



## **The structure of chronological order and its narrative paradoxes in the maqamat of Lisan al-Din ibn al-Khatib**

**Amer Aneaf Manfe Halefa Alkhlifawi, Prof. Dr. Sadeeq Battal Houran  
Anbar University / College of Arts / Department of Arabic Language**

---

### **Abstract**

The importance of time emerges in the narrative construction of events. Determining the time in which events occur makes the reader know the nature of these events, as they play a major role in knowing them. Each event has a time in which the narrator is keen on this time. And how these events go within this narrative construction. The research relied on showing the temporal paradoxes that these events follow in these shrines, and directed its arrow towards two techniques in which there are great paradoxes, which is retrieval or (recall) and anticipation. The research was keen to explain the narrator's employment of these two techniques in the narrative path of these shrines, and this is what the research will show in its content.

---

### **Introduction :**

Praise be to God, Lord of the worlds, and prayers and peace be upon the Seal of the Prophets and Messengers, our master Muhammad and his family and companions. As for after:

It is well known that the element of time is one of the necessary elements in the story and one of the necessities in the narrative event. There can be no event without the element of time, as time arranges events, sequences them, and arranges them according to an arranged technique that is dependent on succession, in order to make it clear to the recipient the precedence of events and which of them Whichever is earlier, and whichever is later, this is one of the most important functions performed by the element of time, as time in the narrative structure depends in its formulation on the order of the temporal event. The arrangement of events or temporal segments in the narrative discourse in a system that follows these same events or temporal segments in the story, because this story system is explicitly referred to by the story or can be inferred from this or that indirect presumption” (1). It is noted on the emergence of temporal paradoxes from the mismatch of the time of narration with the time of the story, and this is what some critics and researchers see (2). The reference to the paradox is that it "goes back to the past or the future and is close or far from the moment of the present, that is, from the moment of the story in which the narration stops, in order to make room for that paradox. We call the extent of this paradox (time distance) and the paradox can cover this period itself for a certain period of the story, whether it is long or short, and this period is what is called the widening of the paradox” (3). The general framework of the story consists of a group of events. The

narrator arranges these events and it is his responsibility. He organizes these events according to the perspective of time, which in turn makes them arranged in one path between the present, the recent past, the distant past, the near future, and the distant future. The narrative or temporal paradoxes are the form that is considered one of the forms that the reader takes to avoid the stereotypical or linear narration and transforms the narration into a broken or intermittent narration, which makes the events break or break in front of the reader according to expectation through the narrator's employment that he presents through the narrative technique. And this is through the overlapping of times with each other and makes the reader have fantasies, so he interprets the events according to the temporal developments and their narrative construction.

In the text, the narrator does it by observing the temporal changes that occur in the narrative line, in order to find a specific arrangement for events that often differ from the realistic arrangement for them." (4). Important in the movement of thoughts of the reader who contemplates this arrangement of events, and also it has the role to make realistic illusions of the narrated events, in addition to the role it plays by pushing the fidget and boredom away from the recipient. The chronological order has a role in reviving the fictional character and in it the character gains its permanence, and this is through Merger and overlap between times. The past represents in the personality the intellectual and social storehouse through past events, which are the ground on which the character leans. As for the present time, it represents the current world of the personality, which makes the personality interact with the events and the time in which it lives. While the future time draws The personality's dreams and future aspirations for the events that will happen in the future, and this arrangement can be clarified through the temporal paradoxes as follows:

A - recall or (recall)

In writing the novel, the writer intends to mention "past events that preceded the moment of narration and were recalled by the novelist in the present time" (5). With this retrieval, the novelist presents aesthetic, artistic and constructive goals that he adopted with this narration. The retrieval technique is one of the most important temporal techniques, as it is the most widely used and famous in the narrative construction of the novel. And that retrieval plays an important role for the character, as it contributes to "illuminating the character's past, signing the element of time and place, and revealing hidden aspects in The present personality, in addition to satisfying purely aesthetic and artistic motives in the fictional text" (6).

(Gerald Prince) believes that retrieval is "a temporal paradox that takes us back to the past in relation to the current moment and a restoration of an incident or events that occurred before the present moment in which the time cut stops." touches of events to leave scope for the retrieval process" (7).

As for (Gerard Janet), his term retrieval indicates that "every subsequent mention of an event prior to the point at which we are in the story" (8). This indicates that the retrieval is the discontinuity that takes the narration back and back to the past events,

and is related to the past and what preceded it in terms of narrating the events that the narrator repeats in order to appear within the fabric of the fictional work.

External retrieval: - This section of retrieval is "events dating back to before the beginning of the story" (9). In the external recall, the narrator deals with narrative sequential events whose beginning and end are before the supposed starting point of the first story (10).

Gerard Gent sees this type as a function in the narrative construction, as the function of retrieval, as he sees it, lies in "complete the first story by enlightening the reader regarding this precedent or that" (11). The external retrieval has a major role in the narrative work, as it contributes to bridging the temporal gaps, which makes the recipient understand the course of events, which provides an explanation for them that has artistic value and serves the narrative position, because events in the past and their memories often give a new and distant meaning, so retrieval performs the task of clarification (12). This is by evoking some of the situations and events that took place in the past, and which have a connection linking them in the first story, as they go back to before the beginning of the story.

One of the functions of remembrance or retrieval is to give information about new personal antecedents that entered the world of the novel, or to retrieve a character who was present in the world of narration and then disappeared to return again. The recipient" (13). The effect of external retrieval on the course of the novel is evident through the functions provided by this technique, because its direct connection to the core of the novel confirms this effect.

And the internal retrieval: - This internal retrieval is the opposite of the external retrieval, as it "takes place from within the story to the inside of it, which makes it a retrieval that controls the events of a new arrangement of the modern elements that are supposedly present within one temporal space" (14). And that the internal retrieval can "go back to the past after the beginning of the novel, and its introduction was late in the text" (15).

He may define the internal retrieval as "he who recalls events that occurred within the time of the story, that is, after its beginning, and it is the anti-external retrieval formula" (16). The recalls within the novel play an important role in the formation of the novel, and this is evidenced by the saying that these recalls are "the ones that deal with the same line of action that the first story deals with, and differ from that severely, and here the danger of overlapping is clear, and even inevitable in appearance" (17). This is what is called internal recollections, i.e., like a story.

Mixed retrieval or mixed retrieval: It is known about these retrieval by mixing or mixing between the external retrieval and the internal retrieval, and it is that "the point of its range is prior to the beginning of the first story and its point of capacity is subsequent to it ... and it is the category that resorts to it except for a few, and in addition to that it is determined by a characteristic Of the characteristics of capacity, as long as this category is based on external recalls that extend until it joins the starting point of the first story and goes beyond it" (18).

The maqamat of Lisan al-Din ibn al-Khatib is full of this technique. He wrote his maqamat on the technique of retrieval and recollection that he went through and that he encountered in his journey between cities and countries at the time when he wrote these maqamat. Remembering the time of the events and listing them in these shrines.

The sanctuaries of Lisan al-Din were full of this technique, and we find him retrieving the events and recalling them in his narrative texts, and this is what we stand on in his saying, “In view of Islam and upholding its right, and working on what brings him closer to his successor over his creation, in a direction opposed by the harmonious clouds, and a reed for which happiness is decreed by those who do not stare.” So the prominence to it was on Sunday, the seventeenth (month) of Muharram, the light of the year seven hundred and forty-eight. We went out with the horizon covered with clouds veiled, and the clouds shedding tears for our farewell pouring out from the red banner as a guiding guide and confessing our jihadist destination, Sanaa Badi” (19). We note that the writer presents the retrieval technique for a specific date, in his saying (so the emergence to it was on Sunday, the seventeenth (month) of Muharram, the beginning of the year seven hundred and forty-eight), which reverses the events that took place in this time that he defines, as he presents in it “what he tried to resurrect a historical era in Honesty and accuracy, and did not go beyond this specific framework and cared primarily about the local character, including what sent the past history in order to carry out a projection process on the present without Criticism of the present and its change, including what started from the historical reality” (20). The writer recalled the events that had an impact on the course of his travels and mentioned the time in which they took place, so he presented a narrative structure that befits this technique and completes the picture in the imagination of the recipient in order to show the importance of this technique to the novelist, as it takes him back and makes him remember the times in which the events took place. The retrieval technique is the most influential technique on the writer, as he mentions it a lot because of the events that occurred in the past, before the time of the narrative that the novelist mentioned, so it is presented in the form of a narrative story describing the events that he mentions in these narrative texts, which completes the narrative body and progresses A narrative construction with high artistic and aesthetic values, as it gives the retrieval technique information that helps the reader about the fictional character and her past.

In his maqamat, Lisan al-Din ibn al-Khatib presents a retrieval technique by which he mentions the time of the events that occurred during the writing of these maqamat, and this is what we find in his saying, “This, even if it was, and if it was determined, and its duration is almost over, then its benefit, by God’s will, is great, and there are other goals in it. And his face darkened after he had traveled, and the clouds cleared and fell, and he committed the command of our God as he committed, and not a drop dried up for him, nor did his thoughts cross his mind when he woke up, so we were fed up with that accidental precipitation, and we stayed awake at night and it was prolonged, and we did not fear and the morning had slept from behind the veil, and his cause had moved from Negation to affirmation, the cloud does not soften its

spilling, except for the sultan, whose riders have departed” (21). The retrieval technique had a great influence on the writer, as Lisan al-Din ibn al-Khatib recalled in this text the events that had an impact on himself in his saying (and we stayed up at night while it was long, and what we feared, and the morning slept behind the veil), and this is because the writer knows that retrieval is one of the elements The narrative that is influential in the narrative construction of the story, and this is known to the recipient and is keen on it, as it makes the manipulation of the story time possible, which gives the novelist freedom from the restrictions that make him committed to one path in his narrative construction in the story time, which is that the novelist leaves the level of commitment in the first text that he tells. The story events, and then goes back to some past events

He presents it in a narrative way that indicates a moment after its occurrence, and he does that by linking the previous time and the later time (22). The work that the novelist presents in this technique is consistent with the present events in the story that the novelist mentions, which makes him go back in the narration, recalling the events that took place before the story and the accidents of the personalities that he did before this story, and this indicates that “the possibilities offered by the manipulation of the temporal system are not It has limits, because the narrator may sometimes begin the narration in a manner that matches the time of the story, but then interrupts the narration to return to facts that come earlier in the order of the time of the narration than their normal place in the time of the story” (23). Explain the effect played by the retrieval technique on the narrative works presented by the writer according to the narrative system from which the threads of this narrative construction are woven.

In writing his Maqamat, Ibn al-Khatib presents a retrieval technique in which he mentions the events he witnessed in those countries in which he wrote the course of narration for these Maqamat, and this is what we find by tracing these Maqamat in his saying, “And we departed from tomorrow and included the storms not together, and the atmosphere listened as if it was listening, after summarizing Opinion about his butter, and summoned from the guides who trusted his help, and counseled a lot, and he signed on the road of Qaisher Al-Ikhtiyar, and assigned from the village, to the indication of that road, a man of fraud, known as Ibn Hilal, he received us by a closed people, and an uninformed path, and a staircase that embarrassed the stairs, Sami The ascent, the dirt slips along its edges, the hearts are anxious to anticipate its afflictions, the path is represented by its attributes, or a disgrace that the horses do not get rid of, and the sandals do not sing in it, nor the sandals, we cut the whites of the day in the crest of its mountains, and flop in its ropes, we fall from a high place to a valley, and we go through every hardship And effort, as if we are in a feverish dream, or distressed thoughts, or a rivet of sleep” (24). We notice that the novelist presents a narrative structure in which the retrieval technique is used to make it a center of reliance for the memory of the story, so that the novelist refers to it and manipulates through it the sequence of events for the time of the story. Incidents, dialogues, and characters so that he weaves them together with the present in the story, so that the

story becomes part of it and is inseparable from it until it presents a coherent structure in the story itself, and that this structure makes the novelist “break through this the linearity of time and refer us through it to previous events from the point the story reached.” (25). This great prominence of this technique in building the story about the writer gave this technique attention by the novelist so that he can retrieve the previous events and link them to the present events in his story and present his narrative structure that is fully creative and has an impact on the recipient because of the artistic beauty that the reader is looking for in the texts. anecdotal. The mnemonic technique plays a role in the story, as it recalls the events of the past and brings them to the present. Through this, it "works to show an event prior to the point in time reached by the narration" (26). This is what is known as the time of the story.

Lisan al-Din Ibn al-Khatib continues to recall the events in writing his maqamat so that he can link between the past events and the present ones in a narrative construction of these events, and this is what we find in his saying:

“We stayed there one and the third day...and his day is the fifth day of departure.” How many five that time hung as an amulet on his neck, and affirmed it as an exorcist in the Qur’an of his pride. Its nights were fragrant with seasons, and its days were like the days of the seasons” (27). The retrieval technique has functions in the story. The most important of this is highlighted by the use of the word “established” to refer us to the past time, and that it began to speed up those memories and functions, as it is “interpretive and sheds light on what was missed or obscured from the life of the character in the past, or what happened to her during her absence from the narration.” (28). Every story has elements It consists of it and follows it in order to complete its events. It is necessary to clarify something from the character’s past or provide a brief summary of her past and biography before narration. With the current events in the retrieval technique, he showed the status of the narrative work presented by the novelist and the literary status of this writer through which he was able to complete the picture for the recipient.

The novelist recalls the events and recalls them in his anecdotal texts in these stations, as he mentions the events that he passed through in the countries and cities in which he recalls and recalls these cities, and this is in his saying, “I said, then the city of Malaga.” It has the skill of feeding, or one day it would be a feast in the days that sends peace to it, the city of peace, and gives it the hand of surrender, the beauties of the countries of Islam.i.e. a house, a pole orbit, a halo of full moon, a treasure under a wall, its reed doubles the walls, accompanying the years allied to the roles, has emerged in The most complete and most beautiful phases” (29). The employment of retrieval in the narrative construction of the story is the completion of the story, and through retrieval the way can be lit in front of the recipient regarding the precedence of events, and this helps to reveal the threads that the writer weaves in the process of narrative construction in front of the recipient and makes him aware of the temporal manipulation that the novelist performs in the construction of the narrative. The role played by the retrieval technique is not an easy one. Rather, the novelist, through retrieval in these texts, in which he mentions previous events related to the cities and

countries that he passed through, so he brings this time back to the city, i.e. to a time before the story, so the novelist presents these events to the audience. The recipient is more like the narrative work is the cinematic montage that the director does, relying on presenting the events, and the viewer does not know what is in these events of priority except through the retrieval technique, which is (flashback in the cinema); To give more coincidences in the works of art and complete the process of persuasion in the imagination of the recipient (30). This is noted in his saying (or a day, it would be a feast in the days that sends peace to it, the city of peace).

We note in this text that the novelist has tried to link the time of narration with the events that occur in this city, and this connection was through the technique of recalling and recalling these events, which gives the recipient motivation and insistence on recalling the events and linking what happened from them in the past time, and then He projects it on the present reality, as this is one of the functions that the narration performs through the retrieval technique.

Likewise, we note that the maqamat of Lisan al-Din ibn al-Khatib is full of retrieval techniques in many of its texts. He recalls and recalls the events in these maqamat and presents them with an integrated narrative structure. Chapters are repeated, and blades of pigment are blades. One day I was in some dust markets, laying aside the tip of consideration, among nations that slip from every side, and delegate from every forum and delegate, between a deaf person who twists it, and a turban that does not straighten it, and utters the testimony without intending it, He rises from depression and complains from depression” (31). The writer continues his creativity in the narrative construction in which he recalls the events of the time in which he wrote these shrines, and presents creative images that carry with them the true beauty of these texts by means of the retrieval technique that made the writer able to link between the events that he retrieved from the past time with the events of the story that he lived in The present, which illuminated the paths for the reader to understand these events and guide his imagination in order to fill him with the creative image that the novelist depicted in his story, which draws attention to the fact that when the novelist looks back and recalls the events that occurred in the past time, he has a purpose, which is "considering the experiences and expertise that A person lived it in the past, idiomatically used to denote the introspection of any experience that has passed and just passed, and he composes under certain circumstances the only possible type of introspection” (32).

This depends on the ability of the writer and his view of the events and the extent of his knowledge of them, as he organizes a narrative structure through temporary projections and compensations delayed a little or a lot, according to a narrative logic that is partially independent of the passage of time (33). These texts carried the artistic and aesthetic values that showed the writer's position in the narrative construction of the narrative texts and the presentation of its integrated and coherent imaginary images in its structural parts, which made the reader's conviction and belief in these images and lack of doubt, as the writer's creativity.

The technique of retrieval in the Maqamat of Ibn al-Khatib took a great deal of luck, as he writes it on this technique to repeat

These events and presents them to the reader, and by tracking these stations, we find Ibn Al-Khatib recalling events he went through, and this is in his saying:- (34). Likewise, the branches are elongated, and they are similar to the root in leaves and fruits

I visited hunting faces from Hentata ... in its atmosphere with satellites

To God, which tribe has left for it the... equals of the Pride Claim on the Day of Pottery

Nusrat, the Emir of the Muslims and his Queen...the resolve of the Ansar has embraced Islam

The writer succeeds in retrieving the events and presenting them in the form of transitions in order to show the reader the cases of these events and his recollection of them sequentially and his interdependence with the present events. ) that they are more like (references), and these referrals are the ones that include the retrospective clips that play a role in the story, as they come to fill previous gaps in the story (35).

We note the role played by the novelist in recalling the events in these texts, as well as the creativity contained in these narrative texts because of the shifts in the recall of events from one event to another according to an integrated narrative structural system of creativity and cohesive parts that show the writer's stature and his high ability to build narrative and the compatibility between transmission Events and their connection to the present, which have an impact on his course and composition, this is what draws the reader's attention to these narrative texts and leads him to follow up the events until he reaches the results that the writer wanted to reach him.

The writer recalls places in which events have an impact on the course of the story in these shrines and presents them in a narrative construction befitting these events in order for the reader to know the nature of the events and their connection to the present that the writer refers to, and this is what we notice in his saying "And we left from tomorrow, so it is easy for us to storm the borders of the Sanhajis" (36) And we ended up in a place known as Baskawn, opposite a man belonging to the Sufis who had a blind tongue. These texts carry within them the retrieval technique that the novelist relied on in retrieving the events according to a narrative system based on highlighting these events, as the writer shows the relationship of the past events that emanate from the characters and their connection to the present that is based on them. However, "any moment in time does not hide a complete disappearance from memory, but it is a lost moment, because it remains constantly hostage to an immediate change in multiple directions that generates dreams, memory and emotions" (38).

Through this, it becomes clear that the senses play a role in retrieving events, which stimulates memory to recall events, because each sense plays an essential role in recalling the events that were affected by it, so looking restores memory to recalling what happened to it, seeing events and presenting them in the present, and

hearing stimulates memory To retrieve events through hearing, so he retrieves what was stored inside this memory and brings it to the present time.

So we conclude through this technique that it has a great role in bringing the events affected by the fictional characters in the past and their connection in the present time, so that the novelist completes the sequence of the events and the statement of their relationship in the past and the present time, as he makes the past time the root of these events, as it is the origin on which these events are based. Until it reaches the present time, events in the present depend on their past and their connection to it.

#### B - Anticipation or (Foresight):

Anticipation or anticipation is known as one of the temporal paradoxes that correspond to retrieval, as this technique means "access to the future, or it is seeing the goal or its features before the actual access to it, or referring to the goal before laying hands on it" (39). This technique is like contemplating the future and revealing it by jumping forward in time, which prompts the narrator to break the linearity of the usual time or the usual time and he relies on the suspense of the recipient or deceiving him in his forward aspirations. (40).

It has been called by several names such as (anticipation, anticipation, or reception), because the function of this technique is to depict future events, as it is "one of the forms of temporal paradox that is heading towards the future from the moment of the present" (41). As it is employed in narrative texts by analogy with retrieval in modern criticism, as anticipation is less frequent than the enhanced contrast of retrieval, and this is what was found in the traditions of Western narrative construction at least (42). The proportionality of this technique in the anecdotal texts is in the narrative construction that lists in the first person, and this proportionality is very much with the narrative tales, as the writer "refers to hints in the future through his position" (43). The novelist presents these unknown future surveys in the same recipient astonishment and suspense through which he contemplates aspiration to know all the events related to this unknown future, for all human beings share this instinct. The future is the scene of the events that the novelist aspires to, and accordingly, "anticipation, forward looking, or tribal choice, in which the narrator sees a narrative section that includes events that have expected future indicators, and he looks forward to what will happen in terms of developments at the level of events" (44). The occurrence of these expectations and aspirations in the future is not inevitable, because they are illusions and fantasies that the novelist contemplates and builds on them the course of his story through his perceptions of future events that he hopes will happen in the future and makes the reader's amazement of suspense to these events that he contemplates in himself and strengthens his insistence on them because they are future aspirations for the events that he contemplates in himself. The receiver awaits it, and this is what (Tomashevsky) sees, as he indicates that anticipation "comes in the form of a foreboding dream, prophecy, or correct or incorrect assumptions regarding the future" (45). These predictions may or may not happen in the future because they are dreams and fantasies that the narrator sees J,

they are predictions of events that these events do not have to happen, and therefore (David Lodge) believes that anticipation is "the expected vision of what will happen in terms of events in the future" (46). The meaning of this technique is clear that it plays a role in the narrative works, which makes the novelist break the horizon of expectations for the events that occur in the future and weave the threads of the narrative construction, contemplating these events and their occurrence in the future, to complete his narrative construction of the body of this story.

We find with (Gerard Genet) his divisions of this technique in narrative works into sections:

**External anticipation** This section of the anticipation shows the extension of the time of the events of the story to a time beyond the story of the story, and it is customary for this section that "it is the one whose time exceeds the limits of the story. ). Also, this genre bypasses the final point of the narration in presenting future events (48). What is clear from this type of anticipation is that he has far-reaching aspirations, as he aspires far beyond what the narration reaches in his aspirations.

**Internal anticipation** that this section has its limits within the time of the story, as it does not exceed its limits this time, and it may be defined as "the one that does not go beyond the conclusion of the story and does not depart from its time frame" (49). In this type of anticipation, the novelist may aspire to reflections on temporal events whose contemplation is in the context of the story, and these events take place in this circumference and end with its completion. And the occurrence of this anticipation in the structure of the story from the inside, which does not go beyond the story, as well as does not deviate from its time frame (50). **Mixed anticipation:** This section of anticipation combines the two sections, as "it is the one who recalls an event that began before the beginning of the story and continued to become part of it" (51). In it, the period of time is continuous and uninterrupted at the time of the story and reaches beyond this time of storytelling.

In the maqamat of Lisan al-Din ibn al-Khatib for this technique there are texts full of events that include anticipation. :- (52).

The day I claimed to be away from you..... You promised me about farewell Al-Awadi

My friend said, and I turned around for a long time... What did I leave, I said to my heart

Perhaps he was overpowered by his longings, and his sighs were overpowered by his collars, so he expressed his seriousness, and addressed the presence expressing his good faith:

Except uncle in the morning, quarter, and peace..... and blood is in the neighborhood of God, not reprehensible

And I did not lose hope for the light, it is ... the moons and the horizons of the stars

If people forget the vows and neglect..... Your promise is in my heart and your remembrance is in my mouth

And if I pretended to be kind to you..... and undermined my departure from you without blame

So my heart is for you, the ancient house is its place... My longing for my devotion and my tears for Zamzam

In these anecdotal texts, Lisan al-Din Ibn al-Khatib presented aspirations for the events that he hopes will happen in the future time, considering this as "the most expressive tool for his vision and perception of life and society, and it is the perception that determines the nature of the subject he chooses for his narration, as well as its content, and controls to a large extent the tools." Art, by which the novelist expresses this content and that vision" (53). The expressions of Ibn al-Khatib in his narrative texts are presented in the eloquent language that the novelist possesses, in addition to being associated with his psychological state and expressing the feeling that he possesses within him, so whoever permits this presents perceptions in which there are reflexive scenes of the events that he hopes to happen at that time, so he is a narrative constructor. It contains the system of arranging the events or the time segments that he looks forward to in the future in this narrative discourse with the system of succession of these events and the time segments that indicate their succession by themselves (54).

It may be noted that the writer relies in most of his narrative texts on the specification or brevity that makes the narrative structure in these texts be a narrative in a few paragraphs or a few pages for several days that he presents in texts in writing without providing details of actions or sayings (55). Notes the way the writer presents these texts and how his outlook is on the events and their arrangement in these stations.

When following up on these texts presented by Ibn Al-Khatib in these maqamat, we notice that they are full of aspirations for the Imam and chart the path of walking that he will follow in his journeys until he reaches the finish line. To go to a house, and we refrained from following its ruins in isolation due to the city in the tasks of affairs. And it was to catch up with a valley, from some of those gaps, we came to it, and the souls were rejoicing, and the domes for its people were waiting, so we thanked God for the perfection of wellness, and they said for the purpose of naturalizing the Qifiyah:

And when we came out of the stars of our domes, we were like every throbbing of the portico.

Visit us on the meteors of the sky with its meteors... Whenever you wish, bloom for the piercings of Ghor" (56).

In these texts, a writer expressed future prospects in which he wanted to provide a brief summary of the events that he will do in the future, which notes that the novelist summarized the fictional events that are closely related to the content of the novel, as the novelist presents these events by relying on speculation and possibility, through his proposals. What happens in the novel or based on dreams in which impossible events are realized, which is gained in this special temporal paradox of uncertainty, because the percentage of its realization in the future is doubtful, and if it is not achieved, then it plays the role of influencing the reader, as it will violate his horizons, and with these events the novel is distinguished from others. It intentionally breaks

the hierarchy of time, as it does not send it to the extent that it uses it as an artistic narration through which it decomposes the expected and benefits its formation, thus achieving its poetic time (57). Through this, it is noted that Ibn al-Khatib was keen to combine (divination and dream) to present the events of his novel and play a role in drawing the reader to reflections on these events and follow-up to know the extent to which the novelist reaches in his future aspirations in the novel.

Likewise, Ibn al-Khatib mentions that in writing these maqamat there are outlooks in which he has a future view

For young people, and this is in his saying, "A winter night has overtaken us, and the types of the earth have enveloped us in lamentations, so when the night parting turned young, and the horizons of its Abbasid uniform shrouded the curiosity of the tail. The secret, the comrades ensured its safety, and exposing the enemy squadron in its ambush, like a raid, ensured victory in that battle. The temporal anticipation appears in which the writer sees the events in the form of a dream, as he aspires to the occurrence of these events and is not confident or certain of their occurrence, or he has a firm certainty that these events will occur in the future time.

Weinrich believes that this type of anticipation is "a form of waiting" (59). Which made the writer present and summarize the events that used to take a long time, with a period of time in which the events are summarized from the beginning of the story to its end, i.e. to the last page of it, and this is what makes anticipation achieved. Which employs this as a role for the reader in this story, as it gives him a clear role in the events and presenting them, which gives him partnership with the writer in the production of the text, because these events make the suspense and carry this matter for the reader who derives in himself a question about the occurrence of these events, which is (what will happen after that ? ) . Likewise, a question in a different way is derived from suspense, so the question is (how will it happen) (60). The ingenuity that the writer possesses in weaving the threads of these narrative texts and showing their artistic value in the soul of the reader is not an ordinary matter, but they have distant meanings that the writer intends and wants to communicate to the reader who deals with these texts, in order to help the reader and make himself suspense to these events.

In these shrines, Ibn al-Khatib continues to look forward to future events, as he has a forward-looking view and anticipates the events that he hopes will happen in the future in these shrines, and this is what is noted in his saying: - (61).

He turned the eyelids of pearls on the sapphire... and made a collar of dust on the coral

The iron nib of a dag is like... a silver pen dipped in ink.

He leaned on the ark sticks... and leaned on the fold of the wing with the dawn

And when he saw my tears falling away, he terrified him of my weeping, so he took hold of the green branch.

He waved his wings and clapped a bird... It flew into my heart and I don't know where it flew.

The provocateur of the Azoudi collar... Moshe al-Tali is one of the commanders and the back

The writer senses the occurrence of events in the future, so he anticipates them to contemplate these events and their occurrence in the future time of the coming days. The novel, because what the writer did in terms of aspirations to the events enabled him to pave the texts in front of the reader and make him look forward to what is expected to happen or bear its occurrence and monitors the expectation of the occurrence of these events in the future in the narrative world that you anticipate in these texts that occur in the narrative world (62).

Anticipation in these texts showed the reader's feeling towards these events and his perceptions of them that the characters live in the future. Through the narrative construction that the novelist excelled in weaving the fabric of judgment, we reach the superior ability of this writer, in addition to the resonant phrases that he used in this narrative construction of these texts. She put the determination and persistence in the reader to follow the narrative path of these events and the way they were presented, which made contemplation and imagination of their occurrence in the future experienced by the fictional characters.

The reader follows the course of these stations and observes the events that the writer foresaw in these narrative texts, through which he looks forward to the future time in his texts that he wrote and the events that he tells before they happen. Hundreds over the course of days and its merchants holding a creative banner, setting up jihad as a beneficial market, swimming horses running, dealing with God on a profitable deal, and it is enough for them that they are the mother of the number of the fronts and forts, and the cities with the protected fever, and the tree of the many branches of which is only a poisonous stronghold, and a country with horses and men It is sprawling, and a raging ghouel contains a sumptuous king, and in it the sultan coordinates an outrageous pride" (63). The writer looks at the events with his far-reaching insight. He describes the running of the horses as if they were swimming from their speed in running, as if they did not walk on the ground. These events that the novelist imagines in these texts express the anticipation of these events for the novelist. The artistic that no writer can come up with these images except those who have reached this high degree of creativity. For what the writer resorted to in terms of predictions might mislead the reader or he wanted to camouflage his narrative plan (64). Lisan al-Din ibn al-Khatib was able to employ the technique of foresight in these texts to make the recipient a partner in the constructive narrative process of these texts through the perceptions and reflections that the reader sees in the events and the participation of the novelist in their perception and stimulates the thought in order to contribute to the analysis and interpretation of these texts and to know the dimensions of these texts. The events in the eyes of the writer and the time in which the writer intended to speak.

By following these shrines, we find that Ibn al-Khatib anticipates some of the events in them and organizes verses about these events, in which he says: (65).

I complain to God that the youth is gone... How much grief and depression has it left me?

The door of youth was blocked from pleasures...and the trees visited from every door

And a long and endless estrangement..... connected today with the Day of Judgment

And the evil of a soul, whenever it utters ... in the abolition, it did not accept the speech of the repentant

O Lord, intercede for my old age, and do not ... deprive me of closeness and a good return

The writer organizes his outlooks in these poetic verses according to the narrative structure system that carries the true beauty of this system that depicts the events that the novelist looks at with distant reflections that he hopes to happen in a distant time that has a connection to the time he lives in the present, which is the alienation he lives in this time and its connection to the alienation that he lives in. He will live it there on the Day of Resurrection, which is the Day of Judgment Because on this day a person is a stranger and there is no one to comfort him with this alienation, so he depicts it and lives its feeling in the present and is certain of complete certainty about these events that are inevitable to happen in the future. and its occurrence, the continuous creativity by the novelist and the integrated narrative construction in the narrative texts of this writer makes the recipient believe in the ability of the novelist to visualize the events and their sequence in these texts and presents them with artistic paintings that contain the true beauty of this narrative construction.

What draws the attention of the researcher is the ability of the writer to visualize this situation and reach this limit of aspirations, perceptions and reflections that are difficult for every person to imagine and present them in the future and similar events in the present and the future. And the book in Arabic literature.

The writer presents texts in which he anticipates events and his perceptions of them before they occur in his narrative texts, on which he builds the body of these stations, and this is what is noted in his saying, "When the shyness and scruples are gone, the narrator and the improviser are long, and the reality is mediated, and the stars see the sites, and the cheeks are flushed with reality, I said: O ink, And the abyss that no sound can reach, does not obscure you - before the age of the end - the grave, and follows the fraction of the numbers of your life - the corresponding with acceptance and reparation, as if at night it showed - about to leave the panic, and the greedy West for its stars has swallowed, and the parting of loved ones - which is the morning - has risen, so let me know Acquire it from your acquaintances, and make fun of the best of your wisdom. Gain it, and he said: A simple hope, and a summary that needs to be explained, so he clarified the riddle (66). The novelist contemplates the events in a preemptive manner, as he looks at them through the reflections that he refers to these events and his expectations that he expects to happen in the course of his narrative construction of these events. , the novelist informs the reader of events that the narration may witness with clarity and certainty (67). The narrative

construction of these events became clear in the reader's perception and conveyed to what the novelist wanted to confirm the events in the future, and this is due to the openness of the writer's insight to contemplate the events and anticipate their occurrence.

Through this research, we have concluded that there are temporal differences between the two techniques of retrieval and anticipation in the fictional work, as they are the basis of this work, as they share "they seek to disrupt the narrative time system of events, as the novelist transcends the logical temporal sequence of narrative sequences, and on the other hand, retrieval differs from Anticipation in terms of structure and function " (68). The difference that is meant is that the retrieval technique takes place through memory and memories, through which the novelist is able to bring his memory back and evoke previous events, while anticipation is a technique carried out by a preemptive movement that is through reflections, dreams and expectations of events that may or may not be achieved in the future. It is the starting point of the present narrative construction, which can be considered the starting point for these tales, and the differences between these two techniques may be identified from the fact that the anticipatory passages appear in the rapid narrative texts through the references that the novelist portrays to the events, as they occupy a short space in the narrative language and it is not possible that This space extends a lot, as it does not exceed two or three pages, while the retrieval technique in the narrative work occupies a large space in the narrative construction, and the novelist may have a wide space in presenting the events to the recipient, because the narrative work in this technique extends to several pages and may reach chapters. This happens when the novelist reveals past events and their details (69). The image of these two techniques becomes clear to the reader and the role played by each technique in the direction of the narrative work and its importance to the novelist in the formation of narrative texts and the evocation of events and presenting them to the reader so that he knows the feeling experienced by the novelist in writing these narrative texts and the method of presenting events in these tales that weave the threads of the narrative fabric and form It is an integrated and coherent narrative structure that cannot be separated because the events are sequential and interconnected in these narrative texts.

Conclusion : -

Praise be to God, Lord of the worlds, and prayers and peace be upon the Seal of the Prophets and Messengers. As for after:

The study focused in this research on highlighting the importance of temporal paradoxes in presenting fictional events. This study showed the employment of the narrator in writing his maqamat on the retrieval technique and how he recalls the fictional events whose images he drew in the imagination of the recipient. He recalls what he encounters during his travels in these towns and presents on its basis a narrative structure that sequences the events whose integrated and coherent fabric is woven in these narrative texts.

This technique is contrasted with an opposite or anti-hero technique, which is the technique of anticipation that makes the narrator's aspirations great forward and

presents events that he contemplates in his narrative path that the narrative construction of these texts followed. In the future time, he imagines these events and draws their pictures in the imagination of the recipient and makes him live with them as if they were real events that are inevitable and that the recipient believes in.

This research shows these results, so what was right in it is from God alone, may He be glorified and exalted. Tala and slip and He is capable of everything, and God is the Grantor of success.

### **Margins:**

1- The Discourse of the Story, Research in the Method, Gerard Genet, Translated by: Muhammad Moatasem, Abdul Jalil Al-Azadi, Omar Hala, The National Project for Translation, The Supreme Council for Culture, Marrakesh, Morocco, 2nd edition, 1997: 47.

2- See: The Structure of the Narrative Text (From the Perspective of Literary Criticism), Hambad Hamdani, The Arab Cultural Center for Printing, Publishing and Distribution, Beirut, 1st edition, 1991: 73.

3- Analysis of the narrative text, techniques and concepts, Mohamed Bouazza, Arab House of Science Publishers, Beirut - Lebanon, Al-Ikhtif Publications, Algeria, and Dar Al-Aman, Rabat, 1431: 88.

4- Duality (retrieval and anticipation) in the narrative construction of Dr. Salih, the novels Season of Desertion to the North and Wedding of Zein as a Model, Baqir Jawad Muhammad Reda Al-Zajaji, Journal of the College of Basic Education, Ahl Al-Bayt University, No. (81), (D.T), 131 .

5- The Structure of Time in the Contemporary Novel (The Current of Consciousness Novel as an Example, 1968-1994), Murad Abdel Rahman Mabrouk, The Egyptian General Book Organization, (Dr. I), 1998: 24.

6- Novelist in the Works of Ibrahim Nasrallah, Hayam Shaaban, Dar Al-Kindi for Publishing and Distribution, Jordan, 2004: 304.

7- The Contemporary Short Story in the Arabian Gulf, Ali Al-Manei, The Arab Expansion Foundation, Beirut, 1st edition, 2010: 51.

8- The Discourse of the Story, Gerard Genet: 51.

9 - Lexicon of Criticism of the Novel, Latif Zaytouni, Dar Al-Nahar for Publishing, Lebanon, 1st Edition, 2002: 20.

10- See: Specific time, and the problematic of the narrative genre, Haitham Al-Haj Ali, The Arab Expansion Foundation, Beirut, 1st edition, 2008: 63.

11- The Discourse of the Story, Gerard Genet: 60.

12- See: The construction of the novel (a comparative study in the Naguib Mahfouz trilogy), Siza Kassem, Family Library, (Dr. I), 2004 AD: 54-55.

13- The problem of the novelist's time, Salih Wela'a, The Literary Mawqif Magazine, Vol. (32), No. (175), 2002: 7.

14- Specific time, and the problematic of the narrative type, Haitham Al-Haj Ali, The Arab Expansion Foundation, Beirut, 1st edition, 2008: 73.

- 15- The Rhythm of Time in the Contemporary Arabic Novel, Ahmed Hamad Al-Nuaimi, The Arab Foundation for Studies and Publishing, Jordan, 1st Edition, 2004: 34.
- 16- The Novel and History, Nidal Al-Shamali, A Wall for the International Book, The World of the Modern Book, Jordan, 1st Edition: 158.
- 17- The Discourse of the Story, Hilar Janet, 61.
- 18- The same source: 60-70.
- 19- Dangerous Spectrum in Journeys in Morocco and Andalusia, Lisan Al-Din Bin Al-Khatib, verified by Dr. Ahmed Mukhtar Al-Abbadi, Dar Al-Suwaidi for Publishing and Distribution, Abu Dhabi, 1st edition, 2003 AD: 32-33.
- 20- Novel Trends in the Maghreb, Ben Jemaa Bouchoucha, Magharebia Press, Tunisia, 2002: 86.
- 21- Dangerous Spectrum: 43.
- 22- See: Building the Novel, Siza Qasim: 58.
- 23- The Structure of the Narrative Text (From the Perspective of Literary Criticism), Hambad Hamdani, The Arab Cultural Center for Printing, Publishing and Distribution, Beirut, 1st edition, 1991: 74.
- 24- Dangerous Spectrum: 45.
- 25- The Structure of Visual Form (Space - Time - Personality), Hassan Bahrawy, The Arab Cultural Center, Casablanca, 2nd Edition, 2009: 21.
- 26- Narrative Text Analysis, Mohamed Bouazza: 88.
- 27- Dangerous Spectrum: 50.
- 28- Lexicon of Terms (Criticism of the Novel), Latif Al-Zaytouni, Library of Lebanon Publishers, Dar Al-Nahar, Beirut - Lebanon, 1st edition, 2002: 18.
- 29- Khatrah At-Taif: 74-75.
- 30- The discourse of the Arab novelist, the trilogy (Complaints of the Eloquent Egyptian) as a model, Salem Najm Abdullah, Dar Al-Moataz, Amman, 1st edition, 2016: 204.
- 31- Khatrat Al-Taif: 93-94.
- 32- Expanded Psychology, Asaad Rizk, reviewed by: Abdullah Abdel-Dayem, The Arab Foundation for Studies and Publishing, Beirut, 2nd edition, 1979: 36.
- 33- Look, the story discourse: 26.
- 34- Briefing in the news of Granada, Lisan Al-Din Bin Al-Hatib, investigation, Muhammad Abdullah Ghanan, vol. 2: 4/185.
- 35- See: The Story Letter: 62
- 36- The Sanhaja: Many Berber tribes in Morocco are known as the Sanhaja by breaking the saddle, although it is known in Morocco to open it. See: Dangerous Spectrum Margin: 147.
- 37- Nafadhat Al-Jurab in the Cause of Alienation, author: Lisan Al-Din Bin Al-Khatib, Muhammad Bin Abdullah (deceased: 776 AH): 13.
- 38- Marcel Proust and Getting Rid of Time, Germaine Breh, translated by: Najeeb Al-Mana, Dar Al-Sha'un Al-Thaqafia, Baghdad, 2nd Edition, 1986 AD: 56-57.

- 39- In *Methods of Analyzing Narrative Discourse*, Omar Aylan, Publications of the Arab Book Union, Damascus, (Dr. I), 2010: 133.
- 40- See: *Timekeeping in the Contemporary Arabic Novel*, Ahmed Hamad Al-Nuaimi: 38.
- 41- *The Dictionary of Narratives*, Gerald Prince, translated by Mr. Imam, Merritt for Publishing and Information, Cairo - Egypt, 1st Edition, 2003: 108.
- 42- See: *The Story Discourse*, Gerard Genet: 76.
- 43- In *Structuralism in Arab Criticism*, Wael Sayed Abdel-Rahim, House of Knowledge and Faith, Kafr El-Sheikh, 1st Edition, 2009: 121.
- 44- *The Narrative Structure in the Book of Enjoyment and Sociability*, Maysa Suleiman Al-Ibrahim, Syrian General Book Organization, Damascus, 1st Edition, 2011: 76.
- 45- *The Theory of the Formal Approach (Texts of the Russian Formalists)*, a group of authors, translated by: Ibrahim Al-Khatib, Arab Research, Beirut, 1st edition, 1982: 189.
- 46- *Narrative art*, David Lorge, translated by: Maher Al-Batouti, Supreme Council for Culture, Cairo, 1st Edition, 2002: 86.
- 47 - *Lexicon of Novel Criticism Terms*, Latif Zaytouni: 17.
- 48- See: *The Arabic Story, The Era of Creativity (Studies of Storytelling in the Fourth Hijri Century)*, Nasser Abdel-Razzaq Al-Mowfi, Dar Al-Wafaa, 2nd Edition, 1996: 156.
- 49- *Lexicon of Novel Criticism Terms*, Latif Zaytouni: 17.
- 50- See: *The Narrative Structure in the Novel (A Study in the Khairy Shibli Trilogy)*, Al-Amali by Abi Ali Hassan Weld Khali, Abdel-Moneim Zakaria Al-Qadi, Eye of Studies, and Human and Social Research, 1st edition, 2009: 118.
- 51- *Lexicon of Novel Criticism Terms*, Latif Zaytouni: 21.
- 52- *Dangerous Spectrum*: 33.
- 53 - *Artistic construction in the Arabic novel in Iraq*, d. Shujaa Al-Ani, printing and publishing, House of General Cultural Affairs, Iraq - Baghdad, 1994 AD: 2/69.
- 54- See: *The Story Discourse*, Gerard Genet: 47.
- 55- See: the same source: 109.
- 56- *Khatrah At-Taif*: 35-36.
- 57- See: *The Time Shift in the Novel (Lolita's Fingers)*, Khabashi Fatima Zahra and Tahrishi Muhammad, *Horizons Scientific Journal*, Algeria, 2017: 162.
- 58- *Dangerous Spectrum*: 36.
- 59- *The Structure of the Narrative Form*, Hassan Al-Bahrawi: 133.
- 60- See: *Fictional Fiction (Contemporary Poetry)*, Shlomit Raymond Canaan, Translated by: Hassan Hamama, Dar Al Thaqafa for Publishing and Distribution, Casablanca, 1st Edition, 1995: 76.
- 61- *Dangerous Spectrum*: 39.
- 62- See: *The Structure of the Narrative Form*, Hassan Al-Bahrawi: 133.
- 63- *Khatrah At-Taif*: 60-61.
- 64- See: *The Structure of the Narrative Form*, Hassan Al-Bahrawi: 136.

- 65- Criterion of choice in mentioning institutes and homes, the author: Muhammad bin Abdullah bin Saeed Al-Salmani Al-Lushi, the origin, Al-Gharnati Al-Andalusi, Abu Abdullah, famous for Lisan Al-Din Ibn Al-Khatib (deceased: 776 AH), Publisher: Religious Culture Library, Cairo, 1423 AH: 74.
- 66- The same source: 78
- 67- See: The Temporal Structure in the Novel (Memory of a Body), Salih Mafughod, Aqlam Magazine, Issue (1), Baghdad, 1988: 48.
- 68- Time in the Arabic Novel, Maha Hassan Al-Qasrawi, The Arab Institute for Studies and Publishing, Beirut, 1st Edition, 2004: 220.
- 69- See: the same source: 220.

Sources and references:

- 1- Novel Trends in the Arab Maghreb, Ben Jemaa Bouchoucha, Magharebia Press, Tunisia, 2002.
- 2- Briefing in the news of Granada, Lisan Al-Din Bin Al-Hatib, investigation, Muhammad Abdullah Ghanan, 2nd edition.
- 3- The problem of the novelist's time, Salih Walaa, Al-Mawqif Al-Adabiya Magazine, Volume (32), Issue (175), 2002 AD.
- 4- The shift of time in the novel (Lolita's Fingers), Khabashi Fatima Zahra and Tahrishi Muhammad, Horizons Scientific Magazine, Algeria, 2017 AD.
- 5- The Rhythm of Time in the Contemporary Arabic Novel, Ahmed Hamad Al-Nuaimi, The Arab Foundation for Studies and Publishing, Jordan, 1st Edition, 2004.
- 6- The construction of the novel (a comparative study in the Naguib Mahfouz trilogy), Siza Kassem, Family Library, (Dr. I), 2004 AD.
- 7 - Artistic construction in the Arabic novel in Iraq, d. Shujaa Al-Ani, printing and publishing, General Cultural Affairs House, Iraq - Baghdad, 1994.
- 8- The Structure of Time in the Contemporary Novel (The Current of Consciousness Novel as a Model, 1968-1994), Murad Abdel Rahman Mabrouk, The Egyptian General Book Organization, (Dr. I), 1998 AD.
- 9- The Temporal Structure in the Novel (Memory of a Body), Salih Mafughod, Qalam Magazine, Issue (1), Baghdad, 1988 AD.
- 10- The narrative structure in the novel (a study in the Khairy Shibli trilogy), Al-Amali by Abi Ali Hassan Weld Khali, Abdel-Moneim Zakaria Al-Qadi, Eye of Studies, and Human and Social Research, 1st edition, 2009 AD.
- 11- The narrative structure in the book of enjoyment and sociability, Maysa Suleiman Al-Ibrahim, the Syrian General Book Organization, Damascus, 1st edition, 2011 AD.
- 12- The structure of visual form (space - time - personality), Hassan Bahrawi, Arab Cultural Center, Casablanca, 2nd edition, 2009 AD.
- 13- The Structure of the Narrative Text (From the Perspective of Literary Criticism), Hambad Hamdani, The Arab Cultural Center for Printing, Publishing and Distribution, Beirut, 1st edition, 1991 AD.

- 14- The Structure of the Narrative Text (From the Perspective of Literary Criticism), Hambad Hamdani, The Arab Cultural Center for Printing, Publishing and Distribution, Beirut, 1st edition, 1991 AD.
- 15- Analysis of the Narrative Text, Techniques and Concepts, Mohamed Bouazza, Arab House of Science Publishers, Beirut - Lebanon, Al-Ikhtif Publications, Algeria, and Dar Al-Aman, Rabat, 1431 AD.
- 16- Fictional Imagination (Contemporary Poetry), Shlomit Raymond Canaan, translated by: Hassan Hamama, Dar Al Thaqafa for Publishing and Distribution, Casablanca, 1st edition, 1995 AD.
- 17- Duality (retrieval and anticipation) in the narrative construction of Doctor Salih, the novels Season of Desertion to the North and Wedding of Zein as a model, Baqir Jawad Muhammad Reda Al-Zajaji, Journal of the College of Basic Education, Ahl al-Bayt University, No. (81), (D.T).
- 18- The Discourse of the Story, Research in the Method, Gerard Genet, Translated by: Muhammad Moatasem, Abdul Jalil Al-Azadi, Omar Hala, The National Project for Translation, The Supreme Council for Culture, Marrakesh, Morocco, 2nd edition, 1997 AD.
- 19- The discourse of the Arab novelist, the trilogy (Complaints of the Eloquent Egyptian) as a model, Salem Najm Abdullah, Dar Al-Moataz, Amman, 1st edition, 2016 AD.
- 20- Dangerous Spectrum in Journeys in Morocco and Andalusia, Lisan Al-Din Bin Al-Khatib, verified by Dr. Ahmed Mukhtar Al-Abadi, Dar Al-Suwaidi for Publishing and Distribution, Abu Dhabi, 1st edition, 2003 AD.
- 21- The Novel and Historiography, Nidal Al-Shamali, A Wall for the International Book, The World of the Modern Book, Jordan, 1st edition.
- 22- The Novelist in the Works of Ibrahim Nasrallah, Hayam Shaaban, Dar Al-Kindi for Publishing and Distribution, Jordan, 2004 AD.
- 23- Specific time, and the problematic of the narrative type, Haitham Al-Haj Ali, The Arab Expansion Foundation, Beirut, 1st edition, 2008 AD.
- 24- Specific time, and the problematic of the narrative type, Haitham Al-Haj Ali, The Arab Expansion Foundation, Beirut, 1st edition, 2008 AD.
- 25- Time in the Arabic Novel, Maha Hassan Al-Qasrawi, The Arab Institute for Studies and Publishing, Beirut, 1st edition, 2004 AD.
- 26- Narrative art, David Lorge, translated by: Maher Al-Batouti, Supreme Council for Culture, Cairo, 1st edition, 2002.
- 27- In Structuralism in Arab Criticism, Wael Sayed Abdel-Rahim, Dar Al-Ilm and Al-Iman, Kafr Al-Sheikh, 1st edition, 2009 AD.
- 28- In Methods of Analyzing Narrative Discourse, Omar Aylan, Publications of the Arab Book Union, Damascus, (Dr. I), 2010 AD.
- 29 - Dictionary of Narratives, Gerald Prince, translated by Mr. Imam, Merritt for Publishing and Information, Cairo - Egypt, 1st Edition, 2003 AD.

- 30- The Arabic Story, The Era of Creativity (Studies of Storytelling in the Fourth Hijri Century), Nasser Abdel-Razzaq Al-Moofi, Dar Al-Wafaa, 2nd edition, 1996 AD.
- 31- The Contemporary Short Story in the Arabian Gulf, Ali Al-Manei, The Arab Expansion Foundation, Beirut, 1st edition, 2010 AD.
- 32- Marcel Proust and Getting Rid of Time, Germaine Breh, translated by: Najeeb Al-Manea, Dar Al-Asha'n Al-Thaqafia, Baghdad, 2nd edition, 1986 AD.
- 33- Lexicon of Terms (Criticism of the Novel), Latif Al-Zaytouni, Library of Lebanon Publishers, Dar Al-Nahar, Beirut - Lebanon, 1st edition, 2002 AD.
- 34- Lexicon of Novel Criticism Terms, Latif Zaitouny, Dar Al-Nahar for Publishing, Lebanon, 1st edition, 2002.
- 35 - Criterion of choice in mentioning institutes and homes, the author: Muhammad bin Abdullah bin Saeed Al-Salmani Al-Lushi, the origin, Al-Gharnati Al-Andalusi, Abu Abdullah, famous for Lisan Al-Din Ibn Al-Khatib (deceased: 776 AH), the publisher: Religious Culture Library, Cairo, 1423 AH.
- 36- Expanded Psychology, Asaad Rizk, reviewed by: Abdullah Abdel-Dayem, The Arab Foundation for Studies and Publishing, Beirut, 2nd edition, 1979 AD.
- 37- The Theory of the Formal Approach (Texts of the Russian Formalists), a group of authors, translated by: Ibrahim Al-Khatib, Arab Research, Beirut, 1st edition, 1982 AD.
- 38- Nafadhat Al-Jurab in the Cause of Alienation, author: Lisan Al-Din Bin Al-Khatib, Muhammad Bin Abdullah (deceased: 776 AH).