

Application of Gerard Genette's "Narrative Discourse" Approach in Ghassan Kanafani's Novel "Men in the Sun" and Mohammad Reza Bayrami's "She Did Not Plant"

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Abstract

Narrative is one of the most important literary techniques and a fundamental element in literary theory, whose analysis based on new theories helps us understand literary texts. Many theorists have examined the structure of narrative. Frenchman Gerard Genette is one of the most prominent structuralist theorists, whose theory is considered one of the most complete and effective theories of narratology. The authors aim to use a descriptive analytical approach based on cognitive narrative criticism to analyze the components of time, mood, and tone of Genette's theory in the short story "Application of Gerard Genette's "Discourse of Narrative" in the novel "Men in the Sun" by Ghassan Kanafani and "Lam Yazra" by Mohammad Reza Bayrami, and to assess the storytelling ability of this author and the degree of systematicity of his fictional work. This study shows that Genette's theory is a comprehensive and practical model for studying narrative, and on the other hand, it reveals Kanafani's talent in using narrative elements and techniques appropriate to the theme of this story and presenting a coherent, attractive, and exciting work. The use of temporal techniques, first-person narrator, the use of style, dialogue, beautiful descriptions, etc., proves this claim. Keywords: Genette's narratology, Kanafani, Hand in the Grave.

Keywords: Psychology, narrative, novel, Ghassan Kanafani.

Introduction

"Narrativistics is a set of general rules about narrative genres, the system governing narrative, and plot structure." The term narratology was proposed by Tzotán Todorov in 1969. Todorov "provides a structuralist account of literary theory and tries to introduce readers to its framework, principles, categories, and main concepts, as well as how to apply them in literary texts in a concise manner."

He believes that in the research of literary works and in the definition of bias (prejudice), two attitudes towards structuralism are evident. These two attitudes in the structuralist discussion are not only not mutually exclusive, but are complementary and necessary. He "in the first attitude, he accepts a literary text as the object of his knowledge, and in the second attitude, he considers each specific text to be a manifestation of an abstract structure." However, the discourse of narrative, according to Gérard Genette, is based on the transition from the system of linguistic signification to the scope of symbolic expression. According to Genette, every narrative statement is a story of a real or imaginary event that is related on the one hand to the subject of the narrative,

that is, to the event or story being told, and on the other hand to the narrative expression or logic of the narrative, which Genette calls the act of narrative communication.

Focusing on narratology at the level of discourse, Genette discusses narrative with regard to the five principles of the logical order of functions and progressions, the continuity and speed of the narrative, the frequency of the narrated content, the aspect and point of view, and the tone of the narrative. Following the grammatical pattern at the level of the sentence, he selects the three elements of time, aspect, and tone to describe the relationships between the narrated world.

The purpose of applying the approach of "dialectology of narrative" by Gerard Genette in his novel and Mohammad Reza Bayrami and Ghassan Kanafani is to recount matters that are connected in a chain in terms of time and the relationship between events.

Importance and Necessity of Research

In the novel "Lam Yazra" by Mohammad Reza Bayrami and "Rajal in the Sun" by Ghassan Kanafani, attention to structuralist issues is the research factor for the author... In narratology at the level of discourse, the narrative is discussed with regard to the five principles of logical order of functions and sequences, continuity and speed of narration, frequency of narrated content, aspect and point of view and tone of narration. By following the grammatical pattern at the sentence level, he selects the three elements of time, aspect and tone to describe the relationships between the narrated world.

Both Mohammad Reza Bayrami and Ghassan Kanafani have used the aforementioned methods, and the symbol is also meaningful in the works of Ghassan Kanafani and Mohammad Reza Bayrami. Based on Genette's theory of narrative, research and articles have been written that are mentioned... Of course, it is worth mentioning that, as far as the author knows, the novels "Lam Yazra" by Mohammad Reza Bayrami and "Rajal in the Sun" by Ghassan Kanafani have not been looked at since then. In particular, with regard to the novel "Lam Yazra", apart from a few criticisms and discourses, no specific research or serious research work has been carried out.

Narrative in the characters of the story "Men in the Sun"

The narrator, despite focusing on the main characters, does not initially provide a definition of them and their physical or intellectual characteristics to introduce them. Rather, through the flashbacks of the story, little by little, while having a hidden presence during the breaks in time, through the element of dialogue, he briefly introduces the reader to the life atmosphere and sometimes the family of the characters.

When introducing the main characters, the narrator acts indirectly and, by entering the minds of the people and expressing the hidden memories that have been evoked as a result of an external stimulus, he presents them and part of their story before the reader. For example, by exploring the conscious layers of Abu Qais's mind, the narrator expresses part of the story's information in a flow filled with speech, emotion, and thought, in an irregular manner and through his language. In these phrases, the narrator, while surrounding the story from an external angle and close distance, by distancing himself from the character, allows the reader to be directly involved in the flow of his anxiety and distress through his own feelings and inner thoughts.

In fact, the narrator's narrative position in relation to the main characters varies because the narrator sometimes makes his knowledge appear limited. For example, on page 12 of the novel and in Although the narrator, through his immense knowledge, is aware of the reason for the feeling of stagnation that has befallen Abu Qais. But he does not see the need to recount the reason and is content only to express Abu Qais's doubt about how such an emotion arose, and in this way, by using an internal gaze and choosing a relatively distant distance from the character's mind, he presents himself as an impartial and uninformed observer. "Abul Khizran" is one of the main characters of the story, and unlike the choice of a close angle but with a variable distance from the other three main characters of the story, the narrator does not enter his mind much and does not reveal his feelings and his inner perceptions towards the other characters and their words, but rather the narrator emphasizes more on expressing his outward appearances, thus forming the reader's mental image of him. For example, when the narrator enters the conversation of the characters, he usually provides the reader with the mental feedback of each of them regarding the other's words by entering their thoughts, but in relation to Abu al-Khizran, he adopts a different method and, in an impartial manner, is content with only reporting his external states.

Finally, on page 69 of the story, the narrator changes his position towards Abu al-Khizran and, approaching him, provides the reader with his thoughts. The method of presenting the inner thoughts of this character is the use of indirect internal monologue, because the narrator himself, after a while when only the character's voice is heard, enters the monologue and after expressing an opinion about himself in an interventionist manner, continues the internal dialogue, this time in his own words and He follows by using the third person. In the last chapter of the story, the narrator is placed at a close distance to Abu al-Khizran to show his inner tensions and bitter feelings after the silent death of his three companions.

Narrative timing in the novel "Men in the Sun"

In the course of the story, the events of the story have a logical order and the sequence of events based on this logical order form the narrative and "the time of the narrative has become the key to understanding new literary works and the tool for discovering their significance and plays an effective role in the process of forming the theme of contemporary stories." (Sosuni et al., 2018: 21). The author decides which event to place at the beginning and which at the end or in the middle of the story; and he can describe past events or his memories as "pre-figuration" and future events, his guesses, predictions and foresights as "post-figuration".

Genette refers to these two categories as time-lapses. Time-lapses can range from a short moment to several years. These time-lapses are either internal and are located within the time frame of the main narrative of the story, or external and are formed before the story begins at a time outside the time frame of the story. These events are either interwoven; that is, they are part of the main storyline, or they are interwoven and outside the main narrative plot (Martin, 2016: 91). According to Genette, time-lapses have a range and scope. "The range of time-lapse means how much time the backward or forward time gap is with the narrative present; that is, how much of the story does this jump occupy." (Turkmani et al., 2017: 99). In the novel "Men in the Sun," retrospective time-lapses are used to introduce the past conditions and times of the four main characters of the novel; every movement reminds them of the past. In the story of Abu Qais, his wife's seven-month pregnancy reminds him of the birth of Hosna, who died two months after her birth. In the introduction of Asad, when the fat man, a smuggler, asks him for fifteen dinars before leaving, he is reminded of his uncle who had given him fifty dinars for his marriage to his daughter. When the fat man mentions the name of the Mouse Inn, he reminds him of the English woman and her husband. In the story of Marwan, when Basil the fat man comes out of his shop, he is reminded of a letter he wrote to his mother; and all of them, before getting into the tanker and crossing the border, recall all their repeated memories. In this novel, the predominant aspect of anachronism is of the delayed type. The factor of retrospection, in many cases, is formed in the minds of the characters through the association of meanings, which, as a result, leads their thoughts from the windshield of the car that "radiates the intense sunlight": to a time in the past; For example, the glare of the operating room light evokes Abu Khizran's mind; and this same factor, the light, brings his mind back to the present; and in some cases, it is the factor of flashbacks and the search for the reason for the feeling that the character of the story has found, such as the good feeling that Moan felt after arguing and not agreeing with the "fat man"; the factor of that good feeling goes back to the time he wrote the letter to his mother.

In the novel "Men in the Sun", most flashbacks either only lead to the creation of a sub-story within the main story, such as the story of Master Salim, which is a story unrelated to the main story; or the narrator creates a sub-story within the main narrative in this way and connects it to the events of the present. "The purpose of flashbacks is to increase the reader's awareness of the background of the main characters of the story and their spirits." (Mirzaei and Moradi, 2011: 183).

Continuity of the narrative in the novel "Men in the Sun"

There is a difference between the speed of the flow of events and the speed of their narration, the first is measured in terms of time, and the second in terms of space in terms of the number of words, lines, and pages devoted to the story. Continuity is the speed of the story's narration, the relationship between the length of time during which a certain event occurs in the story and the number of pages of the narrative text devoted to describing and narrating that event (Al-Eid, 1986: 124).

The events in the novel "Men in the Sun" took place over ten years; but the main story took place over only three days. While the number of pages of the text devoted to the narration of those events is 109 pages, which

are narrated in seven chapters. The largest volume of pages is related to the chapter "The Road" and the smallest is related to the chapter "The Grave". The other chapters have almost the same volume. This means that the narration in the chapter "The Path" was at its slowest pace, with 20 pages allocated, and in the chapter "The Grave" at its fastest pace, with 4 pages allocated, and in the chapters "Abu Qis" at its slowest pace, with 13 pages allocated, "Asad" at its slowest pace, "Sarwan" at its slowest pace, and "Al-Shams wal-Thal" at its slowest pace, with 12 pages allocated, and "Al-Shams wal-Thal" at its slowest pace, with 16 pages allocated.

Narrative in the novel "Unsown"

Among the important structural points in this work is the author's weak experience of the subject of the narrative. The raw material of the narrative is certainly experiences that the author structures, enriches, and narrates with the help of imagination. But it seems that in this novel we are not faced with a deep, rich, and new experience of Iraq. The author has displayed this weakness in various dimensions in such a way that by changing the names, the story can be considered to belong to Iran or another country. The manners and customs of the characters, the lifestyle, geography, work and occupation of the characters, beliefs and history of Iraq, the political and security situation of Iraq during the period of Baath Party dominance, and even the description and setting of the work are extremely poor. The characters do not have deep cultural, economic, social, scientific, and historical backgrounds. This point and the author's lack of knowledge of these backgrounds have caused the story to be unable to tell a story in analyzing and explaining some events, such as the proposal of a Shiite boy to a Sunni girl, and this is the issue that shapes Saadoun's motivation to go to war.

It is narrated by mentioning only some very few possibilities and situations. In this respect, the story does not take the audience into the depths of the culture and time and the times of Iraq and Iraqis. It even seems that this novel fails to have a common experience of Shiite culture. The characters only have the name of being Shiites and the only sign of their being Shiites is wearing black clothes and being in the Hussainiya! This weakness in experience has also shown itself in the prose, tone and terminology. Some Arabic expressions used in the text have Arabs and some do not. Interestingly, these expressions have Arab and syntactic errors.

Another structural issue is the point of view. The author, who does not have a rich and productive experience of fictional characters in terms of experience, and on the other hand, has repeated his recurring theme in "The Hanging Bridge", namely the same algebra, and even in creating the situation, he repeats the same situation (exile).

Because in the hanging bridge, Nader Sadif, who is caught in fate and necessity, exiles himself to a war zone in the West, and the same situation arises for Saadoun in the wilderness, and he exiles himself to war with the failure of love and the prohibition of his father and those around him. These weaknesses, and of course the lack of a tense and attractive storyline, have caused the author to try to hide these weaknesses and cast an umbrella of structural innovation over his narrative by disrupting the sequence of events and using flashbacks frequently and several points of view. In parts of the story that are in quotation marks and in italics, he personally enters the story.

Another point that confirms the superficiality and marketability of this love is the description of the beloved as a body. In fact, what has caused Saadoun to be interested in Ahli is her body, not the sublime human and spiritual themes. In fact, it is this love for the body that is constantly repeated when looking at Ahli's candid image. Interestingly, this love is so important to Saadoun that it seems to be his main motivation for life. In a sense, the story is trying to place love as a symbol of life in contrast to war, with the image of love and war, and to insinuate that love can be an excuse for dying, but war has no such place.

One of the main themes of the work is "fate". However, this interpretation is accompanied by other interpretations in the story, such as "coincidence" and "chance". It seems that the author and, consequently, Saadoun's character, do not have a precise knowledge of this concept. The equivalences made for fate are indicative of this lack of knowledge. When we talk about the randomness of things or their chance, we are basically denying the existence of a specific cause for events or expressing ignorance of it. Being without a cause is completely different from fate. Because in fate there is a destiny that determines it. In fate there is a ruling power that pours bitterness into the character's mouth, but in the case of coincidence, everything is blamed on chance.

Genette's Timeline in the Novel *The Waste Land*

The linear narrative path suffers from timelessness with retrospection and foresight in time.

Retrospection

As mentioned, "Retrospection means a narrative passage that goes back in time like a scene with complete freedom, but in a special way visually; that is, it is introduced like a cut or image with a specific sign that indicates the transition" (Jatman, 2011: 74).

The general and final definition that can be given of these processes is that delay is an unexpected movement to the past in such a way that an event that occurred earlier in terms of sequence and periodicity is expressed later in the text (Tolan, 2007: 80). Returning to the past is one of the most common tricks of writers to create interest and suspense in the story.

Foresight

As mentioned, foresight, unlike retrospection, moves the events of the story forward and narrates events that have not yet occurred in the narrative flow of the story or that will occur in the future. Foresight is the narration of the events of the story before the initial stories are told. In fact, the story will move to the future of the narrative being told.

"If events A, B, C are placed one after the other in the text in the order C, A, and B, then event "C" will be foresight." (Genette, 1980: 48). In foresight or foresight, the author abandons the linear course of time and narrates events that will happen later based on speculation (Sahba, 2008: 107). Accordingly, if the character guesses the events that will occur in the future through jumping into the future and foresight and prediction, foresight or foresight has occurred.

Continuity

If the ratio between the time examined in the text and the volume allocated to that time is the same, the story progresses with a constant acceleration and this constant acceleration will be used as a criterion and standard, and in the following, positive and negative acceleration will be determined in comparison with it. In other words, considering constant acceleration, if we allocate a long part of the text to a short time in the story, the acceleration is negative and if we allocate a short part of the text to a long time in the story, the acceleration is positive. For example, if the text of the story of Prince Ehtejab consists of two hundred pages and this text describes two hundred days in the life of a prince, each page of the text is approximately allocated to one day in the life of that character. Genette calls this ratio constant acceleration or standard acceleration and then examines negative acceleration or constant acceleration based on the same standard acceleration.

Frequency

As mentioned, frequency is the relationship between how many times an event is repeated in a story and the number of times it is narrated (expressed) in the narrative text; therefore, frequency is related to repetition (Lotte, 2007: 80). Frequency is a phenomenon that is judged and discovered by discovering the types of repetitions that have occurred at the end of reading or listening to the narrative and by going back and examining the entire story, and along with these repetitions, the narrator, continuity, style, and point of view may change or remain constant (Tolan, 2004: 66).

Genette considers frequency to be of three types:

Singular

Singular frequency is the most commonly used type of frequency in which an event that has occurred once is narrated once. Also, the narration of an event that has occurred n times is considered an unusual singular frequency type; because each time it is narrated is equal to its occurrence once in the story. The dominant aspect in most novels is singular frequency because events usually happen once and are narrated once after that. In the novel *Lam Yazra*, for example, an example of singular frequency is also mentioned. "Sa'doon goes among the trees and unties the clothesline tied between two of them. Another soldier empties a sack of dry bread next to the trash can.

They gather the rope and coil it.

They look a little worried. They return to the infirmary. Sa'doon signals that they take out their boots and hold them in their hands. Everyone does so. Then, they enter the infirmary. Without turning on the lights..." (Bayrami, 2017: 59).

In the example above, Sa'doon, the main character, along with his friends, pulls a sack over the head of an Iraqi officer, and this incident is only mentioned once by the narrator.

In another example, Amer, Khalil's colleague, describes the incident in which his family was killed, and the incident is never mentioned again until the end of the story. "The sound gets louder. Suddenly, a large palm tree falls down with a sudden and unexpected movement, and behind it, a loader appears through the forest and orchard. It is the same loader that felled the palm tree and is now roaring forward.

Those who see the scene are first shocked and then rush towards the loader, screaming.

Hey, what are you doing?!

The driver doesn't pay attention and accelerates. Smoke spreads over the palm grove. The teenager who is on top of the tree doesn't have a chance to come down. The loader knocks him and the tree down together. Everyone is confused. What is happening?! They don't understand.

The men run after the loader and try to stop it, but they can't.

The loader, like a monster, devours everything and moves on. They soon realize that his actions are deliberate." (Ibid.: 242).

Repeated

In this type of frequency, an event that has only happened once is narrated several times. An event may be narrated by different people with different perspectives or by the same person, but at different times. In other words, in the continuation of the story, we encounter a different perspective but the same event. Regarding the use of repeated frequency in the narrative of Lam Yazra, it can be noted that the author has narrated the event of Saadoun and his father working in the field four times.

"The Saadoun family's garden is a flat land of several hectares. Most of it is covered with large, old palm trees, and they have planted several plots with both vegetables and summer crops. Khalil and Saadoun are both dressed in black. They are busy watering. Their dog is also with it, excitedly running here and there. The land is located one or two kilometers from the house, so that it can be seen through the palm trees." (Bayrami, 2017: 25).

It seems that the narrator has used this type of frequency in order to return to the main narrative after the breaks in the story.

This method of returning is actually a kind of retelling of events that have been narrated once in the story and are interrupted while returning to the continuation of the story.

In examining this type of frequency in the novel *The Waste Land*, it can be said that the author's use of an omniscient narrator alongside a first-person narrator has caused each to narrate the events from their own perspective, and this has caused the events to sometimes be repeated several times.

Retelling (repetition)

Retelling frequency means that an event that has occurred several times in the story is only mentioned once in the narrative text (Martin, 2003: 91).

The narratorial frequency is one of the most frequently used frequencies in the novel *Lam Yazr*, where most of the events that are of little importance during the narrative and in fact contain a kind of repetition and everydayness are expressed in this way. In this regard, Bayrami has used the narratorial narration for the concern of the main character, Saadoun:

"Haytham said: Baba, you have good taste!"

Saadoun stares outside and seems to be talking to himself:

Yes! I fell in love too. Well, this was something that shouldn't have happened, but it did. Completely by chance!

I didn't even think about it. When something ends, something begins. Did you know?!

No! Are you right?

Yes!

For example, what?

Water" (Bayrami, 2017: 66).

As seen in the above sentences, the recurring narration is presented with the sentence "Always when..." This phrase has two types of actions during the narrative in question: first, it has the role of a news item that is supposed to be told to someone else, and the other, which is done with the help of continuous verbs, is to show the continuity and constant flow of the matter in question.

Some other examples of the frequency of the narrator are mentioned below:

"The driver said: If you are coming, come

Sa'doon is surprised: Wow

What are you surprised about?

I wanted to ride in Dujail

The driver laughs: We will take you. That's my job. I will take the rest of the passengers. Always! And he signals to the teenager to sit closer together.

Come forward" (ibid.: 121)

Also, "Sa'doon casts a last glance at the station.

It's always like this: either you go or they take you! It seems that there is no point in resisting! And of course, whoever does something, must stand up, whether you want to or not" (ibid.: 142).

Voice and Tone

The last category that Genette's theory deals with in analyzing narrative discourse is called "tone" or "voice," which determines what kind of narrator the narrative uses to express itself and what the narrator's base and point of view are (Okhout, 1992: 27).

Tone is a dimension of narrative that is linked to two other levels, namely time and aspect; on the one hand, it deals with the ratio of the time of narration of events to the time of their occurrence, and on the other hand, it deals with the narrator's position and the place he has in the narration (Scholes, 1994: 232; Eagleton, 1999: 146). In the novel *The Waste Land*, the time of narration is simultaneity. The narration of events can be told at the same time as the events occur, in which case it is called "simultaneity." The dramatic parts that accompany the dialogue have this narrative focus (Eagleton, 2009: 146 and Caller, 2006: 120).

In the novel *Lam Yazra*, the main narrator of the novel is a young soldier named "Sa'doon" who is a Shiite from "Dujail" and his love interest "Ahli", a Sunni girl from this region who tribal traditions do not allow them to marry. And most of the time this narrative is of an external type. Of course, in some places it is of an internal type.

Focalization

Internal narrative focus

The novel *The Fallen Land* follows the internal narrative focus. In this point of view, the narrator, as one of the characters in the story, is located within the events of the story and narrates the story from the first or second person point of view. (Mirsadeghi, 2001: 386; Koden, 2006: 970).

The mode or aspect of

Internal monologue

is a conversation that takes place in the mind of the character of the story. Internal monologue makes the reader indirectly understand the flow of thoughts of the character of the story and his feelings. Through this narrative focus, the character's thoughts are expressed as they flow in his mind. Therefore, the association of meanings is

the basis of internal monologue (Mirsadeghi, 2008: 67). The novel *The Fallen Land* often uses internal monologue.

External monologue

For example, in his monologues, which occupy a place in the novel, the author shows his great interest in weaving philosophy.

Conclusion

During this research, first, the elements of narrative in the work of Ghassan Kanafani were examined, and then these elements were examined in the work of Mohammad Reza Bayrami, and in this part of the research, the two are compared.

Conclusion and Comparison of Novels

Timeline of Narration in Novels

A- The Novel Men in the Sun

In the novel "Men in the Sun", retrospective apocalypse is used to introduce the past conditions and times of the four main characters of the novel, every movement reminds them of the past. The predominant aspect of apocalypse is of a delayed type. The factor of retrospection, in many cases, is formed in the minds of the characters through the association of meanings. Most flashbacks either only lead to the creation of a subplot within the main story, or the narrator creates a subplot within the main narrative and links it to the events of the present. All of these cases are considered external anachronisms because the narrator's references to a time outside the time frame of the story.

The span of the anachronism is between one and ten years. The range of anachronisms in this story is large. The story has a positive narrative order, and with the flashbacks that occur throughout the narrative, a great deal of time saving is created in the narrative. In this novel, the narrator also uses prospective anachronisms.

B- The Fallen Novel

In the *Fallen Novel*, examples of intra-narrative retrospectives can be mentioned. The narrative of *Lam Yazra* has many breaks that arise for various reasons in the narrative. Therefore, Bayrami uses his own methods and techniques to return from these breaks to continue the narrative, in order to place the audience back in the original space and the true flow of the story. In most cases, his method of avoiding these breaks and returning to the original narrative is through phrases such as "He sank into his past, he thought, if you remember and" These phrases in *Lam Yazra* serve as a rule and formula for returning and returning to the continuation of the story.

It should be noted that because parts of the novel *Lam Yazra* are narrated by Saadoun, the first-person narrator and protagonist of the story, and the narrator narrates the events and adventures of his life; the temporal return in this novel is more of a retrospective type within the main story.

Extra-story retrospective is also observed in the novel *Lam Yazra*.

As mentioned in the example above, the narrative is told from the present tense of the first-person narrator who is grieving with his friend in prison. The narrative returns to a point in the story before the beginning of the main narrative and information about Sa'doon's captivity is provided to the reader, which of course is after the main narrative, namely Khalil's opposition to Sa'doon and Ahli's marriage; here, the flashback is after the first narrative, and it is an extra-narrative type of flashback.

At one point in the novel, the first-person narrator recalls an incident that occurred before the main narrative, which is Sa'doon's departure to the battlefield, and it has not been mentioned in the text of the narrative before this; therefore, the flashback is of the extra-narrative type. In general, all the external flashbacks in *Lam Yazra* are related to Sa'doon and Ahli's acquaintance and the opposition of those around them to their union. In the novel *Lam Yazra*, we can see examples of intra-narrative futurism.

In the novel *Lam Yazra*, some events occur ahead of schedule, which somehow creates suspense in the story, and the audience is involved in these events and the way they happen for a long time, so they reconsider their

assumptions, such as the prediction of Sa'dun's execution by one of his friends, Ismail, which is reported with an intra-story foresight. In the narrative of Lam Yazra, we can see examples of an external foresight.

Continuity of Narration in Novels

A- The Novel Men in the Sun

The events in the novel "Men in the Sun" took place over a period of ten years; but the main story took place over a period of only three days. While the number of pages of the text devoted to the narration of those events is 109 pages, which are narrated in seven chapters. The largest volume of pages is related to the chapter "The Road" and the smallest is related to the chapter "The Grave". The other chapters have almost the same volume; that is, the narration in the chapter "The Road" is the slowest with 20 pages allocated, and in the chapter "The Grave" with 4 pages allocated, and in the chapters "Abu Qis" with 13 pages allocated, "Asad" with 12 pages allocated, "Sarwan" with 12 pages allocated, and "Al-Shams wal-Thal" with 16 pages allocated, the narration speed is almost constant. In this novel, there are pauses, scenes, summaries, and deletions.

B- The novel Lam Yazra

The novel Lam Yazra uses descriptive pause, episode (middle story), positive acceleration (deletion and brevity, summary or abstraction).

Repetition or frequency in novels

A- In Rijal fi al-Shams

The frequencies of this story are in its double repetitions, such as the repetition of going to the Abu Khizran reservoir again and the repetition of crossing the border again. The fact that the first time he passes with all the difficulties, but the second time, the passage is long and the border guards mock him in order to have some fun, increases the excitement of the narrative and the climax of the story; but the clever writer uses these repetitions to change the circumstances in favor of the narrative of the story and makes the reader forget the story with the innovations he has in these repetitions. By using repetition and increasing its frequency, Kanafani gradually convinces the reader and proves that these events were common in the Arab society of Palestine at that time.

B- The novel Lam Yazra

In the novel Lam Yazra, examples of negative frequency are used.

And in other examples, repeated frequency is used. Also, in this novel, Bayrami has used narratorial narration for the concern of the main character, Saadoun.

Aspect or mood in novels

A- The novel Rijal fi al-Shams

In the novel Rijal fi al-Shams, monologue is used on page 71. In the fifth chapter of the novel, free direct quotation is used, in the second chapter, indirect quotation and examples of free indirect quotation are used. The main part of the narration in "Rijal fi al-Shams" is followed through indirect monologue. In the second chapter, the flow of Asaad's inner monologue is placed in the scope of indirect monologue due to the presence of the narrator at the beginning. In the third chapter, the transmission of Marwan's inner monologue, since it is done by the narrator and in the third person, falls into the realm of indirect monologue. In the chapter before the end, when the pause at the second checkpoint becomes too long, Abu al-Khizran's mental states appear as a flowing stream of thought.

B- The novel Lam Yazra

The novel Lam Yazra often uses inner monologue, and in places where the author talks about his interests in philosophy, he uses external monologue.

Tone or voice in novels

A- The novel Rijal fi al-Shams

In an example selected from the second chapter of the novel, the narrator mostly intervenes between conversations to create atmosphere and context, to report the outward states of the characters. And the same goes for the rest of the chapters.

B- The novel Lam Yazra

In the novel Lam Yazra, the time of narration is synchronicity. In the novel Lam Yazra, the main narrator of the novel is a young soldier named "Sa'dun" who is a Shiite from "Dujail" and his lover "Ahli" is a Sunni girl from this region who tribal traditions do not allow them to marry. And the narration is often of the external type.

Focalization in novels

A- In the novel Rijal fi al-Shams

In this novel, the external focus is used at the beginning, and after the introduction, it uses the external focus to draw the scene. In the second chapter, the novel first goes from the initial focus to the middle focus. In the third chapter, it starts from the middle focus for the beginning and the narration in this novel is often external. This novel uses external focus from the inside with the presence of four main characters. It also uses external focus from the outside and internal focus from the inside and internal focus from the outside.

B- In the novel "Lam Yazra"

The novel "Lam Yazra" often follows the internal narrative focus. However, in some examples, an external focus from the outside and an internal focus from the inside are also observed.

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