Research Article

Tracing Time's Threads: A Stylistic Analysis of Flashback and Foreshadowing in Betool Khedairi's Absent

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About Article

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ABSTRACT

When analyzing and evaluating literary texts, stylistic studies has adopted a certain approach. This study aims to investigate flashbacks and foreshadowing methods in which Betool Khedairi emphasizing in Absent. The most common uses of foreshadowing and flashbacks in literature are in the novel genre of works. This research was conducted in order to explore the challenges that surround the application of flashback and foreshadowing in Absent: Presenting foreshadowing is done through linguistic structures that aren't the same as those used to present flashback scenes; some break from the linguistic rules that are used to construct foreshadowing, while others improve upon these rules. Therefore, the purpose of this study is to illustrate how Khedairi used several stylistic elements to create foreshadowing and flashback scenes, as well as to determine which category is more frequently used when creating foreboding remarks and flashback scenes. Thus, it is possible to hypothesize that the use of flashback is linked to rules that are being reinforced, while the use of foreshadowing is connected to deviant rule structures. It is also possible to propose that foreshadowing is introduced in the context of linguistic deviation and flashback in the context of linguistic parallelism. In order to study the usage of foreshadowing and flashback, the researcher has selected a model based on foregrounding theory, which was adapted from Leech and Short.

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1. INTRODUCTION

In contrast to linguistics and literature, stylistics is a more recent field of study. It is a contentious topic that shares its name with its neighbors; that is, while the word "style" distinguishes stylistics from linguistics in fields related to literature and literary criticism, the word "istics" equates it with linguistics. The final section implies that its objective and methodical nature distanced it from subjectivity and unreliability (Widdowson, 1975). According to Burke (2014), stylistics is the study and examination of text, mostly but not just literary texts. These days, it is defined as an area of research that valiantly balances literary studies with linguistics studies. Literary stylistics is the study of literary language, with the goal of resolving text ambiguity through the use of linguistic devices. This can be achieved by methodically analyzing each textual characteristic and determining its functional significance for understanding the text's meaning (Jeffries & Dan McIntyre, 2010). Foreshadowing and flashback are formal linguistic devices that shift toward the opposite pole. According to Bae and Young (2008), foreshadowing is "an overt indication to a future event in such a way that it becomes difficult for the readers to recognize until the event actually happens" . Flashbacks, on the other hand, are a trip back in time to provide the missing details. This is the method that writers most often employ to resurrect the past of events and characters.

The author breaks the chronological sequence of events when the plot takes over in order to give the readers the knowledge they need to understand the characters or the event (Mojalefa & Phala, 2005). When used skillfully, foreshadowing and flashbacks are complimentary tactics that heighten the dramatic tension of a narrative and provide a character's development with greater complexity (Magher, 2017).

1.1. Statement of the problem

The following issues are intended to be the study's main focus: Given the variety of language forms utilized to employ these techniques, the considerable use of flashback and foreshadowing in Absent is controversial. The issues being addressed have to do with how foreshadowing and flashback scenes are introduced; the former tends to break the rules, while the latter works to enforce them. Diverse linguistic forms are used to introduce foreshadowing clues and flashback scenes in ways that are not symmetrical, but which nevertheless advance the plot and have a pleasing aesthetic effect. These issues are crucial to understanding Khudairi's usage of language forms from a stylistic perspective. Thus, the study aims to offer potential solutions for the following queries in response to the challenges mentioned above.

   i. How is the acoustic architecture of foreshadowing distinct from that of flashback, and how their stylistic devices seem to be comparable.

   ii. Why does Khudairi Betool use a range of language patterns that demonstrate a wealth of language conventions to demonstrate the foreshadowing method?

   iii. Why do Khudairi Betool employ an additional range of grammatical constructions that uphold norms? of words to create a scene of flashbacks?

   iv. How does Khudairi Betool portray flashback sequences

and warning indications by using some artistic devices over others? 5. How do flashbacks and foreshadowing become more prominent in Khudairis' Absent?

2. LITERATURE REVIEW

2.1. Stylistics

Giving a comprehensive explanation of stylistics, however, has proven to be a challenging undertaking (Mode, 2015). Broadly speaking, literary criticism and linguistics are combined to investigate literary texts from a linguistic viewpoint, according to Widdowson (1975). That is, it is in accordance with the morphological dichotomy that implies a portion of its name, with the "istics" linking it to linguistics and the "style" linking it to literature. Stylistics is a subfield of linguistics that also studies language use, with a focus on the most sophisticated and deliberate use of language in literature (Bitrus, 2015).

Partially discussing its element, style, stylistics examines how language use changes depending on a variety of factors, including authorship, period, discourse context, and other factors. As a result, it is established that writings with aesthetic value constitute the core of stylistics, leading to the distinction between literary stylistics and general stylistics, which are concerned with analyzing the style of literary texts and researching texts of all sorts, respectively (Leech, 2008). Consistent with the same ideas, stylistics is defined as "the study of style in language" by Verdonk (2002).

According to Leech and Short (1981) stylistics is the study of style from the standpoint of linguistic knowledge. According to Mc Arthur (2012) it is a "subfield of linguistics that studies style, particularly in literary works". In light of the aforementioned viewpoints, stylistics can be defined as the study of language style, with style serving as its fundamental component.

2.2. Styles and fiction

Many style studies focus on poetic language; nevertheless, Leech and Short have developed a work concerning stylistic analysis of prose fiction extracts (Leech & Short, 2007). Although the stylistic study of prose has been influenced by questions like how to recognize and explain style in general and how to describe an author's style in order to draw comparisons and contrasts between authors' styles, the way prose fiction is treated has changed, and the stylistic focus has shifted to how readers understand the meaning of words from the text and respond to it. Accordingly, the goal of stylistic analysis of prose fiction writings is to integrate textual analysis with procedures by which readers deduce the crucial general non-linguistic literary critical idea when combining, synthesizing, and responding to stories and novels (Leech & Short, 2010).

Iraqi women authors can express their creativity through fiction, but only insofar as it serves as an insider's account of events. However, writers of fiction are not constrained by the same constraints that nonfiction narratives place on them. Therefore, "imagination, their maternal instincts in protecting the human side of their nation, and their feminist impulses that reveals strength in the female Iraqi voice all provide a realistic and a crucial perspective to the Iraqi national narrative" (Kashou, 2013).

Iraqi women who write have the ability to shape their society

and characters for the canon of fiction. Through their sub-narratives, readers everywhere can uncover the vague "Other" and gain a unique perspective on the issue. As an insider writer, Khudairi believes that it is her duty to use her words to challenge "the tyranny of globalizing discourses" and to demand "an insurrection of subjugated knowledges" (Campbell & Kelly, 2013). In order to inform readers worldwide about Iraq's circumstances following the Western 'peaceful' invasion for democracy, she occasionally mixes news with the fictional events of the novel. Absent attempts to present the everyday sufferings of the common and marginalized Iraqis that challenge the pretexts of the one voiced ideology sponsoring 'truth'.

2.3. The use of flashback in narrative

Mojalefa (1995) asserts that the use of flashback method is associated with certain textual structures, such as narrative and style—that is, with the manner in which authors present the events in chronological order. Accordingly, a flashback is when a narrator interrupts the flow of events by interjecting past occurrences (Mojalefa & Phala, 2005). This technique, to put it simply, gives the writer/author the option of reliving past events that occurred either before or during the current story's events. Authorial sovereignty, recollections, dreams, and past narratives told by characters are all included in the flashback approach. It can be used to make "motivation, character histories, and background more clear" impacts (Milhorn, 2006). In particular, flashback is a literary device that writers use to expertly transport readers from the present to the past by incorporating sequences that offer background information or context for the goings-on. Authors have interrupted certain plot points on this property in order to introduce events that have previously occurred but are outside the purview of the ones that are being presented. This gives readers more details about the past of the character, such as an inner secret, an internal or external conflict, or noteworthy incidents that have left a lasting impact on the character's life (Gebeyehu, 2019).

2.4. Definitions of flashback

The idea of flashback is delicious, and it's a really popular literary device, because of its nature, flashback merits a few definitions that address this literary device.The definition of flashback is specifically given in terms of its mechanism, which is interruption. To move from the present to the past. Within this According to Mishra (2017), a flashback is characterized as a break in the narrative's flow where a previous occurrence is introduced based on a vivid memory. According to Cuddon (Year), it's a phrase used to identify any scene, episode, or story that is added to a play, novel, or other fiction to depict events that occurred in the past (2013). It is also described as a portion of a story that jumps back in time whenever the reader asks for more details (Armstrong, 2014).

Similarly, Guy and Champagnat (2020) refer to it as a "movement at the axis of diegetic time," meaning that it is a return to a prior period of time in which the chronological time is not in chronological order, to transfer something from the current instant of time to the past. According to Ehrenhaft (2022), it is "returning to a previous period in a play or story to clarify certain details regarding the present time". Every example

listed above aims to convey the essence and significance of a flashback.

2.5. Flashback types

Any type of literature can have flashback sections, which can be brought on by a variety of factors such as memories, dream sequences, or simple character narrative. These kinds are distinguished based on the circumstances that invite them:

• *Memory:* It is realized during a moment when the character is placed and events or language in the story cause a quick thought of a former occurrence at locations where historical events have taken place (Guy & Champagnat, 2020).

• *Dream image:* Dream sequences are important for transporting characters back in time since they occur when they imagine or remember past occurrences.

• *Simplicistic flashback:* This occurs when the narrator abruptly breaks the text's chronological flow to give backstory that aims to improve the reader's comprehension of the events or characters.

• *Foreshadowing at flashback:* It happens when information from a flashback creates tension about an upcoming event or gives the impression that something is coming to an end. The story's chronological order grants permission to show how some aspects anticipate future events (Stephens & Sedillo, 2022).

2.6. Definitions of foreshadowing

To put it simply, foreshadowing is a brief or insufficient description of What's going to happen when. Many writers who are curious about the nature of this literary device are drawn to the concept of foreshadowing because of its informative explanation. Specifically, "foreshadowing is indirect illusion to a future event that makes it hard to be discern until actually occurred," according to Chull Bae and Young (2008).

According to Morson (2009), a foreshadowing technique "projects into the present a shadow from future," which suggests that a glimpse of what's ahead gives readers an early understanding of what's out of their line of sight. When combined, the aforementioned definitions convey the idea that foreshadowing is an author's suggestion to place readers in the context of prior information.

2.7. Model of analysis

The analysis of texts in this research is based on Leech and Short (2007) and Leech (1969) models. Leech and Short (2007) model assert in their book (Style in Fiction): "A Linguistic Introduction to English Fictional Prose", that any linguistic study can be used to demonstrate the creative ideas that guide a writer's language choice. In this instance, each author and each text has unique characteristics. A list of linguistic and stylistic categories is also mentioned; these are grouped under four main headings: Lexical, grammatical, figures of speech, cohesion and context categories; the lexical categories as well as context and cohesion will be discussed with its sub-sections. Phonological however, will fall outside of the scope of this research. Leech and Short (2007) also point out that semantic categories are easily accessed through other categories, thus they are not discussed individually. For example, lexical categories can be

used to understand the grammatical categories and to find word choice that incorporates several meanings. Leech (1969) model suggests that two devices—linguistic deviation and parallelism—can be used to understand foregrounding theory in "A Linguistic Guide to English Poetry". Deviation is used to characterize unexpected regularity in language characteristics, whereas deviation is used to identify unexpected irregularity.

2.8. The graphological deviation

It is almost like a language aberration where writing conventions and norms are dropped in favor of emphasis. It frequently happens when words are written carelessly with regard to accepted practices on the use of punctuation. Because graphology is a means of expressing meaning through visual symbols, different writers employ different graphemic systems to encode literary messages (Abbas, 2017).

According to Leech (1969), literature is a written form in which authors attempt to create visual patterns through graphological deviation. Examples of such deviations include the abandonment of capital letters and punctuation marks like commas and semicolons, as well as abnormal word spacing and the accented use of parentheses. Concerning graphological deviation, Short (1996) and Leech (1969), distinguish two types of graphological deviation. One that demonstrates a correspondence between written and phonetic form, meaning that any irregularity in pronunciation would be mirrored in an irregularity in writing; another type of graphological deviation lacks this correspondence and, it may be said, is employed as an expressive tool. Literary stylistic analysis focuses primarily on the latter category. Short analyzes the use of graphological deviation by Michael Horovitz (man to man blues) to illustrate the descent into hell, as demonstrated by the following example: example (1).

"-Think you're in Heaven? Well - you'll soon be in H E L L-" "On the page, capitalization takes on a visually expressive quality as the letters draw" "vividly illustrating the descent into hell" (Short, 1996).

With the purpose of being noticeable, clear, and comprehensible. In addition to using a variety of language deviations, Dickens uses graphical deviation in (Oliver Twist).

The employment of capital letters, parentheses, dashes, and hyphens is unusual and serves a variety of functions. For example, the use of parentheses in these lines provides additional information about the staging direction. "Mrs. Mann, you are a kind woman" (Here, she placed the glass down) "Mrs. Mann, I'll take this early opportunity to bring it up with the board." (He moved it in his direction.) "Mrs. Mann, you feel like a mother." The gin and water was swirled by him (Miyata, 2007).

2.9. The semantic deviation

Semantic Deviation is typically explained by tropes that preserve nonliteral meaning. Semantic deviation is defined by Leech (1969), as a type of incongruence between what is stated and what is meant; in other words, it is an infringement of the dictionary usage by constructing an unconventional (figurative) interpretation. Similarly, Short describes semantic deviation as a type of paradox or inconsistency that somehow maintains meaning relations (1996). According to Leech,

semantic deviations are illogical components that force readers to absorb meaning in addition to the dictionary's literal interpretation. Accordingly, there are three categories of foregrounded irregularities: honest deceit, semantic strangeness, and transfer of meaning. First-class tropes include understating the meaning of a word in terms of another, such as metaphor, simile, symbolism, and metonymy; second-class tropes involve understating the absurdity that can be translated as self-conflicted meaning, such as paradox and oxymoron; and third-class tropes involve conveying the sense that these tropes contradict the reality of what is meant, such as irony (1969). Figures of speech are considered foregrounded phenomena in language in this sense (Leech, 2008) 15 for further information.

2.10. The parallelism of syntax

Syntactic parallelism is the arrangement of parallel structures in sentences that have the same grammatical category and occupy the same location. Parallel structures are frequently identified by the recurrence of elements at particular points in a comparable piece of language that contain both similar and varied elements. They are also characterized by the credit that is given to them in conjunction with figures of speech schemes. In fact, parallelisms are categorized in Figures Manual of Middle Ages and Renaissances based on their repetitive structures in equivalent positions (Leech, 1969). Consequently, traditional rhetoric established a range of technical terminology for categorizing various types of repetitive structures.

2.11. Foregrounding of flashback and foreshadowing in absent

In Khudairi's novel Absent, two stylistic devices—linguistic deviation and linguistic parallelism—are used to present the literary devices of foreshadowing and flashback. That is, while flashbacks are created using a linguistic parallelism mechanism, foreshadowing techniques are introduced through the use of linguistic deviation. To provide these lines, clauses, and even phrases that imply either foreshadowing (building suspense and connecting events) or flashback (providing background information for people, event, and scene) prominence, emphasis, and lightness, Khudairi strongly relies on those two elements.

2.12. Graphological deviation

Khudairi's literary style demonstrates graphological variation, with certain examples of foreshadowing through the use of this technique. Capitalization, italics, and parentheses are used to introduce instances of writing variation that involve surface structure deviation. Al-Khudairi uses this form of divergence to highlight important concepts that point to impending events. Below are some examples of foreshadowing using graphological deviation.

2.13. Capital letters

Extract (53).

"THE HONEYBEES DON'T CALM DOWN." (Khudairi).

In this passage, Dalal describes to the readers the abrupt transformation of bees from hostile to blatantly wicked. We can no longer enter the apiary without protective equipment, and they sting us without cause. They begin to tiptoe around,

afraid we'll abruptly irritate them. bees became ferociously hostile upon tasting human blood rather than the nectar of fading flowers. The extracted human blood was then used to make honey. The bees were not feasting on nectar; they were feeding on blood.

Khedairi capitalizes most of the beginning of her chapters, the writer adopted the comparision technique between the bees world and the human world: Following up on the semantic transfer implied by that metaphor in parallel between bee society and human society,it refers us to the deterioration and then collapse that befell the human values of the characters in the novel who were crushed by the situation. People turn into evil people who insult each other and lead others to their death in exchange for their clinging to obtaining livelihood. Deviation from this noun phrase's surface structure is suggested by abnormal capitalization. This ominous indication gains visual emphasis when all proper name figures are capitalized, adding an unexpected irregularity.

2.14. Paranthesis
Extract (55).
He then continues, "My wife documented the daily events of her life in her own words; I do it using images." (Khedairi).

In these lines, Abu Raid explains to Dalal the importance of documenting significant everyday events for the benefit of future generations. He describes the various ways to do this, such as through diaries or photographs, and he also clarifies the differences between the two, stating which is more significant and why in an easy-to-understand manner. Khedairi implements this instructional tactic with the help of his late wife Umm Raid's pen and Uncle Sami's (Abu Raid) camera. Umm Raid was not a journalist, but rather a typical housewife who wrote about her fears in her "Umm Raid's Diary." This makes her remarks about the state of affairs in Iraq sincere and impartial because they just want to convey the truth. She did not write on behalf of anyone else; rather, she wrote for herself and the common people to whom she belongs.

2.15. Animistic metaphor
Extract (61).
"THE ECONOMIC BLOCKADE seeps into our block of flats." (Khedairi).

Dalal gives the reader this excerpt in order to clarify to him the negative change that the Iraqi people experience on a daily basis—that is, the shift from bad to worse. Khedairi provides an open description of the severe circumstances resulting from the economic blockade for the people. That is, the region whose inhabitants form the core of Iraq's previous civilization and culture. The modifications made to this architecture—previously known as the Masters' Architecture—form the fundamental framework of the book or the moment in which the story's consequences center, serving as a guide for keeping track of events, characters' appearances, and dates.

Seeps and ECONOMIC BLOCKADE are united to create a living being. as something is emotional. By means of a metaphor, the inanimate is comprehended in terms of alive, hence it symbolizes a change in meaning from literal to figurative. You can use the category animistic metaphor. This hint of doom creeps in becomes semantically highlighted, making it an area that readers will notice, which allows readers to anticipate the economic blockade of Absent.

2.16. Parenthesis
Extract (79). "She places one of the two pieces on the floor in front of her so that she may lay her head on it when she kneels down to pray; the other half she saves in her pocket for tomorrow, just in case there's no tissue paper to be found" (Khedairi).

In this excerpt, Dalal explains to the reader how serious the situation is. What the Iraqi citizen has experienced with regard to the lack of cleaning cloths, the most basic item we use. It was taken away from the Iraqis under the Saddam administration. They were a people without access to clothing, food, or drink. They were a people who had lost everything, including their nationality. This foreboding hint is shown at the outset of the section as an accented usage of parenthesis under the heading of graphological deviation. The parenthetical clause exhibits a case of syntactic deviation in addition to graphological deviations, wherein a warning about the unfavorable conditions that will worsen in the following days due to the economic embargo is provided. This can be seen in the following way: The parenthetical clause that introduces additional information and uses it to convey foreshadowing breaks the sentence flow by putting space between two separate clauses. Syntactically, this disruption leads to a foreground because of a syntax variation.

3. METHODOLOGY
This study is a qualitative descriptive analysis supported by quantitative analysis, focusing on a subset of data drawn from a single literary work (Absent) by Khedeari. The study's focus is on foreshadowing and flashback, which will be found by carefully reading the text to find these instances. While foreshadowing samples will be categorized based on foreshadowing approaches, flashbacks will be identified using criteria such as flashback types and features, in addition to consulting a range of sources to assist in the identification process. The study will take into account an adapted model that foregrounds. In order to study examples of foreshadowing and flashback, foregrounding—which manifests itself in two stylistic devices, linguistic divergence and linguistic parallelism—will be used.

The present study aims to analyze foreshadowing at various language levels and analyze flashbacks in terms of parallel structure position. The statistical analysis will be conducted through the use of Microsoft Excel 2010, which has been utilized as an analytical tool to reveal the quantitative analysis results. Additionally, statistical results will be presented that illustrate the percentage of foreshadowing presented through linguistic deviation and the percentage of flashbacks introduced through linguistic parallelism.

4. RESULTS AND DISCUSSION
In this novel, linguistic deviation frequently indicates foreshadowing, and linguistic parallelism frequently indicates flashbacks. The results of the statistics show that Betool

Khedairis largely relied on the parallel structure of anaphoric type when writing flashback scenes. Anaphora has the biggest percentage of any strategy; in Absent, anaphoric type makes up (50%) of the total. But according to the statistics, Absent only has (28%) syntactic parallelism available to introduce flashback. The three components are anadiplosis (20%), antithesis (0%) and catastrophe (20%).

5. CONCLUSION

In summary, Absent presents examples of foreshadowing and flashback in relation to foregrounding. Foregrounding is actualized at the syntactic, semantic, and graphological levels of language. Language deviation occurs at three distinct language levels in this study (semantic, syntactic and graphological), while linguistic parallelism occurs at the syntactic level.

After analyzing the data of the study, the following conclusion is arrived at: (i) Lexical, syntactic, and grammatical stylistic techniques are used in style analysis.

The researcher draws conclusion that pronouns, tense, situational context, certain lexical items, repeated words, structures, conjunctions, symbolism (20%), ellipsis (28.5%), parenthesis (14%), and short sentences have been among the techniques which are used to reveal the style in the current study. Betool Khediri use all of these deviations to foreshadows the end and keep readers guess what to come. Foreshadowing gives deviation in order to increase tension. The researcher conclude that both of foreshadowing and deviation are interlinked with each other because of their correlation. These first concluding lines prove the first hypothesis and realize its relevant first aim.

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