrative and Belief*. Florida: University of Florida Press, 1985.

Kumar, Udaya. *The Joycean Labyrinth: Repetition, Time and Tradition in Ulysses*. Oxford: Oxford University Press, 1991.

Landeira, Ricardo, ed. *Critical Essays on Gabrial Miró*. Michigan: Society of Spanish and Spanish-American Studies, 1979.

Leech, N. Geoffrey, and Michael H. Short. *Style in Fiction*. London: Longman, 1981.

Lemaitre, George. *Four French Novelists: Marcel Proust, André Gide, Jean Giraudoux, Paul Morand*. London: Oxford University Press, 1938.

Linton, Karin. *The Temporal Horizon: A Study of the Theme of Time in Anne Tyler's Major Novels*. Sweden: University of Uppsala Press, 1989.

Lodge, David. *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel*. London: Routledge, 1966.

Lothe, Jakob. *Narrative in Fiction and Film: An Introduction*. Oxford: Oxford University Press, 2000.

Lubbock, Percy. *The Craft of Fiction*. London: Cape, 1954.

Lukács, George. *The Historical Novel*. Harmondsworth: Penguin, 1962.

Marlow, James. *Charles Dickens: The Uses of Time*. Selinsgrove: Susquehanna University Press, 1994.

Mendilow, Adam Abraham. *Time and the Novel*. New York: Humanities Press, 1952.

Metz, Christian. C. *Film Language: A Semiotics of the Cinema*. New York: Oxford University Press, 1974.

Meyerhoff, Hans. *Time in Literature*. Berkeley: University of California Press, 1960.

Middleton, Peter and Tim Wood. *Literature of Memory: History, Time and Space in Postwar Writing*. Manchester: Manchester University Press, 2000.

Miller, J. Hillis, ed. *Aspects of Narrative*. New York: Columbia University Press, 1971.

---. *Fiction and Repetition*. Oxford: Blackwell, 1982

Mitchell, W. J. Thomas, ed. *On Narrative*. Chicago: University of Chicago Press, 1981.

Morrison, Jago. *Contemporary Fiction*. London: Routledge, 2003.

Muir, Edwin. *The Structure of the Novel*. London: Hogarth, 1954.

Murray, Chris, ed. *Encyclopedia of Literary Critics and Criticism*. Vol. 1. London: Fitzroy Dearborn, 1999.

Nenon, Thomas. "Time." *The Encyclopedia of Philosophy*. Ed. Donald M. Borchert. New York: Macmillan, 1996.

Ogden, C. K. and I. A. Richards. *The Meaning of Meaning*. London: Routledge, 1949.

Olmstead, A. T. *History of the Persian Empire*. Chicago: University of Chicago Press, 1948.

Onega, Susana *et al*, eds. *Narratology: An Introduction*. New York: Longman, 1996.

O' Neill, Patrick. *Fictions of Discourse: Reading Narrative Theory*. Toronto: Toronto University Press, 1994.

Orr, Leonard. *A Dictionary of Critical Theory*. New York: Greenwood Press, 1991.

Oslle, Robin *et al*, eds. *Modern Literature in the Near and Middle East 1950- 1970*. London: Routledge, 1991.

Paradowski, Robert J. "Henri Bergson." *Encyclopedia of Literary Critics and Criticism*. Ed. C. Murray. London: Fitzroy Dearborn, 1999.

Pasco, H. Allan. *Novel Configuration: A Study of French Fiction*. Birmingham: Summa, 1994.

Peyre, Henri. *The Contemporary French Novel*. New York: Oxford University Press, 1955.

Patrides, C. A., ed. *Aspects of Time*. Manchester: Manchester University Press, 1976.

Pilkington, J.G., trans. *The Confessions of St. Augustine*. New York: Liveright, 1943.

Plato. *Dialogue. English and Greek*. Trans. R. G. Bury. London: Heinemann, 1929.

Prince, Gerard. *Narratology: The Form and Functioning of Narrative*. Berlin: Mouton, 1982.

Rabkin, Eric E. *Narrative Suspense: "When Slim Turned Sideways"*. Ann Arbor: University of Michigan Press, 1973.

Ribiere, Mireille and Jan Baetens, eds. *Time, Narrative & the Fixed Image*. Amsterdam: Rodopi, 2001.

Ricardou, Jean. *Problèmes du Nouveau Roman*. Paris: Editions du Seuil, 1967.

Rice, Philip and Patricia Waugh, eds. *Modern Literary Theory*. London: Arnold. 2001.

Richardson, Brian. "Some Antinomies of Narrative Temporality: A Response to Dan

Shen." *Narrative* 11 (2003): 234-236.

Ricoeur, Paul. *Time and Narrative*. Trans. Kathleen Blamey and David Pellauer. London: University of Chicago Press, 1985.

Rimmon-Kinan, Slomith. *Narrative Fiction:ContemparарPoitics*.London:Routledge,2002.

Robbe-Grillet, Alain. *Pour un Nouveau Roman*. Paris: Les Editions de Minuit, 1963.

Roberts, David *et al*, eds. *The Modern German Historical Novel: Paradigm, Problems and Perspectives*. New York: Berg, 1991.

Romm, James. *Herodotus*. New Haven: Yale University Press, 1998.

Rothstein, Susan, ed. *Structuring Events: A Study in the Semantics of Lexical Aspects*. London: Blackwell, 2004.

Saldivar, Ramon. *Figural Language in the Novel: The Flowers of Speech from Cervantes to Joyce*. Princeton: Princeton University Press, 1984.

Scanlan, Margaret. *Traces of Another Time: History and Politics in Postwar British Fiction*. Princeton: Princeton University Press, 1990.

Seigneueie, Ken, ed. Crisis *and Memory: The Representation of Space in Modern Levantine Narrative*. Wiesbaden: Reichert Verlag, 2003.

Shen, Dan. "Defense and Challenge: Reflection on the Relation Between Story and Discourse." *Narrative* 10.3 (2002): 222-243.

Sklar, Lawrence. "Time." *Encyclopedia of Philosophy*. Ed. Edward Craig. Vol. 9. London: Routledge, 1998.

Smith, William, ed. *Dictionary of Greek and Roman Biography and Mythology*. London: Walton and Moberly, 1844-9.

Souvage, Jacques. *An Introduction to the Study of the Novel*. Gent: E. Story-Scientia,

1965.

Spencer, S. *Space, Time and Structure in the Modern Novel*. New York: New York University Press, 1971.

Spilka, Mark, ed. *Towards a Poetics of Fiction: Essays from Novel, A Forum on Fiction 1967-1976*. Bloomington: Indiana University Press, 1977.

Stevick, Philip, ed. *The Theory of the Novel*. New York: Collier-Macmillan, 1967.

Stivale, Charles. J. *La Temporalité Romanesque chez Stendal*. Birmingham: Summa, 1989.

Strickland, Geoffrey. *Structuralism or Criticism? Thoughts on How We Read*. Cambridge: Cambridge University Press, 1981.

Sturgess, Philip J.M. *Narrativity: Theory and Practice*. Oxford: Calander, 1992.

Sturrock, John. *The French New Novel: Claude Simon, Michel Butor, Alain Robbe-Grillet*. London: Oxford University Press, 1969.

Tallack, Douglas, ed. *Literary Theory at Work: Three Texts*. London: Batsford, 1987.

Thucydides. *The History of the Peloponnesian War*. London: Dent, 1910.

Todorov, Tzvetan. *The Poetics of Prose*. Trans. Richard Howard. New York: Ithaca, 1971.

---, ed. *French Literary Theory Today: A Reader*. Trans. R. Carter. Cambridge: Cambridge University Press, 1982.

Toolan, Michael. *Narrative: A Critical Linguistic Introduction*. London: Routledge, 1988.

Turner, C. J. G. *Time and Temporal Structure in Chekhov*. Birmingham: University of Birmingham Press, 1994.

Ullmann, Stephen. *Style in the French Novel*. Cambridge: Cambridge University Press.

1957.

Van Ghent, Dorothy. *"On Tristram Shandy", Aspects of Time*. Ed. C. A. Patrides. Manchester: Manchester University Press, 1976.

Van O'Connor ,William, ed." *Forms of Modern Fiction*. Bloomington: Indiana University Press, 1964.

Wellek, René. *Concept of Criticism*. London: New Haven, 1973.

White, Hayden V. *The Content of the Form: Narrative Discourse and Historical Representation*. London: Johns Hopkins University Press, 1987.

Webster, Roger. *Studying Literary Theory*. London: Arnold, 1990.

Wood, David, ed. *On Paul Ricoeur*. London: Routledge, 1991.

Arabic Bibliography

Primary Sources

al-Faqīh, Aḥmad Ibrāhīm. *Sa'ahabuki madīna ukhrā* (London: Dār Riyaḍ al-rayyis lil-kutub wal-nashr, 1991)

al-Faqīh, Aḥmad Ibrāhīm. *Ḥādihi tukhūm mamlakatī* (London: Dār Riyāḍ al-rayyis lil-kutub wal-nashr, 1991)

al-Faqīh, Aḥmad Ibrāhīm. *Nafaq tuḍī'uhu imra'a wāḥida* (London: Dār Riyāḍ al-rayyis lil-kutub wal-nashr, 1991)

al-Kawnī, Ibrāhīm. *Nazīf al-ḥajar* (al-Mansha'a al-'āmma lil-tawzī' wal-nashr wal-i'lām, 1988)

Khushaym, ‘Alī Fahmī. *Inārū* (Cairo: Markaz al-ḥaḍāra al-‘arabiyya, 1998)

Secondary Sources

‘Abd al-‘Azīz, Sa‘d. *al-Zaman al-trājīdī fī al-riwāya al-mu‘āṣira* (Cairo: Maktabat al-anglū al-miṣriyya, 1970)

‘Abd al-Ghanī, Muṣṭafā. *al-Ittijāh al-qawmī fī al-riwāya* (Kuwait: al-Majlis al-waṭani lil-thaqāfa wal-funūn wal-ādāb, 1994)

‘Abd al-Jalīl, Murtaḍa. *Dirāsa sīmiyā’iyya wa dalāliyya fī al-riwāya wal-turāth* (Algiers: Manshūrāt Tāla, 2005)

Alpres, R. M. and George Sālim (trans.), *Tārīkh al-riwāya al-ḥadītha* (Beirut: Manshūrāt al-baḥr al-mutawassiṭ wa manshūrāt ‘uwaydāt, 1982)

Baḥrāwi, Ḥasan. *Bunyat al-shakl al-riwā’ī* (Beirut: al-Markaz al-thaqāfi al-‘arabi, 1999)

Bakhtin, Mikhael and al-Takrītī Jamīl Nāṣīf (trans.) *Shi‘iriyyat Dostoevski* (Casablanca: Dār Tubqāl lil-nashr, 1986)

Barrāda, Muḥammad, Maḥmūd Amīn al-‘Ālim, Farīd al-Naqqāsh *et al.*, *al-Riwāya al-‘arabiyya wāqi‘ wa āfāq* (Beirut: Dār Ibn Rushd lil-ṭibā‘a wal-nashr, 1981)

Barthes, Roland and Muḥammad Barrāda (trans.), *Darajat al-ṣifr lil-kitāba* (Rabat: al-Sharika al-maghribiyya lil-nāshirīn al-muttaḥidīn, 1985)

Bashlar, Gaston and Aḥmad Khalīl (trans.), *Jadaliyyat al-zaman* (Beirut: al-Mu’assasa al-jāmi‘iyya lil-dirāsāt wal-nashr, 1988)

Bashlar, Gaston and Riḍā’ ‘Azūz, ‘Abd al-‘Azīz Zamzam (trans.), *Ḥadath al-laḥza* (Baghdad: Dār al-shu’ūn al-thaqāfiyya al-‘āmma, 1986)

Bergson, and Muḥammad Maḥmūd Qāsim (trans.) edited by Najīb Bādi, *at-Taṭawwur al-Khāliq* (Cairo: al-Hay'a al-miṣriyya al-'āmma lil-kitāb, 1984)

Bin Jum'a, Bū Shūsha. *Ittijāhāt al-riwāya fī al-maghrib al-'arabī* (Tunis: al-Maghribiyya lil -ṭibā'a wal-nashr, 1999)

Bornof, Dolan and Nihād al-Takarlī (trans.), *'Ālam al- riwāya* (Baghdad: Dār al-shu`ūn al -thaqāfiyya al-'āmma, 1991)

Bū Khilkhāl, 'Abd Allah. *al-Ta'bīr al-zamanī 'ind al-nuḥāt al-'arab* (Algiers: Diwān al -maṭbū'āt al-jāmi'iyya, 1985)

Burhana, 'Ali. "Dirāsa fī al Riwāya a-l libiyya: Muqāraba Ijtimā'iya." PhD thesis. Muḥammad al Khāmis University, 1995.

Būṭrus, Injīl. *Dirāsāt fī al-riwāya al-inglīziyya* (Cairo: al-Hay'a al-miṣriyya al-'āmma lil-kitāb, 1981)

al-Drūbī, Sāmī. *al-Riwāya fī al-adab al-rūsī* (Damascus: 1982)

Faḍl, Ṣalāḥ. *Asālīb al-sard fī al-riwāya al-'arabiyya* (Kuwait: Dar Sa'd al-Ṣabāḥ, 1992)

al-Fayṣal, Samar Rūḥī. *Dirāsāt fī al-riwāya al-lībiyya* (Libya: al-Mansha'a al-'āmma lil -tawzī' wal-nashr wal-i'lām, 1983)

al-Ghazālī, Abū Aḥmad Muḥammad. *Tahāfut al-falāsifa* (Cairo: Dār al-ma'ārif, 1961)

Goldman, Lucien, Yon Paskawi, Jack Lenhart *et al.* Muḥammad Sābīla (trans.), *al-Bunyawiyya l-takwīniyya wal-naqd al-adabi* (Beirut: Mu'assasat al-abḥāth al-'arabiyya, 1984)

al-Ḥājī, Fāṭima. *al-Zaman fī al-riwāya al-lībiyya* (Tripoli: Dār al-jamāhīriyya lil-nashr wal-tawzī', 2000)

---. "Rajul liriwāya wāḥida: khiṭāb mughāyir likhtirāq al-maskūt 'anh" *Akhbār al-Adab*,

(Cairo, 14 July,1998) 3.

Ḥāmid Sayyid, al-Nassāj. *Banorama al-Riwaya al-'Arabiya* (Cairo: Dār al-Ma'arif,1980).

Ḥamīd, Laḥmadāni. *al-Riwāya al-maghribiyya ru'yat al-wāqi' al-ijtimā'ī* (Morocco: Dār al-thaqāfa, 1985)

Ḥusayn, Khalīlfa Muṣṭafā. "Muqaddima fī al-Qiṣsa al- Lībiyya al-Qaṣīra", *al-Thaqāfa al-'Arabiyya*, Tripoli, 2 (January 1985).

al-'Īd, Yumnā. *al-Rāwī: al-Mawqi' wal-shakl* (Beirut: Mu'assasat al-abḥāth al-'arabiyya, 1986)

al-'Īd, Yumnā. *Taqniyyāt al-sard al-riwā'ī* (Beirut: Dār al-farābī, 1982)

al-'Īsa, Maḥmūd Muḥammad. *Tayyār al-zaman* (Cairo: Maktabat al-zahrā', 1991)

al-Jābirī, Muḥammad. *Takwīn al-'aql al-'arabī* (Beirut: al-Markaz al-thaqāfī lil-ṭibā'a, 1991)

al-Jāḥiẓ, Abū 'Uthmān 'Amr ibn Baḥr and Fawzī 'Aṭwī (ed. and trans.), *al-Ḥayawān* (Beirut: Dār ṣa'ab, 1978)

---. *Rasā'l al- Jāḥiẓ.* Taḥqīq 'Abd Assalām Hārūn (Cairo: Dār al-jīl, n.d.)

al-Jurjānī, 'Abd al-Qādir and Ritir, H. (ed.), *Asrār al-balāgha* (Istanbul: Maṭba'at wizārat al-ma'ārif, 1954)

al-Jurjānī, 'Abd al-Qāhir and Muḥammad Riḍwān al-Dāya, Fayiz al-Dāya (eds), *Dalā'il al-i'jāz* (Damascus: Dār Quṭayba, 1983)

al-Kikali, 'Abd al-Salām. *Al-zaman al-riwā'ī* (Cairo: Maktabat madbūlī, 1992)

Laḥmadānī, Ḥamīd. *Uslūbiyyat al-riwāya* (Casablanca: Manshūrāt dirāsāt sāl, 1989)

Lukács,, George and Jūrj Ṭarābīshī (trans.), *al-Riwāya ka-lamḥa būrjwāziyya* (Beirut:

Dār al- ṭalī'a lil-ṭibā'a wal-nashr, 1979)

Lukács, George and Muḥammad 'Alī al-Yūsufī (trans.), *Balzac wal-wāqi'iyya al-faransiyya*, 1985)

al-Mabkhūt, Shukrī. *al-Istidlāl al-balāghī* (Tunis: Dār al-ma'rifa, 1998)

al-Msidi, 'Abd al-Salām. *al-Uslūbiyyāt wal-uslūb* (Kuwait: Dar Sa'd al-Ṣabāḥ, 1985)

al-Maṭlabi, Mālik Yūsuf. *Al-zaman wal-lugha* (Cairo: al-Hay'a al-miṣriyya al- 'āmma lil-kitāb, 1986)

Meyerhoff, Hans and As'ad Marzūq (trans.), *al-Zaman fī al-adab* (Cairo: Mu'assasat sijill al-'arab, 1972)

Mūsa, Howard and Najīb Al-Māni' (trans.), *Proust* (Beirut: al-Mu'assasa al-'arabiyya lil-dirāsāt wal-nashr, 1979)

Butor, Michel and Farīd Antonios (trans.), *Buḥūth fī al-riwāya al-jadīda* (Beirut: Manshūrāt 'arabiyya, 1982)

al-Nassāj, Sayyid Ḥāmid . *Panorāmā al-riwāya al-'Arabiya* (Miṣr: Dār al-Ma'ārif,1980)

al-Sā''āfīn, Ibrāhīm. *Taṭawwor al-riwāya al-'arabiyya al-ḥadītha fī bilād al-shām* (Beirut: Dār al-manāhil, 1987)

Sa'd, Ali. "Ḥiwār ma'a Aḥmad Ibrāhīm al-Faqīh." *Majallat al-kifāḥ al-'Arabī*. 22 July 1991.

al-Ṣā'igh, 'Abd al-Ilāh. *al-Zamān 'ind shu'arā' al-'arab* (Cairo: Asmā' lil-nashr wal-tawzī', 1996)

Ṣāliḥ, Ṣalāḥ. *Sardiyyat al-riwāya al-'arabiyya al-mu'āṣira* (Cairo: al-Majlis al-a'lā lil-thaqāfa, 2003)

al-Ṣiddīqī, 'Abd al-Laṭīf. *Al-zamān ab'āduhu wa bunyatuhu* (Beirut: al-Mu'assasa al-

jāmi'iyya lil-dirāsāt wal-nashr wal-tawzī', 1995)

Suwaydān, Sāmī. *Abḥāth fī al-naṣṣ al-riwā'i al-'arabi* (Beirut: Mu'assasat al-abḥāth al-'arabiyya, 1986)

al-Ṭarābulsī, Muḥammad al-Hādī. *Buḥūth fī al naṣṣ al-adabi* (Tunis: al-Dār al-'arabiyya lil-kitāb, 1988)

Todorov, Tzvetan and Shukrī al-Mabkhūt, Rajā' bin Salāma (trans.), *al-Shi'riyya* (Casablanca: Dār Tubqal lil-nashr, 1990)

'Uthmān, 'Abd al-Fattāḥ. *Binā' al-riwāya* (Cairo: Maktab al-shabāb, 1982)

Yaqṭīn, Sa'īd. *Infitāḥ al-naṣṣ al-riwā'ī* (Beirut: al-Markaz al-thaqāfi al-'arabī, 1989)

Yaqṭīn, Sa'īd. *Taḥlīl al-khiṭāb al-riwā'ī* (Beirut: al-Markaz al-thaqāfi al-'arabī, 1989)

Zirāfa, Michel and Ṣubḥī Ḥadīdi (trans.), *al-Usṭūra wal-riwāya* (Mu'assasat al-abḥāth al-'arabiyya, 1985)