



Anticipatory Time and its Types in the Novels of Wathiq Chalabi: Employment and Significance

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ABSTRACT

The study selected the subject of anticipatory time and its types in the narratives of Wathiq Chalabi - employment and significance - an analytical and descriptive study, envisaging the relative knowledge of mastery of the element of time in the achievement of this writer, and then stand on how adopted by this creator in the semantic employment of retrospective time.

Based on that, the aim of the research was to stand on the experience of the Iraqi narrative, and the standard dealing and control of the construction of time, taken – any study – from Wathiq Chalabi narrative model as a sample of the research, and must be noted to the reason for the choice as a creative pen characterized by literary comprehensiveness, as well as his style in the field of narrative, and this is what was stated by a number of critics such as Juma Abdullah and Mahmoud Al-Hashemi, they find him with a different style from many, because in many of his literary writing he sexualizes between poetry and prose in his narrative with the tyranny of the tendency of suspense in his achievement, because of his narrative skill and mastery of the smooth artistic weaving, in addition to that the depth of what he writes and the polarization of the intellectual and historical side in many of his works; The Hashemite critic also said about him: "He invented for himself a special style of writing in what he deals with".

Keywords: Time; Anticipation; Anticipation Functions; Types of Anticipation; Expected Anticipation; Unexpected Anticipation; Wathiq Chalabi.

INTRODUCTION

The importance of time is manifested in two aspects related to the human self, the first: Is the role of time in living life real-time or historical time, and the second: Is the employment of imaginary time, which is intended the concept of literary time, what interests us in this study. The second type, as the aesthetic unit on which the narrative and verbal units aim to create a vision of a diverse nature (philosophical, psychological, cultural, intellectual, aesthetic...), and it is not possible in any way to reach the goals envisaged by the artistic temporal employment other than the historical truth. In all its joints without standing on the textual and contextual clues internal text and external, and in terms of the remarkable role played by time in the narrative and to know the aesthetic employment of him, the study elected the anticipatory time and its types in the novels of Wathiq Chalabi - Employment and Significance, envisaging thus knowing the relative mastery of the element of time in the achievement of this writer, and then stand on how this creator adopted in the semantic employment of anticipatory time.

Objective of the Study

The aim of the research was to stand on the experience of the Iraqi narrative, and the standard dealing and control of the construction of time, taken *Employment and Significance* from the Wathiq Chalabi narrative model as a sample of research, and it must be noted the reason for the choice as a creative pen characterized by literary comprehensiveness, as well as his style in the field of narration, because in many of his literary writing

naturalizes between poetry and prose in his narrative with the tyranny of the tendency of suspense in his achievement; because of his narrative skill and mastery of the smooth artistic weaving, in addition to that the depth of what he writes and attracting the intellectual and historical side in many of his works.

From here we can say: That confident Chalabi was able to achieve aesthetic success in the novels of what you write subject and form, and undoubtedly would not have achieved this without his talent on the one hand, and encyclopedic culture on the other hand, this homogeneity made him able to mold the elements of the narrative functionally, and those elements of the proactive time which mastered it in a way that deserves to be highlighted, It is the goal of the study, asking God for success and repayment of what our fingers have skipped.

From here it can be said that time has the task of succession on humanity, and just as time is the anchor of life, it is – also – the axis of the inner life of the self, time is a relational fabric between the living time and the sociological influence.

Based on this, we are facing two basic points in our daily lives, the first is (now) or the present moment, and the other is (our feeling) the flow of time and its flow from the past to the future (Feener, 2015).

METHODOLOGY

The human feeling grew to recognize the time dimension with the beginning of the first moment of human existence, so he strived to understand the recital of time and the nature of his relationship towards him by standing on the dialectic of life and death, and accordingly the human self-tried to enter into attraction with the movement of time, from here we find the embodiment of some of this vision in some of their literature and since ancient times; and the legend of Gilgamesh provides a record of the oldest creations of the human mind for the human rebellion against the power of time never victorious in his painstaking search for immortality, i.e. escaping the current of time (Al-Fahdawi, 2023).

The manifestations of time, its merits and relations are manifested in all arts, so this is reflected in literary phenomena and in their various forms through the expressive projections of the writer.

Accordingly, it can be said that time is one of the basic elements on which the art of storytelling is based, if literature is considered a temporal art (if we classify the arts into temporal and spatial) storytelling is the most literary genre attached to time (Shayya & Ghallod, 2022), it largely determines the nature of the novel and shapes it, rather, the form of the novel is closely related to the treatment of the element of time, because it affects the other elements and reflects on them, as time is an abstract and liquid fact that appears only through its effect on other elements. That is, the story is taking shape, it is the rhythm (Aldobouni & Maktouf, 2022).

Dr. Abdul Malik Mortada believes that time is an imaginary manifestation of the time of the living and things are affected by the imaginary past invisible and imperceptible. It is like oxygen that lives with us at every moment of our lives and everywhere in our movements (Kadhim & Habeeb, 2023); From here time becomes an important pillar of the narrative, it is in the novel associated with the character, and thus we can say: That the novel is the art of time because of the overlap in times at different levels ranging from the time of the reader and the time of the writer and the time of events and the time of the narrative mediated by the narrative text understands time (Malik & Khalil, 2023).

Time is defined in the narrative convention as set of temporal relations speed, sequence, dimension ... Between the positions and sites spoken and the process of their storytelling, and between time and discourse narrated and the process listed (Sada & Obaid, 2021), has led the interest of philosophers and other writers and scientists issue time and the pursuit of the investigation of what it is, and the development of concepts and frameworks to the difference of significance, and semantic fields adopted and this is what expressed by Said Yaqtin by saying: The saying of time multi-domain, each area gives it a special significance, and deals with the tools that justify it in its intellectual and theoretical field (Belkacem, 2023).

It should be noted that the Russian formalists were among the first to include the study of time in the theory of literature, based on the relationships that link the parts of the events because their presentation in the literary discourse is done in two ways: Either the narrative is subject to the principle of causality, the facts come logically sequential, and this is what they called the text, or these events come subject to this sequence without any internal logic and without attention to temporal considerations, and this is what they called the building (Simour, 2022).

Paragraph

In addition to the formalist movement that revealed the nature of the relationship of time to narrative, there is the Anglo-Saxon movement, led by Percy Lubbock and Edwin Muir, which emphasized the importance of time in narrative (Flack, for example, assumes that the presentation of time is a formula that allows determining its

extent and determining the pace at which it is required is subject to its return to the heart of the subject of the story and the latter (the subject). It cannot be put forward at all unless it becomes possible to realize the wheel of time, and Muir adds to this that the wheel of time is variable and not fixed in its relations with the subject of fiction (B. Bai, X. Bai, & Wang, 2021).

Has come (Michel Butor) one of the pioneers of the new novel in France in 1964 with a new vision of the divisions of time, as he counted three types of times in the novelist discourse, namely: The time of adventure, the time of writing, and the time of reading, and often reflected in the time of writing on the time of adventure by the writer (Talattof, 2023). The time of adventure means the time in which certain events occurred, have taken several years, chosen by the writer to move them to the imagined world and presented briefly, which is influential time of writing, while the time of reading means the duration of our reading this work, has distinguished "Todorov" in Narrative Sayings (1966) Between the time of the story and the time of the speech and saw that the time of the story is multidimensional, while the time of the speech is linear (Piselli, 1988), that is, the events in the story are told according to a multi-directional time, but in the discourse narrated according to the linear time that goes according to the sequence of words in the context.

Todorov concluded that the novel contains two types of tenses (Abderrahmane, 2018):

External Times: A time of narration, a historical time and the time of the writer, which is the circumstances in which the novelist wrote, and the time of the reader, which is the time of receiving the narrative, as reading is the construction of the text.

Internal Times: It is represented in the time of the text, which is the semantic time of the imaginary world, and relates to the period in which the novel takes place, the time of writing and the time of reading.

Based on this, it can be said that what came out of the thesis (Todorov) is only an extension of what was reported by the Russian formalists, but Todorov added to what they came with regard to the time of writing, which is reflected in the story told by the narrator, and the time it took to write it.

The "Gerard Genette" has provided a comprehensive view of time, starting from the distinction between two times, namely: The time of the narrated thing and the time of storytelling, which corresponds to the linguists the time of the signifier and the time of the signified, and they are simply only the time of storytelling and the time of the story (Singh, 2021), and therefore the work of "Genette" to distinguish between the time of the story and the time of storytelling. The first : It depends on imagination, which is the time of (Dal), and the second includes the false time, which is (the signifier), with Gerard Genette begins an advanced stage in the study of novelist time Mashaya Russian formalists in their distinction between the narrative text and the narrative building, and absorbing at the same time the various developments of linguistic analyzes (Mubarak, Rochmanti, Yusuf, & Thaha, 2021), called the time of the *Mohkin* (false time) is the time required to cross or pass a novel.

Gérard Genette distinguished between two types of time paradoxes: Retrieval and anticipation.

Anticipation

It is a temporal movement that appears on expectations, as it is represented in cutting an incident before the time of its occurrence, which may occur in the future of the narrative or in the time after the narration, which is every state of expectation and waiting witnessed by the narrator when receiving the text, which leads to the postponement of the response to the event (Dagan, 2023).

Or it is the presentation of future events before their correct date and includes the external anticipatory shot of an event occurred that after the end of the storyline, while the objective anticipatory shot or anticipation of the event (anticipate the event) certainty it displays an event will occur (Hatavara, Hyvärinen, Mäkelä, & Mäyrä, 2016).

Anticipation as defined by Dr. Amna Youssef: Presenting the subsequent events and inevitably achieving in the extension of the structure of the narrative contrary to the expected that may or may not be achieved (Zayzafoon, 2005), has a contribution to the construction of the text through the questions that are generated in the mind of the narrator and that what happens within the text is not subject to change, but the author has a goal that seeks to crystallize it in the text.

It is also one of the most important techniques on which time is based, which is the second pole of time paradoxes, and is also known as is the prior announcement of what will happen (Cammett, 2007), it is a temporal technique that prepares the reader for events that will occur in the future of the narrative.

It is also a very narrative movement that is presented to narrate an event later or mentioned in advance (Genette, 1993), in other words, it is jumping on a period of time from the time of the novel and exceeding the point reached by the speech to anticipate the future of events and look forward to what will happen (Simour,

2022), it is a state of expectation experienced by the recipient while reading the literary text. In the sense that anticipation is to predict what will be events in the future of the text far or near and the narrator here reports an event that has not yet been achieved in the course of the narrative, in other words is temporal technique tells explicitly or implicitly about events will be witnessed by the narrative in a later time (A-Adba, 2021).

It has become preceded events in the modern novel is common and increasing importance, the narrator moves between today, yesterday and tomorrow without discrimination, and perhaps the interest in anticipation due to looking towards the future and his promise actually or movement (Mahdi & Hussain, 2021).

It occurs at a certain moment that can respond to the requirements of the time stoppage when the novelist will be able to broadcast a film about future events that will occur later, and perhaps predictions, aspirations or forward-looking visions are the best narrative models valid for such a narrative time stop (Abd Darub, 2023).

If anticipation plays a role in the formation of the narrative temporal structure, it takes upon itself to carry out after the functions, these functions would serve the formation of the narrative structure in its combination with the narrative structure, as the temporal purpose is to aspire to what is expected or likely to occur in the spoken text, and this is the basic function of anticipation (Ghasemi & Sayahi, 2022).

RESULTS AND DISCUSSION

Anticipatory Functions

Just as the retrieval has several functions that it performs that serve the narrative text and add suspense, anticipation also functions that would serve the spoken text, which is as follows:

1. Anticipation acts as a prelude to future major events, Thus, the reader lives in a state of expectation and waiting for the future of the event or characters.
2. It is a kind of state of announcement of the events that will take place or an explicit indication of the outcome of the event, The narrator reveals it to the recipient.
3. One of the most prominent functions he performs is the reader's participation in the narrative text, as he directs his attention to follow the development of characters and events through anticipations.
4. Anticipations shed light on a specific event, Because of its deep connotations that can be blown up in front of the reader.
5. That anticipating or predicting a particular event through signals, suggestions and symbols, Gives the reader a sense that what happens inside the text is not subject to chance and is not accidental, rather, the narrator has a plan and a goal that he seeks to crystallize within the text.

Types of Anticipation

Two types of anticipation can be distinguished:

1. Anticipated Anticipation or (Verifier)

It is a temporal technique that comes in different formats to narrate future events that have come its time, but it is achieved within the narrative (Al-Mekaimi, 2003), or it is those leaps that are achieved, or may be achieved in the novelist present, which are very close to the moment of narration and be achieved after short moments or a short period (Lu, 2008).

2. Unexpected Anticipation or (Unrealized)

In which the narrator or character reports an event that has not been achieved and does not reach the course of the events of the novel in the conclusion, it is like future signals that may or may not be achieved (Schmitz, 2020), that is, it is a time preemption that is not achieved in the events of the novel.

Thus, this technique is a paradox that moves towards the future by anticipating events, anticipating them, or predicting what will be, which is a narrative process represented in stating an upcoming event or perhaps referring to an event or character in advance.

In the novel, all "the types of ornaments do not benefit the dead", the anticipation is less present, because the novel relies in the course of its events on the technique of apostasy, for example, the dialogue that took place between Shawky and Nevin, through which we monitor an expected foresight.

(Shawqi: Where do you live?

She: I was in Baghdad and graduated from the College of Education.

Shawqi: I worked as an employee at the University of Baghdad.

She: How did you know that?

She: Do you know me?

He: You are Nevin.

She: You are wrong) (Newman, 2013).

The exchange of messages between Shawky and Nevin, who asked for his friendship under a pseudonym through Facebook, they had exchanged messages and that he had expected that the speaker with him was Nevin, and this anticipation was expected, Shawky made sure of his knowledge of the character who spoke to him, and also through the dialogue between them, he had made sure of his expectation by mentioning her name and giving him her information, so the foresight here was expected because it had already happened, the narrator employed him with approximation and continuous hint, and this is what made The hero is sure of what will happen, waiting for the event and revealing her name since he began to hint at her, and this led to anticipation to create suspense for the reader and create some certainty in the place where the event took place through dialogue.

In what was mentioned in the novel "Joseph does not know love", as it shows the sincerity of the thought of the people of heaven and her friends in the matter of Joseph says the narrator: (sincerity of the thought of her family and friends in the matter of the one she loves to leave her) (Gok, 1979). Sky despite the words of her family and friends about Joseph that he will leave her has believed their belief, which is an internal anticipation being alerted by him in a previous scene when she warned the princess of heaven from leaving Joseph her and indeed this is what happened in the end, and here was the prediction expected to get, (It is internal because it is achieved in the time range of the novel, which is repetitive media because of the stimulation that occurs in the mind of the hearer) (Mahdi & Hussain, 2021).

In the novel "Chess Lips", Imad tells his friend Madan about Rand and her admiration for him, and Madan expects this also through the dialogue that takes place between them in the form of the speaker and the addressee.

- I see her liking you.

- I guess so.

- And what will you do?

- None (Gibb, 2017).

We note in the narrative text that the narrator anticipates an expected event, Imad paved and authorized what will happen in the future and anticipating that Rand admires his friend, he reported an event that has not yet come in the context of events, and was convicted expected for this thing also by saying: (I think so), and thus was anticipating both expected because after the succession of events and continue to tell the narrator's saying is achieved and shows the extent of Rand's admiration for Madan.

In what was mentioned in the novel "Faqlh Clay" who says here through his dialogue with himself represented by (he) and (voice), the writer here through the concepts put forward imagining himself is the opposite and creates with them dialogues put forward what he wants and through these dialogues it anticipates an event, it is here to be sure that the voice that comes to him is the voice of himself, the voice of all his declared limbs.

Sound: Do you know me?

He: I think you are instinctive.

Voice: In whose voice am I talking to you?

He: by the voice of all my declared limbs (Darwin, Sembiring, & Pribadi, 2021).

The narrative text tells an expected foresight because the hero is sure that the voice that comes to him is the voice of the same that screams thunderous anger to bring out what is inside him from the intellectual rubble, the main character (the hero), which hides behind the narrator knows and pronounces his name and moves him with his actions, discuss the concepts with itself and that the same character is the one that speaks it, and in another context the narrator says: (Why do we receive things if we are going to say goodbye) (Singh, 2021).

The narrator here (the writer) in this narrative section speaks in a symbolic language foreseeing the endings that he wishes to discuss with himself and includes a lot of intellectual discussions launched by the same narrator to create a dialogue represents that the novel of the future, a dialogue subjective intellectual symbolic, it highlights the symbolic talk about the situation of Iraq after the occupation and the outcome of the confusion symbolically, it anticipates all the concepts that he puts forward that he will bid farewell whatever the future of her, and that this

foresight revealed Another aspect of the hero's life is the extent of intellectual knowledge he possesses, which emerged through the dialogues he utters.

In the novel "Gilgamesh Return the Last Third" we monitor what the wife of Gilgamesh King of Uruk expected her husband is not an ordinary human being, so her expectations were in order, despite his work on the farm and fulfilling the needs of the house, but she expected that he is not an ordinary person, and this is what actually happened.

(Despite all this harmony and carefree life, he could not tell his wife that he was Gilgamesh, king of Uruk and the champion of world champions, she strongly urged him, she was smart enough to feel that this person standing in front of her is never an ordinary human being) (Boudreault & Moors, 2004), although Gilgamesh did not tell his wife the truth that he was the king of Uruk and a world champion, but for her intelligence she expected that he was not an ordinary human being and was an expected anticipation because he is really not an ordinary human being, but a king Uruk.

According to the narration "The Logic of the Bird and Sheikh Yusuf", anticipation was present in the dialogue scene between Sheikh Yusuf and his student Hassan.

- Bani Hassan, what is wrong with you?
- I pay attention to Hassan and the confusion is evident in him.
- Sorry, I apologize to you, my Sheikh, my mind has wandered a little.

The Sheikh smiled and his smile was always open in the face of the student's questions.

- Do not let the questions inside you be fired by me, as they are like arrows and may catch good prey (Darwin et al.,2021).

The pre-emptive section is a prelude or prelude to subsequent events being prepared to be narrated by the narrator, so its purpose in this case is to get the reader to anticipate an event, the Sheikh through the features that appeared on the face of his student Hassan and the confusion that was bad and mental fugue felt that there is a set of questions going on in the mind of his student and was anticipated expected because the smile of the Sheikh was an open door for Hassan to ask his questions.

In the novel " The Heart Has Another Mouth", we observe this technique in the dialogue clip between Hassan and Mahmoud.

- Shaykh Hassan, do you know who was the person who accompanied the mother of Dawood and Raja?
- I don't know. Maybe it's you?

Mahmoud was astonished by Hassan's intelligence and exclamation marks appeared on his face.

- How did you know?

It does not need intelligence You have already told me that you made heinous mistakes that deserve punishment, so I thought that raping Raja from the Sheikh was your idea to make some money and get closer to the Sheikh (Mubarak et al.,2021), revealed the dialogue clip for the state of the announcement of the act of the character (Mahmoud) in the past and its involvement in the incident (Sheikh Kamal) heinous, Who says here (Hassan) through his dialogue with his friend Mahmoud has expected that he is the one who accompanied Raja and the mother of Dawood to the house of the Sheikh in a previous narrative scene, and also expected that what happened on Raja with the Sheikh was the idea of his friend Mahmoud and was anticipatory - Predictable because Mahmoud has already admitted all these heinous mistakes in a later narrative scene, this passage is nothing but a clear declaration by Hassan that he knows everything his friend has done.

In another narrative clip we note the anticipation when Mahmoud was telling a story of people's stories to his friend Hassan, who is addicted to hearing stories from Mahmoud, the narrator says: (The daughter of Abu Sami is the one who created it, thinking that her father will die to inherit with her brothers his money or die poor wife to confirm the validity of people's words, but the strange thing is that the woman had a child, which overlooked the children and grandchildren and blamed their sister) (Mubarak et al.,2021). The narrative text came as a prelude to the implementation of a plan drawn by the daughter of Abu Sami to get money with her brothers upon the death of her father, but events turn when her father marries and has a child despite his old age, so he marries a widow whose husband died after a stroke on her wedding night This woman was created by his daughter because she thought that her father would die or his wife would die to see his money she and her brothers, but what the daughter expected is what happened, the woman had a child and this is what The boys turned a blind eye to what they blamed their sister, this anticipation was unexpected because the event did not materialize in the narrative act of the novel.

In another context, we monitor the prediction that Hassan made in his dialogue with his wife, and it was a valid expectation because when the course of events followed, what he expected was achieved.

(And why do you think he is a boy?

I'm sure of that, it's like I see him moving in front of me.) (Mubarok et al.,2021), we note through the dialogue clip between Hassan and his wife that he foresaw the events relatively far from the present time, has expressed his vision for the future, came anticipation paved the way for an event that will occur in the future by announcing to his wife that he will have a child and calls him Hassan, and the anticipation was expected because in subsequent scenes achieved the expectation of the character, and in another narrative text is reflected in this technique dialogue between Hassan and Mahmoud.

(- Mahmoud, when will it be implemented?

Mahmoud was confused by the strange question.

- What?

- When will you kill me?

- How did you know I was going to kill you? answer me?

Hassan smiled, which added to Mahmoud's anger (Darwin et al.,2021), in this narrative dialogue between Hassan and Mahmoud, we monitor the anticipated anticipation, Hassan predicted that Mahmoud would kill him by asking him: When will you kill me?

Then in another narrative scene achieved the occurrence of anticipation, which was his function preliminary to the narrative event and news about what will happen, jumping forward towards events that have not yet occurred, but the narrative risks and ventures to reveal them in advance, it is in his expectation brought to the coming and headed towards the future for the current moment, and this if it indicates something, it indicates that the anticipation of the was an explicit expectation and a prelude to what will lead to events, and thus achieved a leap at the expense of the events that It grows in its ascent from the present to the future, as it makes the reader imagine or read the event that took place in the future before reading the event that took place from the present.

CONCLUSION

After study, criticism and analysis, the study concluded the following:

1. In the novels of Watheq Chalabi, anticipation is often associated with stimuli, so the proactive stimulus is due to the psychological factor, or to escape from the lived reality of the character.

2. We often find the movement of time in the achievement of Chalabi Tanmaz by moving from the current natural logical, and between the time paradox of preemptions, and what is striking with these preemptions is the variation in the appearance of the characters in the time of the time of the time paradox, and between the weakness of their comments with the event and its strength.

3. According to the novelist Watheq Chalabi employing technology and anticipation in his novels accurately and came integrated into all novels.

4. The most important thing that paradoxes perform is the textual openness that helps the writer to employ the paradox and several functions, as the writer employs anticipation to interpret some important events to be known and not ambiguous to the recipient while imparting the element of suspense.

Anticipation has an active role in foreseeing the future, which helps the writer to rearrange events according to a methodology that motivates the recipient to follow the course of the novel's events.

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ETHICAL DECLARATION

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