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A CHRONOLOGICAL DEVIANCE OF PROLEPSIS
GENETTE'S MODEL

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Abstract

This paper principally attempts to intermingle between Histoire (fabula) and Recit(Syauzet) with relevance structural analysis of prolepsis to indicate chronological and anachronological order of the novel which through just one narrative technique with Gerard Genette's theory of narratology during which the order of time is applied, within which a prolepsis was chosen in an English novel to understand the importance of utilization by the author and what influence appears within the narration and also the impact that appears of flash forward usage and the way we understand the places, cause and time beyond the demonstration and illustration of advance mentions or anticipation tools, all of this by choosing some examples and explaining each variety of them also as counting the majority examples within the novel so as to comprehend the hidden kind of the author and also the incitement and impulsive behind their presence and existence in the novel

Keywords: intermingle, analysis, English novel, existence etc

2. Methodology: outline of the study

The first part will discuss and analyze their elements of the prolepsis and it will concentrate on the order to show the difference between the advance mentions and anticipations . The discussion will demonstrate specific aspects of Genette's theories regarding to anachronism and highlight on how Genette's theory function through Dickens's *Great Expectations* to comprehend the way is achieved and kinds of effects of temporal disruption. Only one of the narratological techniques (prolepsis) will have to be adopted to analyze how Dickens attempts to write his novel. This study will also focus of lashing forward to achieve adequate understanding of clarifying the two different kinds of prolepsis. This will assist to place the paper in its broader framework whereas the explanation and analysis will be the way to understand how the time constructed.

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3. Data Analysis and Interpretation

This paper attempts to extend some interpretations about the prolepsis (flash-forward) in *Great Expectations* and also to determine precisely the two kinds of prolepsis; advance mentions or anticipation. Although I discuss some selected examples, I counted the nearly all examples in the novel in order to obtain a very nearly precise result. It will also analyze the prolepsis, and how the divisions affect on the kinds of the prolepsis.

3.1. Fabula and Syuzet

The story and discourse are called by different ways, according to the country in Russia, the Russian Formalists call 'fabula' and 'sjuzet', In France Gerard Genette calls 'temps de l'histoire' and 'temps du récit', whereas in Germany, they call 'Erzählte Zeit' and 'Erzählzeit'. Rimmon-Kennan calls story-time and text-time and others call story and text (Leech and Short 1981:38). In addition that Bordwell (2004) clarifies that narration analysis can start with syuzhet tactics to provide fabula information. We must understand how syuzhet manages its primary mission of displaying the story's logic, time and location always reminding us that in reality we never get the maximum access to the story. and (ibid) also determines that syuzhet forms our

perception of fabula by controlling firstly; the amount of fabula information that we can access. Secondly; The degree of relevancy that we will attribute to the information provided. Thirdly; formal correspondence between the syuzhet presentation and the fabula data. (Bordwell, 2004)

3.2. Chronological Order of Anachronisms

Genette (1980) claims that time has the unique ability to structure a novel, it allows the reader to know from which the main point a story is being told. That is to say, story time is different from narrative time because is usually narrated in linear temporality. Therefore, once the story is denoted in the text, the story events may be arranged in a nonlinear way. As it can be seen, there is a certain overlap with starting at the beginning and starting in the middle because any beginning, in terms of time, is already a middle (Genette, 1980:38).

The story time of Dickens's *Great Expectations* recounts the experiences of Pip from childhood to adulthood. Consequently, Dickens begins his novel with an ambiguous beginning to make the reader decide the age of Pip. *Great Expectations* begins at earlier of the beginning of chronological order of the story. "My infant tongue could make both names nothing longer or explicit than Pip" (Ch. I .35). The age of Pip is puzzling here, especially, the reader will find out that it is not the starting point of Pip's age when he

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narrates the story. The earlier events are pre-story and not felt to be directly part of the active plot, and then it can be considered starting at the beginning even though other previous events have already occurred. As a result, it can easily be concluded that the events in *Great Expectations* are an chronological at least for the first Expectations of the story:

Great Expectations at Wibeck, there is two half sheets of paper which are entitled 'Dates'. These carry Dickens's calculations, based on his first forty-two or forty three chapters, of characters' ages in the concluding stage of the novel. Pip, it seems is "about 7 years at the opening of the story." Since he would have been apprenticed at fourteen, the usual age for apprenticeship in England, he is about eighteen when he goes to London. In third stage of Pip's Expectations, Pip is twenty three. Charles Dickens has paid attention to the special role that time plays in narrative construction. In his work, *Great Expectations*, Dickens has dealt with the special relationship that time has in the very essence in three expectations. Events must develop over time in a narrative, and the meaning of events is often found in the way that they join up the course of time

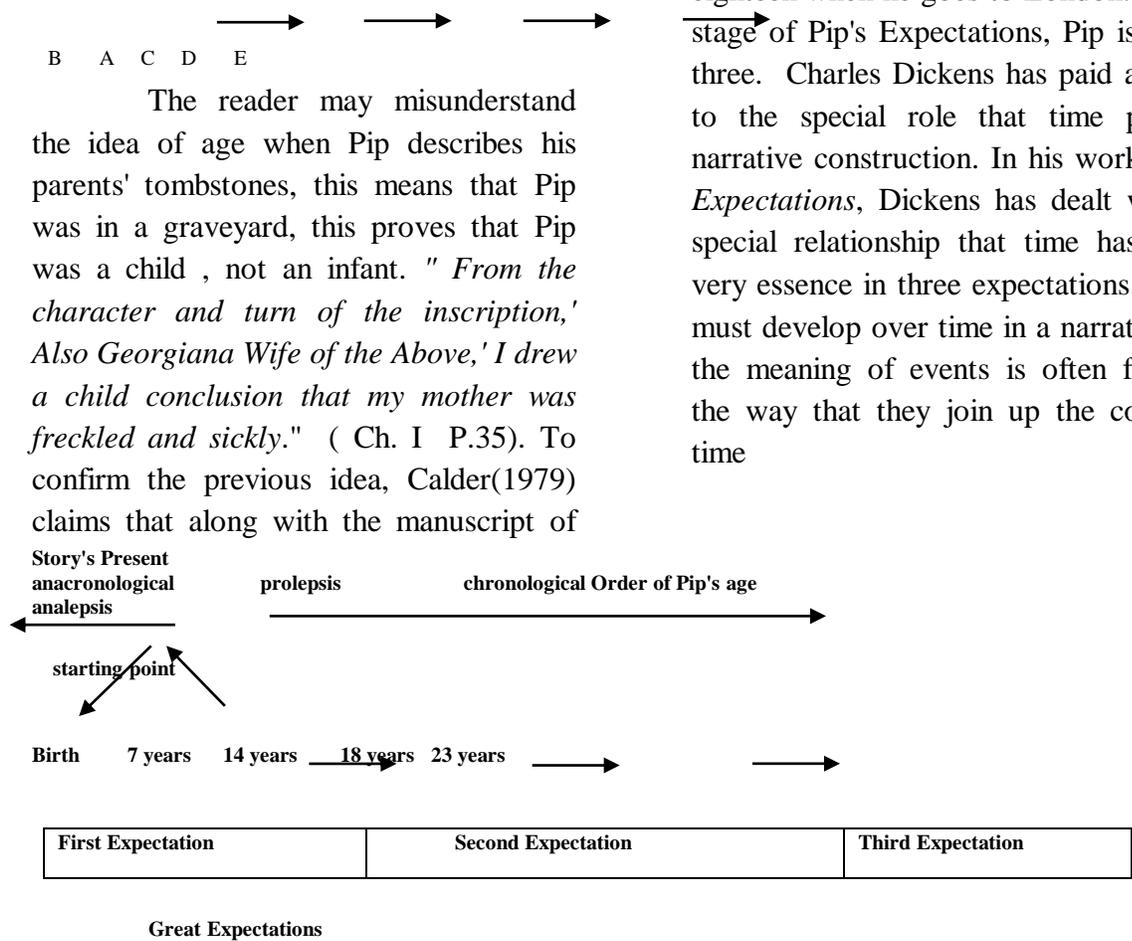


Figure (1) Order of Pip's Age

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3.3. Analysis of Anachrony

The examination and analysis of temporal disruptions present within *Great Expectations* depends upon the chronological deviance between the story and narrative time. The event that constitutes the story time in *Great Expectations* begin as a young child who lives with his sister and brother-in-law, the village blacksmith. The novel structures events in an introduction (first expectation) the middle part of the novel (second expectation) and a conclusion (the third expectation). Consisting on temporal indicators such as, "*next day*", "*six days later*", "*some weeks later*" also provide a notion of the chronology of these events in the story time, analepses like "*the letters on my father's, gave me an odd idea that he was square, stout, dark man, with curly black hair*"(ch.1.p.35) and also "*... my mother was freckled and sickly*" and "*...and were sacred to the memory of five little brothers of mine*" (ch.1.p.35) and prolepses like "*I'll cut*

your nose" (ch.1.p.36) and "*I'll have your heart and liver out*" (ch.1.p.37), are used to characterize the arrangement of events in the narrative discourse of *Great Expectations*.

3.4. Prolepsis (flash forward)

Genette(1980) classifies prolepsis inside the same way as he characterizes analeptic. It includes the portrayal of a story-event some time recently prior occasions are told. Prolepsis is distinctive from only implying at a future event; it's diverse from anticipations (Bal,1985) whereas Genette (1980) says that it shouldn't be confused between anticipations, those will or won't happen and advance mentions those will happen and (ibid) claims that "*all prolepses are of the partial kind*" often interrupted in as unexpected way as they were begun (Genette,1980:75).

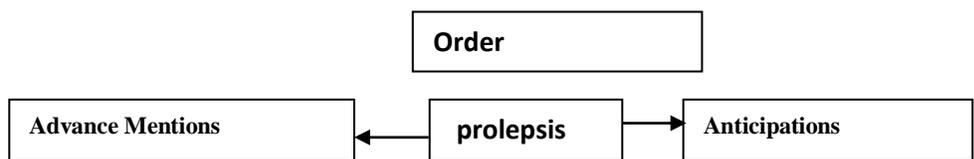


Figure (2) Prolepsis

Figure (2) shows that there is a difference between the two kinds of

prolepsis which are advanced mentions and anticipations. According to Genette,

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the anticipations are used to fill in ahead of time a later blank, and repeating anticipations are used only as brief allusions. Genette assures that the reader that he must not confuse these anticipations in the narrative with advance mentions which are events that will happen in some time later in the story (Genette,1980).

Dickens carefully placed the anticipations at the opening of *Great Expectations* because the starting time of the narrative was too early; thus, he intends the reader to understand the novel from the moment Pip recounts the story and before that moment to formulate a complete picture for the chronological frame of the story. Usually, prolepses in *Great Expectations* are predictive and sometimes fully explanatory or anticipating descriptions, for instance, Pip's own predication "*as she brought with her the three ladies and the gentleman whom I had seen below*"(

ch.11.p.114). in addition that Madi (2008) briefly explains that prolepsis makes the next events of the story to become more complicated. The narrator will utilize either anticipations or predictions, the prolepsis may happen or may not happened in the story, whatever happened in the story the rest of the events happen as they predicatively mentioned (Madi,2008: 138)."*... or 'll have your heart and liver out' he tilted me again*". (ch 1.p.37) Magwitch wants Pip to believe that he is mean but later on reader learns that he is not going to harm Pip. This prolepsis does not happen, it is just anticipation used for the purpose of threatening, where as the prolepsis in this sentence is different "*... you bring me, tomorrow morning early file and them wittles'*" (ch.1.p.38). This advance mention happens and achieves the condition later when Pip stole the file, and brought them to Magwitch, the escaped convict, in the same night.

Novel of Great Expectation	chapters	Number of pages	Number of prolepsis
First expectation	120	150	8
Second expectation	20.....40	167	8
Third expectation	40.....59	149	5
Total	59	466	13

Table (1) analysis of prolepsis

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The storyteller utilizes quite 13 pages within the three first chapters for events on the Christmas Eve, all these pages for as it were one night. The events of the second day amounts to quite 9 pages in Chapter Four. This implies that the story from page number 35, which is that the beginning of the story, to page 73 occurred during two nights, happened in nearly 27 pages. The summary of the story events which takes on 151 pages and covers a period of 7 years consists of approximately 8 prolepses. The narrator decelerated the time of the story which was main reason to add and invents this number of advance mentions and anticipations. Dickens starts to speed up somewhat in the Second Expectation which consists of 79 scenes covering approximately 71 pages to give connecting dialogues from Chapter 20 up to chapter 39 in order to make the characters more clear and familiar for the reader. The events of the story occur on 155 pages, happen in 4 years consisting of also 8 prolepses. Moreover, In the third expectations, the events of the story pages to cover a period of 7 years. 5 prolepses. To sum up, the duration of *Great Expectations* by Charles Dickens covers approximately 28 years, consisting of on 59 chapters which are divided into three expectations covering about 456 pages; the novel includes 21 prolepses.

4. Conclusion

This paper definitely shed some light on fabula and Syuzet and also the anachronisms according to Gerard Genette's Model which has shown that the story events are generally arranged in chronological order, although Dickens sometimes organizes story events in nonlinear ways by using some prolepses. In other words, the events of the story did not harmonize with time-arrangements; the events were not systematic from the narratological point of view. The events were arbitrarily narrated without succession of the prolepsis. Moreover; It has concluded that the ratio of narration time to narrated time slows continually from the First Expectation towards the Second Expectation up to the end. The story as presented according to Pip's speech took 28 years Dickens decelerate in the first and second expectation by using equal numbers of prolepsis whereas in third expectation he accelerated to use less anticipations and advance mentions than other two expectations. Dickens's selection and ordering of events, his decision where to start and where to finish, his decision to narrate events at length or in brief, that is, his planning of the relationship between the story as it happened and the story as told is not equal. The narrative time is shorter than discourse time. In discourse time, the story as it happened, the events occurred approximately in 28 years; on the contrary

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the story time, the story as it told, was written in nearly 450 pages. This implies that the discourse time is longer than the story time.

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