

## The Temporal Structure Techniques in the Short Story Collection "Mystical Music" by the Writer Lutfia Al-Dulaimi

*Dr. Shaima Abdel Salam Hussein Allawi Al-Attar*  
*Directorate of Ninevah education, Mosul, Iraq*

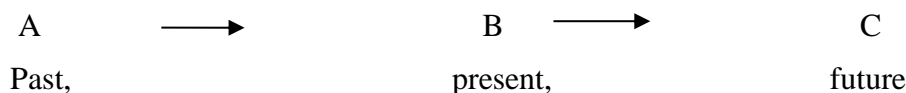
**Abstract.** *This research seeks to discuss the topic of temporal structure techniques in the writer Lutfia Al-Dulaimi's collection of stories "Sufi Music" by applying the Russian formalists' approach, as well as Todorov and Genette's oral divisions regarding time formats. The author plays with the traditional sequential time with the mechanisms of anticipation and flashback that emerged strongly in this collection of stories, indicating the writer's intentionality and critical and cognitive awareness of how to employ these modernist narrative techniques, as well as their artistic and aesthetic purposes in modern narrative poetry.*

**Key words:** *anticipation, flashback, rhapsody, time machine.*

### Introduction

Time is an active element in the construction of stories, linked to the elements of place and characters, as determines the way to address the event, even counted by some students the structure on which the story is built (Qasim, 1985, 34), time is the game of the modernist storyteller who continues to introduce the future in the past phase, and the past in the present and the future another phase, the play times is an aesthetic work that often comes out for artistic ends and objectives (Abu Nader, 1979, 85). Our research deals with this study of the difference between the time of the story and the sequence of events and the time of the discourse, that is, between what the Russian formalists called the narrative text and the narrative building, which takes into account the emergence of events in the story, Todorov has identified the relationship between the time of the story and the time of the speech by saying: "The time of the speech corresponding to the narrative building linear time is subject to the system of writing the novel / story on the lines of its pages While the time of the tale is a multidimensional time that allows more than one event to occur at the same time, which gives rise to two narrative paradoxes (anticipation and flashback) (Todorov, 1990, 47-49).

Sequence time diagram.



In our research, we will address the techniques of anticipation and flashback

### 1. Anticipation:

Anticipation is a set of references provided by the narrator through which he paves the way for events that will be narrated later to the reader, to anticipate what will become of the fates of the characters, or to introduce them or to increase suspense or for other reasons, defined by Gennett as: a narrative movement based on narrating a subsequent event (or mentioning) in advance (Gennett, 1997, 51), contained in the collection of stories a lot of anticipations in their various forms, We have observed three forms of them, namely:

1. Introductory (predictive) anticipation
2. Proactivity through decision-making.
3. Anticipation by daydreaming, the collection of stories contained two types of it:
  - A. Anticipation by positive daydream
  - B. Anticipation by passive daydream

### 1. Introductory (predictive) anticipation

Introductory anticipation is a temporal technique characterized by Gennett, described as a brief anticipation that summarizes in advance an event that will be told in detail at the time (Gennett, 1997, 81), as well as playing the role of opening and announcing subsequent events (Yaqtin, 1993, 96), it is stated in the story of Rhapsodic for the modern era in the words of the narrator, **"I know that in exchange for these happy people there are more people who were branded with the stigma of Job for their meat. Since the time of their birth, I know that destinies are heading towards different paths that converge and intersect, and not all human beings can be on the well-to-do bank, (...) otherwise where do the tagged go"** (Al-Dulaimi, 1994, 6)? In this text, the heroine begins the narration of events in brief terms that anticipate chronologically their position in the narrative, it is the circular narrative pattern in which the narrator begins from the end, then stops and returns to narrate the events from the beginning. The narrator/heroine returns with another explanatory introduction: **"I am alone, alone, exposed to the ugliness of horror, alone without friends to prevent me from voting, without anyone preventing me from mortal sorrow and panic, Alone is like a land swept by the earthquake, I am Omaina, Omaina who takes life as a way that costs the soul more than it can bear from worry and above what you expect from disappointments.**(Al-Dulaimi, 1994, 5-6)

Another preemption was received to support the same subject: **"Omaina, Omaina is the name of one of the daughters of the Prophet Job (...) When my grandfather uttered that phrase, my grandfather did not realize that he was awakening the destiny of my life and prophesied that I would inherit - his granddaughter Omaina - the torment, tribulation and patience of a prophet (...) I am the heir of Job who is tagged with his name...."**(Al-Dulaimi, 1994, 16-17). We do not lose sight of the fact that Latifa Al-Dulaimi wrote this collection of stories in the nineties of the twentieth century, at a time when the siege on the Iraq had been applied with its jaws on all categories of the wounded Iraqi people, who had not yet recovered from the horrors of the first Gulf War, the war that took place between Iraq and Iran and lasted for eight long lean years, in which the people suffered various kinds of scourges. We can even say that the secondary title of a number of the stories of the group (Rhapsodic) has carried a major sign and significance, the writer succeeded in employing and conveying them, if we know that the Rhapsodic is nothing but a melodious musical composition (sad), and cruel, is constantly changing, in which the musical structure escalates violently, and then extinguishes lifeless in the end, announcing the end of everything. Critic Nadia Hanadi believes that the writer bet on a theme Madness, which made it guide to the employment of many narrative techniques, the continuous jump between times, from the past to the present towards the future, and from the present to the past and rebound back to the present or the future, as well as the narrative sequences taken by an effective means in the forms of madness (madness of events) and the representation of its fragments, digging in the antonyms and paving of contradictions, and then combining them, so the world becomes madness itself, And become reasonable is not separated by the limits of the absurd as merges the usual strange and familiar strange, and expected suddenly, is a philosophical vision, with aesthetic dimensions, the purpose of which is to decipher the mystery of time and place that release them crisis self confused in its existence and the presence of those around it, as this music responds to the cultural variable expressing conflict, dissatisfaction and loss of stability (Hanadi, undated), An accurate and deep description of what the Iraqi individual went through and what he suffered and what he experienced, is a translation in a literary, poetic and philosophical language, perhaps focused on the situation of Iraqi women in particular, generations of fierce and absurd wars and the economic blockade that extended to include all aspects of life, and corruption, the siege was a war against humanity, and it was a strange and cruel life, tribulations

similar to the tribulations of the Prophet Allah Ayoub (pbuh), Loss and loss, yes taken away from you one by one.... So that there is no longer anything, Al-Dulaimi chose for her heroine the name (Omaima), and stressed the significance of the name when she linked it to explicit texts with Ayoub (pbuh), the owner of the subject (patience) who exceeded the ability of humans, the Iraqi woman has lost a sense of security, lost a father or husband, and the hands of treachery extended to affect the generation of children, the writer has employed the subject of human love between two young men in a strange time, similar to his madness Franzlist (Franzlist, Hungarian musician, nicknamed the demon of the piano, was born in Hungary in 1811, his superiority in music appeared at the age of nine, and then took over the leadership of the court theater in 1848, came out in a new direction in musical composition called expressive music with a curriculum, and a thousand Hungarian rhapsody, which considered the Hungarian epic the most famous, as it relied on Hungarian folklore, famous for the difficulty of its performance) (Knowledge) (Rhapsody), nothing in which stable or regular, or normal, or even familiar, the heroine anticipated events and predicted her destiny, is Omaima daughter of Job, daughter of the wounded Iraq, dreamed of the beloved who called him (Anis) and is likely to be a fictional character created by the heroine to live with her a fictional life, the name Anis expressed through it her desire to satisfy the need instinctive human, the need for women not only to take refuge in men but For taking the sociable who will share life and humanize her days and nights to come, but wars have nothing left but pain, sadness and deprivation, and the loss of dear and sociable, and forcing her to live a life of loneliness, a lonely and cruel life.

This introductory anticipation was mixed with predictive advertising anticipation (predictive anticipation: it is a reference to what will happen in the future, a form of intuition and expectation that occurs is called realized, or does not happen, so it is unrealized, the theory of the formal approach texts of the Russian formalists) (Al-Khatib, 1982, 189), and it was of the type of predictive realizer where the heroine's vision coincided with future events.

## 2. Pre-empt through decision-making

This anticipation is a kind of anticipation in which the novelist deliberately refers to subsequent events as future events - through her prior decision to carry out the subsequent event to be this decision in anticipation of what will happen to the situation (Mohamed, 2011, 213) This type was represented in a few places, considering the collection of stories in the field of research, but it was written in a period of time that carried the characteristic of suddenness Which crushed the Iraqi individual, the issue of decision-making or insistence on it did not have that great impact, in addition to that the woman known for her weakness and helplessness was the focus of events, as represented all the starring roles in their forms and in all the stories of this group, came in the second story, which bore the title (shadow and music) and the words of its heroine the following decision forward-looking: **"I will change everything from this moment, And she chose to start with the curtains, she took down the antique curtains burdened with the dust of time, the smoke of fire, the breath of the dead, the fumes of moisture and mold and threw them away waiting to be burned, and went out into the tense city in false truces, bought thin curtains of ivory-colored tulle decorated with showers of velvet flowers, she thought: the curtains would allow her to witness life...."**(Al-Dulaimi, 1994, 27-28), the life of Samia Al-Numan - the heroine of the story - was a mortgaged life, under the authority and domination of Fakhri Turkley - her husband - who was living the dream of restoring the authority and prestige of the Ottoman Empire, the heroine says about her home: **"It was morning, and the house that she used to stagnate fatally, which seemed to her like an old burial ground in which the bodies of years, great hopes, boyhoods and days of misery were embalmed"** (Al-Dulaimi, 1994, 27) A moment before her decision to change (change her life), she **had "trained herself to live with the sadness that was inserted needles and pointed heads in her soul until she became addicted to it and now misses it as if it were her human smell or shadow, or the echo of her voice (....) Despite the madness of fighting that needs her maritime city"** (Al-Dulaimi, 1994, 26), Samia Al-Numan's life was a matter of sadness and pain, death and ashes, her city is at war, and her life is crushed under the arrogance and authority of Fakhri Turkley, but he died and left her alone, lost, she stayed sad for a long time and buried herself under the weight of a bygone time, then she woke up one day and decided to change and change her sad gloomy life, She decided to triumph over the idea of waiting for death, which is left for others to find a way to it, she chose to change the

curtains, a sign that indicates her desire to change the barriers, she will not be able to lift them permanently, but she is certainly able to make a change in them, she replaced the antique curtains burdened with the dust of time, fire smoke, the breath of the dead, and the fumes of moisture and mold, she replaced them with tulle curtains, which is a sophisticated fabric, Transparent and elegant, allowing sunlight to enter to revive the place, as it reveals life outside, **"curtains will allow her to witness life and see the effort of human beings (.....) Everything will move in front of her as if it begins the moment she sees him (.....) she will see, see and reconnect with life"** (Al-Dulaimi, 1994, 28), the preemption of making the decision was intended to return to the practice of life, a sign of the strength of a sublime desire to continue, as life has always been stronger than death.

### **3. Anticipation by daydreaming**

As for this type of anticipation , it was mentioned in the collection of stories on two types:

I. Positive Daydream

II. Passive daydreaming.

#### **I. Anticipation by positive daydream**

In ordinary life, a person may face great difficulties, various internal psychological and external factors such as wars, siege and times of crisis, all of which are factors that crush the human being under their weight, so life narrows him, and he does not find a start from trying to get rid of them to live a few minutes free at large, practicing a true human life, even if it is a daydream that strengthens it on the possibility of continuity and resistance and pushing despair and sadness with a tinge of hope, even if it is false, The heroine says, **" Now everything is swinging, and I am Omaima, I close my eyes and allow myself to seize the dream, I look like another woman, and nothing indicates Omaima's face except the color of melancholy and the dust of happy time, I apply my eyelids to delude myself and the things around me that I am still able to fabricate a dream, I delude myself: ...**

**Then head towards the balcony and dream- and in front of me is one firm and sober thing, the decorative iron bars on the front of the balcony."** (Al-Dulaimi, 1994, 7) Omaima chose the balcony, which is a high, open place, is an extension of the floor , when standing in it the vision expands towards the horizon that represents hope, as the vision expands from both sides, it is an open and luminous place that carries all the positive meanings in which the walls and rails end, it is the ideal place that gives the individual a sense of salvation from restrictions and escape from them towards the wide clear sky.

#### **II. Anticipation through passive daydreaming**

In the collection of short stories the subject of our research received a story entitled (Work in a short story: Legends of the Djinn's Roosters), in this story the author begins to write a text described by Al-Dulaimi as **"like midnight - sunset hits the glass of words, the night inherits the lost cry (.....) Despair ends with the end of hope and writing begins"** (Al-Dulaimi, 1994, 143), the writer took the legends of the jinn cocks mask, as she evokes from memory the enormous moaning and torrents of blood that colored the historical path of the relationship of men with women at the destructive neurotic level, the model of Dick Jinn Homs, the poet who killed his beloved from the intensity of his jealousy over her, and burned her body and made of her ashes a cup that is said to be kneaded with his tears and heart pain, A glass with which he drinks wine while crying, Dick Jinn and his other counterpart Shahryar were an example of a neurotic man (mentally ill) who enjoys the torment of women, and does not stop only by slaughtering her and wasting her blood to exercise his authority and madness, and the fact that Lutfia Al-Dulaimi of the supporters of women and claims for their freedom and liberation throughout their written history and struggle has tried to refer to the future of women Arabic in general and Iraqi in particular, And found that the violence of men and life towards her can not stop, but it is increasing and repeating history itself with the increase of the inferiority view of her and make her a machine for sex and enjoyment of men only, but despite the development and progress in most aspects of life did not find for the future of women in light of wars, siege and Islamic movements fanatic other than bleeding blood and death, the abuse of women mind, soul and



body did not and will not Stop, this is the vision of the writer, the heroine of the story, and it is the same vision of the author Lutfia Al-Dulaimi, and perhaps she anticipated and predicted the events, although their retention carries the characteristic of pessimism and negativity, but it certainly carried real predictions, as will happen in the near future when Yazidi women were exterminated during the black dark attack from evil and crime gangs that violated all the rights of women of different religions and beliefs. In this collection, it is stated in the collection of short stories, **"One of them slaughters the beloved - a modern Dik al-Jinn shrouds her with a princess's coat and destroys her features (...)** He throws her head into the maze and her body in the fella and releases her soul in ruins (...) **Dik al-Jinn rises from the pleasure of sipping blood (.....) Cruelty is capable, killing is dominant and immortal (...)** Love is a broken game (.....) **Superstition does not end, but begins to rise again"** (Al-Dulaimi, 1994, 147) Despite the great pessimistic charge with which the writer shipped her text, we can glimpse a glimmer of hope on the horizon, She seeks to try to push women to change, change their future and perhaps change their entire destiny.

## **Second: Flashback / Recall**

Flashback is a means of identification or reminder that the writer resorts to to complete the missing narrative episodes, or to highlight some dark aspects in his narrative, Todorov says about him, "flashback is to tell us in it after what has happened before" (Todorov, 1990, 48) while Genette sees it as "a second story chronologically added to the first story" (Gennett, 1997, 60), as It narrates an event that the narrative has already overlooked or skipped, in which the writer evokes the reader's awareness towards characters, actions and sayings, which is an aesthetic technique and time mechanism that the writer resorts to for constructive and semantic reasons, and sometimes to move away from direct reporting (Mohamed, 2011, 178). Here we will address three forms of flashback according to the Gennett division:

1. External flashback
2. Internal flashback
3. Mixed flashback

These retrospectives are determined according to the extent, i.e. the length of time, and the capacity that helps us determine the type of flashback whether it is within the time of the story (internally), outside the time of the story (externally), or a combination of the two (mixed).

### **External flashback**

The first story included in the collection of stories came the following text: **"And Omaima my name known among people who do not know me and mentioned in the histories of women, the same name that I discovered its beauty when he called me ((Anis)) ten years ago, the day we were in that strange distant country, sitting in a hall illuminated with steam, smoke, breath and perfumes, sitting with some pride like tourists enjoyed roaming in the labyrinths of the world"** (Dulaimi, 1994, 8). So the flashback extends to a period of time specified by the heroine ten years before the time of the story, the story began with the heroine's sense of loss and deadly despair, so she summarized it by saying: **"I am now like a river flowing in the desert, and the hellish sand absorbed its water and was lost, it became a forgotten little legend, no one remembers it, no one surprises her, it does not mean anyone"** (Al-Dulaimi, 1994, 5), It is worth noting that the title of this story was (Rhapsodic for the Happy Age - Rhapsody No. -2-), with the emphasis that it is the first story in the collection of stories, so where did Rhapsody No. (1) disappear? Where did the missing part of the happy era rhapsodic go?!, Ten years ago, Omaima Anis, with whom she was associated with a human love story, met him, but she lost him in a country where the chances of men and women for happiness are few, and confined to an infinitesimal time, a country where wars, conflicts and crises do not end, Omaima recalled this happy and happy time to strengthen this anniversary on confrontation, patience and continuity, She is a symbol of Iraqi women and Anis is a symbol of the Iraqi youth, a generation of generations that have mostly been crushed under circumstances.

### 3. Mixed flashback

This pattern combines two times, as it precedes the starting point of the narrative and the beginning and goes beyond this point to combine the internal and external, i.e. its extent includes before the beginning of the narrative to after the beginning (Gennett, 1997, 60; Qasim, 1985, 40-42). In the same first text, the text of Omaima and Anis there is a mixed flashback, after she recalled the memory of Anis calling her by her name Omaima ten years ago, She then returned to continue this external flashback when she said: **"A while ago we were listening to Franz List (radpsodiyat): played by a gypsy band (.....) I was scared and aware that the joy I wore like a wide cloak was not mine..."** (Al-Dulaimi, 1994, 9) In this text, there is a temporal overlap, between flashback and anticipation at the same time, which is called chronologically the succession of regressions and the fragmentation of time, which reflects the fragmentation of the human self, and its brokenness, reflects the confusion of thoughts and feelings, paints a picture of the lost soul that tries to recall past times and happy moments, and lost youth, moments when the joy was not pure and the truth to know the heroine for sure that the time of happiness is short, Calm must be followed by devastating storms.

This flashback also included an internal flashback that took us back to the moment after the beginning of the first story and the moment it was written (Rhapsodic of the Happy Age - Rhapsody No. -2-), Rhapsody No. -13- in which it says: **"When I woke up, the earthquake struck everything, it is the uprisings of my destiny, it is the eternal wisdom of time: that man is afflicted with what the mountains cannot bear, his suffering is heavier than the sand of the sea, And his hope crumbles like wildfire, I said to the swinging things: Let me apply my eyelids and shut up, what is the point of talking after this hour?....."** (Dulaimi, 1994, 17-18).

The mixed flashback (external + internal) came to indicate the impact of events and time on the characters, especially the heroine (Omaima), and the large number of time rebounds, to highlight some dark aspects, and the reason why the form of the beginning of the text of the story collection in this form is that the heroine, a collapsed character, pessimistic, and miserable, lacks stability, self-stability and the stability of things around her, as she saw everything swinging - except - iron nets that reflected the form of iron restrictions on the character itself, She is imprisoned tied up unable to escape and liberation, so she forgot the beginning, there was no Rhapsody No. -1-, as she moved from Rhapsody No. -2- to Rhapsody No. -13-, which was not her choice of him purely coincidental, but was intentional, as it is the number that carries all the meanings of pessimism and melancholy, especially in culture Arabic, the gaps of serial numbers expressed the gaps in the lives of the heroes of the story, It did not start with the childhood that accompanied the first Gulf War, so it was missing, and it began with the number -2- the beginning of youth, love, then nothing, as there is no marriage, no family, no children,..... An empty unhappy life that drains the heroine and tightens her grip on her, and leaves her on the path of sadness, pain and despair, she is sometimes waiting for death, and other times she closes her eyes to summon him so that he comes to her and saves her from a life that is similar to the life of the dead, which left her joy and happiness a long time ago, when all the lights and hopes were extinguished and there was nothing left in the tunnel except darkness, gloom and desolation, the writer has expressed as she drops the heroine's character on Iraqi female characters about their suffering, Among them are the bereaved mother, including the widow, and among them the girl who lost her lover, who lost her father, there were many forms, the tragedy was united, and the forms of victims varied.

### Conclusion

The writer Lutfia Al-Dulaimi showed a creative ability to play with time, until she made time, which is one of the basic elements in the narrative reclining, fragmented and broken, and rearranged through the techniques of anticipation and flashback, it has proven that the way to deal with time is only an expression of his vision towards the universe, man and life, as she worked to dismantle the subject of love as a human condition, between multiple models of men and women, In different and disparate times and topics, I employed flashback in its multiple forms (internal, external and mixed) because the characters were looking in their memory for the reason for their anxiety and destruction, and sometimes flashback was important for the personality as it is strengthened by patience and confrontation and not to give up, and the anticipations did not have a lesser role, but came to help the

personality to resist, especially anticipation through decision-making, but nevertheless other preemptions were not without facing the painful reality of the dark and unknown future under which Iraqi women - in particular - suffered to face times and times Difficult imposed on Iraq and his people, Iraq siege, wars and crises, despite that, the author has come out employing temporal techniques with many artistic benefits, such as advertising, prediction, initiation, and others, mechanisms that highlighted the importance of these temporal techniques in the narrative and aesthetics, are modern techniques looking at the aesthetic of forming the structure of the text, reflected the ability of the element of time to embody the vision and philosophy of the writer by forming her own time towards the lived reality and towards the universe and life.

## References

1. Lutfia Al-Dulaimi Sufi Music, House of General Cultural Affairs, Baghdad - Iraq, 1994.
2. Maurice Abu Nader, Linguistics and Literary Criticism (in Theory and Practice), Dar An-Nahar Publishing, Beirut, 1979.
3. Siza Qassem, Building the novel, a comparative study in the trilogy of Naguib Mahfouz, Dar Al-Tanweer Printing, Beirut - Lebanon, 1985.
4. Said Yaqtin, Analysis of the narrative discourse (time - narrative - focus), Arab Cultural Center, Beirut - Casablanca, 2nd Edition, p. 1993, p. 96.
5. Gérard Genette, Discourse of the story: translated by: Mohamed Moatasem, Abdel Jalil Al-Azdi and Omar Hilli, Supreme Council for Culture (National Project for Translation), Cairo, 2nd Edition, 1997.
6. Bushra Yassin Mohamed, Hanan Al-Sheikh's novels - a study in the novelist discourse - House of General Cultural Affairs, Ministry of Culture, Baghdad, 1st Edition, 2011 AD.
7. Tzvetan Todorov, Poetry, translated by: Shukri Al-Mabkhout and Raja Ben Salama, Dara Toubkal Publishing - Casablanca, 2nd Edition, 1990 AD.
8. Al-Khatib, Ibrahim The theory of the formal method, the texts of the Russian formalists, translated, Arabic Research Foundation and the Moroccan United Publishers Company, Beirut-Rabat, 1982.
9. Lutfia Al-Dulaimi, Sufi music, House of General Cultural Affairs, Baghdad - Iraq, 1994.
10. Maurice Abu Nader, Linguistics and Literary Criticism (in Theory and Practice), Dar Al-Nahar Publishing, Beirut, 1979.
11. Building the Novel, A Comparative Study of Naguib Mahfouz's Trilogy, Siza Qassem, Dar Al-Tanweer Printing, Beirut - Lebanon, 1985.
12. Saeed Yaqtin, Analysis of novelist discourse (time - narration - focus), Arab Cultural Center, Beirut - Casablanca, 2nd edition, p. 1993, p. 96.
13. Gerard Genet, The Discourse of the Story: translated by: Muhammad Moatasem, Abdul Jalil Al-Azdi, and Omar Hali, Supreme Council of Culture (National Project for Translation), Cairo, 2nd edition, 1997.
14. Bushra Yassin Muhammad, Hanan Al-Sheikh's Novels - A Study in Novel Discourse - House of General Cultural Affairs, Ministry of Culture, Baghdad, 1st edition, 2011 AD.
15. Tzvetan Todorov, Poetics, translated by: Shukri Al-Mabkhout and Raja Ben Salama, Dar Toubkal Publishing - Casablanca, 2nd edition, 1990 AD.
16. The theory of the formal method, texts by the Russian formalists, translated by: Ibrahim Al-Khatib, the Arab Research Foundation and the Moroccan Company of United Publishers, Beirut - Rabat, 1982.

### **About the Internet:**

- The problem of madness archaeologically in the stories of Lutfia Al-Dulaimi, Nadia Hanadi, Al-Faisal Magazine, about the Internet [www.alfaisalmag.com](http://www.alfaisalmag.com)
- Franzilist, Knowledge, online: <https://m.marefa.org>
- forms of madness - archeology in the stories of Lutfia Al-Dulaimi - Nadia Hanadi - Al-Faisal Magazine - About the net [www.alfaisalmag.com](http://www.alfaisalmag.com)
- Franzilist, Knowledge, Online: <https://m.marefa.org>