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Temporal Paradoxes and the Dynamics of Narrative Time in Abdul Hamid Ben Hadouqa's *The South Wind*: A Narratological Study of Retrospection, Anticipation, and Nonlinear Narrative Structure

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Keywords

Narrative Time, Temporal Paradox, Retrospection, Anticipation, Algerian Novel, Narrative Structure

Abstract

Time represents one of the most fundamental structural components of narrative discourse, functioning not merely as a chronological sequence but as a dynamic framework that organizes events, meanings, and reader perception. In the modern novel, temporal construction plays a decisive role in shaping narrative coherence, psychological depth, and aesthetic impact. Narrative time extends beyond linear progression, often involving complex shifts between past, present, and future that redefine the relationship between story and discourse. Within this context, the Algerian novel *The South Wind* by Abdul Hamid Ben Hadouqa offers a rich example of non-linear temporal organization, where the narrative structure is shaped by multiple temporal movements that create what may be described as temporal paradoxes. This study aims to analyze the mechanisms of narrative time in the novel, with particular attention to the interaction between retrospection (analepsis) and anticipation (prolepsis). Through retrospective narration, the text reconstructs past experiences, memories, and socio-cultural contexts that deepen the psychological and ideological dimensions of the characters. These backward movements do not function merely as explanatory devices; rather, they reveal concealed motivations, historical tensions, and internal conflicts that influence present actions. At the same time, anticipatory techniques project the narrative forward, foreshadowing future developments and guiding readers' interpretive expectations. This forward orientation contributes to narrative suspense, thematic coherence, and the gradual construction of meaning. The coexistence and interaction of these temporal movements disrupt the conventional chronological order and generate a layered narrative structure characterized by fragmentation, circularity, and temporal overlap. Such a structure produces temporal paradoxes in which past events remain active within the present, and future possibilities influence current narrative interpretation. In this sense, time in the novel operates not as a passive background but as an active narrative force that shapes character development, thematic expression, and the reader's cognitive engagement with the text. Methodologically, the study adopts a narratological approach grounded in contemporary theories of narrative time and discourse analysis. It examines temporal sequencing, narrative rhythm, frequency, and duration, as well as the functional relationship between temporal shifts and the novel's social, cultural, and psychological dimensions. Particular emphasis is placed on how temporal strategies contribute to the representation of Algerian social reality and the broader transformation of the modern Arabic novel.

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Introduction:

Novelists manipulate time within their narratives, creating intertwined temporalities and altering the chronological order of events. This is based on the concept of the temporal paradox, achieved through the techniques of retrospection and anticipation. These techniques disrupt the logical sequence and continuity of time in pursuit of artistic and aesthetic objectives. Retrospection sheds light on many dark aspects of the narrative, while anticipation creates horizons for expectation and the forward leap of events.

In what ways are temporal paradoxes manifested in *The Wind of the South* by Abdelhamid Ben Hedouga?

1. The Concept of Time:

1.1 Linguistically:

Arabic dictionaries have shown significant interest in the concept of time. In "Lisan al-Arab" by Ibn Manzur, "time" is defined as a name for both short and long durations. In "Al-Muhkam," time is described as an era, with plurals including "الزمن," "أزمان," and "أزمنة." Furthermore, in "Standards/Analogical Templates of Language" (al-Ansari, p.61) by Ibn Faris, time is explained as originating from the root consisting of the letters za, mim, and nun, signifying a period, be it short or long. The terms "zaman" and "zaman" reflect this concept, with plurals being "azman" and "azmina." (Ahmed ibn Faris ibn Zekeriya, p.23)

1.2 Terminologically:

Time is regarded as the abstract substance from which the framework of life is formed, encompassing all actions and movements. This abstract material is not merely a framework; it is an integral part of all existing entities and their movements and behavioural manifestations. Consequently, the notion of time has surfaced in nearly all philosophical discourses. (Abd al-Qadir bin Salem, p. 106)

Abdel-Malik Murtad emphasises that no being, thing, action, thought or movement can escape the dominance of time. (Abd al-Qadir bin Salem, p. 106). Thus, time has become intrinsically linked to the universe and existence, evolving into a central axis for numerous questions concerning both. Time is no longer viewed through the chronological framework employed by ancient critics. (Abd al-Qadir bin Salem, p. 106)

The term 'time' (or equivalents such as *Le Temps* in French, *Time* in English, *Tempus* in Latin and *Tempo* in Italian) is perceived philosophically. According to Plato, time is defined as the passage from one event to the next. André Lalande conceives of time as a moving thread that drags events into the view of an observer who is perpetually facing the present (Abd al-Malik al-Merdad, p172). Conversely, Guyau considers time to be formed only when objects exist along a single dimension, length (Abd al-Malik al-Merdad, p172).

Abdel-Malik Murtad argues that time is an illusory phenomenon that affects living beings and objects, influencing them with its invisible, imperceptible and intangible flow. Like oxygen, time coexists with us in every moment of our lives and in every movement we make. However, we cannot feel, touch, see, hear or smell its motion. Although it has no scent, we validate its existence through the materialisation of human greyness, facial wrinkles, hair loss, tooth decay, spinal curvature and skin sagging (Abd al-Malik al-Merdad, p172-173).

Therefore, time is a psychological rather than a material phenomenon; it is abstract and imperceptible. Our awareness of time is manifested through its subtle influence on the unobservable rather than on itself. This awareness is elusive yet dominant and abstract, becoming evident in the embodied objects around us. (Abd al-Malik al-Merdad, p173).

Modern critics have shown interest in studying time, considering it to be the structural framework upon which narrative form is built (al-Qusrawi, 1st edition, 200, p. 7). The Russian formalists were among the first to examine the concept of time as foundational to narrative structure. Time is regarded as a significant element in contemporary critical studies, from which many prominent narrative techniques emerge. This emphasis on time as a structural element stems from the binary of form and content in narrative discourse, a concept discussed by Russian formalists since the early part of this century. (Youssef, *Narrative Techniques in Theory and Practice*, p. 30.)

1.3 Time in the novel:

Much like in life itself, time serves as the core and backbone of the novel, connecting its various elements. As an art form that encapsulates life, the novel is akin to music in that time acts as the medium for both the narrative and existence. Scholars have affirmed that the novel is a unique art form that shapes time and can capture its various manifestations (Maha Hassan al-Qusrawi, p. 36). Throughout the twentieth century, time has emerged as one of the most significant themes in literary and critical studies, capturing the attention of many writers and critics examining the concept of narrative time, its value and manifestations. Some critics have even designated it as a principal character in contemporary novels. (Maha Hassan al-Qusrawi, p. 36)

Consequently, every novel has its own unique temporal pattern because time is central to its narrative structure and essence. Just as time is dynamic and transformative in its various manifestations, the novel, deemed a discourse of time, captures transitions and is itself a structure of transformation (Maha Hassan al-Qusrawi, p. 42). Time has artistic significance in novels

as it is a fundamental element in shaping their structure and embodying their vision. It influences the components of the narrative and reflects upon them. Time is an abstract, fluid reality that only becomes apparent through its effects on other elements (Maha Hassan al-Qusrawi, p. 42).

Therefore, the movement, flow, speed and slowness of time serve as the pulsating rhythm within the novel. Narration embodies time, and, in certain instances, description is also temporal. Character development occurs over time, signifying that everything that happens within and outside the novel happens through time. This establishes time as the primary distinguishing feature of narrative texts (Maha Hassan al-Qusrawi, p. 42).

Time is intricately linked to the novel in a dual relationship: the narrative essentially forms a temporal focal point that expands in multiple directions. The novel is crafted within time and time is shaped within the novel (Maha Hassan al-Qusrawi, p. 43). This temporal element therefore presents itself through a sequence of stages. Narrative time adopts a temporal rhythm that reflects the application of time to storytelling while adhering to rhetorical and aesthetic conditions (Maha Hassan al-Qusrawi, p. 43).

In this context, time is an active element in the novel's structure, embodying the world in which characters move from past to future through the present according to the sequence of events. To delineate the relationship between events and characters, novelists employ temporal paradoxes to shape artistic and aesthetic elements.

2. Techniques of Temporal Paradox:

2.1 Definition of a Temporal Paradox

A temporal paradox is defined as a lack of alignment between the order in which events occur and the sequence in which they are narrated. For example, a story may begin in the middle before returning to earlier events, creating an ideal model of paradox. (Prince, p. 24) The possibilities afforded by manipulating the temporal structure are limitless. For instance, a narrator may begin the story in a way that matches the narrative time, but then interrupt the narration to revert to events that occurred earlier. The narrator may also foreshadow events, enabling the reader to anticipate occurrences before they unfold naturally within the story's timeline (Lahmadani, p. 74.).

If we were to present a single story to a group of novelists, each would recount the events in a chronological order that aligns with their artistic preferences and objectives. They might rearrange events as needed to achieve their aesthetic goals (Muhammad Bouazza, p. 88). Therefore, it is clear that a temporal paradox is constituted by a mismatch in the natural order of events. Each time frame has its own system, and the disparity between two time frames gives rise to temporal paradoxes (Muhammad Bouazza, p. 88).

Gérard Genette defines a temporal paradox as 'the study of the chronological arrangement of a narrative compared to the system of ordering events and temporal segments within the story itself, where the system posited by the story is either explicitly referenced or inferred from indirect clues' (Gérard Genette, p. 47).

Consequently, the term 'temporal paradox' serves to indicate forms of dissonance between these two temporal sequences (Gérard Genette, p. 51). Based on this definition, a temporal paradox can be either a retrospection of past events or an anticipation of future events. (Hamid Lahmadani, p. 74).

The chronological sequence does not correspond to the order of the sentences in the narrative text at all, since 'retrospection (looking back) and anticipation (leaping forward) are woven into the narrative's chronological order'. (Qasim Ciza, p 2004).

Through two essential techniques of temporal paradox – retrospection and anticipation – the novelist navigates between yesterday, today and tomorrow without distinction.

2.2 Types of Temporal Paradox:

2.2.1 Retrospection (analepsis)

Retrospection refers to the recall of an event that occurred before the current narrative. (Yaqin, p. 77). In other words, the narrator shows the reader what happened beforehand (Muhammad Bouazza, p. 88). Gérard Genette defines retrospection as 'any subsequent mention of an event that occurred before the point in the story that we have reached' (Gérard Genette, p. 51).

In this context, the narrator breaks away from the primary narrative level to revisit and recount past events at a later point in the story. The past also has different levels, such as distant and recent memories, which give rise to various types of retrospection. Thus, retrospection involves looking back at previous events and interweaving the timelines without disrupting the overall narrative order (Gérard Genette, p. 58).

Retrospection can be divided into:

A. External retrospection: This type refers to events that occurred before the main narrative (Ciza Qasim, p. 58). As narrative time compresses, external retrospection occupies a larger proportion of the story. The writer often needs to return to the external past in certain situations, such as in opening scenes, or reinterpret previous events in light of changing circumstances,

thereby giving them new significance. Memories change over time, affecting our perception and interpretation in light of subsequent events (Ciza Qasim, p. 59).

The contrast between external retrospection and the present narrative highlights the passage of time, underscoring points of change and transformation — how conditions were in the past and how they have evolved (Ciza Qasim, p. 59). Novelists may resort to external retrospection when revisiting characters who were only briefly introduced in the opening scenes, when there is not enough time to give them a full introduction (Ciza Qasim, p. 60).

This technique also attempts to fill temporal gaps and enhance understanding of the progression of events. This approach is particularly prevalent in realistic novels when introducing a new character and exploring their past and the nature of their relationships with other characters (Ciza Qasim, p. 58).

B. Terminologically:

Time is considered an abstract, metaphysical substance that shapes every life and narrates every action and movement (Ciza Qasim, p. 58). This abstract substance is not merely a framework, but an integral part of all entities, their movements and their behavioural manifestations. Consequently, the concept of time has been present in nearly all philosophical discourse. (Ciza Qasim, p. 58)

Abdel-Malik Murtad asserts that it is impossible for any being, object, action, thought, or movement to escape the governance of time. Therefore, time has become intrinsically linked to the universe and existence, evolving into a central focus for numerous questions related to both. It is no longer perceived through the chronological framework utilized by ancient critics. (Ciza Qasim, p. 62)

The term 'time' (or its equivalents, such as 'Le Temps' in French, 'Time' in English, 'Tempus' in Latin and 'Tempo' in Italian) has a philosophical connotation. In Plato's view, for example, it is defined as the passage from one event to the next. André Lalande interprets time as a moving thread that pulls events into view for an observer facing the present. Conversely, Guyau perceives time as forming only when entities cooperate along a single dimension: length.

Murtad also views time as an illusory manifestation that affects living beings and objects, influencing them with its invisible and imperceptible flow. Time is akin to oxygen in that it coexists with us in every moment of our lives and in every movement; yet we cannot feel, touch, see, hear or smell its motion. Although it has no scent, we can perceive it in the greying of human hair, the appearance of facial wrinkles, hair loss, tooth decay, spinal curvature and sagging skin.

Consequently, time is a psychological rather than a material phenomenon; it is abstract and imperceptible. Awareness of time manifests through its subtle influence on the unobservable rather than on time itself. This awareness is elusive yet dominant and becomes evident in the tangible entities around us.

Modern critics have focused on studying time, considering it to be the structural framework upon which narrative form is built. The Russian formalists were among the first to analyse the concept of time as foundational to narrative structure. Time is regarded as a significant element in contemporary critical studies, from which many prominent narrative techniques emerge. This emphasis on narrative structure stems from the interplay between form and content in narrative discourse, a topic that Russian formalists have been discussing since the early part of this century.

3. Time in the novel:

Time is the central axis of the novel, connecting its various parts, and forms the essence and fabric of life. As an art form that reflects life, the novel asserts that, like music, literature is inherently temporal, with time acting as the medium for both narrative and existence. Scholars have confirmed that the novel is a unique art form for shaping time and capturing its diverse manifestations. Throughout the twentieth century, time has emerged as one of the most significant preoccupations in literary and critical studies, captivating the attention of numerous writers and critics who explore the concept of narrative time, its value, levels and representations. Some even deem it a principal character in contemporary novels.

Consequently, every novel has its own unique temporal structure because time is central to the narrative and its formation. Just as time is dynamic and transformative in its various manifestations, the novel — regarded as a discourse of time — captures transitions and is itself a structure of transformation. Time holds artistic significance within the novel, forming its structure and embodying its vision while influencing and reflecting upon the narrative elements. Time is an abstract, fluid reality that only becomes apparent through its effect on other components.

Thus, the movement, flow, speed and slowness of time provide the narrative with a pulsing rhythm. Narration embodies time, and, in certain contexts, description is also temporal. Character development occurs over time, meaning that everything that happens within and outside the novel happens through time. This establishes time as the primary distinguishing feature of narrative texts.

Time is intricately linked to the novel through a dual relationship: the narrative text forms a temporal focal point that expands in multiple directions. The novel is crafted within time and time is shaped within the novel. This temporal element must

present itself through a sequence of stages. Narrative time adopts a temporal rhythm that suggests narrative uses of time which serve the story while adhering to rhetorical and aesthetic conditions.

In this way, time plays an active role in shaping the novel's structure, representing the world in which characters transition from the past to the future, moving through the present according to the sequence of events. To delineate the relationship between events and characters, novelists employ temporal paradoxes to shape artistic and aesthetic elements.

2. Techniques of Temporal Paradox:

1. Definition of a Temporal Paradox

A temporal paradox is a misalignment between the order in which events occur and the sequence in which they are narrated. One example of this is when a narrative begins in the middle and then returns to previous events, providing an ideal model of a paradox. The possibilities offered by manipulating the temporal structure are endless. For instance, a narrator may start the story in a way that aligns with narrative time, but then interrupt the narration to return to events that precede their natural chronological position. The narrator can also use foreshadowing to reveal future events to the reader before they unfold in the story's timeline.

If we were to present a single story to a group of novelists, each would arrange the events in a way that reflects their artistic choices and goals. They might rearrange events to achieve their aesthetic aims. Thus, it becomes clear that a mismatch in the natural order of events is termed a temporal paradox. Each time frame has its own system, and the disparities between these time frames give rise to temporal paradoxes.

Gérard Genette defines a temporal paradox as 'the study of the chronological arrangement of a narrative in comparison to the system of ordering events and temporal segments within the narrative itself, either explicitly referenced or inferred from indirect clues'.

Therefore, the term 'temporal paradox' is a general designation for the discord between the two temporal sequences. Based on this definition, temporal paradoxes can be either retrospective (looking back at past events) or anticipatory (foreshadowing future events).

The chronological sequence does not correspond to the order of events in the narrative text, as 'retrospection (looking backwards) and anticipation (leaping forwards) are woven into the chronological sequence'.

Through the two principal techniques of temporal paradox – retrospection and anticipation – the novelist moves between yesterday, today and tomorrow without distinction.

2.2 Types of Temporal Paradox:

1.2.2 Retrospection (analepse)

Retrospection refers to the act of recalling an event that occurred before the current narrative; in other words, it tells the reader what happened beforehand. According to Gérard Genette, 'retrospection refers to any subsequent mention of an event that occurred before the point in the story we have reached.'

Within this framework, the narrator departs from the primary narrative level to revisit and recount past events at a later point in the story. The past can also vary in degree of remoteness, distinguishing between distant and recent past events, and giving rise to different types of retrospection.

Retrospection involves looking back and recalling past events, enabling different time frames to intertwine without disrupting the structure of the narrative's events. Retrospection can be divided into:

A. Types of retrospection:

1. External retrospection:

This involves looking back at events that occurred before the main narrative begins. As narrative time compresses, external retrospection occupies a larger portion of the story. The writer may need to refer to earlier events in specific situations, such as in the opening sequences, or reinterpret them based on changing circumstances, thus providing them with new significance.

Reflecting on evolving memories can lead to changing perceptions and interpretations according to new developments. The interplay between external retrospection and the current narrative highlights the passage of time, emphasising the transformations that have taken place and illustrating how conditions in the past differ from those in the present.

External retrospection may also be used when revisiting characters who were only briefly mentioned in the introduction, providing a deeper understanding of their backgrounds and relationships with other characters.

Overall, retrospection enriches the narrative by providing context and depth to the characters' experiences, thereby enhancing the reader's understanding of the plot's progression.

Types of retrospection:

A. External retrospection:

This type involves looking back at events that occurred before the main narrative begins. As narrative time compresses, external retrospection occupies a larger portion of the story. In certain instances, such as in the opening scenes, the author may need to return to the external past to reinterpret previous events in light of changing circumstances, thus providing them with new significance.

Memories evolve over time and our perspectives on them change based on new developments. Contrasting external retrospection with the present narrative emphasises the passage of time, highlighting areas of change and transformation, and illustrating how conditions were in the past and how they have evolved.

Writers use external retrospection when revisiting characters who were introduced briefly in the opening, but not fully presented due to space constraints. This technique helps to fill temporal gaps and enhance understanding of event progression. It is particularly prevalent in realistic novels when a new character is introduced, providing insight into their past and their relationships with other characters.

B. Internal Retrospection:

Internal retrospection refers to looking back at events that occurred after the beginning of the novel but were introduced later in the text. It arises from the necessity of structuring the narrative order. Through this technique, the writer addresses concurrent events, shifting from one character to another and returning to earlier background information.

This type of internal retrospection is less common in some novels, particularly realistic fiction, as it can cause confusion. However, it can also be used to link an incident to a series of similar prior events that were not mentioned for the sake of conciseness.

Overall, both external and internal retrospection enrich the narrative by providing depth to characters and plotlines, and enhancing the reader's understanding of the story's overall arc.

C. Mixed retrospection:

Mixed retrospection combines elements of both external and internal retrospection (Ciza Qasim, p. 58). Latif Zitouni defines it as 'that which recalls an event that began before the narrative's commencement and continued to become part of it, whereby some of it is external and some of it is internal'. (Lateef Zaitouni, p. 21).

Deviating from the linear progression of the narrative by having the narrator return to a previous event enhances the narrative's aesthetic quality. Mixed retrospection exemplifies the importance of the three types of retrospection, each with its own techniques and unique effects that vary according to the nature of the novel.

2.2.2 Anticipation (prolepsis):

Anticipation refers to narrating something before it occurs (Yaqin, 'Narrative Discourse Analysis', p. 77). Gérard Genette posits that anticipation 'indicates any narrative movement that involves recounting a subsequent event or mentioning it in advance' (Gérard Genette, *Narrative Discourse*, p. 51). It may also take the form of a character's abstract aspirations regarding their future, enabling the author to embrace the unknown and foresee what lies ahead (Hassan Bahrawi, p. 33).

Through anticipation, the order of events in the narrative is inverted by presenting sequences of events that will occur later. This bypasses a certain period of time, transcending the point reached by the narrative in order to glimpse the future and the potential developments of events (Hassan Bahrawi, p. 32).

Anticipation functions as a prelude or foreshadowing of subsequent events, guiding the reader to expect a specific incident or speculate about a character's future (Hassan Bahrawi, p. 32).

Latif Zitouni defines anticipation as 'a deviation from the narrative time that involves surpassing the present of the story and mentioning an event that has not yet occurred'. Anticipation can manifest as a revealing dream, a prediction, or probable assumptions about the future (Lateef Zaitouni, p. 15).

This suggests that anticipation emerges from the narrator's foresight regarding future events and their assumptions about them. Depending on the position of the anticipated event within the primary narrative time, specifically in relation to the core story narrated by the narrator, anticipation can take various forms, including: (Lateef Zaitouni, p. 16-17)

A. Direct anticipation: Clearly presenting future events that the audience expects to occur.

B. Indirect anticipation: Subtly hinting at future developments without stating them outright.

Overall, a combination of retrospection and anticipation enhances the complexity of the narrative structure, enabling authors to create intricate layers of time and draw readers into the unfolding plot.

External Anticipation:

This type of anticipation arises from surpassing the temporal boundaries of the narrative. It begins after the conclusion and extends beyond it, revealing the fate of certain events and situations and ultimately leading to the resolution of various narrative threads. It may even extend to the present day, connecting the past to the present and the protagonist to the author.

Internal anticipation:

Internal anticipation does not exceed the conclusion of the narrative, nor does it deviate from its temporal framework.

Mixed anticipation:

This type involves linking internal coherence with external events, whereby part of it is internal and part is external. It transcends the conclusion of the narrative and goes beyond the main event that constitutes the story (Lateef Zaitouni, p. 18).

Therefore, studying narrative temporality requires examining the chronological order and comparing the system of event sequences in the discourse with the sequence of events in the story itself, as highlighted through anticipation (Muhammad al-Qadi and various other authors, p. 21).

3. The Aesthetics of Temporal Paradox in 'The Wind of the South'**3.1 Summary of the novel:**

Considered the first complete Algerian novel written in Arabic after independence in 1970, "The Wind of the South" by Abdelhamid Ben Hedouga fulfils the artistic elements of the genre. The author portrays the lives of a group of people in rural Algeria, specifically in one remote village, and captures their problems, shortcomings and common concerns amidst differing viewpoints. The novel realistically and objectively addresses the sensitive issues faced by Algerian society in the years following independence, particularly in 1964.

The author attempts to depict the conditions of impoverished farmers and small landowners under feudal dominance. The character Nafisa emerges as a representation of the oppressed woman. Having been a civilised and educated young woman who championed women's freedom, she finds herself engaged and deprived of the opportunity to continue her education. Her dreams are shattered when her father decides to marry her off to Malik, the mayor. He is motivated by a desire to preserve his land after hearing about the impending implementation of self-management regarding agrarian reform.

The narrative incorporates various temporal techniques to capture the complex dynamics of time, emphasising the characters' struggles and societal issues. The integration of temporal paradoxes enriches the storytelling and deepens the reader's engagement with the unfolding events.

3.2 Retrospection in the Novel:

Retrospection is a prevalent theme throughout *The Wind of the South*. As previously mentioned, this involves the narrator revisiting a previous event.

One example occurs when the elderly character 'Rahma' approaches her husband's grave and says, '...speaking to her husband, who had been dead for over twenty years...' (Abdul Hamid Bin Hadouga, p. 23.) This is an internal retrospection and, although it spans only one line, it extends back two decades. Rahma reflects again when she says, "...on Monday, I dropped the sack of dirt on my back, tightened...", indicating another instance of internal retrospection (Abdul Hamid Bin Hadouga, p. 23).

In another instance, there is an internal retrospection: 'Last week, they mentioned the distribution of flour to the residents, but until now, nothing has appeared.' (Abdul Hamid Bin Hadouga, p. 25) The narrator continues his reflections, seemingly documenting historical events during the period of independence: 'Some people do not pray or work since independence; they know nothing but gossip...' (Abdul Hamid Bin Hadouga, p. 25)

The author depicts Um Nafisa and Kheira as they reflect on the past: 'Her thoughts wandered back to a time when she was a girl, unlike the girls of this generation...' (Abdul Hamid Bin Hadouga, p. 26) Retrospection continues as Kheira addresses her deceased mother at her grave: 'My tears were an extension of your tears, Mother, and my joy was your delight...' – another instance of internal retrospection (Abdul Hamid Bin Hadouga, p. 27).

Retrospection appears again when Nafisa asks the elderly Rahma about her husband's death. She replies that he passed away during "the year of the rations", referring to the rationing of food. Rahma recounts, "The year of the rations was during World War II, and the food distribution process extended from around 1941 to 1949... Most of the years of the war were years of drought and famine..." (Abdul Hamid Bin Hadouga, p. 28).

In another retrospective moment, the elderly Rahma remembers the epidemic that spread through the villages due to the distribution of spoiled food to the residents. 'The food distributed to the population was mostly spoiled, leading to an outbreak in the villages. Death reaped lives relentlessly...' (Abdul Hamid Bin Hadouga, p. 28).

Retrospection is used throughout the novel, culminating in discussions between Rahma and Nafisa's mother, Um Nafisa, about Nafisa's marriage to Malik and referencing the revolutionary period. 'What happened during the revolution was pure fate. Who could have caused the death of their loved ones?' This again exemplifies internal retrospection.

Such instances reflect the narrative's depth, illustrating how past experiences shape the characters' present realities and interactions (Abdul Hamid bin Hadouga, p. 33).

Retrospection in the Context of Zuleikha:

When discussing Zuleikha, Nafisa's late sister, the elderly character Rahma states: 'Zuleikha was the most beloved creature to him... I have not seen him smile since she was killed; his sorrow still fills his heart and life...' This instance of retrospection is mixed, as Malik was Zuleikha's fiancé. (Abdul Hamid bin Hadouqa, p. 33).

Rahma further reminisces about her daughter with sadness, saying: 'Oh, aunt, Zuleikha was like a rose; her life was cut short in her youth; she was an innocent victim...' (Abdul Hamid bin Hadouqa, p. 33). This internal reflection illustrates the mother's profound grief over Zuleikha's tragic fate, which resulted from a misguided decision made during the revolution.

The narrative then shifts to a darker depiction of the French colonial period, with Kheira recalling: 'Don't you remember those dark days we lived through? They felt like centuries...' (Abdul Hamid bin Hadouqa, p. 33). Reflecting on the martyrs, Kheira says, 'We are left with painful memories. We buried our good people, aunt...' (Abdul Hamid bin Hadouqa, p. 33)

Rahma seeks to evoke sympathy from Nafisa's mother by describing how Malik suffered following Zuleikha's death. 'If you had seen how Malik suffered while he was between life and death! If you had seen how Zuleikha's death grieved him...' (Abdul Hamid bin Hadouqa, p. 34)—an instance of internal retrospection.

The author revisits events that occurred before the establishment of a cemetery for the village's martyrs who fell during the war, as one of the residents donated a piece of land for this purpose. He notes, "...of course, before they reached this commemorative day, there were violent altercations between them that nearly led the village to civil war..." (Abdul Hamid bin Hadouqa, p. 47). reflecting another internal retrospection.

The author recounts that these disputes arose because one of those who participated in the liberation war wanted to include the remains of his brother, who was killed during the revolution for reasons unrelated to the war, among those of the martyrs (Abdul Hamid bin Hadouqa, p. 48).

Abdelhamid Ben Hedouga once again takes us back, depicting the exploitation of Abunafisa's children by his son, the judge. 'As before, his daughter Zuleikha was the solution, as was his son, who was killed in an air raid and was also seen as a solution'. This retrospective instance reveals the sacrifices parents make for personal ambition, encapsulated in the phrase, 'Children are the solution' (Abdul Hamid bin Hadouqa, p. 55), which he uttered during the revolution when accused of collaborating with France.

The narrative continues to weave retrospections, returning us to Malik during the revolution: 'At that time, Malik was young. He was the first man in the village to take up arms and join the fighters. He understood the meaning of the revolution against the colonialists who had controlled the land for decades.' (Abdul Hamid bin Hadouqa, p. 55)

This serves as a symbolic reference to the intertwining of freedom, homeland and love, as illustrated by the author in the phrase: 'Zuleikha was in Algeria to complete her studies while he was in his struggle... So here, freedom, homeland and future mingle with the love of that beautiful fiancée...' — another internal retrospective.

Through these varied instances of retrospection, the narrative deepens our understanding of the characters' emotional landscapes and historical contexts, illustrating how past events shape their present realities. (Abdul Hamid bin Hadouqa, p. 57)

Retrospection in the Context of Zuleikha's Death:

In this painful recollection, the author revisits the events surrounding Zuleikha's death through internal reflection, stating: 'In the summer of '57, Malik and some of his comrades came to the village on a mission, only to learn that his fiancée was due to arrive from Algeria the following day. The day had also been set for the execution of the mission for which he had come...' (Abdul Hamid bin Hadouqa, p. 61)

The author continues his recollection, vividly describing the events surrounding Zuleikha's death. 'The mission involved planting a temporary mine on one of the railway bridges, as a military train loaded with war supplies and soldiers was scheduled to pass. Instead of the military train, however, a passenger train appeared in the distance...' (Abdul Hamid bin Hadouqa, p. 61)

The author describes the passenger train as a heap of metal and iron. 'Everything Malik witnessed during the revolution paled in comparison to that horrific moment when he saw iron and humans scattered towards a dreadful fate...'—a clear instance of internal retrospection (Abdul Hamid bin Hadouqa, p. 62).

He continues: 'The tragedy that erased the smile of joy from Malik's lips on that day and forever wiped the dreamlike light from his eyes...' (Abdul Hamid bin Hadouqa, p. 72) and 'Zuleikha was that girl resembling wheat among the dead!'—another instance of internal retrospection.

After the inauguration ceremony of the cemetery, the author's attention is caught by a sign for 'Zuleikha's grave', which he describes as follows: 'This is the grave of the martyr Zuleikha, daughter of the judge and one of the victims of the '57 train.'"

This internal reflection further immerses the writer in Malik's memory and imagination. He dives into the depths of his recollection, bringing the traumatic image of the train explosion to life. '...the traumatic image left in his memory returned

violently, making him feel as if he could see all its horrific details etched on the grave before him...' (Abdul Hamid bin Hadouqa, p. 70)

The novelist employs the technique of mixed retrospection when Malik first sees Nafisa: 'It's Zuleikha! He stood before her grave just hours ago! Now she stands before him, alive...' (Abdul Hamid bin Hadouqa, p. 70)

Reflecting inwardly upon the strong resemblance between Nafisa and his sister Zuleikha, Malik allows his memory to wander back in a poetic exploration of time: 'If time were like a film and its days like scenes, I would edit the film to remove the mine from the bridge, erase the train derailment, and eliminate all the years that followed. This would be Zuleikha instead of Nafisa, and I would be her soldier fiancé who allowed her to arrive just to see her...' (Abdul Hamid bin Hadouqa, p. 73-74)

The author continues the reflections that dominate the narrative without disrupting the progression of time. For instance, Rabeh seeks to understand what he does not know about his parents, asking the elderly Rahma about their marriage and the reason for his mother's blindness. She responds by taking the narrative back over thirty years, saying: 'She was not born mute, but the "legacy wind" (typhus) is the cause. A disease swept through the village during one of the lean years. We were left for about three months, knowing nothing but mourning... Since that time, your mother has been mute...' (Abdul Hamid bin Hadouqa, p. 150)

As she recalls those lean years: 'The elderly Rahma recounts to Rabeh the stories of that painful year from over thirty years ago...' (Abdul Hamid bin Hadouqa, p. 150)

The narrative is filled with multiple retrospections, most of which serve to clarify ambiguous aspects for the reader, thereby enriching the story further and deepening the emotional impact of the characters' past experiences.

3.3 Anticipation in the Novel:

Compared to retrospection, anticipation is less frequent in the novel. One example is the impending marriage of Nafisa to Malik, which has not yet happened. The elderly character Rahma expresses her curiosity by asking Kheira, 'Is it true that Malik is engaged to Nafisa?' (Abdul Hamid bin Hadouqa, p. 32) Rahma's internal anticipation is further demonstrated when she asks Nafisa to learn to cook in the traditional way. Nafisa replies, "If I tried to learn to cook what they make here, I would break all the pots and burn myself. What's the point?" (Abdul Hamid bin Hadouqa, p. 38) This reflects her premonition about the difficulties she would face.

The author preempts events before they occur, including the inauguration of the cemetery, stating: 'The village was lively, preparing to witness a rare event as they welcomed the mayor, the district party official and some invited guests from neighbouring villages to the inauguration of the cemetery for the martyrs who fell during the liberation.' (Abdul Hamid bin Hadouqa, p. 47)

The author also questions the villagers' future after the cemetery's inauguration through an internal anticipation: '...and who knows? Perhaps this cemetery, symbolising sacrifice for a free life, will mark the beginning of new agreements among the residents, prompting them to recognise their reality and transform it into something better...' (Abdul Hamid bin Hadouqa, p. 48)

After reminiscing about Malik, "the fiancé of Zuleikha," the author uses anticipation again, suggesting Malik's engagement to Nafisa: "...the son of the judge spread rumors of this engagement to influence Malik and encourage him toward the idea..." (Abdul Hamid bin Hadouqa, p. 64)

Anticipation surfaces when Kheira, observing the village shrouded in dust and dirt, reflects, "...Surely, the wind would be the first harbinger for people on the day of judgment..." (Abdul Hamid bin Hadouqa, p. 99) Another example occurs when she attempts to broach the subject of marriage with her daughter Nafisa, bluntly saying, "...in the fall, you will not return to Algeria." (Abdul Hamid bin Hadouqa, p. 99)

Through anticipation, the narrator reveals what may happen to Nafisa as she tells her mother: 'Tell him I will not marry, nor will I abandon my studies. I will return to Algeria no matter what...' (Abdul Hamid bin Hadouqa, p. 103). The author uses internal anticipation to emphasise Nafisa's struggle to find a solution for herself: 'Or else I will find myself forced to take charge of my fate, regardless of the consequences of that solution...' (Abdul Hamid bin Hadouqa, p. 103)

Nafisa wishes to unleash her imagination as she envisages her future after fleeing. The author hints at this without disrupting the timeline. 'How will false rumours and broadcasts spread about her if the adventure does not succeed?' (Abdul Hamid bin Hadouqa, p. 282)

The mother anticipates events through an internal dialogue: 'Has Nafisa been abducted and violated? Has she been harmed and gone to find help? Has she escaped? Where is she?' The author aims to prompt the reader to speculate about Nafisa's fate. 'This girl might have been kidnapped by a criminal while her mother was away...' (Abdul Hamid bin Hadouqa, p. 302)

Nafisa plans to travel to Algeria at night and asks Rabeh for train schedules, feeling increasingly anxious. 'Tomorrow night, I will travel to Algeria. If you could find out what time the train passes through this station, I would be very grateful.' (Abdul Hamid bin Hadouqa, p. 309)

By using these anticipation techniques, the author effectively leaps through time, surpassing the current narrative events to glimpse the future and anticipate potential developments. This strategy deepens the narrative and adds tension to the unfolding story.

Conclusion:

There is no doubt that Abdelhamid Ben Hedouga has excelled in his use of temporal paradox techniques in *The Wind of the South*, adding aesthetic value to the concept of time. Events unfold in reverse chronological order through flashes that illuminate the dark gaps of the past — referred to as retrospection — and then progress forwards, enabling readers to anticipate future events — referred to as anticipation.

Retrospection predominates over anticipation in the novel, bridging the gap between the present and the past deep within memory.

Ethical Considerations

This study is based solely on the textual analysis of the novel *The South Wind* by Abdul Hamid Ben Hadouga and on published critical and theoretical sources. It does not involve human participants, interviews, surveys, or experimental procedures. Therefore, no ethical approval was required. All sources have been properly cited in accordance with academic standards to ensure intellectual integrity and to avoid plagiarism.

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Conflict of Interest

The author declares that there is no conflict of interest regarding the publication of this paper.

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