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## Time Structure in the Contemporary Novel

### 1.2 Suggestion of an Enhanced Model of Time Usage Analysis According to G. Genette

Genette's terminological instruments of analysis of time usage form the basis of this study. He distinguished between three parts, *ordre*, *durée*, and *fréquence*. We will supplement them with the introduction of categories that allow further development of the various types and forms:

- within the category of *ordre* (which we will call 'time arrangement'), we make the distinction between 'explicit' and 'implicit' anachronies based on the manner of communication to the reader; further, we consider time phenomena – next to the types of analepses and prolepses that Genette distinguishes<sup>1</sup> – such as the explicit/implicit permutation of time, the explicit/implicit overlapping of time, the explicit/implicit interdependence of time, the explicit/implicit synchrony, simultaneity and circularity.
- within the category of *durée* (duration) we make a further formal distinction between time summary, ellipsis and expansion of time that is partly based on Lämmert and Ricardou. However, for two reasons, the phenomenon of duration will only play a limited role in the analysis: firstly, because duration as a phenomenon only touches the phenomenon of time arrangement marginally, secondly, because the analysis of duration is limited to a mere quantificational listing.<sup>2</sup> Only when forms of duration are relevant to interpretation, will they be included in the study.

The same is true for the phenomenon of 'frequency'. The various types of repetition on the level of language and story constitute a phenom-

<sup>1</sup> In traditional language use 'flashback' (*Rückwendungen*) and 'foreshadowing' (*Vorausdeutungen*); on these and further terms see below page 116ff.

<sup>2</sup> This would mean a return to the descriptive-quantificational method of Müller's Bonn morphological school. On criticism of Müller's theory see Lämmert (<sup>5</sup>1972: 23, 33, 82; Jauss (<sup>2</sup>1970: 15f.); Genette (1972: 77f.).

on that is, in our opinion, only partly time specific. Repetitions like 'X eats every day at 12 o'clock' or 'X comes today, X comes today, X comes today' are either dealing with the story or the language but not with time usage. These linguistic repetitions or repetitions of story units may be connected to time usage but they do not have to be and will, therefore, be dealt with individually. Finally, the category of frequency also includes the 'concretisation of time', in other words, at what point and in what manner do time indicators or similar data appear. Here, we will similarly ask about their function.

Finally, to be more concrete and to depict the phenomena of time as clearly as possible, Genette's model is complemented by the use of time diagrams. The time diagrams are constructed with consideration of the story levels D I [Discourse I] and D II [Discourse II].<sup>3</sup>

Compared to Genette, the problem of the study will also be expanded to include:

- a) The question of the function of time usage will be central to our consideration. It is seen here as an instrument with an extra-textual and an intra-textual function, e.g. irony or perspectivation, and not just as a mere sequence of actions in time (there was . . . and then). From the intra textual point of view, we consider each type of time organisation as important and as having far-reaching consequences to the interpretation of the text. Consequently, time usage is seen as a 'sign', as a 'message' and it can be observed that time usage is a means to guide the reception of the text.
- b) In order to be able to describe the effect of time usage on the reader, we refer to the concept of the implied reader.<sup>4</sup> With this, to us, reception is not the subjective reception by the individual reader but a procedure textualisation.
- c) The procedures of time usage are also analysed in connection with the 'narrative situation' (Booth 1973), for it can be observed that in texts with a certain narrative situation often a certain type of time

<sup>3</sup> Following Stierle (1966: 138–147), Todorov (1966: 138–147) and Genette (1972: 75) we differentiate between two discourse levels. The former 'Discourse level I' (= D I) constitutes the 'deep level discourse' equivalent to the rhetorical *dispositio*, i.e. the arrangement that includes procedures of temporal structuring. The second 'Discourse level II' (= D II) denotes the 'text of the narrative' corresponding to the rhetorical *elocutio*, the process of narrating which subsumes the narrative situation and modes. The term 'narrative situation' refers to the techniques of *point of view*, the term 'modes' refers to ways of narrating such as *narration* (fr.) or *telling* and *représentation* or showing respectively.

<sup>4</sup> See Iser (1972, 1975).

usage occurs. For example, in texts with an 'auctorial' narrative situation, numerous prolepses, analepses, or a linear-circular usage of time can be expected, and in texts with a 'personal' narrative situation, mainly procedures like time permutation or time overlapping can be expected. Of course, also in an auctorial narrative situation, typical time usages of a personal situation may occur and the other way round; but this in no way invalidates the observation that is described here.

- d) The paradigmatic and syntagmatic construction principles of artistic texts have also to be seen in a certain relation to the temporal procedures in the organisation of the plot (*Handlungsorganisation*). Therefore, it can be assumed that texts constructed according to a paradigmatic principle lean toward radical anachrony – because of the disentanglement of the syntagmas – but mainly to achrony, while texts constructed on the basis of syntagmatic procedures of textualisation lean towards 'chronology', to certain forms of 'anachrony' and to circularity.

#### 1.21 Time Structure as Part of the 'Message': 'Selection'/'Combination' and Time Usage

It was stated above that texts are constructed on the basis of paradigmatic and syntagmatic procedures of textualisation. Independent of the emphasis on one or the other procedure, these two principles are transferred here to the usage of time because they are operational on all textual levels.

The paradigmatic selective operation aims, at first, at the control, manner, and emphasis of the given temporal forms of organisation, at the syntagmatic and the interrelating operation, at the way of temporal distribution and the temporal combination of story units. Both organisations do not occur by chance but are functional interferences of the author in order to textualise his message.

The writer acts similar to the composer who has a group of sounds available from which he makes a selection and combines them in a certain way. Instead of sounds, he has to select action sequences and to combine them in accordance to time.

It can be assumed that an author has at his disposal the action sequences A, B, C, D, E . . . n with respectively five action segments, and he selects and combines the action sequences A to E. Then he has a multitude of possibilities of temporal combination: he can e.g. first present the action sequence A with its five segments chronologically and then the four others, also chronologically, and then also chronolo-

gically the four last ones, or he can connect individual action sequences with respective segments in an achronological way:

A1,2,3,4,5 — B1,2,3,4,5 — C1,2,3,4,5 etc.

or

A3 — E2 — C5 — B2 — D1 — B1 etc.

It should be stressed here that the temporal combination/distribution of segments is a phenomenon of time and does not, initially, have anything to do with the segmentation of the story<sup>5</sup> as Propp, Bremond, Todorov, or Greimas practice it.<sup>6</sup> Actions like: the hero leaves home, the hero goes through a series of adventures (= overcoming of obstacles), the hero liberates a princess whom he then marries, and finally he comes to the throne, or the hero performs an action or not, with success or not, are no time phenomena, but possibilities of connection of action elements: in other words, such an analysis moves on the level of the story and not on the level of Discourse I.

Finally, we would like to remark that the reason for the statement above (a temporal order always has a textual intention resp. a function) is also founded in the necessary selection and combination of certain procedures of time usage. For each selection of a set of *n* elements implies that they are chosen with a certain purpose. In art, all chosen elements are meaningful, and this means nothing more than that they have an intention and a function.<sup>7</sup>

## 1.22 Forms of Time Usage

When we introduce analysis instruments for time usage in narrative texts, we are certainly aware of the methodological problem consisting in the fact that the concrete text with its manifold specific demands is always necessarily more complex than an ideal-typical construct. Therefore, one can and should not expect to find all procedures of time usage in one specific text, nor will they occur as ideal-typical as they can be described theoretically. We can, accordingly, understand this set

<sup>5</sup> Lämmert, e.g., does not always clearly distinguish between procedures of temporal arrangement and those of the syntagmatic, non-temporal connection established according to the logic of action. See the criticism of Lämmert by Janik (1973: 10)

<sup>6</sup> Bremond (1964, 1966, 1970, 1973); Greimas (1966, 1967); Propp (1972).

<sup>7</sup> Lotman (1973: 35); the point is here that so-called formal elements (also time usage) are being semantised, that is, they contribute to the construction of meaning in a text: here see Jakobson (1973: 219–233); Müller (1974: 276).

of instruments as a preliminary heuristic construct that aims to facilitate a precise and substantiated description of phenomena of time in narrative poetic texts.<sup>8</sup>

In an analytical model of time usage, a distinction between *external* and *internal* time first has to be made.<sup>9</sup>

We will not deal with *external* time here, as it is not the object of our study. It can be defined as the time outside the text, as the empirical, historical time of the author, of the real reader, and as the time during which the text was written.<sup>10</sup>

The *internal* time is the time within the text that is constituted through 'act time' (*Aktzeit*) and 'text time' (*Textzeit*).<sup>11</sup>

<sup>8</sup> See here Müller (1974: 300): 'When we attempted below, by example of some prominent cases, to clarify the experience of time and the construction of time within the work that is arranged by the poet (...), then this had to be done in a strongly simplifying, schematising way that did not do justice to the often mutual requirements in an individual work, and that was also in a certain way true for the arbitrary choice of the "cases"' [our translation]. No matter how voluminous a certain work is designed, this basic problem that is inherent to all models, will persist; see, in a different context, also Pfister (1977: 15f).

<sup>9</sup> S. Ducrot & Todorov (1972: 400).

<sup>10</sup> The extra-textual reference of the time to which we refer here should not be confused either with the *extra-textual function* of time, that is, with its effect on the reader, or with the internal/external analepses/prolepses. Our term 'external time' also partly corresponds to the one of Hristo Todorov (1968: 41–49); he understands by it the real time of the communication partners, that is, a time that is located outside the text. His definition of *temps interne* (as *temps simulé*) corresponds also only partly to ours, insofar as he does not make the distinction between real and fictional 'act time'.

<sup>11</sup> We adopt the term 'text time' (*Textzeit*) – in slightly altered form – from Weinrich (1971: 56), the term 'act time' (*Aktzeit*) from Wunderlich (1970: 31). Ricardou (1967: 161–170) speaks of *temps de la narration* and *de la fiction* in the sense of 'Textzeit' and 'Aktzeit' in our language use. Rossum-Guyon (1970: 215–227) uses the term *temps de l'écriture* in the sense of *temps de la narration*, as does Ducrot & Todorov (1972: 400), however, she substitutes this term with the one of *temps du sujet*, and defines *temps de la narration* (= *de l'écriture*) as 'reading time' (*Lektüre*); see also Ducrot & Todorov (1972: 400), whose term of *temps externe* is congruent to our term of external time, but whose term *temps interne* only complies partly with our term of internal time, because the authors also include, next to *temps de l'histoire* (or *temps de la fiction*, *temps raconté*, *temps représenté*) and the *temps de l'écriture* (or *de la narration ou racontant*) the *temps de la lecture*. Apart from the fact that the time of reading (*Lektüre*) would belong, taxonomically (should such a distribution be possible), as well to the internal as to the external time, which is why we regard this category as not suitable for text analysis because of its variability and non-verifiability (each reader reads differently), Todorov

'Act time' is the multidimensional, chronological time of the represented events, that belongs to the level of the story and can be measured in minutes, hours, days, weeks, months and years. It has three different temporal dimensions: the dimension of the present, of the past, and of the future. With 'act time', we have to distinguish between real and fictional time.<sup>12</sup> The real 'act time' is the time of the historical account or of newspaper reports, a time with an *external time reference*. As is well known, a historical text is pragmatically linked and possesses a rough isomorphic link between its configuration, its course of action and time and its description on one side, and real processes that can be described scientifically, on the other side.<sup>13</sup> Its link to pragmatics sets out with the chaining of the literary production to the standard calculation of time or chronometry. Consequently, in a historical text, the temporal difference is determined by the relation between the procedure of writing and the temporal situation of the written. Accordingly, the *hic et nunc*-deixis refers to the empirical chronometric time and to the historically definable space. We can define the real act time as follows:

'Real act time' = a time that is pragmatically linked to empirical historical time.

Fictional act time is the time of poetic texts: of the novel, the short story, the drama etc. Different from real time, fictional time has to be determined within the fiction, the poetic text, and is part of the creation of the situation. Fictional time does not know the link to pragmatics. It is neither characterised by the chaining of the literary production to empirical real time, nor by a rough isomorphic link between its configuration, its course of action and time and its description on one side,

(1966) and Ducrot & Todorov (1972) do not make a distinction between real and fictional 'Aktzeit'.

<sup>12</sup> See also Mendilow (1952: 65) who speaks of *fictional time* (= fictional act time), as well as Ricardou (1967: 161–170) who speaks of *temps de la fiction*. Rossum-Guyon (1970: 215–227) uses the terms *temps narré, de l'action, de l'aventure* and also *de la fiction*, and Genette (1972: 77) the terms of *temps de la chose-racontée, du signifié*; Müller (1974: 247ff.) uses the term of 'narrated time' (*erzählte Zeit*) that is only partly congruent to our 'act time': Kayser (1971: 207ff.) uses the term 'objective time' (*objektive Zeit*) in the sense of 'time of narration' (*Erzählzeit*) by Müller (1974: 247ff.), and like him, understands it as 'time of representation' (*Darstellungszeit*; see here Pfister (1977: 327–381), but he warns us not to believe that the 'objective' time could become congruent with 'poetic' time (= narrated time) in narrative texts (see also Müller 1974: 258; 307f.).

<sup>13</sup> See Link (1974: 286f.).

and real processes that can be described scientifically, on the other side.<sup>14</sup>

The *hic et nunc*-deixis only refers to itself, that is, to the time that is constituted immanently in the poetic text, and to the immanently constituted space:

'Fictional act time' = a self-referential time that is immanently constituted within the poetic text and not pragmatically linked.

Consequently, in the case of poetic texts one has to speak of a fictional present, past and future.

Text time, as Genette explicitly states, is a *pseudo-temps*, as the discourse does not have a real time at all.<sup>15</sup> *With this term, we refer to the position in which a certain event appears on D I*. As is well known, the signifier of the text is linear but the events may be differently organised and arranged in time. For example, a text may begin with the chronological end of the story and end with the chronological beginning. The term 'text time' is certainly not satisfying but we could find no better. If the term is chosen here, then only to avoid any equalisation between it and Müller's term 'time of narration' (*Erzählzeit*) which derives from a completely different issue.<sup>16</sup> Text time can be defined as follows:

'Text time' = the position, in which a story segment P of a story sequence P appears on discourse level I.

<sup>14</sup> See (ibid. 293–297).

<sup>15</sup> See Genette (1972: 77f.).

<sup>16</sup> On Müller's theory see (1974: 225–246; 247–268; 299–314; 388–418; 556–570; 571–590). Again, it should be stressed that our term 'text time' (*Textzeit*) is not congruent with Müller's 'time of narration' (*Erzählzeit*), and that the instruments of analysis serve to describe the procedures of temporal arrangements and not to quantify and measure them. By 'time of narration' (*Erzählzeit*), Müller understands the extension of the text (pages and lines that are needed for a certain extension of time), although this term is also defined as the time of reading or the time of the play. With the term 'narrated time' (*erzählte Zeit*), he refers to the extension of a narrated story in minutes, hours etc. The issue of the Müller school in relation to the usage of time results from the definition of these pairs of terms: Müller is concerned about the confrontation of the extension of text and the extension of time, a phenomenon that, in our model, will be placed, following Genette, in the field of duration.

1.221 Time Arrangement<sup>17</sup>

The analysis of the temporal sequence of events on the level of the story and its disposition on D I is restricted to the description of the relation between text time and act time that can be discordant or concordant.<sup>18</sup>

The time phenomenon of chronology (= 'temporally organised presentation of a story') exists if the temporal sequence of the events on the level of the story and their disposition on the D I tend to concur. Chronology is possible in groups of texts which are narrative or performing. In these texts, the concordance may only be seen as an approximate value, not as an exact symmetry.<sup>19</sup> In Western narrative tradition, the use of concordance is less common than the use of discordance.<sup>20</sup> The time phenomenon of discordance, which we would like to name with Genette's term of 'anachrony', can be found wherever a temporal sequence of events on the level of the story, and its disposition on the D I, does not concur. In its traditional form of analepses and prolepses with a supplementing function, discordance between text time and act time can be traced back to Homer.<sup>21</sup> Nevertheless, the phenomenon of anachrony remains worth analysing because of its further development in which it returns with new forms and respective new functions.

## 1.2211 Chronology

The attempt to produce a chronological sequence of segments of actions enables one to demonstrate at which level the temporally organised sequence has been invalidated, and which temporal transformations were necessary resp. which have been performed in order to abandon the chronology. In the removal of the chronology of a sequence of actions, the fictional character of poetic texts is most clearly presented:

<sup>17</sup> Within time arrangements two functions can be distinguished: the intra text function with far reaching consequences for the constitution of the story, and the extra text function, which facilitates a certain guidance of reception, and transmits the message by the author, without the use of the omnipotent narrator.

<sup>18</sup> See Genette (1972: 77ff.) who uses the term *ordre*.

<sup>19</sup> *Ibid.*, 79.

<sup>20</sup> *Ibid.*, 79ff.; complex forms of time arrangement can already be found in Heliodorus' *Ethiopica*, see Kayser (<sup>15</sup>1971: 210) and Nolting-Hauff (1974: 440ff.).

<sup>21</sup> See Genette (*ibid.*); the difference in the use of anachronies in the ancient, older, and modern literature lies in the gain of complexity of time usage, in the functional changes, and in the inclusion of the levels of consciousness in time usage.

'Chronological sequences of actions' = chronometric, that is, well-organised linear disposition of the segments of actions of one or several sequences of actions within time resp. the tendency of concurrence between text time [hereafter: TT] and act time [hereafter: AT].

The following scheme is supposed to clarify the tendency of concurrence between text time and act time. The hyphens '-' signify the temporal progression from one segment of action to the other - no matter if chronological or not. The letters represent the various segments of action of a sequence of action that could look as follows: A = the hero leaves the house - B = the hero liberates the princess - C = wedding - D = accession to the throne. On the level of the act time, the numbers (right) function as indication of time, as they give the position of the segments of action within the chronology (level of story). With this simple example, the letters suffice as indication of time but this is not the case with more complex structures of the story, as we will see below. With text time, the exponent numbers indicate the position in which the action units occur on D I. This somewhat laborious indication has the significant advantage that it represents the temporal structure of the arranged story in the way it actually appears in the text. While with the AT we always represent the course of the action sequence in a chronologically reconstructed form (which obviously is especially true for a-chronological sequences of action), the arrangement on the level of the TT actually shows how the AT is arranged and how the reader actually reads the story. In this example, AT and TT are congruent. The characteristics of D II are always given when they are relevant to the usage of time, [...].

Story level : AT: A1 - B2 - C3 - D4  
(*Geschichtsebene*)

D I : TT: A<sup>2</sup> 1 - B<sup>2</sup> - C<sup>3</sup> 3 - D<sup>4</sup> 4

D II: Narrator's account  
dialogue etc.

## 1.2212 Anachrony

Genette uses the term 'anachrony' in view of analepses and prolepses. In regard to the contemporary Latin American novel, however, it proves to be useful to distinguish sub-types of anachrony.

## 1.22121 Explicit Anachrony

Explicit anachrony can be subdivided into five types: explicit 'time permutation', explicit 'time overlap', explicit 'time interweaving', into 'time circularity' and explicit synchrony. Where anachrony is explicit, analepses (flashbacks) and prolepses (flash-forwards) constitute two time levels in the text:<sup>22</sup> a level of time I (= TL I), the present into which the anachrony has been inserted, and a level of time II (TL II) – subordinated to TL I –, which is created by the time of anachrony itself and which is constituted by a past or future, by a deeper past or deeper future. Therefore, to distinguish these two time levels, we will speak of TL II<sub>1</sub>, and of TL II<sub>2</sub>. A good example to illustrate these two time levels can be found in Flaubert's *Madame Bovary*.<sup>23</sup> Arrival and daily life of Charles and Emma in Tostes constitute TL I; the analepsis, in which Emma's life in the convent school is shown constitutes TL II.

By distinguishing these two time levels, Genette is led to another distinction: the distinction between 'extension' (*amplitude*) and 'scope' (*portée*).<sup>24</sup> By 'extension', he understands the time section which is covered by anachrony (analepsis or prolepsis) in TL II. 'Scope' is the term for the temporal distance between the events contained in anachrony (= TL I), and those events that happen in the present time (= TL II). In other words: 'scope' is the temporal distance between events in past or future and those in the present time:

'Temporal extension' = temporal reach of a story segment p of a time TL II which is inserted in a time TL I.

'Temporal scope' = temporal distance between a story segment p of a time TL II and a story segment Q of a time TL I.

<sup>22</sup> See Genette (1972: 78–90); Lämmert (<sup>1972</sup>: 100–194) distinguishes between two main types of discordance: 'flashback' (*Rückwendung*; = analepsis) and 'fore-shadowing' (*Vorausdeutung*; = prolepsis).

<sup>23</sup> Flaubert (1971: Chapt. vi, 36–41).

<sup>24</sup> See Genette (1972: 89f.).

In the example above, Emma's memories of her arrival at the convent school, her release and return home constitute the analepsis. The extension of this anachrony stretches over several years in the convent school up to Emma's return home; the 'scope' of the analepsis, the temporal distance between Emma leading a married life with Charles in Tostes and the Emma in the convent school adds up to several years (there is no information in the novel about the number of years in between).<sup>25</sup> Explicit anachrony can be defined as follows:

'Explicit anachrony' = Temporal permutation, overlapping, interference and synchronisation of story segments and/or story sequences as well as the circular organisation of story sequences that occur due to the influence of an intra textual instance of communication (of a narrator or a character) and lead to the constitution of two (or more) time levels that relate to each other, where TL II is always subordinated to TL I.

In this definition, the status of the different time levels is also expressed because analepses and prolepses belonging to TL II are always inserted from TL I. It also happens that analepses constitute themselves within other analepses and/or within prolepses; also, prolepses within other prolepses and/or prolepses within analepses may appear; this interlacing of prolepses and analepses, we call *anapropes*.<sup>26</sup>

The difference between explicit and implicit anachrony can be seen among other in the fact that the reader does not necessarily have to reconstruct a story sequence that has been intercepted by an explicit anachrony, because the omnipotent narrator resp. the character as a guarantor for the temporal order remains openly present. With implicit anachronies, this is not the case.

## 1.221211 Explicit Time Permutations

We subsume Genette's categories of analepse and prolepse under the term 'explicit time permutation':

<sup>25</sup> Indication of time is not necessary, as Emma Bovary herself knows when the events that she recalls took place. Here, the mentioning of time indicators would reveal Emma's perspective and the perspective of the narrator.

<sup>26</sup> This term is also used by Dällenbach (1977: 76, note 1).

'Explicit time permutation' = analeptic or proleptic rearrangement of story segments and/or story sequences leading to the constitution of two (or more) interdependent time levels, where TL II is always subordinated to TL I.

#### 1.2212111 Analepses

'Analepsis' = temporal transfer by a narrator or a character of a story segment p of a story sequence P from the past to the present leading to the constitution of two time levels, where TL II is always subordinated to TL I.

According to Genette, analepses can be subdivided into three main types:<sup>27</sup>

- a) *Internal analepses* are those whose complete extension remains within TL I, in other words, it reaches back only shortly after the beginning of the text:
  - aa) Within internal analepses, Genette distinguishes further between *heterodiegetic* analepses that remain within TL I but whose story segment has a different content the one of TL I,<sup>28</sup> and between
  - ab) *homodiegetic* analepses, whose story segment has the same content as the story sequence of TL I. Further, with Genette, two types of homodiegetic analepses can be distinguished:
    - aba) The completing (*complétives*) analepses with a completing function. That means they subsequently close a temporal gap that was produced by an 'ellipsis'. In this gap, temporally un-

<sup>27</sup> See Genette (1972: 90ff.); Ducrot & Todorov (1972: 401) use, instead of temporal permutation, the term *inversion* without distinguishing between an explicit and an implicit one. Lämmert (<sup>1972: 100</sup>) calls the analepses '*Rückwendungen*' ('flashbacks'). Internal and external analepses/prolepses should not be equated with internal resp. external time, for both types of analepses and prolepses belong to the internal time, in addition to the fact that the distinguishing criterion is different. Likewise, these analepses and prolepses should not be confused with the internal resp. external usage of time although both types of analepses and prolepses have both options to function.

<sup>28</sup> Lämmert (<sup>1972: 112</sup>) uses the term '*Rückschritt*' (literally translated, a step backward).

clear or only insinuated events can be placed. Besides the ellipsis, there are other gaps like e.g. the 'paralipsis'. Here, the narrator does not, like with an ellipsis, skip a story segment but leaves certain important story moments in the dark which are then occasionally mentioned later. These omissions do not refer to the chronological sequence of events and rather relate to the content.

- abb) The second type of the homodiegetic analepsis is the *re-assuming* resp. *repetitive* (*répétitive*) type that we would like to call with Lämmert an analepsis that is connected to the present (TL I); it appears again and again in order to narrate a section of the past in an additional or comparative way.<sup>29</sup> This analepsis confronts two events with each other that can mutually interpret one another. From this, it may be possible for past events to be interpreted in a new way, to receive a new meaning, or even to have a given meaning be taken away. A special form of the reassuming analepsis is the 'enigma' (*énigme*).<sup>30</sup> The narrator hints at something that will later on receive a meaning. These analeptic hints are very popular in detective stories and can either confuse the implied reader or actually help him to follow the entangled events. The enigma is not temporally fixed; it is a creator of suspense and challenges the implied reader to combine certain events or moments with each other.

With Genette, we would like to distinguish between 'explicit' and 'implicit' enigmas: enigmas of the first type can be found when the narrator relates whatever is hinted at in the enigma by a retrospect to the hinted object, place, or indicated person. Here, the enigma is solved by the narrator himself. Nevertheless, the implied reader must make the effort to relate the past and the present. With the implicit enigma, the narrator does not give a signal that enables the reader to find a connection between the enigma and the indicated object, place, or character. In this case, the implied reader has to reverse gears and look back into the past himself in order to solve the enigma:

- b) *External analepses* are characterised by the fact that their total extension – contrary to internal analepses – remains outside the temporal level I, that is, before the beginning of the text. Out of external

<sup>29</sup> Lämmert (*ibid.*, 122) speaks of '*Rückgriff*' (flashback) in this case.

<sup>30</sup> Genette (1972: 97).

analepses, episodes may emerge which have no relation to the story sequence, or which are directly connected to them.<sup>31</sup>

Two types of external analepses can be distinguished:

- ba) the incomplete (*partielles*) external analepses that deal with an isolated past event and whose extent reaches back to a point before the beginning of the text.
  - bb) the complete (*complètes*) external analepses whose extent reaches back to the beginning of the text itself.
- c) The mixed analepses are defined by Genette as those whose scope lies outside the temporal level I, but whose extent stretches to a point before the beginning of the text. In a stricter sense, mixed analepses are mainly those whose scope is equal to their extent.

#### 1.2212112 Prolepses

In contrast to analepses, prolepses occur less often in narrative texts, and from the second half of the 19th century onwards, a clear decrease can be observed, after Flaubert had postulated the *impassibilité* of the narrator as a desirable aim.<sup>32</sup> However, even in the 20<sup>th</sup> century, prolepses can be found in several texts by authors like Proust, Thomas Mann, García Márquez etc.

'Prolepsis' = temporal transfer of a story segment p of a story sequence P from the future to the present, leading to the constitution of two time levels, where TL II is always subordinated to TL I.

Also, according to Genette, prolepses can be subdivided into three main types: internal, external, and mixed.<sup>33</sup>

- a) *Internal* prolepses are those whose total extent remains within TL I, that is, reach until shortly before the end of the text. Here – like with the 'analepses' – a distinction can be made between

<sup>31</sup> See Genette (1972: 90f.). Lämmert (1972: 112ff.) counts the internal and external analepses under the term '*Rückschritt*' (step backward).

<sup>32</sup> See Flaubert's *Correspondance* in G. Bollème (1963: 95; 9 décembre 1852).

<sup>33</sup> See Genette (1972: 105ff.); Lämmert (1972: 143ff.) uses here the term '*Vorausdeutung*' (foreshadowing).

- aa) *heterodiegetic* prolepses that remain within the time level TL I but whose story segment have a different content from the story sequence TL I, and
- ab) *homodiegetic* prolepses whose story segments have the same content as the story sequence of TL I. With the homodiegetic prolepses, Genette distinguishes further between
  - aba) completing (*complétives*) prolepses that fill in advance future temporal gaps that are produced by ellipses,<sup>34</sup> and
  - abb) *Pre-emptive* resp. *anticipative* (*répétitives*) prolepses which can be regarded as those that explicitly announce future events that will later on be extensively narrated. The formulas of such announcements (*annonces*)<sup>35</sup> read e.g. 'as we will see later', 'you will see, that...', 'many years later' etc. Next to the explicit pre-announcements, there are 'indicators' (*amorces*);<sup>36</sup> that is, insignificant structures that have no proleptic, but an allusive function. Often, the reader only recognises their meaning *a posteriori*, after the second or third reading of the text.

- b) The *external* prolepses are characterised by the fact that their extension remains outside the temporal level I, that is, they reach further than the end of the text. All those prolepses that have their place after the chronological end of the story, in other words, when the hero has died or escaped from the world of events, can be understood as external.

As with the analepses, a distinction is made between

- ba) partial (*partielles*) prolepses containing an isolated event that lies in the future and whose extent stretches beyond the end of the text, and
- bb) complete (*complètes*) prolepses whose extent reaches to the end of the text.<sup>37</sup>

<sup>34</sup> See Genette (1972: 105ff.), Lämmert (1972: 171ff.) uses the term '*ergänzende parallele Vorausdeutung*' (an augmenting parallel foreshadowing for this type).

<sup>35</sup> Here Lämmert speaks of '*Phasen*' (phases) and '*Ausgangsvorausdeutungen*' (initial foreshadowings).

<sup>36</sup> Genette (1972: 112).

<sup>37</sup> Lämmert (1972: 154–159) names these prolepses as '*Vorausdeutungen der Endsituation*' (foreshadowings of the final situation), and the complete prolepses as '*Vorausdeutung des Endzustands*' foreshadowing of the final state).



c) Mixed prolepses can only be defined for heuristic reasons, that is, as prolepses whose extent lies before the end of the text but whose scope goes beyond the end of the text.

Finally, it is important to point out that analepses as well as prolepses have to be differentiated from a communication theory resp. a perspective related point of view. Mainly in texts with an auctorial narrative situation, it can be observed that information, which is given in retrospect from the point of view of the narrator, will constitute for the reader an information given in advance if he or she did not previously hear anything about it. When a narrator begins a novel with the sentence 'On his deathbed, X will remember his childhood', then the first part of the sentence is clearly a prolepsis, the second part is an analepsis. For the reader, however, both have a proleptic value. Furthermore, in this case, the prolepsis has to be attributed to the narrator, the analepsis at least indirectly to the character. Further, a distinction is made between mentioned and executed analepses/prolepses. For example, the narrator announces: 'X did not know that in Rome the police waited for him'. If this sentence appears again and again without further information, then we are dealing with a *mentioned* prolepsis; but if the narrator *accounts* why the police is waiting for him in Rome and how he is arrested, then we are dealing no longer with an anticipated information, but with an anticipated story segment, consequently, with an executed prolepsis.

#### 1.221212 Explicit Time Overlap and Explicit Time Interweaving

With a massive use of analepses and/or prolepses, an explicit time overlap and an explicit time interweaving occurs.

The case of explicit time overlap exists when a character creates a second continuous level of time – perhaps through memory – next to his/her present immediate action (= TL I). This second time level can either belong to the past (TL II) or it may exist within the mind (in the form of imagined situations) and then be timeless. Examples can be found in Proust's *A la recherche*, Joyce's *Ulysses*, Robbe-Grillet's *Le Voyeur* or Fuentes' *La muerte de Artemio Cruz*.

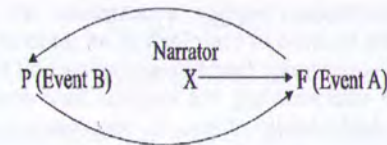
Time overlaps can thus catch up with events but this does not necessarily have to be the case, as they can have a new content. In the second case, they nevertheless belong to the explicit anachronies, as they represent temporal distortions by way of a communicative instance. They can also be simple or complex, depending if they form two or more TLs, or if two or more story sequences are overlapped.

Time interweaving exists if a narrator presents various story segments from various story sequences in chronological and/or a-chronological

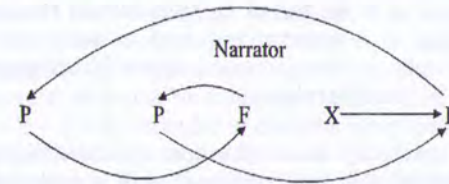
order, so that temporal confusion may happen<sup>38</sup>. Examples can be already found in the tradition of the heroic Gallant Novel (as a further development of the Hellenistic Novel), and in newer novels like Radcliffe, *The Italian*, or Sue, *Les Mystères de Paris*. However, in these texts, the story sequence is clear because of the leadership of an auctorial narrator and does not reach the complexity that characterises the modern novel.

#### 1.221213 Time Circularity

With the procedure of circularity, we have to make a distinction between 'temporal circularity' (on the level of discourse I), and 'story circularity' (on the level of the story). Time circularity happens when analepses and prolepses are used similarly. From a point of time X within the fiction, the narrator mentions an event A in the future from this time, then an event B in the past, and then, from there, narrates linearly, until he reaches A again and gives a detailed account of A. In a graph, this looks as follows:<sup>39</sup>



The circles may be simple or complex. A simple circle is e.g. the one mentioned above; but if it contains more circles that have formed themselves during the narration of past events or during the passage from V. to Z., then you have a complex circle:



<sup>38</sup> Our term corresponds only partly to the one that Todorov uses (Ducrot & Todorov 1972: 402), of *histoires enchassées*, as he assumes a chronological order of events, but this is only one possibility of the interdependence of temporal segments.

<sup>39</sup> Accordingly, circularity is a special form of anapropes; see Vargas Llosa (1971: 545ff.); Segre (1973: 152–193).

However, when similarly structured situations that existed at the beginning of a novel and seem to be overcome in the course of the novel, nevertheless re-emerge at the end, then you have story circularity:

Situation: A → Situation: B → Situation: A (resp. A')

An example is Flaubert's novel *Bouvard et Pécuchet*, where the heroes begin as *copistes* and end as *copistes*.

#### 1.221214 Explicit Synchrony

Events that are arranged in a parallel chronological order by a narrator or a character may be called synchronic, according to the formula 'while x happens in A, y happens in B and q in C' etc. Synchronic story segments or story sequences may occasionally show an equal or a similar structure of story and semantics but do not necessarily have to.

#### 1.22122 Implicit Anachronies

Like the explicit anachronies, implicit anachronies are temporal rearrangements but differ because of their lack of an internal communication instance. They also comprise four types: the implicit time permutation, the implicit time interweaving, the implicit time overlap, and the implicit synchrony. Additionally, there is simultaneity that derives from this procedure.

'Implicit anachrony' = temporal permutation, interweaving, overlap and synchronising of story segments and/or story sequences that do not emerge because of the influence of an intra-textual, but of an extra-textual communication instance and lead to the constitution of two (or more) mutually independent time levels.

With this type of anachrony, the reader does not immediately realise the temporal distortion but is surprised by it, as it is caused neither by the narrator nor by a character, but by the author who is not deictically manifest.

#### 1.221221 Implicit Time Permutation and Implicit Time Interweaving

The 'implicit time permutation' is the achronological, surprising dislocation of a story segment p forming part of a story sequence P from a

temporal position  $t_x$  to a position  $t_y$  within the same story sequence P without an internal communication instance. The 'implicit time interweaving' is a chronological or a-chronological, surprising dislocation of a story segment p forming part of a story sequence P from a position  $t_x$  to a position  $t_y$ , e.g. Q, without an internal communication instance. Of course, such dislocations also have analeptic or proleptic character in regard to the respective main story sequence – in case such a main story sequence can still be identified. But they have to be distinguished from the analepses and prolepses proper, for the latter are, according to our definition, always dependant on the point of time of the dislocation and are introduced through the intervention of an internal textual communication instance (narrator or character). In addition, permutations and interweavings are not omissions but dislocations and therefore should not be confused with ellipses (see below).

An example for implicit time permutation: we begin with a story sequence consisting of four story segments A, B, C, D which appear in the following temporal order:

Story level	AT: A1 – B2 – C3 – D4
DI	TT: B <sup>1</sup> 2 – C <sup>2</sup> 3 – D <sup>3</sup> 4 – A <sup>4</sup> 1

Up to now we have, in case of a single story sequence, used one respective letter to mark the story segments. In our above example (p. 139), the departure from the house by the hero, A, the liberation of the princess, B, the wedding, C, and the accession to the throne, D, were named. Here the letters received an exponential digit as a mark of their course on the DI and a digit to the right to indicate the chronological progression. Now, this indication proves to be insufficient if we have several interrelated story sequences. Therefore, it is necessary to keep one letter for the whole story sequence but with an additional digit in order to distinguish the various story segments. The story sequence mentioned above should now be indicated as follows  ${}_1A - {}_2A - {}_3A - {}_4A$  instead of A – B – C – D. In order to describe the phenomenon of time interweaving, another story sequence can be imagined: a second hero also courts the princess; departure from the house  ${}_1B$ ; on his way, he is met by several obstacles: obstacle 1: Fight with monsters:  ${}_2B$ ; obstacle 2: Fight with the villain:  ${}_3B$  and finally belated arrival and disappointment:  ${}_4B$ .

As case of a simple time interweaving, in other words, as one in which the story segments progress chronologically, these two story sequences can be presented graphically as follows:

Story level AT:  ${}_1A^1 - {}_1B^2 - {}_2A^3 - {}_2B^4 - {}_3A^5 - {}_3B^6 - {}_4A^7 - {}_4B^8$

D I TT:  ${}_1A^1 - {}_1B^2 - {}_2A^3 - {}_2B^4 - {}_3A^5 - {}_3B^6 - {}_4A^7 - {}_4B^8$

More complex time interweavings may appear when the story segments proceed achronologically, as in the following example:

Story level AT:  ${}_1A^1 - {}_1B^2 - {}_2A^3 - {}_2B^4 - {}_3A^5 - {}_3B^6 - {}_4A^7 - {}_4B^8$

D I TT:  ${}_2A^3 - {}_2B^4 - {}_3B^6 - {}_1A^1 - {}_4B^8 - {}_1B^2 - {}_4A^7 - {}_2A^3$

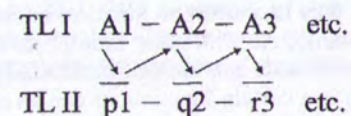
Here, the story segments A and B are not only temporally interwoven but the respective story segments of A and B are, at the same time, permuted temporally.

As we have seen in the graphs, the exponential digits of the story-segments resp. -steps were retained (e.g. TT:  ${}_1A^1 - {}_1B^2$ ; resp. TT:  ${}_2A^3 - {}_2B^4$ ). This was necessary because the steps do not follow each other causally (B does not follow A). In this case, the distinguishing exponential digits have to be retained. Otherwise, the segments temporally succeeding each other in an arbitrary way would be declared as causal. In our example above, steps A and B are of the same nature (in both cases a respective hero leaves the house). It would only be possible to do without the action-related digits if in a text all story segments followed each other according to the logic of action as then these digits would be congruent with those of the chronology.

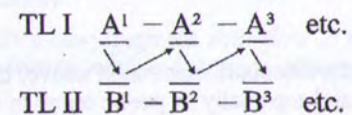
### 1.221222 Implicit Time Overlap

Implicit time overlap represents a third type of implicit anachrony. It consists of the overlap of two (or more) time levels, without an internal textual communication instance. Within the individual story sequence, or within several story sequences, we distinguish between *simple* and *complex* time overlap. A simple time overlap exists when two different story sequences can be found on respective time levels, e.g. one in the present and the other in the past or in the future. A complex time overlap exists when at least three different story segments/story sequences take place on respectively different time levels, one e.g. in the present, the second in the past, the third in a more remote past or in the future or in a more remote future. We can transfer this to a graph as follows: simple time overlap within a given story sequence A happening in the

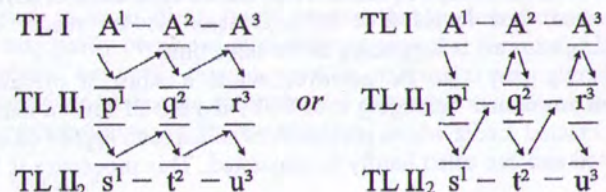
present (TL I); story segments also occur (p,q,r), which could be situated in the past or the future:



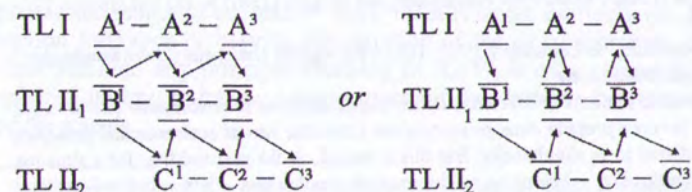
With two story sequences A and B:



A complex time overlap within a given story sequence A that exists in the present, TL I; the story segments p, q, r occur that belong to the past, TL II<sub>1</sub>, and the segments s, t, u belonging to the future, TL II<sub>2</sub>:



With three story sequences A, B, C



## 1.221223 Implicit Synchrony

Parallel events running chronologically and communicated by the influence of an extra-textual communication instance can be called implicit synchrony. At times, they may show an identical or similar semantic structure, but not necessarily. As with other time phenomena, you can assume here that synchronies do not happen incidentally but are consciously intended and have a certain function, as can already be seen in the case of Flaubert.<sup>40</sup> Synchrony does not have anything in common with the use of analepses and prolepses, as in the first case, when both story segments (and -sequences) are time independent, but in the second case, they are not.<sup>41</sup>

## 1.221224 Simultaneity

Because of the linearity of the discourse mentioned above, there is no real simultaneity in literary and especially in poetic texts. In narration, simultaneity is simulated with the aid of procedures of various kinds. At least three procedures can be listed:

- a) Simultaneity can be achieved by procedures of time usage (belonging to D I), here by implicit anachronies. The a-chronological use of the AT of several story sequences resp. the incorporation of several independent time levels give an *impression* to the reader that everything narrated is happening at the same time.<sup>42</sup>
- b) Simultaneity may also be achieved when a story is presented (through procedures belonging to D II) by the use of several narrators or personal media whose perspectives and speech appear closely connected and can often hardly be separated. This procedure is be-

<sup>40</sup> In Flaubert's *L'Education sentimentale* (1964: 145ff; 280–284) and also in *Bouvard et Pécuchet* (1965: 227–333). All these synchronies set the events into contrasting relations and substitute an auctorial commentary. Here, the implicit reader is asked to draw his conclusions; see de Toro (1987: 9–31) and (1987a: 121–149).

<sup>41</sup> In opposition to Lämmert (1972: 102) who regards analepses ('*Rückwendungen*') as synchronisations.

<sup>42</sup> Ducrot & Todorov (1972: 403) define simultaneity as *dédoublément que le temps de l'écriture projetée dans sa succession*. Often the use of analepses and prolepses is referred to as simultaneity. But this is wrong, as the precondition for a situation of simultaneity – belonging to the implicit anachronies – is the lack of an intra-textual communication instance. As soon as such a communication instance exists, two interdependent TL are created, and the different TLs always remain obvious to the reader.

ing used especially in descriptions and within the framework of *stream of consciousness*.

- c) Finally, a specific typographical segmentation can contribute to simultaneity, so that story segments of one or several story sequences are torn apart so that in every typographical segment, different story segments or parts thereof appear.<sup>43</sup>

Although the procedures b) and c) to create simultaneity are not of a temporal nature, they serve, as a rule, to strengthen the impression of simultaneity.

## 1.2213 Achrony

Genette<sup>44</sup> calls a story segment *sans date et sans age* an achrony. We distinguish between weak and strong achrony:

- a) *Weak* achrony always exists when story segments can be roughly temporally determined by their content (characters, space, etc.)
- b) *Strong* achrony, however, exists when the temporal succession cannot be reconstructed at all.

As we will see below, strong achrony is common within texts that have a tendency to be sujetless. It will be seen that in such texts, story segments may partly be placed into a certain temporal line on the basis of assumptions, but partly they may not be, as there is not only a lack of time specification, but the chronology is destroyed to a degree that temporal organisation no longer has meaning.

## 1.222 Duration

Up to now, the relation between text time and act time was discussed under the aspect of anachrony, limited to an analysis of the relation between text time and act time. With the analysis of 'duration', it is not the relation between act time and text time but the relation between act time and the length of the text (= 'LoT') that is being analysed, i.e., the temporal longitude or brevity, the duration of the story segments. We do not attribute any principal meaning to 'LoT', it only serves as an empirical starting point for a comparison of the duration between the story segments.

<sup>43</sup> See Pfister (1977: 122ff.), who does not only consider the procedures of time usage for the creation of an illusion of simultaneity, but also the use of channels of various kinds.

<sup>44</sup> Genette (1972: 119).

Brevity and longitude do not provide absolute criteria: the duration of a story segment p is short or long only in comparison with a story segment q or r. In the same way as time constitutes itself in the text, the criterion of duration constitutes itself (immanently) within the text.<sup>45</sup> The relation act time/text extension can be an-isochronal, that is it is deviant (a story segment has an act time of one day, for which time e.g. a text length of 100 pages is needed) or isochronal, that is, there is a tendency of congruence,<sup>46</sup> a consistent rhythm between act time and text length; there is always the same or a similar text length dedicated to story segments with similar time extents. This is the case, e.g., with dialogues. Here, the question for purpose and effect of 'anisochrony' and 'isochrony' becomes important.

Every narrative text is based on a counter proportionality of time: a text can, on the level of the story, show great ellipses and/or very great pauses. To give an exaggerated example: in a text, the whole life of a character can be concentrated within one line, or an event that took only one hour, can be represented over a thousand pages.

Following Genette, we distinguish three types of an-isochronies: 'Pause', 'time summary', 'ellipsis', and a type of isochrony: 'scenic presentation' or 'time congruence'.<sup>47</sup>

#### 1.2221 Pause

Pause or 'time expansion' (*pause descriptive*) exists when the LoT is *much larger* than the AZ.

The 'pause' can be found wherever the story comes to a total stop, i.e., where the narrative flow is interrupted by interventions of an auctorial narrator who reports from a great distance to the narrated, as e.g. in a description or a commentary, or when catching up with narrated events. In this context, it is important to state that not every pause means a description, and not every description does mean a pause.

<sup>45</sup> This part of the model constitutes – as has been mentioned before – the core subject of Müller's theory.

<sup>46</sup> See Genette (ibid: 1972: 122f.); Ricardou (1967: 164ff.); Weinrich (?1971: 57) and Lämmert (?1972: 84).

<sup>47</sup> Genette (1972: 128ff.); Lämmert (?1972: 84ff.); Ducrot & Todorov (1972: 402f.). Todorov uses the terms *analyse* and *digression* (for our term of pause), but they should be understood rather as a gradual distinction than as a necessary differentiation for the phenomenon itself. With Todorov, the difference between the two terms is not very clear. He calls time summaries *résumés* and consequently does not make a difference between different types of summaries. Ellipses, he calls *escamotages*, and congruence of time, *style direct*.

When a description is given by a narrator, the narrator interrupts the story (= *static description*); but when a description is given by a character who is simultaneously an actor, or by a narrator who uses a personal medium (= *dynamic description*), then this is not the case. The story sequence is only insignificantly affected in its flow.

Finally, 'pauses' can be created by the static speeches of a character like monologues or *stream of consciousness*,<sup>48</sup> as these forms of expression do not interrupt the flow of the story less than digressions of the narrator.

#### 1.2222 Scenic Presentations or Time Coverage<sup>49</sup>

Genette speaks of 'scenic presentation' (*scène*) or 'time coverage' when referring to the generally isochronic relation between 'LoT' and 'AT' that may occur in narratorial discourse or character discourse, on the condition that the discourses do not interrupt or slow down the events in any way. Texts dominated by scenic presentations come close to the dramatic form, as the mediating instance is strongly reduced. The reduction of the mediating inner system of communication, which appears mainly in texts with a 'personal' narrative situation, creates the illusion in the reader of experiencing the events directly and immediately: here, the narrator wants to create a real, objective and almost empirical reflection of reality.

But scenic presentation may also – different from Genette's theory – lean towards anisochrony, if, in dialogical parts, the 'LoT' becomes much longer than the 'AT' without interference from the narrator and without the appearance of any ellipsis; the isochrony is disturbed, when the discourse of a character does not lead to action but interferes with the course of events. As mentioned, an extreme example is the monologue.

#### 1.2223 Time Summary

'Time summary' (*Zeitraffung; sommaire*) can be defined as the preponderance of the 'duration' of the 'AT' over the 'LoT'.

Time summary can come close to 'time congruent narration' or, in extreme cases, lead to a complete omission or ellipsis. According to the

<sup>48</sup> On this term Humphrey (?1972). Groundbreaking were the novels by V. Woolf, *The Waves* (1931) and by J. Joyce, *Ulysses* (1922).

<sup>49</sup> Lämmert (?1972: 84); Stanzel (?1972: 43ff.) speak of '*szenische Gestaltung*' and Todorov (1966: 146) according to Lubbock (?1960) of '*style panoramique*' resp. '*style scénique*'.

type of time summary, a distinction can be made between 'successive' and 'iterative-durative' time summary<sup>50</sup>:

- a) The successive time summary is a line-up of events proceeding in the same direction as the act time. The linguistic basic formula of this time summary is: 'then...and then...' Within the successive summary, a distinction can be made, according to the intensity of the summarisation, between:
- aa) 'Leap summary', characterised by a narrator who narrates hurriedly in big steps in the style of *veni vidi vici*; here another distinction has to be made between
    - aaa) a simple leap summary like: 'Many years later, X came back' and
    - aab) a proleptic leap summary like: 'Many years later, X would find himself in a different position.' Here, the summary points to the future. Furthermore, leap summary can border on the ellipsis;
  - ab) 'step summary', which is continuous and comes close to time congruent narration. Here, also two additional types of step summary have to be distinguished:
    - aba) pure step summary like 'on the first day,...on the second day..., a few days later...' and
    - abb) mixed step summary, like: 'on the first day, several days later, after two months' where small leap summaries occur.
- b) The iterative-durative time summary condenses a more or less large period of time through indication of individual, regularly repeated events (iterative) or general conditions which last throughout the whole period of time (durative). Often, these two forms appear closely intertwined so that they can be presented together here.<sup>51</sup>

Their basic linguistic formula is: 'In this time it once happened...' or 'So it happened for example....', 'Again and again in this time...' or 'Through all this time...' etc. Summaries always appear when the narrator has to present certain events or indications of a character in order to elucidate the presently running story. These events and indications do not represent the focus of his interest; they provide secondary and

<sup>50</sup> See Petsch (1978: 47); Müller (1974: 259); Lämmert (1972: 83f.); we only speak of 'time summary' to separate it from other types summaries like 'spatial' and 'topical', which, however, is difficult, like in the case of iterative-durative time summaries; see Lämmert (1972: 85f.).

<sup>51</sup> Lämmert (ibid: 83f.).

additional information, subordinated to his/her interest. Especially in the case of a leap summary, the distance of the narrator is very large, as he reports with a previous knowledge of characters and events, which is shared neither by the actors nor by the reader. With summaries, the connecting communication system becomes evident.

#### 1.2224 Ellipsis

When the 'LoT' is 'much smaller' than the AT, we speak of an ellipsis. We distinguish three types of ellipses:

- a) Ellipses on the level of the story, that is, ellipses that leave out a certain time span of the story. We distinguish here between three forms of omissions<sup>52</sup>:
- aa) the explicit 'ellipses'. These are explicitly mentioned by the narrator. The ellipsis can be presented in a definite manner ('Two years have passed') or an indefinite way ('Many years have passed'), or may at first not be indicated by the narrator but only be marked at the beginning of a new chapter;
  - ab) the implicit ellipses. In this case, the omitted time is not indicated. The reader can only *a posteriori*, after attentive reading, realise that there is a temporal gap in the diachrony;
  - ac) the hypothetical ellipses. These cannot be determined within the diachrony. Thus, they are 'timeless' ellipses. Sometimes, the reader can help himself with elements within the content, like characters, places, motives etc. to define their temporal space.

A classical example of the ellipsis in general can be found in Flaubert's *L'Education sentimentale*, in chapter III between part V and part VI (Frédéric returns from Nogent to Paris and then takes to travel; 418-419):

Un hurlement d'horreur s'éleva  
de la foule. L'agent fit un cercle  
autour de lui avec son regard; et  
Frédéric, béant, reconnut Sénécal.

A yell of horror arose from the crowd. The police-officer, with a look of command, made a circle around him; and Frederick, gazing up at him in open-mouthed astonishment, recognised Sénécal.

<sup>52</sup> See also Genette (1972: 139-141).

## (Ellipsis)

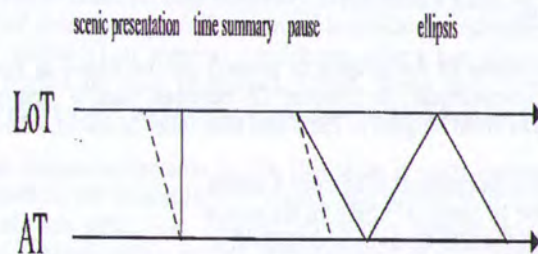
Il [Frédéric] voyagea  
 Il connut la mélancolie des paquebots ...  
 Il revint.  
 Il fréquenta le monde ... etc.<sup>53</sup>

He [Frederick] travelled.  
 He knew the melancholy of the steamboat ...  
 He came back.  
 He frequented society ....

Here, the summarisations *Il voyage, il connut la mélancolie des paquebots...* border on ellipses as they bridge large temporal gaps.

- b) Ellipses on a typographic level are those like the transitions between chapters, parts or sub-parts, or an empty page like in Robbe-Grillet's *Le Voyeur*.<sup>54</sup> Here the narrative flow is interrupted.
- c) Finally, Ricardou distinguishes ellipses on the D II which constitute an interruption of the narrative flow but not of the story sequence, as is the case in Ricardou's *L'Observatoire de Cannes*.<sup>55</sup>

The three 'an-isochronies', pause, time summary and ellipsis, and the isochrony, the scenic presentation, can be presented as follows<sup>56</sup>:



<sup>53</sup> Flaubert (1964: Chapt. vi, 419).

<sup>54</sup> Robbe-Grillet (1955).

<sup>55</sup> Ricardou (1961).

<sup>56</sup> See also Ricardou (1967: 161ff.).

## 1.223 Frequency

## 1.2231 Repetition on 'D II' and Frequency of the Story

In this chapter, following Genette, the realisation of D II and the story will be discussed under the point of view of frequency.<sup>57</sup>

Actions like 'x ate every day at 12 o'clock' as well as sentences like 'X ate every day at 12 o'clock; x ate every day at 12 o'clock' etc. may be repeated; the frequency is a characteristic of D II, of the language and the story, a quantifiable ratio. For this reason, the text frequency can be defined as the frequency of D II (= RD [*repetitions of discourse*]) and of the story (= RS [*repetitions of story*]).<sup>58</sup>

However, as explained above, the phenomenon of frequency will not be regarded in detail. For our purposes, the phenomenon of frequency as such is important, as are its functions and its relation to time usage, but not its different forms.

According to Lotman, RD II and RS have two basic functions in general:

- to reveal differences or highlight certain elements within the same or similar elements,
- to lower the semantic relevance of the repeated element and reveal the principles of arrangement within the same or similar elements.<sup>59</sup>

It has to be determined from case to case which occurs when. This depends on the number of RD II and/or RS, i.e., whether the repetitions occur at a high or low frequency. In addition, one has to take into account whether these repetitions are of an identical or equivalent nature.

The repetition of equivalent linguistic elements or action segments may contribute to represent the same object from different perspectives, whereby its semantic or structural meaning changes with each repetition. For this reason, repetitions receive a structural significance and they consequently can be included with semantics so that they are not considered as mere, so-called formal elements.<sup>60</sup>

<sup>57</sup> Genette (1972: 145-182).

<sup>58</sup> One may also consider such structures as forms of *énonciation* if analysed linguistically.

<sup>59</sup> See Lotman (1973: 139; 187-212).

<sup>60</sup> To my knowledge, Jakobson (1973: 219-233) is one of the first authors who stated the inclusion of so-called formal elements as part of the content. With this, he acknowledges the semantisation of form and overcomes the traditional separation of content and form.

The repetition is associated with the time arrangement in different ways, e.g. with analepses and prolepses. The narrator or a character may continually repeat an analepsis in order to evoke specific, preceding events for the agents (i.e. intra-textual) or for the reader (i.e. extra-textual), or in order to compare preceding and similar or equal actual events. Furthermore, every repetition of the actual event may be of analeptic (or maybe proleptic) character by evoking preceding similar events or predicting them. The repetitions that function as intensifiers for the recurrence of similar and equivalent elements are closely related to the circularity of action and time: to the circularity of action in the respect that an equivalent or similar condition reoccurs, even if it is caused by different agents. The circularity of time is concerned insofar as the narrator starts from the point of time  $t_1$  and returns to  $t_1$ .

#### 1.2232 Selective vs. Non-selective Concretisation of Time

One last aspect of time usage is the concretisation of the passing of time by way of time indicators.

The presence or absence of dates may be relevant or irrelevant, depending on whether they are employed with a communicational value or not. Time passing by may manifest itself in a selective or non-selective way.

Selective concretisation of time is defined here as an exact, almost chronometric, temporal fixation of an event; non-selective time concretisation is its vague, metaphorical positioning.

#### 1.22321 Forms and Functions of Selective Concretisation of Time

Some forms of selective time are:

*After three weeks, the first month, for two nights, she is only fifteen years old, it is six o'clock.*

The functions of these different forms cannot be stated in general, but again they also have to be analysed and extracted from each text, and within the text, from each context. They may serve these functions:

- a) Function of alienation: there are parts in texts with contradicting dates which confuses the implied reader.
- b) Negating function: in this case, dates do not have the function to provide the reader with temporal orientation but to negate that time elapses. This is achieved by mentioning an exact date in a certain passage that does not contain any other dates indicating that time

passes by, without the narrator having called the reader's attention to the time's passing by in any other way.

- c) Summarising function: the selective concretisation of time is one of the possibilities that allows to shorten the presentation of events.
- d) Function of temporal orientation.
- e) Elliptic function: the selective concretisation of time is generally used if a narrator withholds an entire part of the story.
- f) Relativising function: The point in time at which certain events took place is often put into question by supplying large amounts of time indicators.

#### 1.22322 Forms and Functions of Non-selective Concretisation of Time

There are two different forms of non-selective concretisation of time; the *implicit* and the *explicit* form:

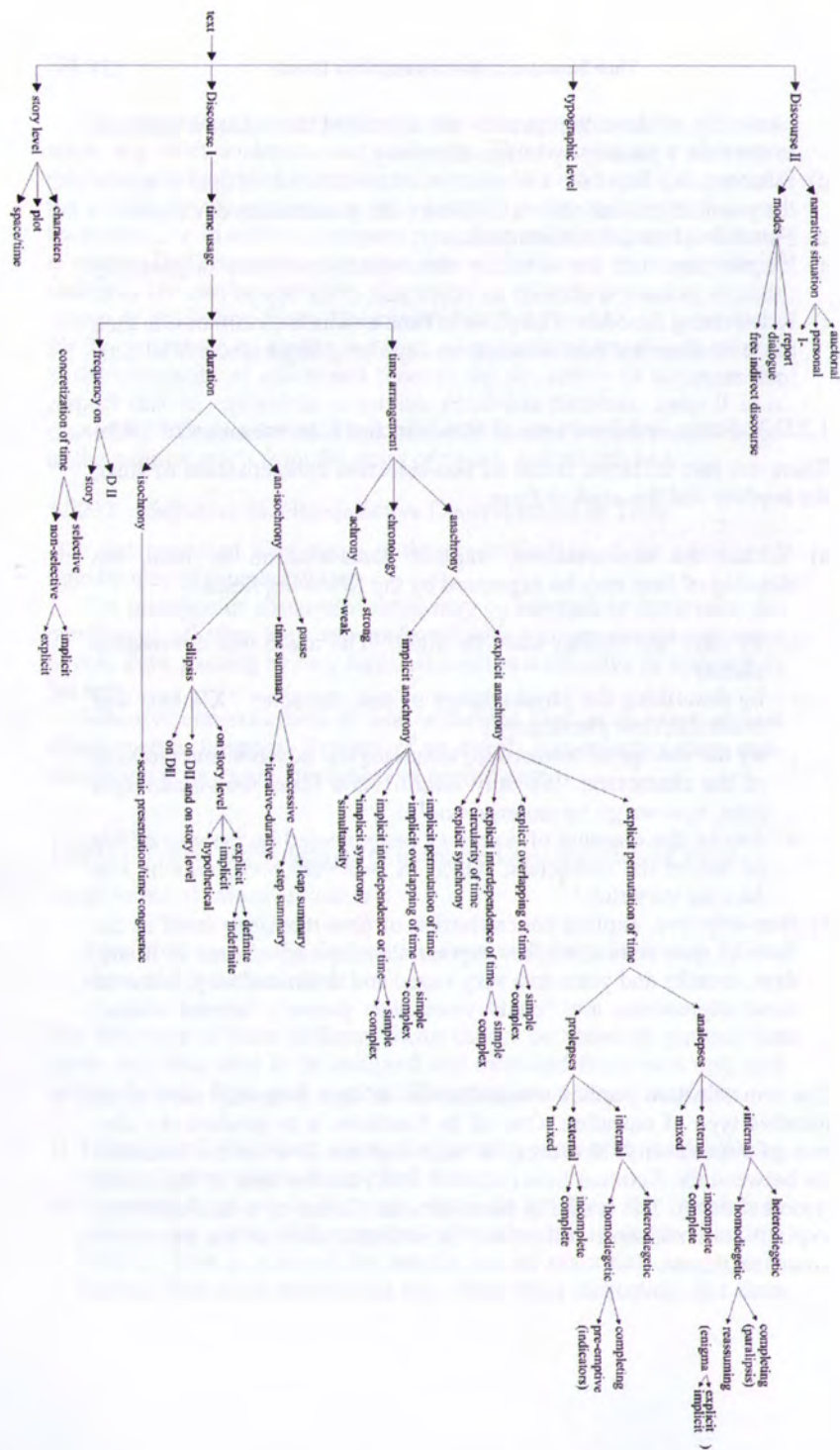
- a) Within the non-selective, implicit concretisation of time, the elapsing of time may be expressed by the following forms:
  - by day: 'the midday sun'; by night: 'The moon was covered by clouds';
  - by describing the physiognomy of one character: 'X's hair was beautiful, now she is grey';
  - by the change of townscape, technological advance and clothing of the characters: 'We only *used to have* horse-drawn carriages here, *now* we go by underground';
  - finally, the elapsing of time may be expressed by the way of life of one of the characters: 'Once, X was very poor, *now* he *has become* very rich.'
- b) Non-selective, explicit concretisation of time manifests itself in the form of time indicators that express the elapsing of time in hours, days, months and years in a very vague and undefined way. Some of these expressions are: 'many years have passed', 'several weeks' etc.

The non-selective implicit concretisation of time is mainly used in an iterative type of narration. One of its functions is to produce the illusion of simultaneity. However, its main function is to lift the boundaries between the fictional time (internal time) and the time of the reader (external time). The reader is taken into the fiction by a non-selective, implicit concretisation of time and he is distracted from his own time-bound existence.



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