



The Bet of Halala's Luck: The Game of Time in Atai Nahay's Novel

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Abstract

This study entitled The Game of Time in Atai Nahai's Novel (The Bet of Halala's Luck) in which the genre of time is the center of the study. At the same time, the concept of time, and time as a prominent and influential genre of the novel, and then the relationship between time and the novel, has a great impact on the novel, to the extent that the author can not give up time in writing the novel. The presentation of techniques that lead to playing with parts of time creates a kind of breakdown in time, which creates aesthetics in the novel text that attracts the reader's attention. The study followed the descriptive analytical approach, and the necessary examples are presented for this purpose.

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INTRODUCTION

Time is one of the most important genres of the novel and other genres of literature and art. It plays an important role in the formation of the structure of the novel, because other genres of the novel cannot be outside of time.

Therefore, this research is entitled (The Game of Time in Ata Nahai's Novel Grewy Bexty Helale), which is an attempt to present the aesthetics of time. In this study, we have discussed the concept of time in general, how time is used in Halala's novel) Grewy Bexty Helale and what is the author's purpose in playing with the parts of time?

What are the changes that can occur in a literary text over time? What are the techniques that the novelist uses to break the time of the story and build a contemporary novel? These and many other aspects are presented in detail in this study to make the reader more familiar with the concept of time.

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2. A theoretical discussion of time:

Branch 1: The Concept of Time:

Time is a major element of a novel and is considered one of the most important elements that form the structure of a novel along with other elements such as place, characters and events. It is obvious that we cannot talk about the aesthetics of time and its beauty without places, events and characters. So, the progress and development of events is linked to the progress and development of the characters over a period of time.

Therefore, in a novel, there must be time for any event to happen, because events happen at a certain time, and the author moves in time according to his own thoughts.

We can say that the concept of time is the main genre that pushes other genres to move, develop and complete the artistic structure of the novel, because as a space in which all other structures and genres are determined (Khadr, 2012: 193).

Since the occurrence of any event is related to the time in which it occurred, time is conceptually "the relative time that determines the nature of events and the movement of characters in the present, past and future, according to the way the text is organized" (Jalal, 2009: 44).)

For the author, playing with time is part of aesthetics in order to attract the reader's attention. This is contrary to the previous opinion, because ((In traditional stories, time is arranged in an unbroken chain)), (Ismail, 2011: 75), but over time, writing stories and the way of using time in stories and novels changes. Because in contemporary novels, the parts of time are broken and the storyteller plays with the parts of time at will, giving aesthetics to the texts and making the reader less in the text. When we talk about time, there are a number of different concepts that we need to talk about, the most important ones are:

1. Self-concept:

Time exists in ourselves. Without human beings, there is no time. According to philosophers, researchers and scientists, time in terms of self, is Human who is both self and consciousness, and nothing else exists, as long as he perceives them with his senses, sees, hears and touches them. They have discussed the concept of time from the perspective of the self, making human existence and its feelings the source of the perception of time. They believe that the disappearance of Human is the disappearance of time in Human, because "there is a time for everything under the sky, a time for birth, a time for death" (Abdulkarim, 2014: 127).

This means that there is nothing without time, for example: You are sitting at home with a friend without feeling the time, you talk about the present and live in the present, then you unconsciously talk about an event and a story. At the same time, if Human and his feelings disappear, all relationships between time and things will disappear, and time itself may disappear. Therefore, there is no time without Human.

2. Subjective VS objective concepts of time

Those who talk about time from a subjective and objective point of views, acknowledge the existence of time and consider it to be the work of creating an absolute self. "If we do not feel change, such as in sleep, or when the soul does not feel change, we do not feel time in these situations" (Alwani, 2004: 35).

Plato says: "Absolute time is time that is unchanging and has nothing to do with movement, is connected to the world of autopia, but the secondary time changes and is affected by movement and is not eternal." (Ghanim, 1997: 80). In the light of Plato's thoughts, it becomes clear that Plato only believed that Human only lives in the sensory world, affected by change, development and the passage of time. Therefore, Plato considered the mind is necessary for Human to remember things, times and events. So when Plato separates the world of images from change and movement, time loses its importance without these two scenes.

In his book, (Building of Time), Najm Alwani points out that Imam Ghazali "made change and movement the basis of the existence of time". If they exist, time must exist, and vice versa, with their disappearance, it must disappear. So, time is in a state of change, not the stability of the attributes it determines. To prove this view of Imam Ghazali, we will mention the story of the people of the cave (أصحاب الكهف) as an example to explain that the people who slept in the cave did not feel time because they did not move. Therefore, Imam Ghazali did not consider time as an absolute, but as an emotional, mental and intellectual phenomenon. (Alwani, 2004: 38).

3. The concept of materialism and relativity

Philosophers and scientists of materialism believe that time is a material concept, so those who talk about time from a material point of view, associate time and movement. (Time moves at different rates and speeds in different places in the universe. For example, a second on Earth is not the same second on the moon or Mars. Speed and time are opposite. Einstein's theory of relativity is also based on the difference between the measures of time and space, and proved that the two phenomena are relative, and this property comes from the fact that the measurement of time is affected by the rate of motion in space. The measurement of space is affected by the specific time of each viewer" (Sadiq, 2014: 290).

Hence, there is no spatial surface that does not pass through temporal moments, and there is no temporal space that does not appear in a spatial surface. Therefore, for Einstein, space is the organization of things and time is the organization of events (Sadiq, 2014: 30). Einstein's theory of relativity, through the difference between the measures of time and space, proved that the two phenomena are relative, and this property comes from the fact that the measurement of time is affected by the rate of motion in space. From Einstein's view, we see that there is no spatial surface that does not pass through moments of time, and there is no space that does not appear in a spatial surface.

That is, from a materialistic and relative point of view, it is impossible to talk about time without talking about the concept of place, and vice versa, because "time and space are vessels, containing all people, disasters, events and stories" (Sabri, 2005: 105), so everybody has its own motion, and that motion occurs in time. On the other hand, with regard to grammar, linguists have their own interpretation of the concept of time. Mahwi, M. A. S., & Aziz, A. S., 2018 and Khalid, T. O., et al, 2023).

Branch 2: Time in novels:

Time is a genre in the structure of the novel and is very important. It never separates from the novel and has a great influence on (events, characters, places). The presence of time in the novel is especially felt in the narratives. Time in the novel is the relative time that organizes the narrative of events and personal movements in the present, past and future according to the narrative style of the text (Haji, 2009: 116).

It means that the narrative style plays a major role, not the event itself. If the narrative style is the past, the time of the event is past, but if the time of the event is present or future, the time of the event is present or past. The relationship between time and the novel is very strong. Without time, the novel has no meaning. Therefore, time and the novel cannot be separated from each other, because time is a genre of great importance in the structure of the novel text. Some critics define the novel as a temporal art and believe that the novel draws us to time and the sequence of events in terms of time (Mohammed, 2013: 44). To some extent, the writer cannot give up time in writing a novel. All the events that take place in the novel, the author wants to draw the reader's attention to the time when the event took place. "Every novelist owes a debt to the reality of time, but he has acquired characteristics and mastery over time in his own unique way" (Mohammed, 2013: 16).

It means, the novelist transfers and exchanges all the real events that occur in society into the text of his novel and breaks the system of his time. The author can master time in the way he likes and feels that he is in the service of his novel. So the success of a novelist depends on how he deals with time. Sometimes when a novelist talks about the events in his novel, he talks about the time of fantasy. The novelist gives some evidence that this is not fantasy but reality, which is implemented through a number of time-related techniques and creates poetry because "the poetry of the text includes all the dimensions and rules that distinguish one expression from another" (Hama Ali, 2019: 246).

If a novel is a narrative of events, it needs a series of times to organize them. That is why the genre of time and events are strongly related to each other. Gideon Mopassan considers time to be the most important genre and technique of the narrative. "Time and movements of this element are one of the most important techniques of the novel, if the writer knows how to use it, then he can create the illusion for the reader to consider the text as a truth" (Abdullah, 2016: 47).

Time plays a major role in the formation of the novel text because it connects characters and events. So whenever the author wants to talk about the events of a literary work, time imposes itself without hesitation. Every novelist, according to his taste and ability, can play with the parts of time and break time by using all three parts of time in his text, which he has used, such as: (past, present,

future). At the same time, time and the novel are closely related, to the point of merging. Time is the period when events happen.

The truth is that no narrative exists without time, even at any time. One basic genre of the novel is no less valuable than other genres and is directly related to the plot and events. By working within the time series and using different forms of his choice, the author's attention to time, in addition to its artistic value, gives the reader a lot of pleasure and encourages him to show different people in a time-making game of events. This game is manifested by the breakdown of time, which does not change the narrative into a series of tedious events and allows cause-and-effect relationships or other relationships to be found among very different events" (Kesnazani, 2012). :131). It means that the author can play with time and strengthen the content of the novel and attract the reader's attention, thus giving the text aesthetics, because (aesthetics includes all the constituent principles that play a major role behind the construction of an aesthetic literary text). (Ali, 2020: 118), for more information about aesthetics see (Hama Faraj et al., 2022: 19).

With regard to the rise of the novel in Europe since the eighteenth century, novelists have paid attention to the building of time. Novelists have always tried to organize the time structure of their novels in a series, thus mimicking the time of the history of events. However, in the 20th century, with the spread of the theory of relativity among the world's intellectuals, the concept of time changed. (Novelists of this period also changed their views about the structure of time in the novel. Several great novelists such as James Joyce and Marcel Proust began to change the structure of time in the light of this new concept organize the temporal building of their novels) (Alwani, 2004: 51).

After this century, life moved forward in the fields of: (new science and technology, the construction of transportation, etc.) The construction of time among European novelists changed and led to the invention of a type of novel known as the New European novel. Later, several novelists appeared who researched novel techniques, especially in the structure of time. Alan Rob Grier, who has played an important role in research on the construction of time, refers to time in this way: (Time itself is the building of the whole novel, it must speak the form of time, because time alone is not the preparation of content according to the organization of that time, and if time is the essence of the novel, 52). So the relationship between time and the novel is complementary. From the beginning, the novelist realized that the narrative of the novel and the building of time are inseparable. Time is considered an important technique of the novel. If the writer knows how to use time, he can create the illusion that the text is real. Time is also a measure of movement and depends on place, because movement takes time from one place to another, thus the duration of time varies from time to time, and each movement brings about a change in the previous movement. "Time affects events, because if the novel is a narrative of events, they need a series of times to organize them, so the genre of time and events have a strong relationship between them. Because time in a novel is the time in which the event is presented, events cannot occur without time, or outside time, because the novel itself is a temporal art. From the very beginning, novelists have realized that the narrative of the novel and the temporal structure of that narrative are inseparable" (Abdullah, 2016: 47).

The sequence of time in the form of a consecutive episode from the past to the present and then to the future in the novel depends on the author's will and ability to arrange the time of events and conflicts. Just as he can start from the end, or the beginning and the middle, he can play and arrange the events as he wishes. ((Text itself is an event and event is a work in the structure of time)), (Abdullah, 2016: 48).

Therefore, the genre of time is one of the most important genres in the structure of the text, and the existence of time manifests itself among other genres because it is not an independent unit and is related to many other arts and genres. The reader becomes involved in the novel because he lives in the events. We can say that time itself is life, because life is always in motion and life is a sense of time. Time is also the world of perceived phenomena of life, so the writer must pay good attention to time and know what to start his novel to start from there, because time is very important and causes the moment of birth of events.

Branch 3: Time in terms of being

Time in terms of being is divided into two types:

1. Mental time
2. Physical time

1. Mental Time

Mental time, or internal time. This kind of time depends on the mind. Researchers call inner time psychological time, (this time is associated with the individual's mind. Whether the character feels sad or happy, or when there is a coincidence that the character constantly remembers a good or bad event, or uncomfortable. Mental time depends on how an individual thinks, which varies from person to person. Sometimes it is related to a place that shows its influence when it is there" (Abdulkarim, 2014: 130).

The existence of mental time is very important in the novel and is seen as an intense genre. However, "people's consciousness and feelings become the measure of the shortness and length of time" (Shikhani, 2003: 132). It means that the events that the characters experience because of the good and bad events that happen in life, the character's mind becomes a criterion for describing the event in a short or long time. Therefore, we can say that mental time is the time that is related to the inner side of the character, in which time is intensified and shortened which it does not pay attention to the logical timing of events (Ali, 2015: 102).

Therefore, time affects the character's heart and mind when to intensify or shorten his time, which is related to the character's own feelings. Mental time is more related to schools of consciousness. The organization of time is not according to historical time, but according to how events are perceived, so that the character can fully enter the readers' minds to observe the conflict between people.

When a novelist tries to connect the scattered narratives in a novel, it is difficult. Mental time requires only good taste and ability to convince the reader. "Mental time is seen as a different kind of plot because it is a kind of plot that is written in the form of conscious waves. It is difficult that this plot is not just a sequence of events that is intermittent and breaks the sequence of past turns, present and future. The difficulty is that narrative is from the senses and consciousness can only be the space of narrative events" (Kesnazani, 2012: 182).

Plot is the code on which the whole literary text is based on it. That is, it is the main event that takes place in the text, whether it is the present, the past, or the future. It is the character's personal mind that expresses that time. Emotions also play an important role in describing what happened at the time. Regarding mental time, Mandula says: "Clocks cannot determine our daily time because we have no time except the time we feel" (Shikhani, 2003: 132). Mental time determines whether people adapt to the situation that arises, or not. Through mental time, you can fully understand the heart of the character, become familiar with all his behavior and mental aspects.

2. Physical Time

It is called external, natural and objective time. It is a universal time and everyone is able to perceive it moving forward on a horizontal line, ie past, present and future, or (morning, noon, evening, night), or according to the seasons of the year: (spring, summer, autumn, winter). For this time to happen, everything must be in sequence through the movement that comes day and night. You know what time follows the other one. This time is beyond human will and ability, which cannot be controlled. We can say that (physical time is the time that moves forward on a horizontal line, just as you feel and determine in life, such as: (seconds, minutes, hours, days), this type of time is more seen in the structure of chain events. Events follow each other in such a way that the occurrence of an event is related to the previous event, as it happened in reality, as it is presented (Ali, 2015: 102). In stories and novels, in order to feel more about time, especially physical time, events must be chained and events must be in time.

It must be: (night, morning, afternoon), or a certain season has occurred. "Physical time includes all the times when events have occurred, which refer to (year, month, day), and these differences are related to the universe and changes in nature. The distinctions he makes between day and night can therefore reflect the life of his character. It explains all the days, months and years in which he lived, all the events that happened in a person's life, whether good or bad.

The characteristic of physical time is that (we can count it and use it in the process of organizing our relationships, which in turn pushes us forward, just as we constantly push our present towards collapse and disappearance) (Sabir, 2000: 281). At the same time, time has a definite path, follows a horizontal line, and always moves forward, and has a beginning and an end.

Physical time is constantly confronted with people, things and phenomena, changing in such a way that it leads to collapse and disappearance. That is why the novelist pays close attention to nature, human life and all the changes that occur over human life. (Most novelists and storytellers have paid attention to external time and treated it as a physical phenomenon, whether it is a short period of time. It does not exceed a few hours, or a few days, or it takes a long time and lasts several years)) (Sabir, 2000).

Often the author, to convey the events and convey the purpose, tells the story according to the type of event that takes less time, or longer time can tell the events to the reader, if the events happen in a series, it takes less time. But sometimes the author comes and tells events that happen overnight and in no more than a few hours. Sometimes he extends something short for years to make it easier for the reader to understand. This shows the author's attention to time and place, which pays attention to all the changes that have happened to the person. Through these techniques, the author accomplishes what he wants over time.

3. The Game of Time in Ata Nahai's Novel (The Bet on Halala's Luck).

Branch 1: Types of Time in Ata Nahai's Novel (The Bet on Halala's Luck).

1. Story time

Narrative time is one of the types of time that is emphasized in the novel. In the artistic construction of the novel text, time is a criterion for distinguishing the content of the story from the construction of the story. Also to distinguish narrative time from narrative time. That is, story time is a raw material for narrative time. The time of the story is the time in which the events of the novel must have taken place and goes in a straight line from the past to the present and the future and does not go back. (Alwani, 2004: 54).

In general, the time of the story is realistic and there is a serial form for every event, and this principle is true for a certain part of the novels. However, since the novel itself is essentially an art that is more consistent with realistic phenomena and reflects reality, this principle may vary from novel to novel. The author builds the novel according to the way he intends.

Story Time in Halala's Bet of Luck:

If we read the novel historically and determine the time of the story, we must read the events according to physical time or chronological way, which is to talk about the events according to the horizontal line of the past, present and future.

Here we are talking about the events that happened in the past and the author refers to them in the past tense in the novel. Then it comes to the present in a series of tragic events, the most important thing is related to the life of a girl, named Halal and her father who bets on her lover's loyalty... but loses the bet.

The events begin in the past in the fifth chapter of the novel, which is the meeting of Halal and Braymok, who first met because of working in the radio and fell in love. "Come sit down and have tea!" the teacher said. After a while he said, "Get up and let's go to the radio building to introduce you to your friends and colleagues. That day was the beginning of Halal and Braim's acquaintance. A quiet boy who worked in the radio. An educated boy, poet and artist) (Nahai, 2018: 152).

Brahim loved Halala from the first moment he saw her, but Halala had not yet felt that Braim loved her. Then Halal gradually fell in love with him. When Halala's father finds out about the relationship, he opposes it and tries to keep Brahim away in order to forget him.

For this purpose, Mirza Hassan, a friend of Halala's father, who was in charge of the media department, was instructed to remove Brahim. You, my dear Braym, must go to the publishing department from now on. I intend to entrust most of the affairs of that department to you" he said. (Nahai, 2018: 168).

Mirza Hasan had lied to Braymok, saying he must go for that part. Halal was very angry, knowing that her father had requested him to do so. Halala's father was trying to keep Brahim away, so he

asked her to make a bet on Brahim's loyalty. You only turn your back on him and cut him off from you for ten days, if he doesn't leave here and return to the city. If... (Nahai, 2018: 210).

These events were some of the events that had happened in Halal's life in the past. Then we describe the events in the seventh chapter of the novel, which describes Halal's parents' plan to send Sherzad to Stockholm (after Sherzad arrived in Stockholm). Halala hid from him every day with an excuse and ran away" (Nahai, 2018: 242).

When Halala learned that Sherzad had arrived in Sweden, she went to Sherzad's affairs only because of the promise she had made to her parents. But when Halal finished her work, she immediately hid from him and returned home. She tried to keep herself away from Sherzad so that he wouldn't have the opportunity to talk about marriage. However, Sherzad always tried to speak to her poetically and attract her feelings (because a poet or writer expresses various images of poetry through the use of language and playing with words of language.) (Abdullah et al., 2019:54). In other words, Sherzad tried to convince Halala by using poetic language (for more information, see Abdullah et al., 2021:3), because Hala's father, Hama Rashid Agha, had told Shirzad that Braim had made his place in Halala's heart. One day Sherzad went out with Halala and took the opportunity to ask her why she had come here.

"Halala, I have come here in your hope. Your love has brought me to this exile!... Heaven is hell for me without you" Sherzad said. (Nahai, 2018: 230). Another incident in Halala's life now was, "I didn't know how he got back to me! I ran along with all my consciousness, but at one moment when I forgot about him, he attacked me like a tired hunter and grabbed my heart and mind. Sherzad was saying, "You made me very tired, but having you would bring that fatigue" (Nahai, 2018: 243).

When Sherzad said this, Halal was not on paper as she used to be, but in reality, she was his wife. They rented a house near Mama Fatah's house and had a beautiful and romantic life. "Swedish police detained Sherzadi at the border three or four days after the tragedy. Before he surrendered, he had hidden his passport and said he was Iraqi and wanted to be a refugee" (Nahai, 2018: 268). After Sherzad stabbed Halala in the chest, he ran away, but was arrested by Stockholm police. Sherzad was happy to learn that Halala was alive, but the policeman said, "Why did you kill her?" "Because she had a relationship with someone else, this is how Halal's life story ends," he said.

1. Narrative Time

Narrative is very important in a novel. It is said that a narrative is a text that presents a story and has a narrator, because the author writes a text in order to express an event or phenomenon through a narrator. Therefore, it can convey its purpose. (Narrative is the basis of everything and early man lived in caves after returning from daily hunting; he told his family members the story of that day.) (Barzanji et al., 2022: 82).

This process constantly comes and goes between the "story" and the "narrator". Therefore, all the events that actually follow each other in a series become a story and are told again by someone known as the narrator in a new form that is different from the story itself. This narrative is a work of art and not so easy. (Description is a technical tool of narrative, yet there are differences between them. While narrative presents both time and dramatic scenes, but description, on the contrary, focuses on objects and characters. The difference in imagery is that narratives show images in a stable state, but descriptions vary according to people and circumstances and are not stable.) (Aghababa et al., 2022:31).

Because the narrative varies from person to person. That is why, narrative is not just about telling an event in a normal way and in simple language, but the narrator must be skilled in telling the story by mixing thought and imagination. "The narrative itself in the novel is a fundamental factor in organizing the division of real and imaginary events in the text of the novel" (Mohammed, 2009: 156). it means: The creation of a novel text is impossible without narrative time. Instead, the narrator must be skilled in using (pleasure and imagination) in order to convey the pleasure and desires of the subject to the recipient.

The author's temporal perspective (the narrator) coincides with the character's perspective, and in this novel the internal perspective is used, when the narrator chooses the time (Halala) and as the main character has information about the events and begins to tell the events of her life. From the beginning until page fifteen, he refers to the events that happened in her life. He takes her life story back to childhood, which can tell events in several different parts, and uses self-narrative. (The act of

the narrative is related to the character who is responsible for the narrative by bringing back the thoughts of the past by the narrator) (Mustafa, 2013: 175).

Therefore, we can say that the time of narrative is a mental and inner time. Breaking the order of time in the story and the narrator does not adhere to that order during the narrative and breaks the order. Therefore, the narrator often starts from the present of the narrative and sometimes instead of going to the future, he goes back to the past, then to the future and back to the present again. That is, it moves between the past, present and future. It plays with parts of time.

2. Narrative time in the novel (The Bet of Halala's Luck)

If we look at the narrative in Halala's Luck Bet, the beginning of events begins at the end of the story, which is Halala's murder and the end of the story. This is known as the circular structure and is seen in police novels, where the beginning of events mostly begins with murder. ((Halala, it is your destiny that a dagger follows you from mountain to mountain, country to country until it stabs you in the chest here in Stockholm, on the fourth floor of the eighteenth building in Flemingsborg)) (Nahai, 2018: 1).

Here the narrator takes us from the end of the story to the beginning and middle parts. Then, in the third part of the novel, the narrator takes us back to the beginning of the story and tells of the time when Halala was fifteen years old when her father asked them to leave the mountain life and go to the city. (Listen to me and all of you leave. It's not safe here and your wretch... why be hurt because of me). Halala said: "Maybe you forgot your promise? Didn't you promise me to give me a gun in the next spring and take me with you..." (Nahai, 2018: 83).

Then it takes us back to the time of her arrival in Europe, the arrival of Shirzad, her meeting with her friend Saeed, and then his return to the starting point and the killing of Halala. The author also used interruptions between the characters. Interruption: ((It is a deviation from the rules of turn in a conversation between two people, when the listener starts speaking, while the speaker has not yet finished. So, interruption occurs then. It cannot be revealed as the end of the first speaker's turn. In a linguistic communication, you need at least two participants, one speaker and the other listener, who constantly change roles and are divided into two types:

Supportive interruption and Controlling interruption

Supportive interruption

An interruption intended to support the speaker's words (<https://docs-google.com>), the listener wants to agree with the speaker's views. So, he resorts to this kind of interruption. There are examples of supportive speech in this novel. Majid says to Sherzad, "Can I ask you: What happened, Sherzad? I don't know why I sometimes say it might be related to Halala, and sometimes... Sherzad interrupted and said, "A few days ago I read an article in a newspaper that caught my attention. The article stated that the vast majority of refugee families in Sweden, especially those from the Middle East, break up after a while and their husbands and wives separate" (Nahay, 2018: 65).

(Halala, Mom, I know, I know well! What should we do for her now?). (Sherzad wants to go out to you). (Very good, it works well). (Your father and I...). Halala knew what they wanted from him, so she interrupted him and said, "Needless to say, whatever we have here, we will do for him what he needs. (Nahai, 2018: 219).

the second type of interruption is controlling: (It is an interruption, which is done with the aim of overcoming the interrupter). (<https://docs.google.com>). In this type, the listener does not want to agree with the speaker's views, but wants to use his power to control the conversation through the interruption. While Halala was playing with Karwan, Farhad and his friends on beach, Sherzad said to Majid: "Look, Mr. Majid! Is that the behavior of a woman with a husband and children?"

(Sherzad could not accept Halal's behavior, but here there is a clear control of the conversation. Majid has resorted to this kind of interruption to dominate the conversation and change the direction of the conversation). "He must have said he shouldn't be with Farhad to..." Majid didn't let him continue. He pretended to be wrong and said: "Farhad!" In surprise, he said: "Farhad, why? No, he didn't mention Farhad or anyone else" (Nahai, 2018: 70).

Branch 2: The movement of time in the novel text

First, removal

One technique for speeding up narrative time is to remove a temporal part of the novel. At the same time, the novelist uses this technique to remove a long or short time from the story. It does not mention the events that happened during this period, or the novelist does not consider it necessary to mention some of these events during the story, so he uses this technique.

Therefore, we can say that removal is a temporary technique and means throwing away a long or short period of time in the novel or story and not mentioning the events that happened during that period. So, part of the story is completely silenced in the narrative, or the use of phrases such as two years passed or two months later, etc. (Bahrawi, 1990: 156). Hence, the author both frees himself from trivial and repetitive subjects and changes the technical flow of the narrative. Most authors divide removal into two categories:

1. Specific removal: A removal whose duration is stated only, without including its events in the text. The removal is obvious. The novelist refers to a particular phrase, after a year, or after six months.

2. Indefinite removal: This type of removal has an unspecified duration and must be understood by the reader by linking the duration of previous and subsequent events. It does not refer to any specific period of time, it uses some phrases: (after a while, for a short time).

Removal in the novel *Bet on Halala's Luck*

This technique is used in the novel *Bet on Halala's Luck*. We will present some examples according to the differences between the two types:

1. Specific removal

It is evident from this passage, that the novelist removed the seven years and mentioned it after this period. He talks about Sherzad. It is not known what he was doing for a long time. He did not learn the language and did not have a daily job. Or in another part of the novel: "Halala still remembered the evenings there after ten years" (Nahai, 2018: 15).

Here the novelist does not describe those ten years in detail, only referring to the long period that Halala has passed through, but has not forgotten her memories and her homeland. The author did not consider it necessary to present these events, extend the scope of the narrative in the novel and bother the reader. Or in another part of the novel: Halala, was saying: "The distortion of the play was my fault. I ruined it and wasted a month's labor of Braymok and his friends" (Nahai, 2018: 171). Here, Halala talks about the hard work of Braymok and his friends. Exhausted, not to mention all the time, what Braymok and his friends have been up to. "Three to four months after his departure, Braymok returned with a cold, stiff, fleeing body, but his heart had not yet slowed down" (Nahai, 2018:26).

Or he says: "After a year and a half, Shahab sent his father and mother to marry Gulala and moved her before the cold winter began" (Nahai, 2018: 179). In this passage, the novelist does not mention the events of that year and a half, but the events of the year and a half after Shahab sent his mother to marry Gulala.

2. Undeclared Removal

We also see many passages in this novel in which this technique is used. That is, the duration of the removed events is not specified, or indicated in general terms. (But he hadn't been looking around the rocks for a while. He was walking along the road, carefully and slowly, looking around for a small red flower that grew on his road)) (Nahai, 2018: 159).

Here he describes the period of time when Halala went to work every day, this time not wandering through the rocks and rocks without specifying that period. Or in another section he says: "Halala did not know why it happened that day until years later. Why did she faint in front of all the people?" (Nahai, 2018: 178).

When Hama Rashid Agha introduced his daughter Halala to Sherzad, he said: "This is my daughter Halala... Halala worked on the radio until recently... Now she teaches children at school" (Nahai, 2018: 200).

Halala's father did not specify when she worked at the radio. The author often uses these techniques to hide some of the responsibilities he faces in the novel. Second, the advancement

It is a technique that does not go back to the past, but on the contrary, to the future and takes future events to the present of the narrative. It advances the events that will happen in the future, in the present of the narrative. In other words, advancement is a narrative process that aims to identify an event that is happening, to indicate in advance (Kesnazani, 2012: 204). It is the organization of an event, preparing the reader for the event that will happen in the future. The novelist can resort to creating a certain situation for a certain event, in order to prepare the reader mentally for that event. Advancement also means presenting future events that are captured ahead of time in the present tense of the narrative.

Time Advancement in Halala's Novel

There are several examples of the technique of advancing time in the novel, and in one of these examples, the narrator uses it in a way that breaks the traditional narrative flow. For this reason, it has given texts an aesthetic. By talking about Halal's fate, the author presents the events of her life so that she can prepare his mind for what will happen to her in the future. At the beginning of their conflict, Sherzad and Halal, who live in Sweden, discuss the fate of their daughter's desire before they separate. (Halala said there was no need to call the police. I will rent a house soon and take Arzu with myself. You know that the child is with his mother during a divorce). "I am outside the rules to give you my child," Azad shouted. This is a kind of advancement.

Halala's mother hears that she wants to divorce her husband and marry Saeed, whom she met at university. He warns his daughter in advance that any woman who wants to leave her husband for someone else will be killed. His mother said, "Here in our country, if a woman wants to deny her husband for a foreigner, you know what they do to her? They cut off her head. Such shame cannot be washed away except with blood" (Nahai, 2018: 28).

Saadat, a loyal mother, who is looking for a nest where she can live in peace and security. She makes love the foundation of her life so that her family can live comfortably, but this comfort is disrupted and she becomes displaced and forced to follow her husband. But the traditions of society and the instability of the country give this mother despair, worrying about creating a comfortable life with pain. Unlike her husband, she was always worried about the future, but her father supported her behavior. He kept saying, "Oh, my son is a lion! Her mother was afraid of her daughter's future. This prediction is an advance for her daughter's future.

"It's not a boy, it's a girl. Do you understand, girl?" Sa'adat said angrily.

Then she turned to Halala, who was sitting next to her father like a hero, and she threatened her by saying: "You don't have the right to play with boys anymore, you don't even have the right to leave the house alone". Then she cried. She cried: "What shall I do if something bad happens to you? To whom shall I turn?" (Nahai, 2018: 50).

Hama Rashida Agha always encouraged Halal to act like a boy to make others understand that you are not only boyish and manly than them, but also much more cautious and understanding.

However, her father's constant encouragement to Halala caused her to speak with political insults and hurt the other person's feelings. She constantly argued with the boys. Some called him rude and shameless. They said: ((He will show himself)). Others said she was a careful and intelligent girl. None of these young boys can handle her. But as Halala grew up and her behavior, her father could not accept her going out and talking to boys from morning till evening. Her mother's predictions came true and she suffered his own disaster because of his adventures.

Later, when Halala grew up, her father did not accept these behaviors and blamed her mother for all the mistakes and shames. "Hama Rashid Agha, this is not a mountain, it is a city. He told his wife Saadat that he had always suffered from the domination of his daughters, especially Gulala. Hama Rashid Agha was saying: "It is the mother's fault which a girl has domination and become shameful.

Fearing for his sharaf (honor), Hama Rashid planned to send her daughter abroad so that nothing would happen to her in the mountains, but he was still afraid of how difficult it is for a girl in this country and how difficult it is to protect his honor abroad! This is (advancement), because at first his

father wanted his daughter to behave like a boy, but after her daughter grew up, he felt that he could not control her, so he sent her abroad and to protect his honor, he sent his servant (Sherzad), as a gift and husband to his daughter to protect Halala. This is an advancement. His father was afraid of his daughter's future living alone abroad, so he sent Sherzad as a husband to protect her.

CONCLUSION

In conclusion, time emerges as a significant and multifaceted element within the novel, contributing to the creation of a rich and engaging narrative world. Throughout "The Bet of Halal's Luck," the author skillfully explores the concept of time as a genre, deviating from conventional approaches and challenging Aristotle's perspectives on the linear progression of a story. This departure is particularly evident in the manipulation of the novel's three integral parts—beginning, middle, and end—wherein the author disrupts traditional narrative time. The strategic use of artistic techniques, such as advancement and removal, allows for the summarization of events and the acceleration of the narrative flow, thereby infusing the novel with a distinctive artistic flair. Notably, the novel adopts a circular structure, leading the reader on a journey where the narrative seamlessly returns to its initial starting point, creating a cyclical and interconnected framework for the events within the story. Overall, through a nuanced exploration of time, the author elevates "The Bet of Halal's Luck" to a level of literary artistry that defies conventional norms and captivates readers with its innovative narrative structure.

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