University of Basrah

Foregrounding in Hardy's
THE MAYOR OF CASTERBRIDGE:
A Stylistic Study

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Dedication

To

The Imam Ali
(Abu Turab)
and all the martyrs of Islam
whose blood is a candle burning
in the road of
believers

Committee's Report

We certify that we have read this thesis and as an Examining Committee, examined the student in its content, and in our opinion it is adequate as a thesis for the degree of Master of Arts in English Language.

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Abstract

The present study embraces the examination of Thomas Hardy's **The Mayor of Casterbridge** in terms of Gerard Genette's model. In other words, it is an attempt to investigate Genette's "foregrounding" in this novel and find out how it is closely related to the general theme of this work. Besides, it is an attempt to prove that an analysis of foregrounding, in narrative fiction in general and novels in particular, can be an objectively theme-revealing device in the process of interpretation.

The study falls into seven chapters. The first which is concerned with preliminaries is about the problem, hypothesis, objectives, scope, value and procedures of the study. It also presents a brief discussion of both linguistics and the nature of literary studies, and paradigmatic and syntagmatic relations which all shed light on the term "foregrounding".

Chapter Two entails a detailed discussion of foregrounding. Here, definitions of 'foregrounding', ' deviation', and 'prominence' are given. After such terms are accounted for, the chapter goes on with 'psychological' and ' statistical' perspectives on foregrounding.

In chapter Three, the researcher provides a discussion and explanation of Genette's model, i.e. definitions of and notes on narrative fiction and narratology are stated. Then comes a detailed discussion of the three levels of foregrounding proposed by Genette.

Chapter Four, Five, and Six, the practical chapters, provide an analysis of Hardy's **The Mayor of Casterbridge** on the three levels of order, duration, and frequency, respectively.

The study ends with the conclusions the researcher has arrived at and the recommendations he has proposed. These are given in chapter seven.

List of Abbreviations

MOC	**The Mayor of Casterbridge**

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CHAPTER ONE

Preliminaries

Chapter One Preliminaries

1.1 Introduction

In its most general sense, "foregrounding" is defined as a motivated deviation from linguistic or other socially accepted norms (Leech,1970:121). Leech, and other specialists being no exception, sees foregrounding as the breaking of the selection and combination[1] rules of the standard language. For instance, in the stanza below, the axis of combination is broken due to the fact that instead of the grammatical structure (S+Lv+Adj), the writer uses the violated form (Adj+Lv+S):

Golden rose the house, in the portal I saw
Thee, a marvel, carven in subtle stuff, a
Portent. Life died down in the lamp and flickered,
Caught at the wonder.[2]

Ezra Pound "*Apparuit*"

The first half of the first line is noted for its deviation from the combination rules, for it can be rearranged as "The house rose golden". While the breaking of selection rules can be seen in the line below in which "Soul" is used an inappropriate subject:

Soul clap its hands and sing, ...[3]

Yeats, "Sailing to Byzantium"

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[1] Selection and combination are dealt with later in this chapter.

[2] Richard Ellmann and Robert O'clair, eds, **The Norton Anthology of Modern Poetry** (New York: W.W. Norton and Company, Inc, 1977), p. 134.

[3] Ezra Pound, **Selected Poems (1908-1959): An Introduction to English Poetry** (Oxford: Oxford University Press, 1975), p. 77.

1.2 Objectives of the Study

The objectives of the study can be summarized as follows:

1) Studying foregrounding (the one established by Genette) in Thomas Hardy's **The Mayor of Casterbridge** on the three levels, i.e. order, duration, and frequency.
2) Checking whether or not this foregrounding is effective in the work under scrutiny, i.e. investigating how Hardy has creatively used foregrounding.
3) Examining the relationship between foregrounding and the literary interpretation of this work, whether foregrounding is closely related to the general theme of the novel or not.
4) Proving that an analysis and explanation of foregrounding in Hardy's **The Mayor of Casterbridge** is helpful or, say, a starting point for a satisfactory understanding of the novel.
5) Checking the violation of the three levels of tense- finding out which level of the three is more deviated from than the others. And
6) Finding reasonable and convincing justifications for the writer's break of the three levels of tense (viz. order, duration, and frequency).

1.3 Problem

Readers of narrative fiction need be informed about how and when writers use foregrounding to support their themes. The present study is concerned with such a problem that faces readers of narrative fiction and how this device could be made use of in the interpretation of a text.

1.4 Hypothesis

The present study is based on the hypothesis that literary writers deliberately resort to foregrounding on the three levels stated by Genette (1980: 32) so as to make their works more effective, i.e. the themes of these works will be greatly supported. The researcher hypothesizes that out of the three levels, order, duration and frequency, the level of duration is statistically more significant than the other two levels. Comparing order to frequency, the former is statistically more important.

1.5 Scope of the Study

Genette (1980: 35) postulates that within the level of tense, there are three main levels: order, duration, and frequency. Foregrounding on the level of order can be embodied in two types: **analepsis** and **prolepsis**. In terms of foregrounding on the level of duration, attention is paid to the relationship between the story time and the narrative time. Finally, the level of frequency includes two narrative types: **iterative** and **repeating**, each of which embodies foregrounding.

This study embarks on the investigation of the three levels- order, duration, and frequency- related to tense only.

1.6 Value of the Study

As a work carried out in the field of stylistics, the present study is expected to shed light on the importance of studying "foregrounding" in narrative fiction in general and novels in particular. It is also an attempt to find out the contributions foregrounding makes to the totality of these works. Besides, this piece of work can be seen as an example to prove that adopting Genette's model in the study of a specific literary work helps researchers arrive at acceptable interpretations of the literary work under study.

1.7 Procedures of the Study

The steps followed in the present study are:

1) Applying Genette's model of foregrounding on the level of tense.
2) Pointing out the number of breaks and percentages in each of the levels, i.e. order, duration, and frequency, and manipulating them statistically.
3) Comparing values of each level with each other so as to check which is/are greater. And
4) Interpreting each chapter concerned in relation to foregrounding.

1.8 Linguistics and the Nature of Literary Studies

The first use of the term linguistics appeared in the studies and researches of many scholars in the middle of the nineteenth century, but such studies were non-scientific (Lyons,1970: 70). The scientific study of language

is associated with de Saussure who emphasizes that language should be studied independently from other disciplines such as logic and criticism (ibid:8). de Saussure draws the attention to the structure of language. The structure of every language consists of a system of relationships. The concern of modern linguistics is mainly structural (Lyons,1968:50). The study of language should, therefore, be the basic concern of modern linguistics (Lyons,1970:8).

Leech and Short (1981:6) confirm that linguistics has developed throughout the passage of time. New ways of looking at language have been explored particularly in psychological, sociological, and philosophical terms, and the application of such terms in literature. They (ibid: 4) declare that:

> ***Just as important, linguistics itself has developed from a discipline with narrowly defined concerns to a more comprehensive; if more inchoate discipline, in which the role of language in relation to conceptualization and communication of meaning has been fruitfully investigated.***

Descriptive linguistics is a branch of linguistics in which the linguist studies literature by applying certain theories and methods. The linguistic study of literature is, therefore, textual (Leech,1969:2). The job of the linguist in describing literary texts becomes closer to that of the literary critic. The linguist's concern is with looking through the text rather than looking merely at the text. It would, moreover, be a mistake to expect an objective, mechanical technique of stylistic analysis from the linguist (Leech and Short,1981: 5).

Fowler (1984:72) believes that the linguistic analysis is not a cruelty to the literary work, but it works in relation with what speakers already know. He (ibid) asserts that:

> ***linguistic analysis is a flexible, directed operation completely under the control of its users, who can direct it towards goals which are within the scope of the model being used.***

The language of literature is treated differently. Jakobson, as a linguist, adopts a point of view different from that adopted by David Lodge as a literary critic. Fowler, as a stylistician, adopts a mid-way position and criticizes both of these adopted by Jakobson and Lodge.

Jakobson (1960:39) remarks that literature can be studied linguistically " Poetics deals with problems of verbal structure...since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics."

Lodge (1966:71) claims that literature can not be studied linguistically:

> ***It is an essential characteristic of modern linguistics that it claims to be a science.It is an essential characteristic of literature that it concerns values. And values are not amenable to scientific method.***

Fowler (1984:73) refuses the objective theory of language adopted by Jakobson. Jakobson is criticized because language in literature is treated as an object and he treats text as perceptible, physical entity. He (ibid) emphasizes the pragmatic function of any text and states that " it is exactly those pragmatic dimensions which give the richest significance for critical study. " Moreover, he (ibid) refuses the literary critics' point of view adopted by Lodge. He declares that "... the substance of literature is shifted into some obscure, undefined sphere of existence which is somehow beyond language,"

and that Lodge does not analyze carefully the terms and concepts used in the comparison.

Other stylisticians as well as other linguists assert the view adopted by Fowler (1984) concerning language in literature. For instance, Chapman (1982:29) mentions that language in literature can be studied linguistically, but there are identifiable remarks which are present in a particular work according to which it is regarded as literary specifically the linguistic properties which can help in distinguishing every-day language from literary one. He (1973:5) asserts:

> ***The language of literature offers a corpus of material for linguistic study. It is ... deviant in some respect from the most orthodox of the linguist's concern.***

Fowler (1966:10) affirms that the language of literature is distinguished from other uses of language by its formal features, and that it is highly organized form: " colloquial English may be said to be formless, haphazard, disjointed, whereas that of literature is highly organized and finished."

Mukarovsky (1970:48) differentiates between the language used in literature, specially poetry, and the standard one, but he verifies in his basis of differentiation. According to the formal bases, poetic language is different from the standard one, because poetic language is formed by the systematic violation of the norms of the standard. Such violations wholly depend on the stability of the norms of the standard in which "the more the norm is stabilized in a given language, the more varied can be its violations and, therefore, the more possibilities for poetry in that language", this is on the one hand. On the other hand, according to the functional bases, what composes

the function of poetic language is the maximum of foregrounding, while the function of the standard is independent of it.

While Fabb (1999:218) shows that common features are shared between the language of literary texts and other uses of language as in advertisements, Brumfit and Carter (1986:6) claim that there is no such thing as literary language. It is impossible, according to them, to isolate a single or special property of language which is exclusive to a literary work. Moreover, they do not deny that language may be used as literary, as a result of following specific ways.

1.9 Stylistics and the Nature of Literary Study

Widdowson (1975:5) declares that since "The linguist... is primarily concerned with the codes themselves and particular messages are of interest in so far as they exemplify how the codes are constructed", he points out that :

> ***Stylistics occupies the middle ground between linguistics, and literary criticism and its function is to mediate between the two. In this role, its concern necessarily overlaps with those of the two disciplines.***

Stylistics is, therefore, a branch of linguistics which is concerned mainly with the linguistic study of style. It is a relational term because it relates the linguistic description with aesthetic appreciation (Leech and Short, 1981:13). Widdowson (1974:202) also comments that:

The purpose of stylistic analysis is to investigate how the resources of a language code are put to use in production of actual messages. It is concerned with patterns of use in given texts.

Style is associated with written literary texts. Traditionally, style is connected either with the author's personality or with a particular period, genre, or school of writing. Style can be regarded as the thump-print of an author because of his distinctive use of language. The reader can identify to whom a particular text belongs. But, it is difficult to generalize such assumption, because the reader may be betrayed by the use of certain combinations when the author intends to vary in his use of combinations. It is also difficult to generalize that style may be a characteristic of a particular period, genre, or school of writing (Leech and Short, 1981: 11-12).

Chapman (1982: 30) declares that there are identifiable remarks according to which style can be regarded as literary. Literary style is a single style which has no equivalent in other uses of 'English' language.

Leech and Short (1981: 11) discuss the definition of style depending on the distinction between 'langue' and 'parole' put by de Saussure. Style, for them, "pertains to parole: it is selection from a total linguistic repertoire that constitutes a style".

The previous definition of style adopted by Leech and Short (1981) in which style is regarded as a selection (i.e. a choice) has been asserted by many other linguists and stylisticians. To clarify what is meant by style with respect to selection or choice, some of these definitions will be mentioned.

Crystal (1987: 66) remarks that style is a matter of choice. Whatever the approach being followed, the concept of choice is central to stylistic analysis. He (ibid) proves that "style can be seen as the (conscious or unconscious) selection of a set of linguistic features from all the possibilities

in a language." In this case, he adds, understanding or responding to effects of these linguistic features can be mainly done by the sense of such choices.

For Levin (1964: 15), style is a matter of selection. Taking such a definition of style as their basic step, he (ibid) notices that American linguists adopt two approaches to what constitutes a style. The first is illustrated by Bloch's definition of style (as cited in Levin, 1964: 15) which is "The style of a discourse is the message carried by the frequency-distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole". This definition, on the one hand, yields information about individual's style only. On the other hand, the second approach yields information about the style of a genre, as illustrated by Hill (cited in Levin, 1964: 6), because through relations between linguistic elements in texts or extended discourse, the message can be carried out.

Since linguists treat literature as a text, stylisticians treat literature as a discourse, that is mainly because stylisticians try to show how elements of a linguistic text combine to create messages (Widdowson, 1975: 61).

Leech and Short (1981: 69) accept that according to the principle of selection, which can be used in the study of style as a model, certain features are chosen while others should be neglected in working out a stylistic analysis. Two criteria are relevant to select stylistic features: literary and linguistic which are both present in foregrounding.

1.10 Paradigmatic and Syntagmatic Relations

Literary language ought to be always in the service of the writer's imagination. A world created by the writer, which is unlike the real one, has its own language familiar to readers 'live in'.To understand such a world,

then, the reader should begin with its language (Chapman, 1982:28). The creative literary writer, thus, makes use of language but 'he puts it much further than other people. Prominence may be given to elements in language which one accepted with out notice in every-day communication (ibid:96). Such use of language by creative literary writers is referred to by labels such as poetic license [1] or narrative license [2]. To practise this freedom in the use of language, the literary writer deliberately draws on both the paradigmatic and syntagmatic relations through his choice of words in works to make these works distinguishable.

In his discussion of the linguistic sign, de Saussure identifies two characteristics: arbitrariness and linearity. It is the linearity of the linguistic sign which distinguishes associative relations from syntagmatic relations.

According to associative relations, words can substitute each other, and, to use de Saussure's term, is called "in absentia" because the relation is held between an item in the utterance and others which are really not. Paradigmatic relations is the term suggested by the Danish linguist Hjelmeslev as a substitution for the term suggested by de Saussure. Syntagmatic relations, on the other hand, are held between items in a succession. These relations are called by de Saussure "in praesentia" because they are co-occurent items (Dinneen, 1967: 404-5).

Dinneen (1967:205) Comments on the distinction between paradigmatic and syntagmatic relations made by de Sussure. He (ibid) affirms that "in the chain of speech the various links follow each other in time, but there is no evident reason for one link to follow or precede another. Part of the

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[1] G.N. Leech, **A Linguistic Guide to English Poetry** (London: Longman Group Limited, 1969), p. 3.

[2] Gerard Genette, **Narrative Discourse: An Essay in Method** (New York: Cornell University Press, 1980), pp.121-122.

notion of la parole is this possibility of free, unpredictable combinations." He, therefore, assumes that the specific use of language by a particular person in a particular occasion mainly draws on both the paradigmatic and the syntagmatic relations.

Jakobson (1960: 39) proves that as a specific use of language, by a specific person, the poetic function "projects the principle of equivalence from the axis of selection into the axis of combination". He (ibid) adds that selection means that the message is a selected constituent from all language repertoire, while it can be as a combination of constituents of language according to combination. The vertical movement of constituents can be found when they are similar to each other, and, therefore, the writer can use a particular constituent instead of another through the use of metaphor depending on the axis of selection. The horizontal movement of constituents can be found when they are contiguous through the use of a word after another depending on the axis of combination.

According to Halliday, there are two types of relations: chain and choice. Chain relations refer to the linear connections between items in language. Choice relations, on the other hand, refer to relations which exist between an item and other items which are absent and can substitute it (Kress, 1976: 84-87).

Whether these relations are referred to by selection vs. combination; choice vs. chain or paradigmatic vs. syntagmatic, the writer draws on these relations in his literary writing to make it distinctive.

CHAPTER TWO

Foregrounding: General Remarks

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Foregrounding: General Remarks

2.1 The Nature of Foregrounding

The term 'foregrounding' is originally taken from painting. The painter can bring something into prominence making it dominate the whole picture by setting it in the foreground (Chapman, 1982: 51). Since foregrounded features can be observed in the phonological, syntactic, and semantic levels of the code, they can be used as a model in the study of style (Leech and Short, 1981: 139).

The contribution of foregrounding to stylistics involves two aspects: literary and linguistic (ibid: 4). Various definitions, therefore, have been given so far to the term 'foregrounding'. Foregrounding is often associated with deviance or deviation or with prominence. It is, then, necessary to clarify terms used in defining foregrounding before giving the exact definition.

2.1.1 Deviation (Deviance)

Literary language is distinctive. Literary texts are distinguished from non-literary ones by their linguistic properties. Deviation can, therefore, distinguish a language as literary or not (Miall, 1993: 65). In the study of deviation, or deviance, a close connection between it and the 'norm' or the normal use of language can be identified. The following are some definitions adopted by different linguists and stylisticians.

Brumfit and Carter (1986: 8) notice that, in literary works, it is usual to find violations of the accepted norms of language. Such violations are treated

as types of deviation. Crystal (1985: 91) uses the term deviance or deviant to refer to any breaking or violation of the linguistically accepted rules:

> ***Deviance (deviant) is a term used in linguistic analysis to refer to any sentence (or other Unit) which does not conform to the rules of a Grammar (i.e., it is ILL FORMED).***

Chapman (1973: 114) regards deviation as a departure from the norm. He defines it as "linguistic usage considered to depart from the normal expectations of users of language". He (ibid: 46) asserts that poetic language, unlike the ordinary one, is characterized by a great deal of common core (norm) and higher incidence of special or deviant features (deviation).

Ihwe (1975:135) affirms that what distinguishes a text as literary or not is the presence of deviance. Literary text, if compared with every-day use of language, they involve deviation. Leech (1970:122) clarifies the relationship between norm and deviation. According to him, a comparison between the deviant structure and the norm of language should be made in which the norm works as a background with which deviant structures are compared.

Zif (as cited in Cureton, 1980: 227) declares that "Apprehending the syntactic structure of a deviant utterance is a matter of grasping the simplest relation between the utterance and the set of non-deviant utterances". Cureton (ibid: 296) suggests that to infer the effect of deviance, there should be a comparison between the deviant structure and the textual norm.

Gamal (1977: 59) regards deviation as a departure from the norm: "Deviation presupposes a norm. A deviant structure is one which is different from established norms either in arrangement or in selection of position fillers". Lazim (1981: 59) shows that through the violations of certain patterns of a poem, the poet attracts readers' attention. These deviant structures are of

great importance in poetry and they can be interpreted only in relation to the background of the linguistically expected patterns.

Enkvist (1973:100-101) discusses deviation in relation to grammaticality and acceptability. The sum of non-grammaticality and non-acceptability, which are two different factors, are conveyed by deviance. A deviant text is identified to be such only in relation to the linguistic norms of language.

Deviation does not necessarily mean the breaking of a norm. In addition, it can result from taking fuller interest of the linguistic properties available to every user (Chapman, 1973: 74). Kiprasky (1981: 17) asserts that deviance is not restricted to non-grammaticality, but, in addition, it involves the use of existing rules in new ways.

Halliday (1981: 17) distinguishes two types of deviation: a departure from the norm, which is the negative type and a positive type which is the attainment of the norm. Leech (1970: 122) also distinguishes two types: positive and negative. The positive type refers to regularities, i.e. when a writer introduces uniformity when there would be, in normal circumstances, diversity. The negative type, on the other hand, refers to departures from the norm. The positive, unlike the negative, occurs in 'the opposite circumstances'.

Leech's opinion, mentioned above, concerning introducing uniformity when there would be otherwise a diversity as a deviation in 'opposite circumstances', is faulty. Uniformity itself means regularity, and, therefore, it is faulty to suggest that uniformity is a deviation in 'opposite circumstances' (Halliday, 1981: 335-336)

Whether deviation is a departure from or an attainment of the norm, it is not used arbitrarily, but, deliberately. Leech (1969: 60) mentions that deviation is not significant unless it is deliberate. Deliberate deviation is the

only means by which an element is brought into focus. Enkvist (1973 :103) also mentions that deviation is used intentionally in poetry. It conveys certain effects and it can contribute to the whole meaning of a poem. Pratt (1981:409) accepts that deviance is deliberately presented in literature especially in poetry. Such deviation is regarded the 'essence of poetry'.

Although deviation is the irregularity of the linguistic norm, there should be certain regularity within deviant structures themselves. To explain the 'poetic' effect of these deviations, there should be certain rules to be followed during their interpretation (Bierwisch, 1970:110). Halliday (1981: 341) asserts:

> ***Deviant forms are actually prohibited by rules of whatever is taken to be the norm, or, to express it positively, the norm that is established by a set of deviant forms include all texts, but the one in which they occur.***

2.1.2 Prominence

The creative writer is able to introduce new and unexpected sentences. Such sentences are acceptable though the writer varies in his choice of the prominent element of his sentences (Chapman, 1973: 47-48), Halliday (1981:335) discusses the importance of prominence and how prominent features can be related to the whole meaning of a work. He (ibid) regards "prominence as a general name of the phenomenon of linguistic highlighting, whereby some features of the language of a text stand in some way". Since prominence is related mainly to deviation, it is also of two main types: a positive and a negative.

Leech (1969:6) suggests that an element can be brought into prominence by the deliberate deviation so as to increase its significance. He (1970: 121-122) also shows that an element can be prominent because of its oddity, and in turn, it will be placed in focus. Such elements are prominent only if they are compared with the norms of language which work as a background.

Bloch (as cited in Halliday, 1981: 342) points out that prominence is of a problematic kind. He defines it as "Frequency distributions and transitional probabilities [which] differ from those... in the language as a whole".

Leech and Short (1981:48-49) define prominence as a "psychological notion". They (ibid) declare that there is a relationship between prominence and deviance. Such a relationship can be determined statistically. A feature, which occurs more or less than its frequency in normal circumstances, is prominent because it deviates from the normal frequency of its occurrences.

They (ibid: 50) emphasize that there is also a relationship between prominence and literary relevance or foregrounding. Style is used for a particular literary end, therefore, the writer should make certain patterns more prominent than others throughout the use of foregrounding. Prominence, foregrounding or literary relevance and deviation, they add, can be put within an ordered relationship which exists only in one direction which is the direction of the arrow in the following figure.

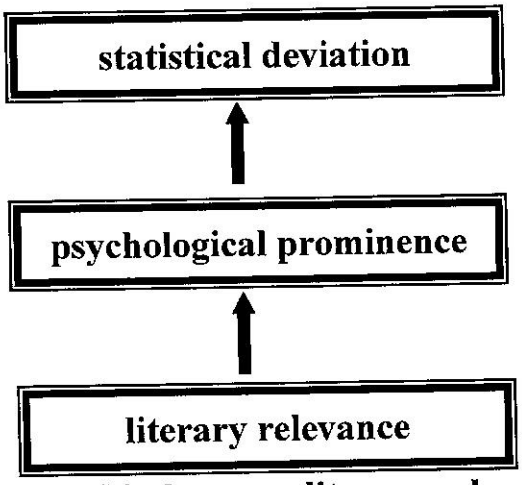

Fig (2.1): The relationship between literary relevance (foregrounding), prominence, and deviation

2.1.3. Foregrounding: Definitions

Foregrounding is associated with the Czech scholar Jan Mukarovsky who is one of the founding members of Prague School of Lingustics. The English term is suggested by the first translator, Paul L.Garvin, as a rendering of the Czech 'aktualisance' (Chapman, 1973: 48).

Since deautomatization of perception through stylistic features of literary texts is a central notion in literary theory from Coleridge through Shklovsky and Mukarovsky to Van Peer (Miall and Kulken, 1994: 389), it can be used in defining foregrounding. Mukarovsky (1970: 43) defines foregrounding in relation to automatization:

> ***Foregrounding is the opposite of automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme.***

He (ibid: 40) proposes that foregrounding of all components of a 'poem' is impossible and unthinkable, because the foregrounding of any of the components is occupied by the automatization of one or more components.

Language in its purest from avoids foregrounding. The newness of a particular expression, that is to say, is overcome by putting the exact definition conveying its meaning. Journalistic style, as an exception, draws the attention more closely through the use of foregrounding. Foregrounding, in journalistic style, is used not in the service of communication, but to push communication itself into the background (ibid: 43). Miall and Kulken (1994: 390) object to Mukarovsky concerning the previous view. They (ibid) emphasize that "Foregrounding enables literature to present meanings with intricacy and complexity that ordinary language doesn't allow". Leech (1970: 121-122) also accepts that foregrounding is a basic principle in aesthetic communication. He defines it as "a motivated deviation from linguistically or other socially accepted norms".

In their distinction between the cognitive and expressive functions of language, the Prague School linguists treat foregrounding as a deviation from the normal usage of language. By thrusting the act of expression itself into the background, certain devices will cause these deviations (Hawaks, 1977: 75).

Crystal (1985: 114) defines foregrounding as "a term used in stylistics (especially poetry) and sometimes in pragmatics and discourse analysis to refer to any deviation from a linguistic or socially accepted norm".

Kiparsky (1981: 17) declares that deviation in poetic language is used as a device of foregrounding where deviance involves both ungrammaticality and the use of unusual constructions which had never been used before. Austen (1981:159) suggests that the poet can violate the notion of acceptability throughout an artificial arrangement of the linguistic patterns as

a result of his use of foregrounding. Foregrounding is, thus, the outcome of the violation of the linguistic norms.

Fairely (1981:123) discusses the use of syntactic deviation used by Cummings in some instances as a device of foregrounding:

> ***The deviation does not pattern or appreciably alter the statement of a poem, in such instances, deviation provides relief and contrast within a context of otherwise parallel and regular constructions.***

For Leech and Short (1981: 48), foregrounding or literary relevance is an "artistically motivated deviation". They distinguish two types of foregrounding. Qualitative foregrounding, on the one hand, is a "deviation from the language code itself". On the other hand, quantitative foregrounding is a "deviation from some expected frequency".

Chapman (1973: 52) regards foregrounding as a type of deviation in which an item is brought into artistic emphasis. Such item stands in someway from its surroundings, and, therefore, it can be picked out and identified. He (1982:114) concludes that foregrounding is "stylistically giving special prominence to a part of an utterance".

Miall (1993: 65) discusses the importance of foregrounding in literary texts. Foregrounding is treated as a deviation from the normal usage of language. Literary texts show a range of deviant features whether in poetry or prose. Miall and kulken (1994: 390) define foregrounding as follows:

> ***It refers to the range of stylistic violations that occur in literature whether at the phonetic level (e.g. alliteration, rhyme), grammatical level (e.g. inversion, ellipsis), or the semantic level (e.g. metaphor, irony).***

They add that it is used both systematically and hierarchically in literature to disrupt every-day communication because readers will focus primarily on style, and communication becomes a secondary process.

Henderson and Brown (1997) regard foregrounding as:

> ***An esthetic effect achieved by giving pronounced but uncustomary prominence to a technique or convention normally neglected to the background. By "baring the device", literature exposes its autonomy and literariness.***

Within all the previous definitions, foregrounding is emphasized to be "motivated deviation". This definition is the principal one the present study adopts.

2.2. A Psychological Perspective on Foregrounding

Miall (1993: 65) anticipates that literature shows a range of deviant features. Such features stand in a particular way according to which these features are seen especially to attract readers' attention. Moreover, he suggests that foregrounding is instrinsic to reading. Two clarifications are given to such a view; the first is an empirical explanation and the second is a theoretical one. On the empirical grounds, on the one hand; there seems to be, within the knowledge of language, an inherent faculty which helps to characterize foregrounding, i.e. all readers are actually influenced by foregrounding. On the theoretical grounds, on the other hand, since the

psychology of literary reading has a linguistic dimension, such dimension is foregrounding. Foregrounding is, thus, of great importance in literary texts because of its major role in the initiation of the process of the change in seeing, thinking, and feeling provided by literary texts.

Miall (ibid: 66) introduces, in his discussion of the theoretical grounds of foregrounding, the term 'defamiliarization'. Defamiliarization is associated firstly with Romantic Poets and Russian Formalists.

Henderson and Brown (1997) define defamiliarization as follows:

> ***A term used by the Russian formalist Viktor Shklovsky to describe the capacity of art to counter the deadening effect of habit and convention by investigating the familiar with strangeness and thereby defamiliarizing perception.***

Romantic poets, such as Coleridge, Wordsworth, and Shelly, remarked the role of defamiliarization in poetry. Shelley (as cited in Miall, 1993: 66) declares that poetry "strips the veil of familiarity from the world, and lays bare the naked and sleeping beauty.... It purges from the inward sight the film of familiarity which obscures from us the wonder of beauty".

The Russian formalist critic Shklovsky (as cited in Miall, 1993: 66) asserts that defamiliarization is an important factor in foregrounded texts, because it works as an obstruction for one's normal perception:

> ***The technique of art is to make objects' unfamiliar', to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic in itself and must be prolonged.***

Romantic poets and Shklovsky investigate the relationship between foregrounding and emotional effects. Coleridge (as cited in Miall and Kulken, 1994: 302) refers to the poet's ability "to combine the child's sensation of wounder and novelty with the appearance; which every day for perhaps forty years had rendered familiar". Shklovsky (cited in Miall and Kulken, 1994: 302) shows that defamiliarization is accompanied by feeling, because stylistic devices in literature, he comments, "emphasize the emotional effect of an expression".

Mukarovsky (cited in Miall and Kulken, 1994: 302) discusses the emotional effects of foregrounding in literary texts. He justifies that "when used poetically, words and groups of words evoke a great richness of emotions and feelings than if they were to occur in a communicative occurrence".

Miall and Kulken (ibid: 393-394) mention that defamiliarization has a role in evoking feelings. They present two evidence: direct and indirect. The direct evidence comes from number of studies, these studies involve: Kutas and Hillyard (1982), Peer and Kutas (1990), Osterhout and Holcomb (1992), Daridson (1984), Bowevs (1990), Winner and Gardener (1977), and lastly Joanette et al (1991), this is on the one hand. On the other hand, the direct evidence comes from a study carried out by Miall (1992) in which "he compared the effect ratings of experiences associated with a noun phrase before and after these noun phrases were encountered in the line of a poem".

Miall and kulken (ibid: 392) affirm that when readers encounter foregrounding, there will be a psychological process that readers actually undergo. They put a formula for such a process which is that: "the novelty of an unusual linguistic variation is defamiliarizing, defamiliarization evokes feelings, and feelings guide refamiliarizing interpretative efforts".

Defamiliarization, they add, evokes feelings in a way that makes it not merely incidental but actually a constructive part of the reading process.

Miall (1993: 66) investigates the relationship between foregrounding and emotional effects. He finds out that with the increase of foregrounding in a line of a poem, there will be also an increase in the shifts of the ratings of the reader's emotions.

Miall and Kulken (1994: 392-393) clarify that foregrounding in literary texts captures the readers' attention and strikes them as interesting as a result of defamiliarization. To draw such a conclusion, they depend on two studies. The first is carried out by Hunt and Vipond (1985) by which they find that foregrounded elements in a short story strike the readers or catch their eyes. The second is carried out by Peer (1986) in which he finds that foregrounding strikes the readers' interest. Moreover, Miall and Kulken (ibid: 394) notice that readers tend to dwell while reading foregrounded passages. Whether foregrounding is at the phonological, syntactic, or semantic level, readers take a longer time because they find themselves obliged to slow down while reading foregrounded passages.

As a psychological outcome, therefore, foregrounding affects readers' emotions, their time of reading, and strikes them. Miall and Kulken (ibid: 404) summarize the psychological effects of foregrounding as follows:

> ***Readers with general linguistic skill-and either high or low in their literary competence- will respond to foregrounding by finding it striking, effectively evocative and interpretatively challenging, even though it is very likely that readers with high levels of literary competence will more effectively develop coherent understanding of the meaning of foregrounded passages.***

2.3. A Statistical Perspective on Foregrounding

Crystal (1987: 87) detects that since 'statistical linguistics' is:

> ***A field which investigates not only the differences between samples or texts, but also the properties that samples (and ultimately, whole languages, and all languages) have in common, as a part of the search for linguistic universals.***

Stylostatistics, or stylometrics, is, therefore, a major part of statistical linguistics. According to stylostatistics, a comparison is made between language and particular texts concerning their linguistic features. Language works as a norm with which the linguistic features, in the studied text, stand out (ibid: 7).

Block (as cited in Leech and Short, 1981: 43) mentions that:

> ***Style is the message carried by the frequency distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole.***

Leech and Short (ibid: 48-49) clarify that there is a direct relationship between prominence and deviation. Such a relationship can be determined statistically. A feature is prominent if it deviates from its normal sequence of

occurrence (i.e. more or less). This relationship is a significant aspect of the sense of style.

Halliday (1981: 338) declares that numeral data, obtained through the use of statistics, are significant in statistics, especially in determining foregrounding. They are regarded as indications of prominence:

> ***... the term statistics may refer to anything from highly detailed measurement of the relations of subjects to sets of linguistic variables, to the parenthetical insertions of figures of occurrence designed to explain why a particular feature is being signaled out for discussion.***

The notion of counting prominent elements should always be accepted. It is objective to regard certain features, observed through the use of statistics, as a characteristic of an author, period, or a school of writing. It is also objective that readers can be aware of the linguistic options used by a particular author, and not others, and the relationship which exists between such selections and the total meaning of a work (ibid).

Jakobson and Mukarovsky (as cited in Miall and Kulken, 1994: 405) regard foregrounding as a characteristic of literary texts that can be determined statistically. Miall and Kulken (ibid) accept that statistics is important for the studies of foregrounding. They suggest that although statistics is used in such studies, it is sufficient mainly because "any statistical study must be completed by empirical work that determines whether actual readers respond to these stylistic patterns".

There is a close connection, therefore, between the use of statistics and the identification of foregrounding and, in turn, in the interpretation of such foregrounded features. The significance of a feature is determined through its occurrence more or less than the normal sequence of occurrence.

CHAPTER THREE

Foregrounding In Narrative Fiction

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3.1 Narrative Fiction

Narrative fiction is one of literature genres beside poetry and drama. It is of two main forms: old (or traditional) and modern. Traditional forms include folk tales, the epic, the romance, allegory and satire. Modern forms, on the other hand, include: the novel and the short story (Taylor, 1981: 40-41).

The last half of the nineteenth century witnessed the recognition of the short story as an important literary form, and hence, the short story is regarded as a modern conception. The short story shares the novel all its characteristics except one which is that it consists of a single, complete episode only and make up in compression and intensity for what is it locks in scope and 'breadth of vision'. To start a serious study of narrative fiction, therefore, the short story is the suitable place to begin with because of its limits in the number of elements (characters, actions, setting, etc.), and also because of the simplification in its patterns of construction (ibid: 480).

Taylor (ibid: 46) notices that with the end of the Neo-classical period, the recognition of the novel as a major literary form starts. He defines it as follows:

> ***It is normally a prose work of quite some length and complexity which attempts to reflect and express something of the quality or value of human experience or conduct. Its subject matter may be taken from patterns of life as we know it, or set in an exotic and imaginative time or place.***

Moreover, he (ibid) remarks that the novel consist not only of a single episode, but rather, of a number of combined episodes or events, and its subject or subjects should be developed reasonably.

Shaw (1972: 257) accepts that the novel is:

> ***A lengthy fictious prose narrative portraying characters and presenting an organized series of events and settings.... Every novel is an account of life; every novel involves conflict, characters, action, settings, plot, and theme.***

Elements of narrative fiction can be identified into two main categories each of which expresses a different function. The first category, on one hand, is concerned with the expression of surface facts. It includes the following elements:

1-actions, i.e. the events and their sequence of occurrence.

2-character, i.e. agents of motivation and reaction to events, and

3- setting, i.e. points of reference for character and action.

This category is referred to as 'conceptual elements'. The second category, on the other hand, involves the expressive devices which are concerned totally with suggesting or indicating the theme. This category is referred to as 'mode of narrative'. It includes the followings:

1-point of view, i.e. focus of the narrator's knowledge and

2-style, i.e. focus of the author's attitudes and values.

Initial choices of an author of narrative fiction, thereby, should take both of the above mentioned categories into consideration (Taylor, 1981: 49).

The original roots for the development of the novel can be traced back to the middle of the eighteenth century, when the novel was used as a realistic reflection of life and experiences of the middle-class people. It incorporated a

good deal of social satire because the main concern was with the moral behaviour when literacy through Bible study was spread and, in turn, it attracted people's attention (ibid: 46-47).

During the Romantic period, new genres, such as historical romance and Gothic novel, emerged. These forms were independent of each other, but they were basically dealing with themes of passionate love and supernatural inventions. Their main concern was to evoke emotional excitement for the sake of emotional excitement only (ibid: 47).

Novels of protest, moral, and psychological investigation appeared in the mid-Victorian period as a result of the disillusionment with worsening social conditions and alienation. The disillusionment and alienation dominated the novel also after the First World War (ibid). Moreover, Taylor (ibid: 47-48) comments that after the First Wold War, novelists in England and America verified in their directions of writing novels:

> ***The modern novel in England turned to experimentation with form and technique while in America novelists tended to pursue themes and subject matter of obvious social or moral relevance. In both cases, however, authors became more interested in capturing and expressing the quality or psychological truth of human experience than in the bare realistic facts of external happenings.***

Furthermore, he (ibid: 48) proves that the contemporary novel is composed not in a manner of traditional prose narrative, but in a manner of a poem.

3.2. Narratology

During the sixties and the seventies of the twentieth century, new developments in narratology had been taken place. In many parts of the world, attention had been devoted to the study of narratology by many linguists, numerous literary analysts, philosophers, psychologists, psychoanalysts, biblicists, semioticians, folklorists, authrapolyists, and communication theorists. These parts (of the wold) are the followings:

1-Denmark: by the Copenhagen Group

2-France: by Barthes, Bremond, Greimas, Hamon, Kristera, Todorov, etc.

3-Germany: by Ihwe, Schmidt, etc.

4-Italy: by Eco and Segre.

5-Netherland: by Van Dijk

6-North America: Chatman, Colby, Dolezel, Dundes, Georges, Hendricks, Labov, Parvel, Scholes, etc.

7-U.S.S.R: by Lotman, Todorov, Uspenski, etc. (Prince: 1982: 9).

Narratology is that discipline which studies the form and the functioning of narrative. This discipline, in Western tradition, is related to Plato and Aristotle, though the label is relatively new. Narratively speaking, since narratology's main concern is with narratives, it, therefore, studies the common features in all narratives as well as what makes these narratives different (ibid: 4-5). Prince (ibid: 5) comments that "as for its primary task, it is the elaboration of instruments leading to the explicit description of narratives and the comprehension of their functioning".

Narrative itself, or narration, is derived from a Latin word with the meaning 'to tell'. It can be used as an adjective or a noun. It is a form of discourse through which an event or series of events can be related (Shaw, 1972: 250). Prince (1982: 4) shows that "narrative is the representation of at

least two real or fictive events or situations in a time sequence, neither of which presupposes or entails the other".

Shaw (1972: 358) connects the definition of a story with narrative. He suggests that a story can be defined as "a narrative, either true or fictious, in prose or verse, designed to interest, amuse, or inform hearers or readers". Prince (1982: 16) suggests that there is at least one narrator as well as one narratee in any narrative. Shaw (1972: 251) states that a narrator is "one who tells a story, either orally or orthographically". He (ibid) adds that the narrator may or may not be the author especially in fiction:

> ***In fiction, a narrator may be ostensible author of the story .... Whether a story is told in the first person or not, a narrator is always implied in a work of fiction in the person or someone involved in the action or that of the writer himself.***

The presence of the narrator, as a participant in the events he is recounting, does not always occur. When the narrator narrates events recounted by him, the narrative is called a first-person narrative and conveyed by the pronoun I or we, this is on the one hand. On the other, if the narrator does not narrate his events but another person's, the narrative is called a third-person narrative and conveyed by the use of he, she, it, and they. A relatively rare narrative in fiction is the second-person narrative and conveyed by the use of the pronoun you (Prince, 1982: 13-14).

3.3 Genette's Narrative Discourse

3.3.1 Introduction

Genette's 'Narrative Discourse' is a systematic theory of narrative. It helps students of fiction not only to identify fictional devices, but also to consider these devices that had been crossed unnoticeably and the application

of such devices (Culler, 1980: 7). He (ibid: 8) declares that 'Narrative Discourse' is a basic achievement of structuralism in literature, which emphasizes the study of structures and devices and not to interpret literature. He (ibid) states that:

> ***Structuralists devoted considerable attention to plot structure...and to the ways in which details of various kinds in a novel are organized to produce effects of suspense, character, plot sequence, and thematic and symbolic patterns.***

'Narrative Discourse' is, therefore, the cornerstone of the study of narrative, because it studies the complex relationships between narrative and the story it tells (ibid). In attempting to define the forms and figures of narrative discourse, Culler (ibid: 12) declares that "according to this model, events necessarily take place both in a particular order and a definite number of times".

Gerard Genette is a French critic. In his 'Narrative Discourse', he analyzes Marcel Proust's 'Remembrance of Things Past' by building a systematic theory. For Genette, each work of fiction is distinctive. It gains this distinctiveness from the unique way by which fictional elements are combined (Culler, 1980: 7). Culler (ibid: 9) anticipates that Genette's project is neither a theory of narrative which uses Proust's 'Remembrance of Things Past' as its model nor a clarification of it. Rather, he argues that Genette's project is mainly "an extreme and unusual example of each genre".

3.3.2 Levels of Narrative Discourse

The term 'narrative' is restricted to the use of oral or written form of discourse by which an event or a series of events are basically told. Such meaning is most central and most evident in every day use of language (Genette, 1980: 25). Moreover, narrative discourse can be particularly studied in literature as a text, i.e. textual analysis is the only means by which narrative discourse is studied (ibid: 26).

Analysis of narrative discourse involves a study of relationships. These relationships exist in three different directions: "between a discourse and the events it recounts" (story); "between the same discourse and the act that produces it" (narrating); and between story and narrating, i.e. between discourse and the act that produces it (ibid: 29).

Todorov (as cited in Genette, 1980: 29) divides the problems of narrative discourse into three categories: tense, aspect and mood. Firstly, the problem of tense conveys relations between the time of story and the time of discourse. Secondly, the problem of aspect means how story is perceived. And, lastly, the problem of mood or the type of discourse used by the narrator.

Genette (ibid: 30-31) adopts the same categories suggested by Todorov. He points out that according to categories borrowed from the grammar of verbs, ways of analyzing narrative discourse can be mainly identified. These categories are of three main classes. First of all, there is the class of tense which is concerned with the temporal relations between narrative and story. Secondly, there is the class of mood which deals with modalities. The class of voice according to which the narrating itself is implicated is the third level.

Genette (ibid: 32) designates the levels of narrative as follows:

> ***tense and mood both operate at the level of connections between story and narrative, while voice designates the connections between both narrating and narrative, and narrating and story.***

3.3.2.1 The level of Tense

Within the level of tense, Genette (ibid: 35) identifies three essential levels: order, duration, and frequency. According to these levels, narrative discourse can be approached in addition to the level of mood and that of voice.

3.3.2.1.A THE LEVEL OF ORDER

Shaw (1972: 266) defines order as:

> ***Succession or sequence, the disposition of items following one another in time, space, or logic. Every literary selection reveals some kind of order, form, or underlying structure.***

Genette (1980: 35-36) comments that according to a such level, connection can be found between the temporal order of the succession of events in the story and, in the narrative, the pseudo-temporal order of their arrangement. A comparison, therefore, should be made between the temporal order in both cases. Hypothetically, implicitly or explicitly, the correspondence between narrative and story concerning their temporal order ought to be perfect.

3.3.2.1.B THE LEVEL OF DURATION

Prince (1982: 31) proposes that:

> ***It is often difficult to evaluate the temporal distance between the narration and the narrated, it is frequently even more difficult to determine the duration of the former and, a fortior, its relationship to the duration of the events recounted.***

Genette (1980: 35) points out that according to such level, a comparison is made between the duration of story sections (or, if possible, text pages) and the pseudo-duration of their telling in the narrative. He (ibid: 88) adds that there ought to be a steadiness in the relation between story and narrative in which the relation between 'duration-of-story' and 'length-of-narrative' would always be unchangeable. The 'duration-of-story' can be measured temporally, i. e. through the use of seconds, minutes, days, weeks, etc. the duration of a text, i.e. its length, on the other hand, can be measured through counting lines or pages connected with a particular event.

3.3.2.1.C THE LEVEL OF FREQUENCY

Within this level, relations between story and narrative concerning their repetitive capacities are studied (ibid). An event (of story) can happen and, also, can be repeated this is on the one hand. On the other hand, a statement (of narrative) can be produced and, also, can be reproduced. Both of these (an event or a statement) when they are repeated, they are not identically the same as the first case, because each of which depend on those particular circumstances according to which it happened or was produced (ibid: 113-114).

A system of four relationships between story and narrative, hence, can be established. The first relationship conveys the narration for one time what

happens for one time, such type is called a singulative. The second relationship, related mainly to the singulative type, conveys the narration for several times what had happened several times in the story. Singulative narrative, therefore, is so normal to the extent that it can not be regarded as a deviation (ibid: 114-115).

3.3.2.2 The Level of Mood

Depending on the grammatical meaning of mood in literary dictionary (as cited in Genette, 1980: 161) which is "a name given to the different forms of the verb that are used to affirm more or less the thing in question and to express... the different points of view from which the life or the action is looked at", Genette (ibid: 161-162) declares that every person can tell more or less than what a person tells, with variation in point of view. He (ibid: 162), furthermore, adopts the identification of two narrative moods suggested by Plato differentiates between whether the poet is the speaker or as if he were another character. Plato adds that if the poet is the speaker it will be a 'pure narrative', and if the speaker is another character, it will be an imitation or 'mimesis'.

As a matter of fact, with the end of the nineteenth century and the beginning of the twentieth century, the difference between showing vs telling, which is suggested by the novel theory in The United States and England particularly by Henry James and his disciples, is regarded as an equivalent to that suggested by Plato. Showing is the equivalent of 'mimetic', or imitation, because it is visually illusory. While telling, in contrast, is the equivalent of 'pure narrative' or dramatic representation, because no narrative can be regarded as an imitation of the story that it tells (ibid:166).

Moreover, Genette (ibid) distinguishes between the narrative of events and the narrative of words. Within the narrative of events, there is a

relationship between the quantity of narrative information and the presence of the informer. A text is identified as 'mimetic' as a result of having a maximum of information and a minimum of the informer. While it is identified 'diegetic' if exists a maximum of informer and a minimum of information. Furthermore, he (ibid: 168) introduces the term 'focalization' which he regards the best narrative form because a narrator, although he is not one of the characters in a story, adopts the point of view of one of these characters. As far as the narrative of words is concerned, he (ibid: 170-172) differentiates three states of characters' speech, whether it is an inner or uttered. These states include narratized or narrated; transposed; and reported speech. Reported speech is the most mimetic form.

3.3.2.3 The Level of Voice

Genette (ibid: 213) deals with voice in the light of Vendrges's grammatical meaning of it which is a "mode of action of the verb in its relations with the subject". According to Genette, the subject refers not only to who carries out actions, but also, to who reports these actions be it the same person or another one. Moreover, the subject refers to all who participate in the narrative activity though passively.

To analyze narrative situation with respect to voice, Genette (ibid: 215) attaches the elements of that situation "to categories of time of the narrating, narrative level, and person (that is, relations between the narrator-plus, should the occasion arise, his or their narratee [s], and the story he tells)".

As far as the category of the time of narrating is concerned, temporal determinations of the story, conveyed by the use of present, past, or future tense, are more important than its spatial determinations, because narrating

place can rarely be mentioned or sometimes irrelevant to the story. For narrative's significance, therefore, a temporal determination is an essential element (ibid: 215-6).

From a temporal position, furthermore, Genette (ibid: 217) differentiates four types of narrating which are:

1- subsequent: which is "the classical position of the past tense narrative" and it is the most frequent.

2- prior (or predictive narrative): it is "generally in the future tense but it is not prohibited from being conjugated in the present".

3- simultaneous: which is a "narrative in the present contemporaneous with the action".

4- interpolated: it occurs "between the moments of the action".

Concerning narrative levels, Genette (ibid: 228) differentiates three levels of story, the 'diegetic' content. The first level is the extradiegetic level in which events are carried out at a diegetic level higher than the level of the story. The second level is the intradiegetic level in which events are inside the first narrative of the story. Thirdly, the metadiegetic level which is a narrative in the second degree. Moreover, Genette (ibid: 234-235) introduces the term metalepses which he defines as "taking hold of (telling) by changing level". Thus, the transition from one narrative level into another is possible while narrating throughout introducing into one situation the knowledge of author one by means of a discourse.

In dealing with 'person', which is the last category, Genette (ibid: 243-244) declares that since elements of a narrative situation are invariant, the use of 'first-person' or 'third -person narrative' is debatable, and to use such terms they should be placed within quotation marks because such terms suggest variation in the narrative situation. And since the narrator can implicitly or explicitly be present, this presence is invariant and can be

indicated only in the 'first-person'. Furthermore, Genette (ibid: 244-245) identifies, two types of the 'first-person narrative'. The first is called heterodiegetic which refers to the absence of the narrator from the story that he tells, and the second is called homodiegetic which refers to the presence of narrator as a character in the story told by him. Moreover, within homodiegetic narrative, there are two types: the first is when the narrator is the hero, and the second when the narrator is an observer or a witness because he plays a secondary role, and not a primary one.

3.3.3 Foregrounding in Genette's Narrative Discourse

Most definitions of foregrounding, reviewed in the previous chapter, emphasize one important definition which is 'a motivated deviation', because most of the linguists and stylisticians make use of such definitions in their treatment with literary texts. Genette, in his discussion of narrative discourse, never mentions the term foregrounding, but he puts certain rules that should be followed in narration. It is more hypothetical than real to any narrative discourse to obey such rules completely. The narrator breaks such rules to draw the attention to that particular point or event. This is what Culler (1980: 12) points out stating that "however true this model may be, there is nothing to present narratives from violating it and producing texts which involve impossible combinations".

Hypothetical norms suggested by Genette in each level are broken so that the following types of foregrounding result:

1- foregrounding on the level of tense

2- foregrounding on the level of mood

3- foregrounding on the level of voice

A discussion of the three main types of foregrounding can not be provided in the present study because the researcher is limited by a particular period of time and it is impossible to convey the whole types of foregrounding in full in the present study in such a period, but it needs too much time to be clarified. Therefore, the present study will be exclusive to the second and the third types, and will be concerned mainly with the first type.

3.3.3.1 FOREGROUNDING ON THE LEVEL OF TENSE

Since the level of tense is composed of three main levels, foregrounding exists in each of these levels:

a. foregrounding on the level of order

b. foregrounding on the level of duration

c. foregrounding on the level of frequency

3.3.3.1.a Foregrounding on the Level of Order

Metz (as cited in Genette, 1980: 33) suggests that the distortion of time in narrative is possible when, for instance, only two sentences of a novel are devoted to sum up three years of the hero's life. Genette (ibid: 36) remarks that the correspondence in the narrative discourse, between the temporal order of story and narrative, should be perfect, and, therefore, any departure or distortion of such rule is regarded as a type of foregrounding.

Prince (1982: 48-50) asserts that events can be recounted in the order of their occurrence or in a different order, i. e. before or after the time of their occurrence. If the narrator presents an event or a series of events before their time, such type is called an anticipation, or flashward, this is on the one hand.

On the other hand, if an event or series of events are presented after their time, such a type is called retrospection or a flashback.

Genette (1980: 36) introduces the term anachrony (or anachronies) to refer to any type of discordance between the temporal order of story and the psudo-temporal order of narrative. Moreover, he asserts it is so foolish to claim that anachrony is neither a rarity nor a modern invention but, on the contrary, it is one of the traditional resources of literary narration.

Anachrony has two main aspects: reach and extent. According to reach, two types of anachrony can be identified: analepses and aralepses. If the narrative returns backwards to mention previous event or succession of events, the anachrony will be called paralepses if the narrative anticipates future event or succession of events, this is on the other hand. The second aspect, extent, refers mainly to the duration that story undergoes which can be longer or shorter (ibid: 48).

3.3.3.1.a.1 Analepses

Genette (ibid: 39-40) suggests such a term to avoid the psychological connotations of the term 'retrospection', because it evokes a subjective phenomenon. He (ibid:48) shows that any evolution that has taken place before the beginning of the story at a given moment is conveyed by analepses. If a retrospection takes place before the starting point of the story, such a type is called 'external analepses', because its extent remains external to the extent of the starting point 'first narrative'. While if a retrospection takes place within the time of the 'story', i.e. its starting point, such a type is called 'internal analepses'. In addition to external and internal analepses, Genette (ibid: 48-50) mentions the 'mixed analepses' which can be found when an

event goes backwards to a point earlier than the beginning of the story and its extent arrives at a point later than the beginning of the story.

Within internal analepses, Genette (ibid:50-59) identified two main types: 'heterodeigetic' and 'homodeigetic'. Heterodeigetic internal analepses deal with the deigetic content of the story which is different from the deigetic content of the first narrative. Homodiegetic internal analepses deal with the same line of action of the first narrative. Furthermore, homodiegetic analepses are of two main types. The first type is called 'completing' or 'returns' which in turn can be either pure and simple ellipsis but fills in earlier gaps as a result of breaking the temporal continuity, or it can result from the omission of one of the constituent elements of a situation in a period that the narrative does generally cover by sidestepping, and not by deleting, it. Such a process is called 'paralepsis'. The second type is called 'repeating analepses' or 'recalls', in such a type two different situations are brought into comparison, and thereby, they are put in a direct communication throughout their similarity or contrast.

Since the aspect of reach helps in dividing analepses into internal and external, the aspect of extent helps in determining the mixed class. Mixed analepses are of two main types. Firstly, partial analepses which are found when a retrospection begins before the time of the first narrative, and ends with an ellipsis, without rejoining the first narrative and, therefore, resulting in a gap. Secondly, completing (mixed) analepses, like the partial ones, consist of a retrospection which begins before the time of the first narrative, and, unlike the partial ones, ends without any gap with the first narrative (ibid: 61-62).

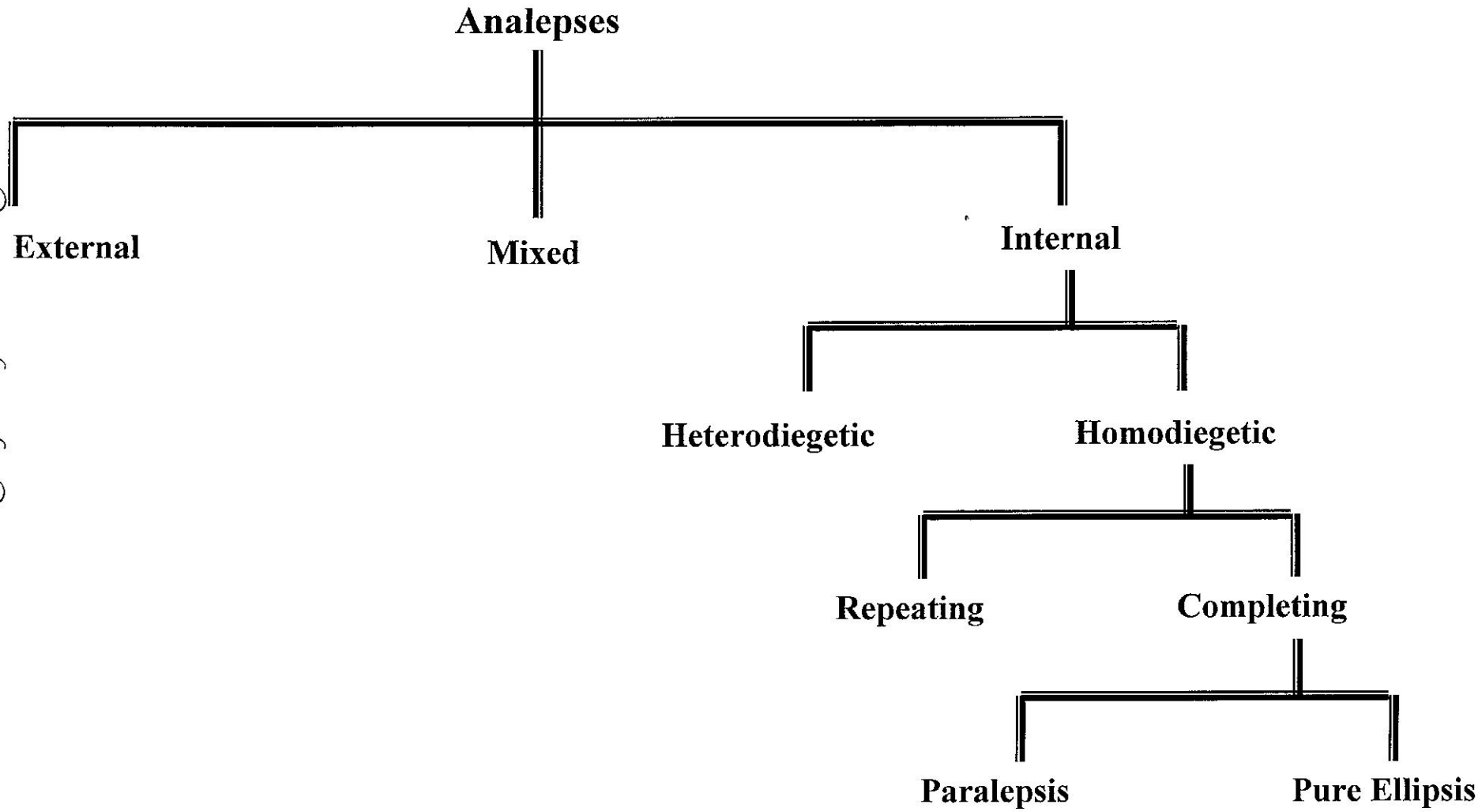


Fig. (3.1)
Types of Analepses

3.3.3.1.a.2 Prolepses

Genette (1980: 39-40) suggests such a term to avoid the psychological connotations of the term 'anticipation', because it evokes a subjective phenomenon. He (ibid: 67) affirms that in Western narrative tradition, at least, analepses are used more frequently than prolepses. He (ibid:68) adds that prolepses can be identified into two types: external and internal. External prolepses serve in having a logical conclusion for one or another line of action. Internal prolepses, on the other hand, are of two main types: heterodiegetic and homodiegetic. Homodiegetic are also of two types: completing, on the one hand, which fills in a later gap, and, on the other hand, repeating which double a narrative section (ibid: 68-71).

Moreover, Genette (1980: 75-77) distinguishes between 'advance notices' and 'advance mentions'. Advance notices are related mainly to repeating prolepses and have the formula (subject +shall +see). While advance mentions are simple remarks without anticipation, even an allusive anticipation, which will acquire their significance only later on and which belong to the completely classical art of preparation. 'Advance mentions' are significant in the novel at the moment of their occurrence, but their importance will be recognized retrospectively in future. One type of advance mentions is 'snares' or false advance mentions which are only "well-known to connoisseurs of detective stories". In addition, prolepses can be identified into two main types according to their extent, complete and partial.

Furthermore, analepses and prolepses can interfer with one another resulting in 'proleptic analepses'. Such a case can be found, for instance, when advance notices are at the same time narrative recalls. In addition to the double anachronies, dateless or ageless events to be regarded as anachronies. Such events have no temporal connection with any event, but they may be

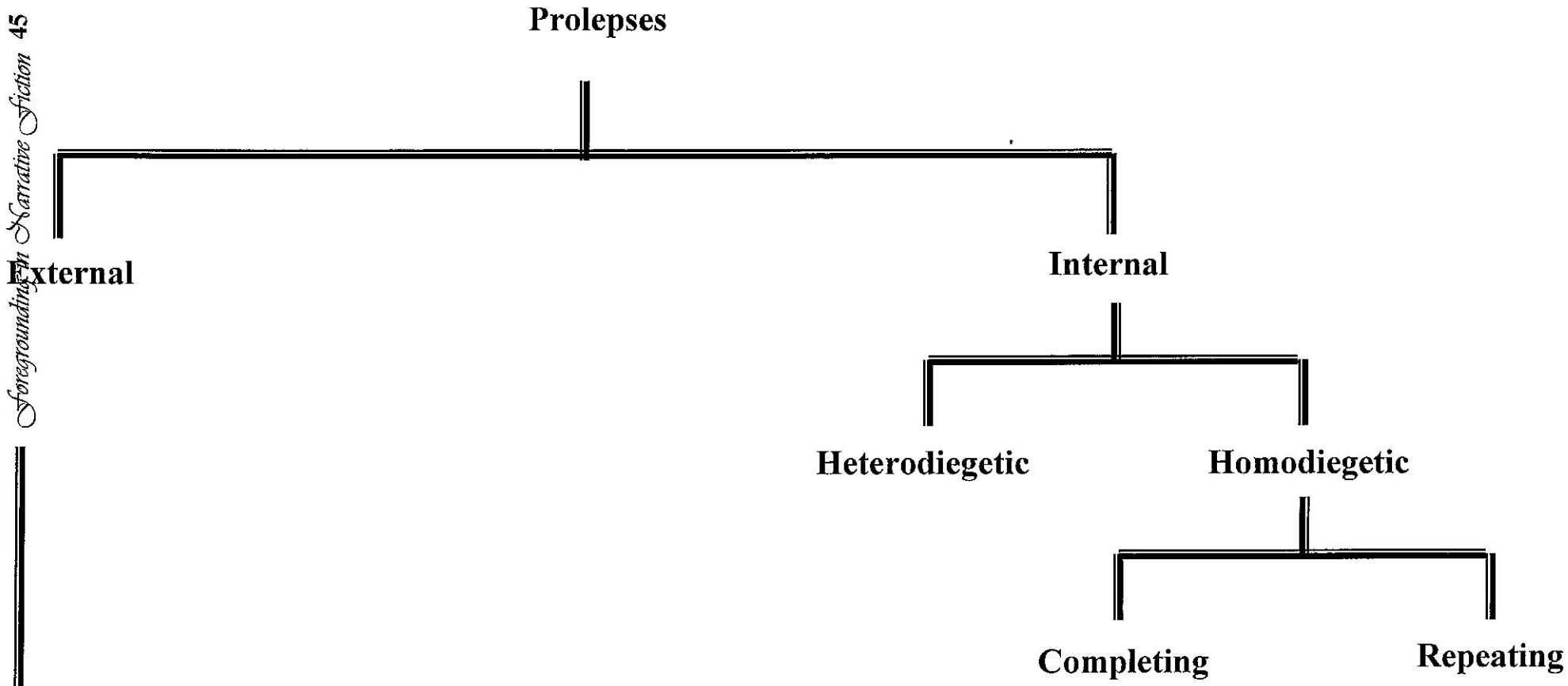


Fig. (3.2)
Types of Prolepses

connected, according to thematic kinship, or spatial proximity, or climatic identity, and are regarded as the narrative's capacity for 'temporal autonomy' (ibid: 84-85).

3.3.3.1.b. Foregrounding on the Level of Duration

The hypothetical norm of narrative isochrony, i.e. when the duration-of- story and length-of-narrative remain always steady, can be broken, because with the growing importance of the story, there would be a gradual slowing down of the narrative and, therefore, ellipsis will be presented. Such slowing down can be found when the story is directed to its end, while the inverse can be found if the story is at its beginning (ibid: 93).

Prince (1982: 54) emphasizes that:

> ***Within any given narrative, the events and situations making up the world of the narrated may be presented more or less quickly, and the rate at which they unfold constituents by what is called narrative speed.***

Genette (ibid: 94-112) points four basic forms of narrative movements which exist to clarify the relationship between duration-of-story and the length-of-narrative: summary, pause, ellipsis, and scene.

3.3.3.1.b.1 Summary

It is one of the narrative movements which occupies a limited place in the total corpus of narrative, because it gives distinguishable quantitative inferiority to chapters or sections into which it is connected. According to

summary, the relationship between duration-of-story and length-of-narrative is not always at a balance. The length-of-narrative is much less than the duration-of-story. Several days, months, years, or seasons of the story, for instance, are conveyed by several lines or a paragraph in the narrative.

3.3.3.1.b.2 Pause

Descriptive pauses, or pauses, are regarded as a negative finding in the narrative. The length-of-narrative is much more than the duration-of-story. The narrator can draw the attention, throughout the use of pauses, to a point which is hardly looked at by readers. There are descriptions that never evade the temporality of the story, therefore, not all descriptions bring about a pause.

3.3.3.1.b.3 Ellipsis

In ellipsis, the length-of-narrative is greater than the duration-of-story. Within ellipsis, two types can be identified: temporal ellipsis and paralepsis. Paralepses are dealt with when discussing foregrounding on the level of order particularly analepses. Temporal ellipses, on the other hand, are of two main types: definite, in which the duration is indicated, and indefinite, in which the duration is not indicated. Whether ellipses are definite or indefinite, they are formally of three main types:

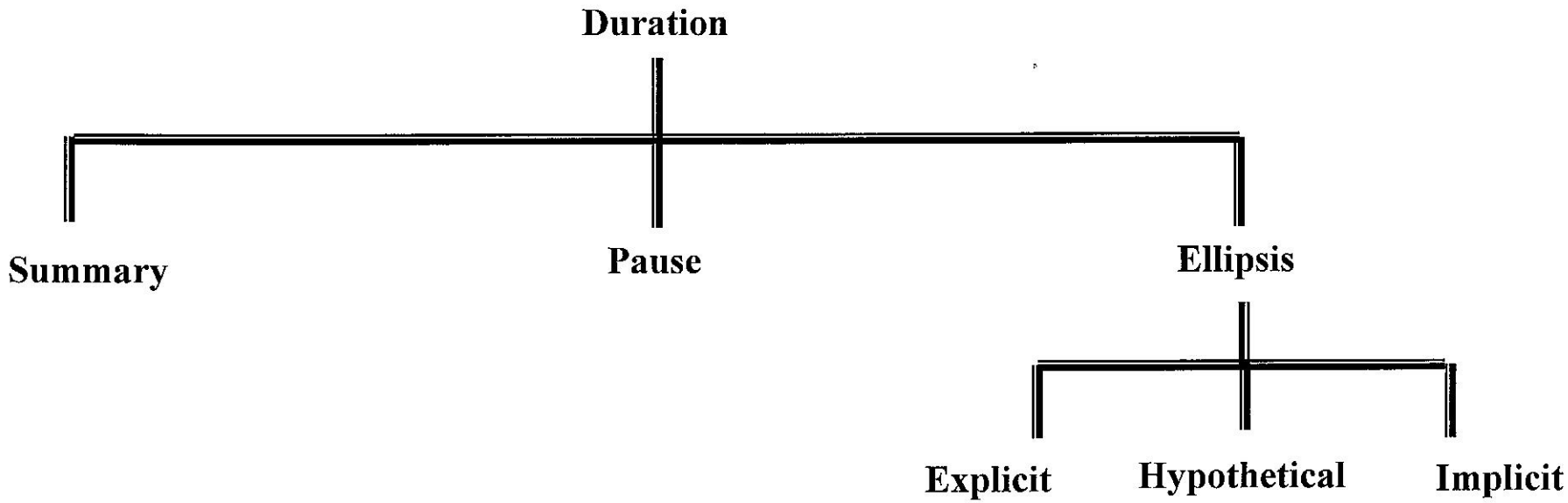


Fig. (3.3)
Foregrounding on the Level of Duration

3.3.3.1.b.3.1 Explicit Ellipsis

Such ellipses may be indicated directly or they may be indicated later on. Whether the indication is direct or later on, diegetic content can be conveyed resulting in a type which is called characterizing ellipses. Characterizing ellipses indicate a temporal period as well as a piece of diegetic information, such as 'several years of sadness' or 'two years of happiness'.

3.3.3.1.b.3.2 Implicit Ellipsis

Throughout a particular gap in the narrative's continuity or chronological indications, such a type of ellipses can basically be inferable, i.e. there is a later indication about the elliptical temporal period.

3.3.3.1.b.3.3 Hypothetical Ellipsis

It is related mainly to the implicit type, and it is indicated only by analapses because they are impossible to be localized or placed in any spot of the narrative.

3.3.3.1.b.4 Scene

The equality of time between story and narrative can be realized conventionally by scene, which exists mainly in dialogue. It is obvious that according to such a movement, there is no breaking of the relationship between length-of-narrative and duration-of-story, but, on the contrary, it

reinforces such a relationship, and, therefore, it is not regarded as a deviation, i.e. foregrounding.

3.3.3.1.c Foregrounding on the Level of Frequency

Since the level of frequency is concerned with the repetitive capacities of both, the narrative and the story, then, foregrounding is concerned with the deviation from the state of both. Foregrounding exists, therefore, in the last two relationships of the four ones established between narrative and story. Firstly, the narration for number of times of what had happened once. This suggests that an event can be narrated several times with certain point of view and stylistic variations. Advance notices and recalls belong to such a type of narrative which is called 'repeating narrative', because the reoccurrence of statements does not correspond to any occurrence of events.

Secondly, the narration of one time of what had happened a number of times. The narrator to achieve deliberate stylistic effects intends to produce an 'iterative' narrative. The iterative narrative can result from the use of a particular phrase such as 'every day of the week...', or 'the whole week...', in which a single narrative utterance is used instead of several occurrences of the same event. Classically, iterative narrative is used subordinately to serve singulative scenes because it works as a background or a sort of information framework. Modern novelistic narrative, on the contrary, finds iterative narrative of a thematic importance (ibid: 116-117).

Singulative scenes are dramatically more important than iterative ones. Within singulative scene, it is possible to find iterative passages, in such a case it is called 'generalizing' iterations or 'external' iterations because iteratives extend beyond the temporal field of singulative scene which it was

inserted into, this is on the one hand. On the other hand, 'internal' or synthesizing iteration can be found in singulative scenes in which the iterative syllepsis extends over the period of time of the scene itself, rather than over a wide period of time (ibid: 117-119).

Moreover, Genette (ibid: 124) anticipates that "the repetition also has to be regular, has to obey a law of frequency, and this law has to be discernible and formable, and therefore, predictable in its effects". So, haphazard or arbitrary repetition does not exist within iterative narrative.

Furthermore, Genette (ibid: 127) asserts that iterative narrative has a 'determination' which is a distinguishable characteristic of an iterative, and which refers to its limits, and can be decided diachronically. Iterative narrative has also a 'specification' which is the second distinguishing characteristic which refers to 'the rhythm of recurrence of its constituent units'. Finally, iterative narrative has an 'extension' which is the third distinguishing characteristic which refers to the diachronic extent of each constituent unit of an iterative.

CHAPTER FOUR

Foregrounding On The Level Of Order In MOC

Chapter Four

Foregrounding on the Level of Order in MOC

4.1 Introduction

Taylor (1981: 50) declares that "the way chronology is used ...indicates a great deal about the author's focus of interest or preoccupation in the story". He (ibid: 50-51) also justifies why certain writers intend to break the chronological order of the events that are being narrated. He suggests that the writer make so to draw the attention to some aspect of the plot rather than the outcome throughout what he calls 'time machine'. He adds that the main task of the break in order is to give some relevant information as to character formation or motive on the one hand, or to refocus attention towards a resulting pattern of ideas on the other.

Hardy, like any other novelists, intends to break the chronological sequence in his novels, of which **MOC** is one. Miller (1970: 48) points out that the tense of Hardy's narrative is the past tense. Events are actually placed at a particular time in the past, and in a precise way. Within the past tense, therefore, there are events which are close to the time of narrating and those which are far. He (ibid: 49) asserts that "the narrator constantly calls attention to his own location long after the events and to the perspective on the past this gives him". While the reader, he adds, "is both close to the action and far away from it in time".

4.2. Analysis

As far as Hardy's **MOC** is concerned, the current chapter is devoted to identifying foregrounding on the level of the order, either analepsis or prolepsis,

and the main function or functions of each foregrounding in such level. Keeping in mind the invalidity of dividing the novel into parts or sections other than the proposed division adopted by Hardy himself, and also the invalidity of any application of Genette's theory other than the way he deals with any work of fiction as a unique entity, the researcher will deal with the text in the light of both. The following table presents the break on the level of order in **MOC**.

Table (4.1)

Foregrounding on the Level of Order in MOC

No.	Chapter NO.	Page No.	Line No.	Type
1	1	29	10-12	external analepsis
2	2	37	10-31	internal analepsis
3			10-21	
4			26-29	
5		38	16	
6			17-32	
7	3	41	19	
8		42	13-15	
9		43	18-26	internal analepsis
10	4	46	33-36	external analepsis
11	5	52	20-26	internal analepsis
12		53	13-20	mixed analepsis
13	6	56	14	internal prolepsis
14	7	63	11-13	
15	8	66	1-6	external analepsis
16		69	8-11	internal prolepsis
17	10	77	15-20	internal analepsis
18		78	5	
19			8-10	
20	11	80	28-36	external analepsis
21	12	85	17-20	
22			21-27	internal analepsis

23		87	13	internal prolepsis
24	13	89	15-18	internal prolepsis
25		90	18-24	mixed analepsis
26		91	3-24	external analepsis
27	14	94	9-12	internal analepsis
28			15-18	
29		98	21-23	internal prolepsis
30	15	102	22-24	internal analepsis
31	17	111	10-18	internal analepsis
32		112-113	2-4	
33	18	117-118	40-15	
34	19	120	20-23	
35	20	128	9-11	
36	25	161	15-19	
37	26	165	16-20	
38	28	182	20-26	
39	30	192	26-32	
40		192-193	41-6	
41	32	201	11-16	
42		203	20-25	
43	34	211	26-37	
44		213	1-8	
45		213	33-38	
46		215	8-15	
47	35	219	40	
48	36	222	5-7	
49		227	3-5	

50		228	27-30	internal prolepsis
51	37	229	30-35	external analepsis
52	38	235	28-31	internal prolepsis
53		236	32-38	internal analepsis
54	41	252	14-17	
55		252	10-32	
56		252-253	32-15	
57	42	258	35	internal prolepsis
58	43	270	4-7	internal analepsis
59		271	25-41	
60	44	273	14-29	
61		277	22-28	
62	45	280	34-15	

Chapter One

There is only one analepsis and particularly is an external one. This analepsis enlighten the reader about a specific antecedent which is here the clearing away of five houses in Casterbridge.

> ***There were five houses cleared away last year, (MOC: 29)***

Chapter Two

In this chapter, foregrounding is repeated for fives times each of which is related to the same type which is the internal analepses. The first occurs when Henchard wakes up after the night which witnessed the sale of his wife:

> ***A confused picture of the events of the previous evening seemed to come back to him .... (MOC: 37)***

This analepsis is a homodiegetic one and particularly a repeating analepsis or a 'recall'. The second and the third analepses occur in the same page and are regarded only as 'recalls' performed by Henchard to remember the events of the previous night. This can be justified because Hardy wants to make a comparison between two different situations, a previous one which is the selling of the wife and a present one which is the regret of Henchard, to put them in direct communication.

Chapter Three

It involves six internal analepsis and a mixed one. The first internal analepsis is a homodiegetic recall made by Susan when she and her daughter approached the same town at which Susan was sold by her husband to Newson:

> ***It was here I first met with Newson on such a day as this. (MOC: 41)***

The second repeating homodiegetic internal analepsis is carried out by Hardy himself when he describes the present state of the furmity woman to compare it with her previous one, i.e. he recalls the previous state:

> ***It was indeed the former mistress of the furmity tent - once thriving cleanly white - aproned , and chinking with money - now tentless , dirty .... . (MOC:42)***

The third repeating homodiegetic internal analepsis occurs in the same page and it is made by Susan to comment on the presence of the furmity woman when Henchard sold his wife (MOC: 42). After presenting internal analepsis for three times, Hardy verifies in his use of analepses and introduces a mixed one. This retrospection is carried by the furmity woman herself and is related to the completing mixed analepses because it consists of a retrospection that begins before the time of the first narrative and ends with a gap:

> ***I've stood in this fairground, maid, wife, and widow these nine - and - thirty year, and in that time have known what it was to do business with the richest stomachs in the land ! (MOC: 42)***

The fourth repeating homodiegetic internal analepsis is uttered by Susan when she reminds the furmity woman by the scene of the sale of the wife:

> ***'Can you call to mind', she said cautiously to the old woman, 'the sale of a wife by her husband in your tent eighteen years ago to- day?' (MOC: 43)***

The fifth internal analepsis, like the previous one, is a recall made by the furmity woman when remembering the scene of the sale of the wife eighteen years ago (MOC:43).

The six internal analepsis is not a recall but a return or a completing homodiegetic because it fills in an earlier gap which is the position of Henchard in the previous eighteen years:

> ***'The last time our relative visited this fair he said he was living at Casterbridge. It is a long, long way from here, and it was many years ago that he said it; but there I think we'll go.' (MOC:43)***

Chapter Four

This chapter indicates only one analepsis which is an external one. It functions to clarify the previous state of Casterbridge before the beginning of the story:

> ***Its squareness was, indeed, the chapeteristic which most struck the eye in this antiquated borough of Casterbridge at that time, recent as it was , untouched by the faintest sprinkle of modernism . It was compact as a box of dominoes. It had no suburbs - in the ordinary sense. Country and town met a mathematical line . (MOC:46)***

Chapter Five

In this chapter, there are three analepsis, two of which are internal and one is mixed. The first internal analepsis is a repeating homodiegetic analepsis. It is

a recall made by Hardy when Susan saw Henchard for the first time in Castergridge (MOC : 52)

The second internal analepsis is not a recall but a return, i.e. a completing homodiegetic analepsis because it is presented to fill the gap that happened between two different situations which are Henchard as drunker in the past and a good person in the present :

> ***He scorns all tempting liquors; never touches nothing, O yes, he've strong qualities that way. I have heard tell that he sware a gospel oath in by - gone times, and has bode by it ever since. (MOC: 52)***

The third analepsis is a mixed one. It begins many years before the beginning of the story and extends into the time of the story. It works only to clarify the state of the Town Council in Casterbridge and the presence of Henchard as a principal member (MOC : 53).

Chapter Six

It does not contain analepsis but it contains a prolepsis which is an internal one. It is a completing prolepsis and it fills in a later gap. Elizabeth - Jane utters this prolepsis not for nothing but she anticipates that in the later day they (she and her mother) will contact with Henchard and, therefore, she prepares the ground for such anticipation (MOC : 56).

Chapter Seven

There are two internal analepses in this chapter. The first internal analepsis is a repeating homodiegetic analepsis by which Henchard recalls,

while speaking with Farfrae, previous years in which he was a bad man and how he regrets nowadays:

> ***'When I was a young man I went in for that sort of thing too strong - far too strong - and was well- night ruined by it ! I did a deed on account of it which I will be a shamed of to my dying day'. (MOC : 63)***

Chapter Eight

This chapter involves both of analepsis and paralepsis. A retrospection made by Buzzford, who is one of the people who were present when Farfrae sang, throughout which he describes the previous state of Castergridge. Since this retrospection begins before the beginning of the story, it is regarded as an external analepsis and functions to enlighten the reader about the previous state of the town:

> ***'Casterbridge is old, hoary place o' wickedness by all account. It is recorded in history that we rebelled against the king one or two hundred years ago, in the time of the Romans, and that lots of us was hanged on Gallow's Hill, and quartered , and our different joints sent about the country like butcher's meat; and far may part I can believe it' ! (MOC: 66)***

The anticipation in this chapter, which is an internal analepsis, is carried out by Susan when she and her daughter were in the King's Arm Hotel to have a night's lodging. She anticipates that the time will come and the mayor will befriend them and they become as one family so that her serving of Farfrae will harm Henchard if Farfrae knows her:

If he should befriend us, and take us up, and then find out what you did when staying here, 't would grieve and wound his pride as Mayor of the town? (MOC :

Chapter Ten

This chapter involves the occurrence of three internal analepses. The first one is a repeating homodegetic analepsis. It is a recall made by Henchard for what he made in Weydon Fair which is a shameful thing:

This at once suggested to Henchard that the transaction of his early married life at Weydon Fair was unrecorded in the family history. It was more than he could have expected. His wife had behaved kindly to him in return for his unkindness, and had never proclaimed her wrong to her child or to the world. (MOC : 77)

The last two internal analepses are not repeating homodiegetic but are completing homodiegetic analepses which convey pure and simple ellipsis from the past which work to fill in earlier gaps:

'Father was lost last spring?
Henchard winced at that word 'father'
thus applied,
'Do you and she come from abroad- America or Austerilia?' He asked.
'No, we have been in England some years. I was twelve when we came here from Canada'.
(MOC : 78)

Chapter Eleven

This chapter opens with an external analepsis. Hardy wants throughout this retrospection to give detailed information about the place at which Henchard wanted to see Susan. Throughout this description of the place, Hardy prepares the ground for the anticipated meeting between Henchard and Susan at the Ring in Casterbridge which is the local name of one of the finest, if not the very finest, Roman Amphitheatres remaining in Britain (MOC: 80)

Chapter Twelve

Here, Henchard returns to a period which is external to the story throughout an external analepsis which functions to tell Farfrae (and all readers) about the beginning of Henchard's life and how he became a married man :

> ***' I began life as a working hay- trusser, and when I was eighteen I married on the strength o' my calling' (MOC: 85)***

A repeating homodiegetic internal analepsis occurs in this chapter also. This recall is carried by Henchard himself while talking with Farfrae when explaining to him his shameful past and the regret which he feels towards his wife and his daughter:

> ***'Ah, yes- you would naturally have heard that. Well, I lost my wife nineteen years ago or so- by my own fault ....That is how it came about. One summer evening I was travelling for employment, and she was walking at my side, carrying the baby, our only child. We came to a booth in a country fair. I was a drinking man at this time.' (MOC: 85)***

The rest of this chapter involves two internal prolepses. Both of which are carried by Henchard. The first concerns the mysterious present of the relationship between Henchard and Susan, in which Henchard states that:

' ... - 't will all end one way'. (MOC: 87)

This prolepsis anticipates what Henchard and Susan make to recollect in one family after years of separation. The second anticipation, carried also by Henchard, concerns the anticipation of what will happen after the marriage of Henchard and Susan for the secret which later on will be clear to Elizabeth-Jane :

> ***'I am not going to let her know the truth. Her mother and I be going to marry again; and it will not only help us to keep our child's respect, but it will be more proper.' (MOC: 87)***

Chapter Thirteen

It involves an internal prolepsis and two analepses. The completing internal prolepsis is carried by Henchard to explain his future with Farfrae and how Farfrae will be his 'right hand' :

> ***'I shall soon be able to leave everything to him and have more time to call my own than I've had for these last twenty years.' (MOC: 89)***

The first analepsis here is a mixed one and is carried by Christopher Coney who is one of the low class citizens of Casterbridge, when he comments on Henchard's personality:

> ***'Tis five- and- forty years since I had my settlement in this here town', said Coney; 'but daze me if ever I see a man wait so long before to take so little.' (MOC: 90)***

The second analepsis in this chapter is an external one which is carried by Longways, another low class citizen, when he and his friends were discussing the marriage of Henchard and Susan, comparing Susan with Mrs. Cuxsom's mother:

> ***'True; your mother was a very good woman- I can mind her. She were rewarded by the Agricultural Society for having begot the greatest number of healthy children without Parish assistance, and other virtuous marvels.' (MOC: 91)***

Chapter Fourteen

This chapter involves two retrospections and an anticipation. The first retrospection is an internal analepsis which is carried by Henchard when talking with his wife, Susan, about the colour of Elizabeth- Jane's hair. This is a repeating homodiegetic internal analepsis (or a recall). Throughout this retrospection, Hardy brings into a comparison two states of Elizabeth- Jane' s hair:

> ***'I thought Elizabeth- Jane's hair- didn't you tell me that Elizabeth- Jane's hair promised to be black when she was a boy?' he said to his wife.(MOC: 94)***

The second retrospection is also a completing internal analepsis which has the same previous function:

> ***'What I meant was that the girl's hair certainly looked as if it would be darker, when she was a baby. (MOC: 94)***

This chapter also involves an internal prolepsis which is a completing one. This prolepsis will fill in later on the gap of the meeting which joins Farfrae and Elizabeth- Jane. A person, unknown to both, prepared the meeting between the two who will be known to Elizabeth- Jane and Farfrae in future as Farfrae had suggested:

> ***'We'll hear news of this some day, depend on 't, and who it was that did it. I wouldn't stand for it. (MOC: 98)***

Chapter Fifteen

It involves only one analepsis. This analepsis is a repeating homodiegetic internal analepsis which is carried by Henchard through which he recalls the secret of his previous life when they were close friends, but now there is a tension in their relationship:

> ***'Ah- I know why! I've told ye the secret o' my life- fool that I was to do 't - and you take advantage of me!' (MOC: 103)***

Chapter Seventeen

It presents two internal analepses. The first one is a completing homodiegtic (or a recall). It is carried by Farfrae when talking with Elizabeth-Jane after they had become very close friends especially after their meeting in Durnover granary. Farfrae, here, reminds Elizabeth- Jane of that meeting and its role in the development of their relationship:

> ***'I never found out who it was that sent us to Durnover granary on a fool's errand that Day,' said Donald in his undulating tones. 'Did ye ever know yourself, Miss. Newson ?' 'Never' , said she. 'I wonder why they did it!' 'For fun , perhaps. 'Perhaps it was not for fun. It might have been that they thought they would like us to stay waiting there, talking to one another?' (MOC : 111)***

The second internal analepsis in this chapter is a repeating homodiegetic (or a recall). Hardy, throughout this retrospection, wants to make a comparison between two similar situations, the present one when Henchard feels jealous of Farfrae and prevents him not to see Elizabeth- Jane, and a previous one which had happened when he was a young man which is the sale of his wife:

> ***Those tones showed that, though under a long reign of self-control he had become Mayor and Churchwarden and what not, there was still the same unruly volcanic stuff beneath the rind of Michael Henchard as when he had sold his wife at Weydon Fair. (MOC: 112- 113)***

Chapter Eighteen

Throughout a completing homodiegetic analepsis, which is the only one in this chapter, Mrs. Henchard, Elizabeth-Jane's mother, tells her daughter that the person who arranged the meeting between her and Farfrae was herself. The earlier gap, then, is filled by knowing the responsible person about the arrangement:

> ***...Mrs. Henchard said: 'You remember the note sent to you and Mr. Farfrae- asking you to meet some one in Durnover Barton-and that you thought it was a trick to make fools of you ?'***
> ***'Yes.'***
> ***'It was not to make fools of you- it was done to bring you together. 'T was I did it.' (MOC: 117- 118)***

Chapter Nineteen

There is only one retrospection in this chapter. This retrospection is a completing homodiegetic internal analepsis (or a recall) which is carried by Henchard while he is confessing to his daughter, Elizabeth- Jane, about the real reason behind the separation existed between them for long years and by doing so he fills the earlier gap to Elizabeth- Jane concerning the mystery of separation of the family:

> ***'Your mother and I were man and wife we were young. What you saw was our second marriage. Your mother was too honest. We had thought each other dead- and- Newson became her husband.' (MOC: 120)***

Chapter Twenty

It involves a single retrospection which is related to repeating homodiegetic internal analepsis (i.e. a recall). Throughout this retrospection, Hardy brings into comparison two similar situations, a previous one in which Elizabeth- Jane offered the food to Farfrae before they know each other at the Three Mariners, and a present one in which she offers the food to her father and he feels angry for such an act. Both of these two situations are put in a direct communication:

> ***'Did you do it , or didn't you? Where was it?***
> ***'At the Three Mariners; one evening for a little while, when we were staying there?' (MOC: 128)***

Chapter Twenty- Five

Within this chapter, there are two repeating homodiegetic internal analepses carried by Hardy himself. In the first, he brings into comparison two different situations concerning Farfrae's relationship with Elizabeth- Jane. In the past, each of them loves the other and all of the people in Casterbridge knew such a relationship throughout their meetings and walks together, while in present, he receives her so coldly because he falls in Lucetta's love:

> ***The scotchman seemed hardly the same Farfrae who had danced with her and walked with her in a delicate pose between love and friendship- that period in the history of a love when alone it can be said to be unalloyed with pain. (MOC: 161)***

The second internal analepsis is carried by Lucetta while talking with Henchard. A difference between her past feelings and present ones concerning her love to him exists. She was in love with him and remained faithful to him for many years but, in turn, Henchard cut his relationship with her and even when she came to Casterbirdge. Henchard hesitated too much before visiting her. The difference between the past and present feelings of Lucetta is conveyed by this retrospection:

> ***'Knowing that my only crime was the indulging in a foolish girl's passion for you with too little regard for correctness, and that I was what I call innocent all the time they called me guilty, you ought not to be so cutting! I suffered enough at that worrying time, when you wrote to tell me of your wife's return and my consequent dismissal and if I am a little independent now, surely the privilege is due to me!' (MOC: 163)***

Chapter Twenty- Six

It opens with a completing homodiegetic internal analepsis which is placed to give additional information to a situation which had happened in the past in which one piece of information remained obscure. Henchard, here, reminds Farfrae of his first meeting with him in his house and what he had told him about the second woman in his life:

> ***'Do you remember' said Henchard, as if it were the presence of the thought and not of the man which made him speak, 'do you remember my story of that second woman who suffered for her thoughtless intimacy with me?' (MOC: 165)***

Chapter Twenty- Eight

It involves only one retrospection but it is a long as well as a very important one. This retrospection is a completing homodiegetic internal analepsis carried out by Hardy to fill in a later gap for the people in Casterbridge concerning the real past of Henchard:

> ***'Twenty years ago or there about 1 was selling of furmity in a tent at Wydon Fair-'***
> ***" Twenty years ago" - 'well, that's beginning at the beginning supose you go back to the creation !' said the clerk, not without satire....***
> ***' A man and a woman with a little child came into my tent', the woman continued. 'They sat down and had a basin apiece. Ah, Lord's my life! I was of a more respectable station in the world then than I am now ...?' (MOC: 182)***

Chapter Thirty

It involves two retrospections. The first one is a repeating homodeigetic internal analepsis which is carried by Lucetta while talking with Elizabeth- Jane. The main purpose of this retrospection is to present two situations: a situation in the past in which Elizabeth- Jane did not know the characters of Lucetta's story, and a situation in the present in which Elizabeth- Jane knows all characters of the story and tells Lucetta about the real person of her story:

> ***'You remember that trying case of conscience I told you of sometime ago- about the first lover and the second lover?'***
> ***She let out in Jerky phrases a leading word or two of the story she had told.***
> ***'O yes- I remember; the story of your friend', said Elizabeth- Jane dril .... (MOC: 192)***

The second retrospection in this chapter is a completing homodiegetic internal analepsis and is carried also by Lucetta in the same previous situation to give additional information about the past of her relationship with the first man (Henchard) to Elizabeth- Jane of which she was ignorant for several years:

> ***'I and the first man were thrown together in a strange way, and felt that we ought to be united, as the world had talked of us. He was a widower, as he supposed. He had not heard of his first wife for many years. But the wife returned, and we parted.' (MOC : 192 - 193)***

Chapter Thirty- Two

It involves two retrospections. Both of these are related to repeating homodiegetic internal analepses (or a recall) used to bring about a certain comparison, and both are carried by Henchard. The first one is carried while he is talking with Farfrae concerning Farfrae's attempt to travel out of Casterbridge. Farfrae asks Henchard about the real reason behind his travelling. While answering, Henchard recalls the previous situation when he was rich and Farfrae was a poor man travelling here and there for working. In present, the inverse is found:

> ***Henchard withheld his answer for several instances, and then said, 'yes, it is true. I am going where you were going to a few years ago, when I prevented you and got you to bide here.' (MOC : 201)***

The other retrospection recalls Henchard's past when he was a journeyman. This repeating homodiegetic analepsis brings into comparison two similar situations in which Henchard works as a hay- trusser but his present is worst than his past:

> ***'I have worked as a journeyman before now, ha'nt I?' he would say in his defiant way; 'and why shouldn't I do it again?' But he looked a far different journeyman from the one he had been in his earlier days. Then he had worn clean, suitable clothes, light and cheerful in hue; leggings yellow as marigolds, corduroys, immaculate as new flax, and a neckerchief like a flower-garden. (MOC: 203)***

Chapter Thirty- Four

It includes four internal analepses. The first one is a completing homodiegetic internal analepsis. Throughout this recall, Elizabeth- Jane reminds Farfrae of his meetings with Henchard after his bankruptcy. It clarifies the change in Henchard's behaviour with Farfrae especially because Henchard believes that Farfrae is the only responsible person for his suffering and bankruptcy (MOC: 211 - 212).

The second internal analepsis is also a completing homodiegetic one. Farfrae , by nature, is a good person and he did not forget the kindness of Henchard. Here, Farfrae recalls the past especially the kind of treatment of Henchard to Farfrae before Farfrae becomes a known person:

> ***'But I cane discharge a man who was once a good friend to me ? How can I forget that when I came here 't was he enabled me to make a footing for myself?' (MOC: 213)***

A repeating (i.e. recall) homodiegetic internal analepsis is the third retrospection made in this chapter. It brings into the present situation additional information related to the same event. Farfrae, here, informs Lucetta about the fall of previous mayors:

> ***'I know many who have not been so ! There was sandy Macfarlane, who started to America to try his fortune, and he was drowned; and Archibald Leich he was murdered! And poor Willie Dunbege and Maitland Macfreeze - they fell into bad courses, and went the way of all such !' (MOC : 213)***

The last internal analipsis is a repeating homodiegetic one. It brings about an equivalent situation in which Lucetta asked Henchard to return her letters that were written when they were in Jeresy:

> ***'Michael,' said she, 'I must again ask you what I asked you months ago- to return me any letters or papers of mine that you may have- unless you have destroyed them?' (MOC: 215)***

Chapter Thirty- Five

It includes only one completing homodiegetic internal analepsis. In this retrospection, Lucetta recalls the events of the previous night to emphasize the interview between Henchard and Farfrae:

> ***'I overheard your interview with my husband last night, and saw the drift of your revenge. The very thought of it crushes me !' (MOC: 219)***

Chapter Thirty - Six

It involves two internal analepses and an internal prolepsis. The first internal analepsis is a completing homodiegetic one. Lucetta returns to the past to remember Jersey times when Jopp told her about his past in Jeresy:

> ***'I was in Jeresy several years, and knew you there in by sight?' (MOC: 222)***

The second internal analepsis is a repeating homodiegetic one. It brings into comparison two similar situations in which a skimmity- ride is used. It compares two similar situations:

> ***'The last one seen in Casterbridge must have been ten years ago, if a day!' (MOC: 227)***

The internal prolepsis deals with the anticipation of performing the Skimmity-ride:

> ***'Now, I shall be in Casterbridge for two or three weeks to come, and should not mind seeing the performance.(MOC: 228)***

Chapter Thirty- Seven

It includes only one retrospection which is an external analepsis. This analepsis helps to enlighten readers concerning the coming of a Royal Personage into Casterbridge before the beginning of the story:

> ***Roya had not been seen in Casterbridge since the days of the third king George, and then only by candlelight for a few minutes, when that monarch, on a night-journey, had stopped to change horses at the King's Arms. (MOC: 229)***

Chapter Thirty - Eight

It involves one retrospection as well as one anticipation. The internal analepsis in this chapter is a repeating homodiegetic one because it brings back to the present situation one event which had happened in the past. The purpose of such retrospection is to make a comparison between two situations in which the songs are uttered:

> ***Farfrae came on with one hand in his pocket, and humming a tune in a way which told that the words were most in his mind. They were those of the song he had sung when he arrived years before at the Three Mariners, a poor young man, adventuring for life and fortune, and scarcely knowing witherward .... (MOC : 235)***

The internal prolepsis in this chapter is a completing one. It prepares the ground for a future event which is the anticipation of Henchard's revenge of Farfrae:

> ***'But he shall pay for it, and she shall be sorry. It must come to a tussel-face to face; and when we'll see how a coxcomb can front a man !' (MOC: 236)***

Chapter Forty- One

It includes three internal analepses throughout which Newson recalls his past days especially the day on which he bought Henchard's wife. These bring into comparison two different situations in each of which Henchard has a different stand:

> ***'T was curious business. I way younger then than now, and perhaps the less said about it, in one sense, the better'. (MOC: 252)***

The second internal analepsis in this chapter is a completing homodiegetic one. Throughout a return to the past, the real reason behind Newson's disappearance is known as well as where and how he and Susan with their daughter had spent that period together:

> ***'A time came- it was some while after she and I and the child returned from America- when somebody she had confided her history to , told her my claim to her was a mockery, and made a jest of her belief in my right'. (MOC: 252)***

Chapter Forty- Two

It involves a single completing internal prolepsis. This is carried by Hardy when commenting on Henchard's feelings concerning the departure of Newson after Newson had known the fabricated story of the death of his daughter:

> ***'He would surely return'. (MOC: 258)***

Chapter Forty- Three

It includes two internal analepses. The first one is a repeating homodiegetic analepsis. It brings into the present situation, in which Henchard and Newson meet, a previous one:

> ***In the arm- chair sat the broad- faced genial man who had called on Henchard on a memorable morning between one and two years before this time, and whom the latter had seen mount the coach and depart within half- an- hour of his arrival. (MOC: 270)***

The second internal analepsis is a completing homodiegetic one because through which Newson returns to the past to tell Henchard about his previous comings and how he knew that Elizabeth- Jane is alive:

> ***Why, I came to Casterbridge nine to ten months before that day last week that I found ye out. I had been here twice before then. (MOC: 271)***

Chapter Forty- Four

It involves two retrospections. Both are repeating homodiegetic internal analepses. The first one concerns the recall of the road on which Henchard is walking when he comes out of Casterbridge alone at the present time and also, in the past, he and his family were walking together:

> ***He deposited his basket upon the turf and looked about with sad curiosity; till he discovered the road on which his wife and himself had entered on the upland so memorable to both, five- and- twenty years before. (MOC: 273)***

The second concerns the recall of the past when Henchard wanted to tell Farfrae about the real illness of Farfrae's wife in which he did not believe in Henchard's request. It brings two similar situations in which Henchard is alone and feels that he is guilty:

> ***It was the hill near which he had waited to meet Farfrae, almost two years earlier, to tell him of the serious illness of his wife Lucetta. (MOC: 277)***

Chapter Forty - Five

It involves only one completing homodiegetic internal analepsis through which Hardy explains what had happened to Newson after the meeting with his daughter and her future husband:

> ***Newson had stayed in Casterbridge three days after the wedding party (whose gaiety, as might have been surmised, was of his making rather than of the married couple's), and was stared at and honoured as became the returned Crusoe of the hour …. (MOC: 280)***

4.3. Commentary

As far as foregrounding on the level of order is concerned, seven levels in **MOC** can be recognized. These levels are:

A. Level one: This level involves those chapters in which foregrounding does not exist. These chapters are:
(16, 21, 24, 27, 31, 33, 39, and 40).

B. Level two: Unlike the previous one, this level includes chapters in which order is broken only one time. These are:
(1 , 6 , 9, 11 , 18 , 19, 20 , 22 , 23 , 26 , 28 , 35 , 37 , 42 , and 45).

C. Level three: The break of the chronological order occurs two times, i.e. each chapter of the following one involves two analepses or paralepses or one of each. Chapters included in this level are : (8 , 10 , 17 , 30 , 32 , 38 , 43 , and 44)

D. Level four: This level involves chapters in which order is broken for three times. It conveys chapters : (5 , 7 , 13 , 14 , 15 , 36 and 41)

E. Level five: This level involves chapters which contain four breaks in order. Chapter (34) is the only chapter which belongs to this level.

F. Level six: Chapter (2) differs from all other chapters due to the fact that it contains five breaks in order.

G. Level seven: This level includes chapters which involve seven breaks in order. It includes chapters (3 and 12).

A clarification of the seven levels can be seen in the following diagram; it sums up the whole breaks in order in **MOC**. In moving from chapter to chapter, as it is shown, there may be a movement from level to another depending on the number of breaks. To discuss these breaks, therefore, chapters will be dealt with

gradually to compare the breaks in affecting the actions and, in turn, the role played by each of which in directing the plot of the novel.

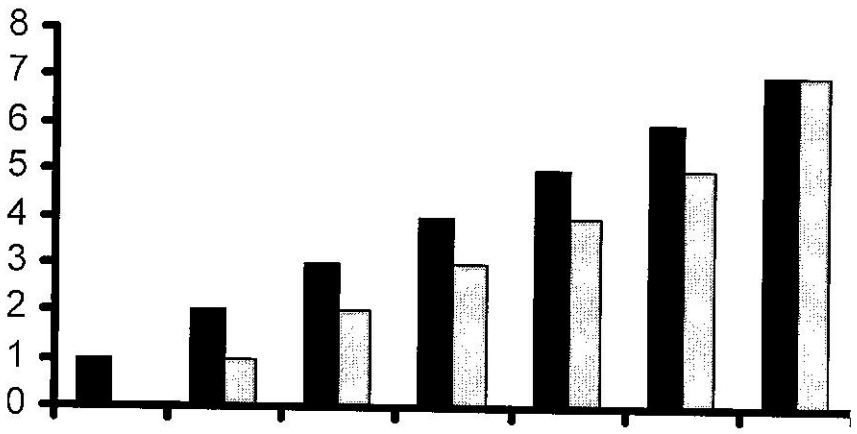


Fig. (4.1)
The sum of foregrounding on the level of order in MOC

Chapter one

This chapter belongs to level two because it has only one break. Due to the fact that it establishes the time of action, the chronological order is extremely fixed except one external analepsis which gives some sort of background to readers about the state of Casterbridge before one year and how it is different from the present one because Casterbridge is more developed now than the

previous year. Throughout the comparison between the two, the writer prepares the ground for describing in full the present state of the town.

Chapter Two

A shift in rank can be seen in this chapter. The writer uses foregrounding for five times and, thus, it belongs to the sixth level. Thematically, this chapter is so important because it indicates the state of Henchard after he wakes up in the morning finding the price of his wife and daughter in his hand. More importantly, it offers another view of behaviour that readers are not familiar with. He regrets so much as a result of his shameful doing, a state which is strange from his previous one suggested in chapter one. The high number of retrospections, to conclude, serves to compare Henchard's two states helping readers to discover the difference in his attitudes and, therefore, the shift resulted from a dranker to a good person.

Chapter Three

It belongs to level seven which is the highest level in the novel. After preparing the ground for another side of Henchard's personality, 'its drawing' is completed in this chapter throughout introducing good behaviours especially his seeking of his wife and daughter, and, more importantly, the vow of not to drink any wine for twenty- one years because wine is what has pushed him to sell his wife. Since this chapter introduces Henchard as a good personality after conflicting with his inner bad thoughts, the comparison between past and present is at its top making this chapter belong to the highest level, i.e. level seven.

Chapter Four

It makes a movement from a higher level to a lower one. It belongs to level two because it indicates only one break in order. Throughout a brief flashback, therefore, Susan's history is explained by the writer. Thematically, this chapter has no role to do in the development of the novel because it works only to give summarized information about Susan and her daughter when they are far from Henchard.

Chapter Five

It belongs to the fourth level because it indicates three breaks in order. Since there is a raising in level, therefore, there is also a raising in the thematic importance of this chapter. Susan sees Henchard for the first time after eighteen years of separation. This meeting between the two will reconstruct their family so that this chapter is regarded as an important one.

Chapter Six

It belongs to the second level because it includes lesser important events than the previous chapter. In it, there is a discussion between Henchard and one of the workers in Casterbridge. This discussion has no role to play except making Farfrae interfere and send a letter to Henchard. Thematically, this chapter is not so significant.

Because it indicates three breaks in order, this chapter belongs to level four. The ground which has been prepared in the previous chapter now reveals the meeting between Henchard and Farfrae and their relationship. This relationship which is the second reason, beside the sell of the wife, leads to the downfall of Henchard economically and, more importantly, socially, as we shall see later.

Chapter Eight

It involves two breaks in order and, thus, belongs to the third level. The slight shift in the level can be justified as a result of the fact that this chapter does not introduce main characters except Elizabeth- Jane while she waits Henchard to give him the letter and, therefore, no influential action is carried out.

Chapter Nine

It indicates only one retrospection and, thus, it belongs to the second level. It conveys how Farfrae wants to leave Casterbridge. Hardy's use of only one break in order refers to one thing only which is that he wants to emphasize the present moment at which Henchard and Farfrae are talking. This emphasis for the present, though previous actions are also important, means that this meeting is so significant and has an influential role in directing the plot of the novel. Farfrae decides to leave Casterbridge to search a work, but since Hardy emphasizes this meeting, this indicates that the coming actions will depend on the result of such decision, i.e. either Fafrae's travel or his staying at Casterbridge.

Chapter Ten

It marks a shift from level two to level three. The emphasis of the writer on the present becomes lesser than that of the previous chapter. He increases his recallings of the past mainly to bring into the present what had happened in the past in order to compare the two and to make the reader himself judge the situation.

Chapter Eleven

It indicates one retrospection only and, thus, it is related to level two. This decrease in the number of breaks can be ascribed to the fact that this chapter is concerned with a meeting which has been planned previously, so, no new actions are carried out.

Chapter Twelve

Since there are seven breaks in order, then this chapter belongs to level seven. It indicates the highest number of breaks because it is concerned with Henchard and Farfrae's meeting when Farfrae decides to leave Casterbridge. Henchard persuades Farfrae to stay at Casterbridge. While they talk, Henchard tells the secrets of his previous life to Farfrae who is the first person who knows this story in the town. Throughout recalling the past, the writer compares the shameful doings of Henchard in his past to his new behaviour which may be regarded as good in the present. The writer throughout the use of such an amount of breaks wants to emphasize the difference between Henchard's attitudes and also how he tells Farfrae about his secrets to which he will be regretful.

Chapter Thirteen, Fourteen and Fifteen

These chapters belong to level four. The jump from level two to level four, which continues along the three chapters can be justified. Firstly, for chapter thirteen, because it includes Henchard and Susan's marriage which becomes the occasion of an ideal gossip and joking among the labouring community, and as spear (1980: 23) justifies:

> ***Here, Hardy again returns to the ancient past of Casterbridge and its surroundings, yet he emphasizes not only the serenity, but also the melancholy of a ' past - marked proposed.'***

Secondly, for chapter fourteen, because Susan and her husband return to discuss the colour of her daughter's hair in the past days which is different from the present state. This foreshadows that there is something important concerning the history of their girl. More importantly is the meeting arranged at this time between their girl and Farfrae. Lastly, chapter fifteen belongs to the same level as the two previous chapters because of the disagreement between Henchard and Farfrae. The roots for the conflict between those characters are found in this chapter. So, it is normal to find that it belongs to level four as a result of its crucial importance.

Chapter Sixteen

The conflict between Henchard and Farfrae increases gradually in this chapter. Previous events are so important at this moment particularly because of the struggle between Henchard and Farfrae concerning the present state of Casterbridge and who the prior one is in the eyes of the Casterbridgian people. This chapter, therefore, belongs to the first level due to the fact that it does not contain any break in order.

Chapter Seventeen

The antagonism between Henchard and Farfrae increases. Henchard sends a letter to Farfrae asking him not to meet Elizabeth- Jane. Conversely, Farfrae meets Elizabeth- Jane and begin to remember their bygone days and how they are different from the present ones. This chapter is related to the third level owing to the fact that it indicates two breaks in order resulted from Henchard and Farfrae's struggle.

From Chapter Eighteen till Chapter Twenty- Nine

There are extreme steadiness in level along the above mentioned chapters (except for chapters: 21, 24, and 27). These present concerned chapters are related to level two because they indicate one break in order only (except : 21 , 24 , and 27 which do not contain any). The disappearance of recalling the past or anticipating the future can be justified because Farfrae leaves Henchard's work and works to his own. There are no direct meetings between the two. Each of them begins without the help of his previous friend. The antagonism, therefore, disappears for a time in which they depend on their present state without any attempt to regret about what had happened.

Chapter Thirty

It is related to level three. This is due to the fact that it indicates two breaks in order. This break happens because Lucetta accepts to marry Farfrae though she had promised to marry Henchard. The promise is recalled to emphasize that the conflict between the two extends to convey their sentiments and who is sentimentally the winner, i.e. Farfrae. Lucetta, the prize, becomes Farfrae's and not Henchard's. This defeat for Henchard controls his thinking making him wait the suitable time to return this insult to Farfrae.

Chapter Thirty- one

It does not indicate any break in order, therefore, it belongs to level one. The breaks are not used because the present chapter deals with Henchard's total bankruptcy and, on the other hand, Farfrae's prosperity. Successive events at this time of the story demand the attention to be drawn towards it, so, no previous or future mentioning will do what the present events are doing in increasing the conflict and, thus, directing the plot of the story. The economic ruin emphasized here is what will make Henchard get astonished and behave in a rush manner throughout which his downfall will be brought.

Chapter Thirty- Two

After Henchard's economic defeat represented in losing everything even his house, the writer in this chapter charges events throughout drawing a comparison between Henchard's fate and some other people's fate who leave the whole world and live in an isolated place. The two bridges are the place to which the people who are 'down in their luck' go to think of their misfortunes.

Henchard now goes to this place to think of all what had happened to him because of Farfrae and what to do to return what he had lost.

Chapter Thirty- Three

When a man feels that he is losing everything, he decides to forget all these troubles by one way or another. Henchard in this chapter which belongs to the first level, decides to forget all what had happened to him by drinking. Though he abandoned drinking for twenty- one years, Henchard returns to his old habit even when it had made him lose his wife and daughter nineteen years. The writer emphasizes present events because of their immediate role in hightening the climax of the story especially the mentioning of how Henchard asks the singers to sing the (109) Psalm which extremely embodies his life and misery.

Chapter Thirty- Four

It belongs to the fifth level because it indicates four breaks in order. The return for the past in this chapter is made to find out what was really between Henchard and Lucetta in Jeresy. Regardless of leaving him, Henchard reads the letters of Lucetta to Farfrae but without mentioning the name, even when this moment is the suitable one to revenge and get rid of both Farfrae and Lucetta, which may make readers believe that Henchard becomes a better character than before.

Chapter Thirty- Five

It belongs to level two because it includes one break in order only. When Lucetta hears how Henchard reads the letters for Farfrae, she becomes afraid of mentioning her name. She becomes restless in the next morning wanting to see Henchard to ask him to return the letters because if these letters reach Farfrae, her marriage will be destroyed and Henchard will be the winner. Since events become so sensitive, then, the writer selects the occasion in which he produces a break in order to put in direct communication two different states. The first is when Lucetta hears the reading of the letters and the second is when she meets Henchard and how he makes her comfortable because he promises her to return the letters though it is the suitable time to revenge and this makes readers believe that he is changing.

Chapter Thirty- Six

It indicates three breaks in order, thus, it is related to level four. When Henchard decides to return the letters, he chooses Jopp to do this job who dislikes Lucetta. The writer breaks order so as to inform readers that Jopp had been in Jeresy several years ago when Lucetta and Henchard were lovers. The writer's use of such a break at this specific moment motivates the complication of events due to the fact that Jopp will revenge from Lucetta since the letters are with him. The second break is concerned with the foundation of a skmmity- ride ten years ago. So, throughout comparing the characters of the previous skimmity- ride with Henchard and Lucetta, the low people in Peter's Figure, after hearing the letters from Jopp, put a plan to act a skimmity- ride. This skimmity- ride will increase the complication of the story and leads to new states. The third break, lastly, is concerned with what the people in the inn are planning to do in future. This anticipation emphasizes the influential role of the

skimmington- ride in directing the story due to the fact that when it is acted, new directions of actions will appear leading the story to its resolution.

Chapter Thirty- Seven

Throughout returning to the past in this chapter, the writer breaks the order and introduces for the readers some information about the history of Casterbridge. Since this chapter indicates one break only, then, it is related to level two. The coming of the Royal personage to Casterbridge is not used haphazardly by the writer. It helps to increase the conflict and the complication of the story. Henchard and Farfrae now are in direct contact. Henchard adds another defeat to his previous ones but it is now very hard because Farfrae insults him in front of all the people in Casterbridge. This last encounter between the two ends the conflict between them in which Farfrae wins and Henchard fails.

Chapter Thirty- Eight

It involves two breaks in order and this what makes it related to level three. After his struggle with Fafrae, Henchard feels that he is insulted and what affects him too much is the presence of Lucetta beside Farfrae, careless of Henchard. The writer anticipates what will happen to Lucetta throughout Henchard's delivery of some words conveying the revenge from Lucetta but not by himself but by another person. The writer also returns to the past to compare the present song which Henchard sings now after his defeat, and the song which he had sung many years earlier when he had lost his wife. A comparison is made between the two situations in which the present situation is harder than that in the past due to the fact that now he loses everything even the respect of people.

Chapter Thirty - Nine

It belongs to the first level because it does not indicate any break in order. The writer does not want to return to the past or goes forward to the future due to fact that he wants to emphasize the present moment of actions which is the highest in the story. The skimmity- ride which had been planned previously, now is carried out at night. Farfrae is not in his house and Lucetta is alone. All the people in Casterbridge see the effigies of both Henchard and Lucetta through which their history is reflected.

This event ends up the complications of events in the strong and leads to new strands in the direction of the resolutions. This chapter is, therefore, the one which indicates the climax of the story.

Chapter Forty

It indicates the beginning of the resolution. It does not contain any break so it is related to level one. The writer emphasizes the present moment which is clear through his keeping of the tense. Henchard, though he wanted to revenge from Frafrae, now regrets and goes to call him to tell him about the sudden illness of his wife. Lucetta dies and Farfrae becomes alone while Henchard devotes the coming time to his daughter but, unluckily, Jopp tells him that a sea-captain asks about him. The mentioning of this news by the writer at this time is to show that not only Farfrae who becomes alone but also Henchard should be and he must lose the most expensive thing in his life, Lucetta.

Chapter Forty- One

Since this chapter indicates three breaks in order, then, it is related to level four. These breaks towards the past are used when Henchard meets Newson (the sea- captain) and how Newson reminds him of his shameful doing. The writers brings into comparison two different situations: a previous one in which Henchard does not care for his wife and daughter when he sells them, and a present one in which he wants to keep Elizabeth- Jane and lies so as to make Newson believe that she is dead. This contrast between the two situations emphasizes that Henchard does not care for anything in the world except his daughter who is the only thing that remains to him.

Chapter Forty- Two

As a result of containing one break in order only, this chapter belongs to level two. Newson is anticipated to return through the writer's break towards the future. Though Newson leaves Casterbridge without his real daughter, Henchard is not comfortable and thinks too much because Elizabeth- Jane is the only thing that remains in his life and he wishes to defend her by all means.

Chapter Forty- Three

This chapter indicates two breaks in order so that it is related to level three. These returns to the past compare the present state of Henchard with the previous one. In present, he is alone and leaves Casterbridge after he loses everything even Elizabeth- Jane when she discovers his deception, wearing clothes which are similar to his when he entered Casterbridge many years earlier. While in the past, he entered the town with hope to find his wife and daughter. The comparison shows how the difference becomes between.

Henchard's present and future on the one hand, and his past one on the other hand, and how his past is better than the present.

Chapter Forty- Four

It continues to describe Henchard's state after leaving Casterbridge. It is related to level three. The writer returns to the past so as to compare between Henchard's present and past. Surely, as has been stated, his present is less comfortable than his past and this fact is what the comparison emphasizes. Henchard now is alone, disgusted, and frustrated especially when Elizabeth-Jane does not accept his presence on her wedding- day which leads to his misfortune and the ultimate death.

Chapter Forty- Five

It belongs to level two because it indicates one break only. Henchard, alone in front of circumstances, regrets to what he had done and feels sad due to the fact he loses all meaningful things that make a person live happily, or at least, comfortably. Henchard, the hay- trusser, dies not as a mayor but as a hay-trusser as he began his career.

CHAPTER FIVE

Forgrounding On The Level Of Duration In MOC

Chapter Five

Foregrounding on the Level of Duration in MOC

5.1 Introduction

Thomas Hardy surely breaks the hypothetical norm suggested by Genette concerning duration in **MOC**. The steadiness of the relation between the time of the story and the length of narrative does not exist. There are, of course, points in the novel in which the break is caused by slowing down the narrative this is on one hand, on the other hand, there are points in which the break is caused by hastening it. The story of the present novel extends for twenty-five years distributed along two hundreds and fifty pages and, in result, the hypothetical norm according to Genette (1980:87) is:

$$\frac{\textbf{time-of-story}}{\textbf{length-of-narrative}} = \frac{\textbf{25 years}}{\textbf{259 pages}} = \textbf{35.60 days/page}$$

Indicators of duration in the novel involve not only days but also years, months, weeks, hours, minutes as well as moments. For a compromise, the time of the story will be referred to by using hours, thus:

$$\frac{\textbf{221340 hours}}{\textbf{259 pages}} = \textbf{833.97683 hours/page}$$

To show the break in duration, there will be a comparison between the hypothetical norm suggested earlier and the arithmetical mean of each chapter after changing the measure of the hypothetical norm not by pages but by chapters through multiplying the previous- mentioned hypothetical number of

pages in each chapter. The arithmetical mean itself can be found through dividing the real duration of each chapter onto its number of pages.

5.2 Analysis

Chapter One

Chapter one establishes the time of the action of the story. The story begins at one evening of late summer in 1833. In this evening, a young hay-trusser, Michael Hencherd, with his wife, Susan and their daughter, Elizabeth-Jane, reach Wydon-Priors village. They enter the furmity tent and, soon, the husband begins to drink. Unluckily, this evening is of the Fair Day. Later on, the husband offers to sell his wife and daughter for five guineas. The people in the tent firstly do not believe him but he emphasizes his purpose. A sailor, Richard Newson, pays the prize and by night he takes Susan and her daughter to an unknown direction. This chapter extends for one night and is conveyed by ten pages. The relation between time-of-story and length-of-narrative in it is 6 hrs/ch. For instance:

> ***But a quarter of an hour later the man, who had gone on lacing his furmity more and more heavily, though he was either so strong-minded or such intrepid toper that he still appeared fairly sober, recurred to the old strain....(MOC:32)***

Table (5.1)

Foregrounding on the level of duration in chapter one of MOC

No.	Page No.	Line No.	Indicator of Duration
1	27	1	one late evening of summer before the nineteenth century had reached one-third of its span
2		34	Sometimes
3	28	25	at this time of the year
4		34	For a long time
5	29	7	This time o' year
6		17	Fair Day
7		24	At present
8		28	now
9	30	28	quickly
10		41	soon
11	31	11	At the end of the first basin
12		28	for a moment
13		36	now…now
14	32	4	this minute
15		18	a few seconds
16		28	at the moment
17		34	a quarter of an hour
18		40	this time
19	33	4	In ten minutes
20		36	In ten seconds
21	34	8	The last time
22		12	the last two or three minutes
23		17	a moment
24		27	moment
25		36	now
26	35	5	the other day
27		14	paused for an instant
28		36	the sun had recently set
29	36	7	five minutes ago
30		25	late

Chapter Two

It begins with the next morning which is the morning of the 16th of September. Henchard wakes up and realizes that he lost his wife and daughter because of his drinking then he decides to make solemn vow to God that he will not drink for twenty-one years. Afterwards, he starts to search for his wife and daughter but, in vain, he spends a year of searching without any result. This chapter extends for one year and is conveyed by three pages. The relation between time-of-story and length-of-narrative is 8640 hrs/ch. Table (5.2) shows the break in this chapter. For example:

> ***The freshness of the September morning inspired and braced him as he stood.((MOC:37)***

Table (5.2)

Foregrounding on the level of duration in chapter two of MOC

No.	Page No.	Line No.	Indicator of Duration
1	37	1	the morning sun
2		20	now
3		22	next
4		24	the September morning
5		26	now
6	39	5	hour
7		12	a moment
8		15	this morning of the sixteenth of September
9		22	a moment
10		29	a day after day
11		40	weeks counted up to months
12		41	By this time
13	40	3	then
14		5	Next day

Chapter Three

within this chapter, the sold wife and her daughter, after eighteen years, walk towards Weydon-Priors to look for Henchard. They learn from the furmity-seller that henchard had moved to Casterbridge many years earlier. This chapter extends within eighteen years and is conveyed by four pages. The relation between time-of-story and length-of-narrative is 155520 hrs/ch. The extract below is an example

> ***Mrs. Henchard paused for a moment, and answered uneasily, 'Of course not, Elizabeth-Jane. But come this this way'.She moved on to another part of the field.(MOC: 41)***

Table (5.3)sums up the break in this chapter.

Table (5.3)

Foregrounding on the level of duration in chapter three of MOC

No.	Page No.	Line No.	Indicator of Duration
1	40	11	now
2		27	middle summer
3		31	for the moment
4	41	39	for a moment
5	42	5	now
6		14	now
7	43	14	in a moment
8		38	a night's

Chapter Four

It describes how Susan and her daughter reach Casterbridge and see how this town looks like. They reach it on a fine Friday evening near the middle of September as stated by the writer. It extends within one evening

from dusk till eight o'clock, and is conveyed by five pages. 4 hrs/ch is the relation between time-of-story and length-of-narrative. Table (5.4) below clarifies the break in this chapter. Below is an example:

> ***The lamplights now glimmered through engirdling trees, coveying a sense of great snugness and comfort inside, and rendering at the same time the unlighted country without strangely solitary and vocant in aspect, considering its nearness to life. (MOC: 47)***

Table (5.4)

Foregrounding on the level of duration in chapter four of MOC

No.	Page No.	Line No.	Indicator of Duration
1	44	5	now
2	45	29	now
3		37	now
4		40	the present moment
5	46	24	Friday evening, near the middle of September
6		39	This fine evening
7	47	35	now
8		36	at the same time
9	48	23	the clock struck eight
10		27	a few minutes
11	49	14	now
12		25	this week

Chapter Five

It continues to describe the same evening from eight o'clock upwards. Susan and her daughter find their relative and he is now the mayor of Casterbridge. They hear about his vow. Susan recognizes the difference between his previous state and the present one. This chapter extends for only

half an hour and is conveyed by five pages. The relation between time-of-story and length-of-narrative is 0.5 hr/ch. For instance:

> ***The band now struck up another melody, and by time it was ended the dinner was over, and speeches began to be made. The evening being calm, and the window, still open, these orations could be distinctly heard. (MOC: 53)***

Table (5.5) sheds light on the break in this chapter

Table (5.5)

Foregrounding on the level of duration in chapter five of MOC

No.	Page No.	Line No.	Indicator of Duration
1	53	20	now
2		21	by the time it was ended the dinner was over
3		21	the evening

Chapter Six

Like the previous two chapters, chapter six describes the same evening from eight o'clock and a half till ten o'clock. It conveys three pages and a half of the text. It is concerned with how a young man, Donald Farfrae, overhears the discussion with the mayor about the bad bread, and sends a note to the mayor. Farfrae, like Susan and her daughter, decides to stay at the Three Mariners. The relation between time-of-story and length-of-narrative is 0.5 hr/ch. Table (5.6) below points out the break in this chapter and here is an extract to exemplify this:

> ***The clock struck nine. Elizabeth-Jane turned to her companion. 'The evening is drawn on, mother', she said. (MOC: 56)***

Table (5.6)

Foregrounding on the level of duration in chapter six of MOC

No.	Page No.	Line No.	Indicator of Duration
1	54	27	now
2		33	at that time
3		36	half a minute
4	55	35	by this time
5	56	8	the clock struck nine
6		15	now
7		22	in the mean time
8	57	13	now
9		21	at this hour

Chapter Seven

In this chapter, Susan and Elizabeth-Jane overhear the discussion between Henchard, the mayor, and Farfrae and how Farfrae rejects Henchard's offer to be his manager and insists to go to America. This chapter conveys six pages of the text but extends for only half an hour. The relation between time-of-story and length-of-narrative is 0.5 hr/ch. Examine the extract below:

The young man reflected a moment or two. (MOC: 61)

Table (5.7) below shows the break in this chapter

Table (5.7)

Foregrounding on the level of duration in chapter seven of MOC

No.	Page No.	Line No.	Indicator of Duration
1	58	8	twenty minutes
2	59	23	now then
3	60	1	now
4	61	6	a moment
5		37	in a moment
6		41	a moment or two
7	62	4	a minute
8		26	now
9	63	6	now

Chapter Eight

It describes the same previous night. It is concerned with Farfrae's native songs by which he wins the admiration of all the people at the party. It extends for half an hour and is conveyed by six pages of the text. The relation between time-of-story and length-of-narrative is 0.5 hr/ch. Table (5.8) outlines the break in this chapter. Notice the extract below:

> ***By this time he had completely taken possession of the hearts of the Three Mariners' inmates, including old Coney. (MOC: 66)***

Table (5.8)

Foregrounding on the level of duration in chapter eight of MOC

No.	Page No.	Line No.	Indicator of Duration
1	64	11	at this hour
2		20	just joined
3		33	now
4	66	36	at once
5		39	by this time
6	67	2	for the moment
7	68	18	still early
8		21	a few moments
9	69	3	for the present
10		20	meanwhile
11		25	a long while

Chapter Nine

It deals with the coming of Henchard to Farfrae's room the next morning in the King's Arm and how he offers for the second time to Farfrae to be his manager but Farfrae rejects. They walk together through the town. Susan, at the same time, decides to contact Henchard by sending him a letter with Elizabeth-Jane. This chapter extends for the morning of Saturday and is conveyed by six pages and a half of the text. The relation between time-of-story and length-of-narrative is 3 hrs/ch. For instance:

> ***The discussion was continued during breakfast, and the end of it was that Mrs. Henchard decided, for good or for ill, to send Elizabeth-Jane .... (MOC: 71)***

Table (5.9) presents the break in this chapter

Table (5.9)

Foregrounding on the level of duration in chapter nine of MOC

No.	Page No.	Line No.	Indicator of Duration
1	69	30	next morning
2		31	autumn
3	70	7	now
4		14	this moment
5		19	a minute
6		20	in a few minutes
7		27	by this time
8	71	3	Now
9		12	during breakfast
10		23	then
11		35	ten o'clock
12		38	autumn time
13	74	4	that morning
14		21	the moment
15		24	a minute
16		24	just now
17		29	the morning
18	75	13	a moment
19		31	now

Chapter Ten

It is concerned with the presence of Elizabeth-Jane in Henchard's office the same morning and how she hears the discussion between Henchard and Jopp, and how Henchard appoints another manager who is Farfrae. Elizabeth-Jane gives a letter to Henchard and, in turn, he gives her a letter to be given to her mother which includes a date of an appointment between the two. This chapter extends from the morning of Saturday till its evening and is conveyed by three pages of the text. The relation between time-of-story and

length-of-narrative is 6 hrs/ch. Table (5.10) displays the break in this chapter. See the extract below:

> ***His keenly excited interest in his new Scotchman was now eclipsed by this event, and Donald Farfrae saw so little of him during the rest of the day....(MOC: 79)***

Table (5.10)

Foregrounding on the level of duration in chapter ten of MOC

No.	Page No.	Line No.	Indicator of Duration
1	76	23	Saturday
2		32	Now
3		36	Now
4	77	15	at once
5	78	31	just now
6		39	that evening
7		41	a few hours
8	79	4	now
9		5	during the rest of the day
10		7	the mean time
11		9	at once

Chapter Eleven

It describes the meeting between Henchard and Susan at the Roman Amphitheatre. Henchard proposes a plan to re-marry Susan to keep their past as a secret. This chapter extends for one hour and a half and is conveyed by four pages and a half. Table (5.11) below shows the break in this chapter as exemplified as follows:

Just before eight, he approached the deserted earthwork and entered by the south path which descended over the debris of the former dens. (MOC: 81)

Table (5.11)
Foregrounding on the level of duration in chapter eleven of MOC

No.	Page No.	Line No.	Indicator of Duration
1	81	28	before eight
2		30	in a few moments
3		38	after a minute or two
4	82	7	now
5		30	at once
6	83	2	now, now
7		4	a few hours
8		34	by the time

Chapter Twelve

It involves the return of Henchard from his meeting with Susan. It also involves Henchard's meeting with Farfrae in which he tells Farfrae about the second woman in Jersey to whom Farfrae writes a letter. It extends for two hours and is written in four pages and a half. The relation between time-of-story and length-of-narrative is 2 hrs/ch. Examine the extract below:

Henchard paused a moment, threw himself back as that his elbow rested on the table ....(MOC: 85)

Table (5.12) below sums up the break in this chapter.

Table (5.12)

Foregrounding on the level of duration in chapter twelve of MOC

No.	Page No.	Line No.	Indicator of Duration
1	84	18	to-night
2		20	some supper
3		20	now
4	85	2	September
5		5	at the end of the first day
6		14	now
7		27	paused a moment
8		32	now
9		36	now
10		40	thirday
11	86	2	this morning
12	87	5	now
13		8	now
14		24	now
15		28	now
16		32	now
17		35	now
18	88	4	now
19		11	now then

Chapter Thirteen

It describes the marriage of Henchard and Susan which becomes the occasion of ideal gossip and joking among the labouring community. It also involves the description of Casterbridge in the past. It extends from the 15th of September till the 10th of November and is conveyed by four pages. Table (5.13) shows the break in this chapter. The relation between time-of-story and length-of-narrative is 1320 hrs/ch. See the extract below:

It was a windless morning of warm November rain, which floated down like meal, and lay in a powdery form of the nap of hats and coats. (MOC: 90)

Table (5.13)

Foregrounding on the level of duration in chapter thirteen of MOC

No.	Page No.	Line No.	Indicator of Duration
1	88	16	The evening sun
2		17	this autumn
3		17	as the hours grew later
4		24	as soon as
5		34	the afternoon
6		36	happy day
7	89	14	now
8		28	sometimes
9	90	6	November
10	91	25	now
11		27	at one moment
12	92	2	today
13		3	this last week

Chapter Fourteen

It describes the state of Henchard and Susan after their marriage and how their relationship becomes. It also describes Elizabeth-Jane's state and her meeting with Farfrae as a result of two mysterious letters that reach both. It extends for two months and is conveyed by seven pages. The relation between time-of-story and length-of-narrative is 1440 hrs/ch. Below is an extract:

The three members of the family were sitting at breakfast one day. and Henchard was looking silently, as he often did, at this head of hair, which in colour was brown rather light than dark. (MOC: 94)

Table (5.14) points out the break in this chapter.

Table (5.14)

Foregrounding on the level of duration in chapter fourteen of MOC

No.	Page No.	Line No.	Indicator of Duration
1	92	8	Martinmas summer
2	93	27	now
3		36	now
4		36	one day
5	94	7	at breakfast
6		15	now
7		22	now
8		37	now
9		40	later in the day
10		41	at once
11	95	4	now
12		5	now
13		10	meantime
14		12	now
15		35	now
16		37	one day
17	96	2	now
18		3	supper
19	97	8	one day
20		10	at once
21		17	presently
22		25	in a few minutes
23	98	33	for a few minutes
24		37	now
25		39	then
26	99	10	at last
27		13	now

Chapter Fifteen

It is concerned with the relationship between Henchard and Farfrae which cools day after day because Henchard feels that he is less respected by people than Farfrae. It extends from the end of summer till the beginning of spring and is covered by five pages and a half. Table (5.15) displays the break in this chapter. The relation between time-of-story and length-of-narrative is 2160 hrs/ch. Notice the extract:

> ***Six o'clock struck, and there is no Whittle. At half-past six Henchard entered the yard; the wagon was horsed that Abel was to accompany…. (MOC: 101)***

Table (5.15)

Foregrounding on the level of duration in chapter fifteen of MOC

No.	Page No.	Line No.	Indicator of Duration
1	99	20	now
2		28	the moment
3		31	spring day
4		35	now
5	100	14	one day
6		27	now
7		30	this moment
8		32	six o'clock
9	101	3	now
10		13	for two mornings
11		14	now
12		16	six o'clock
13		16	twelve minutes
14		36	now
15		38	next day
16		39	four o'clock

17	102	10	to-day
18		16	at this time
19		18	in the morning
20		21	this time
21		23	now
22	103	4	a moment
23		16	during the day
24		24	the day
25	104	4	now
26		9	the day
27		29	now
28		32	at eleven

Chapter Sixteen

It describes the two parties of Henchard and Farfrae. When the weather becomes rainy, the people leave Henchard's party and go to Farfrae's because it is under a cover. When Henchard notices that, he becomes angry and announces that Farfrae is about to leave. This chapter extends for a week and is covered by five pages. The relation between time-of-story and length-of-narrative is 168 hrs/ch. Below is an example:

> ***The morning came. The sky, which had been remarkably clear down to within a day or two, was overcast .... (MOC: 106)***

Table (5.16) reveals the break in this chapter.

Table (5.16)

Foregrounding on the level of duration in chapter sixteen of MOC

No.	Page No.	Line No.	Indicator of Duration
1	105	3	now
2		12	a day
3		15	for some time
4		16	then one day
5		19	on the day named
6		24	too late
7		31	now
8	106	32	now
9		34	the morning
10		35	a day or two
11		39	twelve o'clock
12		41	in an hour
13	107	3	by three o'clock
14		14	six
15		19	half an-hour
16		32	in a short time
17		35	now dusk
18	108	8	for a moment
19		25	today
20		32	now
21		34	sometimes
22		37	once
23	109	34	now
24		38	in the morning
25		41	this time

Chapter Seventeen

It describes how Farfrae leaves his work with Henchard and works to his own. Henchard, on the one hand, prevents Farfrae from meeting Elizabeth-Jane. This chapter extends for a month and is written in six pages.

Table (5.17) presents the break in this chapter. The relationship between time-of-story and length-of-narrative is 720 hrs/ch. For instance:

> ***Almost every Saturday they encountered each other amid the crowd of farmers which thronged about the market-place in the weekly course of their business. (MOC: 115)***

Table (5.17)
Foregrounding on the level of duration in chapter seventeen of MOC

No.	Page No.	Line No.	Indicator of Duration
1	110	16	a few minutes
2		34	now
3	111	2	in a short time
4		3	tonight
5		21	now
6		32	now
7		33	days
8		37	the next day
9	112	20	on the evening
10		27	by this time
11	113	16	now
12		27	now, now
13		35	a moment
14	114	12	meanwhile
15		22	three months
16	115	4	a time come
17		7	as soon as
18		13	every Saturday
19		14	weekly
20		15	always
21		27	at breakfast

Chapter Eighteen

It describes Lucetta's letter to Henchard asking him to meet her on a particular day and he should bring with him all the old letters but she does not keep the appointment. It also describes Susan's illness and how she tells Elizabeth-Jane about who arranged the meeting between Farfrae and her in the empty granary. Susan then writes a letter sealed and locked to Henchard to be opened on Elizabeth-Jane's wedding-day and after that she dies. This chapter extends for one week and is presented in three pages. The relation between time-of-story and length-of-narrative is 168 hrs/ch. Examine the extract below:

> ***Bedtime came, and they burnt a light all night. In a day or two she rallied. (MOC: 115)***

Table (5.18) summarizes the break in this chapter

Table (5.18)

Foregrounding on the level of duration in chapter eighteen of MOC

No.	Page No.	Line No.	Indicator of Duration
1	115	35	sometime
2		39	in moments
3		39	at once
4		40	bed time
5		41	all night
6		41	in a day or two
7	116	1	at breakfast
8	117	2	the next day
9		4	the day
10		9	the evening
11		14	mean time
12		15	one day
13		18	in a short time
14		24	night after night

15		27	the hours
16	118	16	nine later
17		17	Sunday morning
18	119	7	Sunday morning
19		14	now

Chapter Nineteen

It involves the death of Henchard's wife and Henchard tells Elizabeth-Jane that she is his own daughter. While he wants to give an evidence for her, which is Susan's letter, he discovers that his daughter was dead and the present one is Newson's. Henchard is shocked and treats her unkindly. This chapter extends for six weeks and is covered by six pages. Table (5.19) outlines the break in this chapter. The relation between time-of-story and length-of-narrative is 1008 hrs/ch. For instance:

> ***He remained unnerved and purposeless for near a couple of hours…. (MOC: 123)***

Table (5.19)

Foregrounding on the level of duration in chapter nineteen of MOC

No.	Page No.	Line No.	Indicator of Duration
1	119	19	three weeks
2	121	1	tomorrow
3		9	now
4		16	now
5		28	now
6		31	to-morrow
7		35	for the evening
8		36	now
9		39	meantime
10	123	1	now
11		5	now
12		8	a couple of hours
13		20	in the present
14		31	that night
15	124	38	he morning come
16	125	2	the moment
17		7	now
18		13	now
19		15	moment
20		16	for weeks
21		17	now

Chapter Twenty

It describes the relationship between Henchard and Elizabeth-Jane which loses its warmth day after day. Henchard begins to criticize Elizabeth-Jane's way of living and writing. One day, when she is near to her mother's grave, an expensively well-dressed woman comes to see her and they become friends. This chapter extends for three months and is written in eight pages.

Table (5.20) points out the break in this chapter. The relation between time-of-story and length-of-narrative is 2160 hrs/ch. Below is an example:

> ***It was dinner-time- they never met except at meals- and she happened to stay when he was rising from table, wishing to show him something, 'If you'll bide where you be a minute, father, I'll get it?' (MOC: 125)***

Table (5.20)

Foregrounding on the level of duration in chapter twenty of MOC

No.	Page No.	Line No.	Indicator of Duration
1	125	25	the next morning
2		30	dinner-time
3		32	a minute
4	126	2	in time
5		7	next morning
6		11	now
7		13	one evening
8		22	sixteenth day of October
9		25	recent days
10		34	then
11		35	now
12		36	sometimes
13	127	3	one day
14		7	a few minutes
15		13	now
16		15	sometimes
17		17	the first time
18		22	on a day
19		33	now
20	128	4	now
21		8	one evening
22		17	that day
23		24	silent hours
24	129	1	winter
25		2	early winter
26		5	the days

27		12	half-past-ten
28		13	at a time
29		30	now
30		40	presently
31	130	3	a long time
32		7	bad days
33		25	to-day
34		31	one day
35		35	the day
36		37	meanwhile
37	131	7	the morrow
38		9	for a moment
39		17	sometimes
40		19	yesterday
41		20	for a moment
42		27	a few seconds
43	132	8	after twelve
44		14	now
45		15	the first day

Chapter Twenty-One

It involves the decision of Elizabeth-Jane to go to High-Place Hall which is Miss. Templeman's house. Later on, she leaves Henchard's house withouyt any attempt from Henchard to prevent her. This chapter extends for two days only and is conveyed by six pages. The relation between time-of-story and length-of-narrative is 48 hrs/ch. See the extract below:

> ***At night, the forms of passengers were patterned by the lamps in black shadows upon the pale walls. (MOC: 134)***

Table (5.21) reveals the break in this chapter

Table (5.21)

Foregrounding on the level of duration in chapter twenty-one of MOC

No.	Page No.	Line No.	Indicator of Duration
1	133	27	the rest of the day
2		28	afternoon
3		35	that day
4	134	7	at night
5		9	this evening
6		17	this very evening
7	135	33	moment
8		37	a few minutes
9		38	this evening
10	136	6	at present
11		24	this very day
12		26	now
13		27	the day and the hour
14		28	now
15	137	17	now
16		22	today
17	138	1	today evening at six
18		11	six o'clock
19		15	for a moment
20		19	now
21		20	just before six
22	139	4	now
23		6	ten minutes
24		9	now

Chapter Twenty-Two

It describes how Henchard realizes that Miss. Templeman is Lucetta. He receives a letter from her asking him to come to High-Place Hall but he does not go firstly and another person, Farfrae, comes to her house to see Elizabeth-Jane but she was outside. This chapter extends for six days and is conveyed by eight pages. Table (5.22) displays the break in this chapter. The

relation between time-of-story and length-of-narrative is 144 hrs/ch. For instance:

> ***He was in this interested stage of the inquiry when he witnessed Elizabeth-Jane's departure the next day. (MOC: 140)***

5.2 Chapter Twenty-Three

It continues to describe the meeting between Lucetta and Farfrae. Each of them admires the other. Then, Farfrae departs and Henchard comes to see Lucetta but she sends a letter in which she tells him that she can not meet him. This chapter extends for one evening and is written in six pages. The relation between time-of-story and length-of-narrative is 6 hrs/ch. The extract below is an example:

> ***Three minutes later, when she had left the window, knocks, not of multitude but of strength, sounded through the house, and the waiting-maid tripped up. (MOC: 153)***

Table (5.23) shows the break in this chapter.

Table (5.22)

Foregrounding on the level of duration in chapter twenty-two of MOC

No.	Page No.	Line No.	Indicator of Duration
1	139	20	for a moment
2		22	at the hour
3	140	20	now
4		30	at that time
5		35	next day
6	142	2	between eight and nine o'clock
7		4	that evening
8		5	next day
9		8	next day
10		10	this particular evening
11	143	32	a long time
12		35	their time
13		38	a moment
14	144	2	after this day
15		9	the next morning
16		10	mid-day
17		11	afternoon
18		23	one day of the week
19		25	November
20		39	next year
21	145	1	to-day
22		6	every day
23		24	Saturday afternoon
24		28	Saturday or Monday
25		29	the days
26		35	now
27		40	Tuesday
28	146	22	breakfast
29		25	next hour
30		29	the morning
31		35	to-day
32		39	ten minutes

Table (5.23)

Foregrounding on the level of duration in chapter two-three of MOC

No.	Page No.	Line No.	Indicator of Duration
1	148	12	now
2		28	this morning
3		33	to-day
4	149	4	now
5		18	this year
6		20	autumn
7		26	a few weeks
8		33	now
9		35	then
10		41	the same time
11	150	4	the next morning
12		5	sometimes
13		8	now
14		18	at times
15		22	now
16		32	now
17	151	15	half an-hour
18	152	7	twelve
19		11	now
20		20	a single minute
21		22	to-day
22		23	sometimes
23		31	at the time
24	153	1	a few minutes
25		3	as time goes
26		23	three minutes later
27		29	much time
28		32	to-day
29		37	her morning
30	154	1	a long time
31		3	all these days
32		8	that day

Chapter Twenty-Four

It deals with how both of Lucetta and Elizabeth-Jane wait for the Saturday of every week to see Farfrae. One Saturday, Lucetta and Elizabeth-Jane meet Farfrae. Elizabeth-Jane feels that there is something between Lucetta and Farfrae. A few days pass and then Lucetta tells a story to Elizabeth-Jane about a lady who has two lovers. This chapter lasts for two months and is presented in seven pages. Table (5.24) presents the break in this chapter. The relation between time-of-story and length-of-narrative is 1440 hrs/ch. See the extract:

> ***From Saturday to Saturday was as from day to day with the two young women now. (MOC: 154)***

Table (5.24)

Foregrounding on the level of duration in chapter twenty-four of MOC

No.	Page No.	Line No.	Indicator of Duration
1	154	20	Saturday
2		22	other days
3		28	at breakfast
4	155	10	the morning
5		38	in a moment
6	156	31	by this time
7	157	1	in a moment
8		30	that day
9		37	the other day
10		38	this morning
11		39	that day
12	158	10	earlier in the day
13		11	at night
14		36	a few weeks
15	159	22	that night
16		23	at breakfast
17	160	3	now
18		24	as time goes
19		37	night

Chapter Twenty-Five

It describes how Elizabeth-Jane realizes the identity of the lady and her second lover in Lucetta's story. The lady, actually, is Lucetta and the second lover is Farfrae and this is so clear throughout the meetings between the two. Henchard is the first lover of the story whom Lucetta refuses to marry. Elizabeth-Jane loses the affection of both Henchard and Farfrae. This chapter extends for one month and is written in five pages. The relation between time-of-story and length-of-narrative is 720 hrs/ch. The extract below is an example:

Day after day proved to him, by her silence, that it was no use to think of bringing her sound by holding aloof; so he gave in, and called upon her again, Elizabeth-Jane being absent. (MOC: 161)

Table (5.25) shows the break in this chapter

Table (5.25)

Foregrounding on the level of duration in chapter twenty-five of MOC

No.	Page No.	Line No.	Indicator of Duration
1	161	29	day
2	164	6	now
3		20	everyday
4		24	at times
5	165	1	now

Chapter Twenty-Six

It is concerned with how Henchard begins to plan to destroy Farfae. To do this, he accepts Jopp to be his manager. Unfortunately, Jopp doesnot succeed in his jop and, in turn, Henchard loses his fortune and Farfae prospers. Henchard, then, dismisses Jopp and by doing so, Jopp becomes an enemy of Henchard. This chapter extends for seven months and is presented in eight pages. Table (5.26) sheds the light on the break in this chapter. The relation between time-of-story and length-of-narrative is 5040 hrs/ch. For instance:

After midsummer they watched the weather-cocks as men waiting in antechambers watch the lackey. (MOC:169)

Table (5.26)

Foregrounding on the level of duration in chapter twenty-six of MOC

No.	Page No.	Line No.	Indicator of Duration
1	165	5	on a fine spring morning
2		7	early breakfast
3		25	now
4	166	19	a few seconds
5		22	well-night
6		28	now
7		41	evening
8	167	27	after dark
9		36	at this hour and moment
10	168	10	now
11		23	sometimes
12		24	next year
13		29	then
14		30	last year
15	169	1	in a few weeks
16		15	midsummer
17		17	weeks
18		18	now
19		19	June
20		22	summer
21		37	one evening
22	170	19	sometimes
23		26	supper
24	171	5	a few minutes
25		14	now
26		31	supper, now
27		38	next Saturday
28		41	next day
29		3	weeks
30	172	14	a few weeks
31		18	August day
32		22	the moment
33		30	that time
34	173	3	fine day

Chapter Twenty-Seven

It continues to describe Henchard's loss. In addition to his economic loss, he losses Lucetta. He obliges her to promise to marry him. This chapter extends for one month and is coneved by seven pages. The relation between time-of-story and length-of-narrative is 720 hrs/ch. For example:

> ***September-night shades and fallen upon Casterbridge; the clocks had struck half-past eight , and the moon had risen. (MOC: 174)***

Table 5.27 reveals the break in this chapter.

Table (5.27)

Foregrounding on the level of duration in chapter twenty-seven of MOC

No.	Page No.	Line No.	Indicator of Duration
1	173	15	the eve of the harvest
2		23	the harvest began
3		24	three days
4		33	that day
5	174	18	September-night
6		19	half-past-eight
7		20	early hour
8		30	now
9		36	at night
10	175	12	by this time
11		33	sometimes
12	176	3	to-night
13		4	till the morning
14		17	those moments
15		20	that evening
16		30	such hour
17	177	40	a dozen a minute

18	178	2	a few minutes
19		8	many minutes
20		9	a minute
21		12	past ten
22		15	an hour
23		16	now
24		25	now
25		33	now
26	179	36	now
27		3	now
28	180	11	very night
29		1	now

Chapter Twenty-Eight

It describes how the furmity woman tells the townsmen present in the court about the shameful past of their mayor. All the people in Casterbridge hear this news especially Lucetta who goes to walk in the sea-side town of Port-Bredy. This chapter extends for ten days and is conveyed by four pages. Table (5.28) below shows the break in this chapter. The relation between time-of-story and length-of-narrative is 240 hrs/ch. Notice the extract:

> ***The next morning Henchard went to the Town Hall below Lucetta's house, to attend Petty Senssions, being still a magistrate for the year by virtue of his late position as Mayor.(MOC: 180)***

Table (5.28)
Foregrounding on the level of duration in chapter twenty-eight of MOC

No.	Page No.	Line No.	Indicator of Duration
1	180	21	the next morning
2		29	to-day
3	181	19	at twenty-five minutes
4	182	17	now then
5	183	24	now
6		26	the night, then
7		29	during the day
8		32	a few days
9		40	three days
10	184	3	the next day, now
11		4	this morning

Chapter Twenty-Nine

It describes how Henchard saves Lucetta and Elizabeth-Jane from a bull which comes straightly towards them, Lucetta is grateful to Henchard and confesses to him about her marriage to Forfrae. This chapter extends for three days and is written in seven pages. The relation between time-of-story and length-of-narrative is 72 hrs/ch. Below is an extract:

> ***It being now what the people called the 'pinking in' of the day, that is, the quarter-hour just before dusk, he did not at first observe the result of his own words upon her. (MOC: 189)***

Table (5.29)
Foregrounding on the level of duration in chapter twenty- nine of MOC

No.	Page No.	Line No.	Indicator of Duration
1	184	10	at this hour
2		11	afternoon
3		12	three hours
4		15	the day
5		17	that night
6		25	now
7	185	22	at present
8	186	12	by the time
9		15	the moment
10		17	a few moments
11		35	these two or three days
12		36	now
13	187	3	now
14		9	at that time
15		16	now
16		24	by this time
17	188	6	eight o'clock
18		9	eight o'clock
19		10	now
20		11	twelve
21		17	two or three days
22		21	now
23		25	a now
24		32	this year
25	189	2	the next year
26		7	then
27		11	now
28		12	quarter-hour
29		34	this week
30	190	11	now
31		16	today
32		17	few hours
33		28	now

Chapter Thirty

It deals with how Lucetta tells Farfrae that she does not tell Elizabeth-Jane yet about their marriage. When Elizabeth-Jane knows that, she decides to leave High-Place Hall. This chapter extends for nine days and is presented in three pages. Table (5.30) below shows the break in this chapter. The relation between time-of-story and length-of-narrative is 216 hrs/ch. For instance:

> ***At the last moment of leaving Port-Bredy, Farfrae, like John Gilpin, had been detained by important customers, whom, even in exceptional circumstances, he was not the man to neglect. (MOC: 191)***

Table (5.30)
Foregrounding on the level of duration in chapter thirty of MOC

No.	Page No.	Line No.	Indicator of Duration
1	191	5	a few hours
2		7	at the last moment
3		13	two days
4		15	the hours
5		16	the same evening
6		17	four hours
7		21	half an-hour
8	192	7	a moment
9		18	now
10	193	37	moment
11		38	sometimes
12	194	5	a week
13		20	now
14		24	the evening
15		25	a few minutes
16		26	that night
17		29	now
18		40	this time

Chapter Thirty-One

It deals with how Henchard becomes after the revelation of the furmity woman as well as his loss of money. Henchard, then, decides to live with Jopp. This chapter extends for a month and is written in three pages and a half. The relation between time-of-story and length-of-narrative is 720 hrs/ch. The extract below is an example:

> ***The retort of the furmity-woman before the magistrates had spread; and in four-and-twenty hours there was not a person in Casterbridge who remained unacquainted with the story of Henchard's mad freak at Weydon-Priors. Fair, long years before. (MOC: 195)***

Table (5.31) outlines the break in this chapter

Table (5.31)
Foregrounding on the level of duration in chapter thirty-one of MOC

No.	Page No.	Line No.	Indicator of Duration
1	195	6	four and twenty hours
2		13	today
3		19	at that minute
4		28	bad year
5		30	now
6	196	1	a moment
7		2	one day
8		8	that day
9		14	a moment
10	197	16	now
11		25	then
12		30	night
13	198	14	now

Chapter Thirty-Two

It begins with describing two bridges in Casterbridge near which the people who are 'down in their luck' are walking. Henchard recently becomes one of those people. Farfrae comes to Henchard, walks with him and asks him to live in his old house but he refuses. Later on, Henchard works as a journeyman hay-trusser with Farfrae. This chapter lasts for a month and is conveyed by six pages. Table (5.32) below sums up the break in this chapter. The relation between time-of-story and length-of-narrative is 720 hrs/ch. Notice the extract below:

> ***At the beginning of the winter it was rumored about Casterbridge that Mr. Farfae, already in the Town Council, was to be proposed for Mayor in a year or two. (MOC:203)***

Table (5.32)
Foregrounding on the level of duration in chapter thirty-two of MOC

No.	Page No.	Line No.	Indicator of Duration
1	200	6	Morning
2		15	now
3		20	today
4	201	15	now
5		23	a few weeks
6		35	now
7		40	supper
8	202	12	sometimes
9		13	the night
10		17	meanwhile
11		22	now
12		29	this time
13	203	1	one day
14		2	sometimes

15		8	this time
16		12	a time
17		15	the whole week
18		20	now
19		22	then
20		25	now
21		31	winter
22		35	one day
23	204	3	a day
24		11	narrow days
25		15	now
26		16	night
27		17	day by day
28		18	dozen days
29		20	twelve days
30		24	Sunday

Chapter Thirty-Three

It begins on the 16th of September, twenty-one years after Henchard's oath. Because he fulfills his own vow, he begins to drink again and is living in the Three Mariners. This chapter extends for fourteen days and is written in six pages and a half. The relation between time-of-story and length-of-narrative is 336 hrs/ch. Here is an example:

> ***Now the Three Mariners was the inn chosen by Henchard as the place for closing his long term of dreamless year. (MOC: 205)***

Table 5.2 shades the light on the break in this chapter

Table (5.33)
Foregrounding on the level of duration in chapter thirty-three of MOC

No.	Page No.	Line No.	Indicator of Duration
1	204	32	at this date
2		33	the afternoon
3	205	10	these times
4		16	weekdays
5		24	now
6		25	dreamless year
7		33	a few moments
8		35	for weeks
9	206	6	Sunday
10		13	that moment
11		15	just now
12		21	now then
13	207	6	now then
14		12	now then
15		25	now
16	208	5	this time
17		10	by this hour
18		27	to-day
19		30	Sunday and week days
20		33	afternoon
21	209	1	one day
22		8	now
23		11	three days
24		12	one afternoon
25		15	now
26		22	meanwhile
27		36	half-past-four
28		39	an hour and a half
29	210	6	next morning
30		14	to-day
31		32	everyday
32		36	every evening
33		39	five o'clock
34		40	one day

Chapter Thirty-Four

It describes how Lucetta asks Farfrae to leave Casterbridge but Farfrae refuses because he will become the mayor. Lucetta asks Henchard to return all the old letters but he tells her that the letters are in his old house in which she and her husband are living now. Henchard asks Farfrae to give him a permission to enter the house and take something of his own. He makes so and reads the letters aloud for Farfrae but without mentioning the name of the sender. This chapter extends for three months and is conveyed by six pages and a half. Table (5.34) mentions the break in this chapter. The relation between time-of-story and length-of-narrative is 2160 hrs/ch. Examine the extract:

> ***Next morning, accordingly, she rose at five o'clock and went into the street. (MOC: 211)***

Table (5.34)
Foregrounding on the level of duration in chapter thirty-four of MOC

No.	Page No.	Line No.	Indicator of Duration
1	211	14	next morning
2		14	five o'clock
3		18	now
4		19	then
5		21	a few minutes
6		31	now
7		33	sometimes
8	212	16	the moment
9		22	just then
10		23	later in the day
11	213	19	that evening
12		39	now
13	214	1	to-night

14		4	now
15		23	afternoon at five
16		24	November
17		29	some days
18		30	now
19		41	then
20		43	now
21	215	4	this evening
22		6	a day or two
23		15	that day
24		18	now
25		22	evening
26		29	the meantime
27		37	next morning
28		38	eleven o'clock
29	216	6	now
30		9	this evening
31		11	now
32		32	now
33		35	now
34	217	33	this time

Chapter Thirty-Five

It deals with Lucetta's overhearing of Henchard's reading of the letters. She becomes afraid and writes a letter to Henchard to meet her at the Ring. They meet and Henchard promises Lucetta to return her letters the next day. This chapter lasts for two days and is written in four pages. The relation between time-of-story and length-of-narrative is 48 hrs/ch. For instance:

> ***Next morning Lucetta remained in bed, meditating how to parry this incipient attack. (MOC: 219)***

Table (5.35)

Foregrounding on the level of duration in chapter thirty-five of MOC

No.	Page No.	Line No.	Indicator of Duration
1	218	3	the day
2		5	late hour
3		39	now
4	219	4	for a moment
5		16	some day
6		22	next morning
7		39	now
8	220	2	now
9		4	the previous night
10		25	now
11		30	now
12	221	2	now
13		25	now
14		28	the next morning
15		28	now

Chapter Thirty-Six

It involves the coming of Jopp for Farfrae to ask him for a job but Lucetta dismisses him. Unfortunately, Henchard decides to send Lucetta's letters with Jopp. Because of his hatred to Farfrae and his wife, Jopp decides to read the letters aloud in Peter's Figure. The low-class people who are in the inn plan to carry a skimmington-ride. This chapter lasts for eleven months and is covered by seven pages and a half. Table (5.36) reveals the break in this chapter. The relation between time-of-story and length-of-narrative is 7920 hrs/ch. Notice the example:

> ***By this time Jopp had pushed his finger under the seals, and unfastened the letters, tumbling them over and picking up one here and there at random, which he read aloud. (MOC: 226)***

Table (5.36)
Foregrounding on the level of duration in chapter thirty-six of MOC

No.	Page No.	Line No.	Indicator of Duration
1	222	15	the morning
2		18	now
3		25	to-day
4		36	now
5	223	15	five minutes
6		19	now
7	224	8	after dark
8		14	the next morning
9		18	after dusk
10	226	4	now
11		9	an hour
12		10	now
13		14	lately
14		16	presently
15		30	by this time
16		37	now
17	227	5	at this moment
18		29	to-day
19		30	a minute then
20		34	now
21		36	now
22	228	2	now
23		8	day time
24		9	spring
25		25	then
26		28	now
27		30	a moment
28	229	1	now
29		5	now
30		5	late
31		6	that evening
32		8	next morning

Chapter Thirty-Seven

It describes how a Royal personage is about to visit Casterbridge. Farfrae and the rest of the Town Council meet to arrange some preparations. Henchard wants to join the Town Council but they refuse. When the Royal personage arrives, Henchard welcomes him with a flag in his hand. This doing disturbs Farfrae and makes him dismiss Henchard with a harsh manner. At the same time, preparations for the skimmington-ride now are completed. This chapter extends for two days and is conveyed by five pages. The relation between time-of-story and length-of-narrative is 48 hrs/ch. For example:

> ***In a few minutes be emerged, wearing, to her surprise, a brilliant rosette, while more surprising still, in his hand he carried a flag of somewhat homely construction…. (MOC: 231)***

Table (5.37)
Foregrounding on the level of duration in chapter thirty-seven of MOC

No.	Page No.	Line No.	Indicator of Duration
1	229	23	half-an-hour
2		30	a few minutes
3		31	night
4		33	half an hour
5	230	2	Tuesday
6		2	appointed day
7	231	36	morning
8		4	half-past-ten
9		5	hour
10		8	week
11		20	a few minutes
12		23	to-day
13		28	at this time
14	232	16	that day
15		37	a moment
16	233	17	a few moments
17		20	then
18		22	a few minutes
19		26	now
20		29	now
21	234	36	soon
22		1	presently
23		38	to-day

Chapter Thirty-Eight

It deals with how Henchard wants to revenge from Farfrae and Henchard begins to quarrel and Henchard controls but he could not do any harm to his old friend. This chapter extends for one day and is written in five pages and a half. An indication of the break in this chapter is shown in Table 5.38. the relation between time-of-story and length-of-narrative is 24 hrs/ch. Below is an example:

Without further reflection, the fallen merchant, bent on some wild purpose, ate a hasty dinner and went forth to find Farfrae. (MOC: 235)

Table (5.38)
Foregrounding on the level of duration in chapter thirty-eight of MOC

No.	Page No.	Line No.	Indicator of Duration
1	235	25	now
2		32	dinner
3		34	this day
4	236	4	morning
5		5	a short time
6		13	now
7		25	in course of time
8		27	evening
9	237	1	now
10		5	a minute
11		8	at this time
12		17	now
13		37	this morning
14	238	14	minutes
15		16	by this time
16		26	just now
17		27	for a time
18		31	then
19		38	now
20		39	this morning
21	239	2	now
22		7	then
23		24	now
24		27	night
25		40	very late
26	240	4	now
27		12	day
28		12	evening

Chapter Thirty-Nine

It deals with the acting of the skimmington-ride. When Farfrae goes to Weatherbury after his collision with Henchard. While Lucetta is waiting Farfrae to return, the Skimmington-ride is carried and she sees her effigy. She also hears a conversation between two women who identify the two effigies as Henchard and Lucetta. She becomes badly ill. This chapter extends for three hours and is written in six pages. The relation between time-of-story and length-of-narrative is 3 hrs/ch. See the extract below:

> ***It was about eight o'clock, and Lucetta was sitting in the drawing-room alone.***
> ***(MOC: 241)***

Table (5.39)
Foregrounding on the level of duration in chapter thirty-nine of MOC

No.	Page No2.	Line No.	Indicator of Duration
1	240	28	that evening
2		37	now
3	241	2	the evening
4		10	eight o'clock
5		11	night
6		16	the day
7		23	moment by moment
8		29	afternoon
9		29	now
10		41	now
11	242	3	now
12		5	in a moment
13		8	at the time
14		34	now
15		40	one second
16	243	6	soon
17		29	meanwhile
18		33	then
19	244	8	now

20		9	now
21		16	now
22		39	to-night
23	245	1	at this time
24		9	now
25		11	at night
26		17	evening
27		27	now
28		30	this last hour
29		32	supper-time
30		34	then
31		35	now
32	247	5	in a few minutes

Chapter Forty

It involves how Henchard becomes uncomfortable and learns that Lucetta is ill. He goes to tell Farfrae about the real illness of his wife but Farfrae does not believe him and goes on. When Farfrae returns, he finds his wife ill and speaks to her. Later on, Lucetta dies. This chapter extends within the same pervious night in the previous chapter, and is conveyed by five pages. Table (5.40) indicates the break in this chapter. The relation between the time-of-story and the length-of-narrative is 3 hrs/ch. For example:

> ***The last of his calls was made about four o'clock in the morning, in the steely light of dawn. (MOC: 250)***

Table (5.40)
Foregrounding on the level of duration in chapter forty of MOC

No.	Page No.	Line No.	Indicator of Duration
1	246	4	before this time
2		26	now
3		29	that moment
4		37	this spring night
5	247	16	a couple of hours
6		18	at the same time
7		23	then
8		30	for hours
9		31	now
10	248	4	in the day
11		15	in this
12		16	time
13		37	now
14	249	3	two hours
15		10	then
16		28	this time
17		24	two hours
18		40	small hours
19	250	9	this time
20		19	night
21		20	hours
22		23	that night
23		29	now and then
24		30	four o'clock in the morning
25		30	dawn
26		36	day
27		37	early time

Chapter Forty-One

It describes how Elizabeth-Jane comes to see Henchard. While she is sleeping, Newson comes to Henchard's house asking him about his daughter. Henchard tells Newson that Elizabeth-Jane had died. Newson, therefore, decides to leave Casterbridge. This chapter extends for six months and is

covered by seven pages. The relation between time-of-story and length-of-narrative is 4320 hrs/ch. Below is an example:

> ***The next morning the fact turned out to be as Elizabeth-Jane had stated; the effigy was discovered by a cowherd…. (MOC: 258)***

Table (5.41) sums up the break in this chapter.

Table (5.41)
Foregrounding on the level of duration in chapter forty-one of MOC

No.	Page No.	Line No.	Indicator of Duration
1	251	1	the morning
2		8	an hour
3		9	lately
4		11	now
5		11	this morning
6		12	breakfast
7		21	meanwhile
8		34	morning
9	252	7	night
10		10	ten minutes
11		11	now
12	253	13	now
13		8	now
14		23	then
15	254	35	a moment
16		1	five minutes
17		8	morning
18		8	half-an-hour
19		10	now
20		11	minutes
21		14	moment
22	255	19	a moment
23		4	breakfast
24		10	everyday
25		14	for weeks
26		19	now
27		19	any moment

28		23	moment
29		24	then
30		25	the morning
31		26	at this time
32		31	the evening
33	256	34	the day
34		31	now
35		10	a few moments
36		17	spring
37	257	30	in a second or two
38		32	then
39		10	then
40		11	morning
41	258	21	nowadays
42		39	then
43		1	now
44		13	this morning
45		21	many days
46		23	next morning

Chapter Forty-Two

It deals with how the relationship between Henchard and Elizabeth-Jane becomes very strong as they live together. By time, Henchard realizes that Farfrae and his daughter are in love again. This chapter extends for one year and is covered by six pages. The relation between time-of-story and length-of-narrative is 8640 hrs/ch. Table (5.42) displays the break in this chapter. Examine the extract below:

> ***By the end of a year, Henchard's little retail seed and grain shop, not much larger than a cupboard, had developed its trade considerably ….(MOC: 260)***

Table (5.42)
Foregrounding on the level of duration in chapter forty-two of MOC

No.	Page No.	Line No.	Indicator of Duration
1	259	3	now
2		4	due time
3		8	each day
4		31	now
5	260	5	day
6		7	then
7		27	now and then
8		28	the end of the year
9		32	this period
10		33	a week
11		34	sometimes
12		35	evening
13	261	40	now
14		1	one day
15		8	now
16		10	little time
17		11	spring
18		12	time
19		25	weeks
20		30	Saturday afternoons
21	262	31	a few minutes
22		11	now
23		18	the evening
24		19	to-day
25		39	hours
26	263	3	twenty minutes
27	264	22	day
28		9	days of the week
29		24	days
30		26	now
31		28	sometimes
32		29	a moment
33		30	now

Chapter Forty-Three

It describes how Newson returns and tells Farfrae and Elizabeth-Jane, who are about to get married, concerning how Henchard deceives him when he asks Henchard about his daughter. Elizabeth-Jane knows now who her real father is. This chapter extends for nine months and is conveyed by six pages and a half. The relation between time-of-story and length-of-narrative is 6480 hrs/ch. An example is:

> ***What Henchard saw thus early was, naturally enough, seen at a little later date by other people. (MOC: 265)***

Table (5.43) sums up the break in this chapter.

Table (5.43)

Foregrounding on the level of duration in chapter forty-three of MOC

No.	Page No.	Line No.	Indicator of Duration
1	265	2	later date
2		9	at night
3		31	now
4	266	2	a moment
5		19	well-night
6		36	now
7		45	one day
8	267	3	to-day
9		7	the moment
10		8	some seconds
11		13	to-morrow
12		16	then
13		21	the morning
14		23	a few hours
15		27	at noon to-day
16	268	13	little time

17		26	then
18		29	sometimes
19		37	evening
20		38	during the day
21	269	7	the hour
22		10	a minute or two
23		14	this moment
24		23	then
25		27	meantime
26		30	that day
27	270	5	time
28		8	half-an-hour
29		16	a moment
30		22	a day or two
31		28	now
32		31	a few days
33		32	now
34		33	everyday now
35		40	now
36	271	7	then
37		22	that day
38		25	now
39		35	now
40		38	half-an-hour
41		41	three months
42	272	4	now
43		23	now

Chapter Forty-Four

It describes how Henchard works at Weydon-Priors as a hay-trusser as he was years before. Henchard longs to see Elizabeth-Jane, thus, he asks a traveler who is coming form Casterbridge about her wedding-day. When he arrives Casterbridge at the date of the wedding, Elizabeth-Jane injures him so that he leaves Casterbridge. This chapter lasts for tow months and a half and

is written in eight pages. The relation between time-of-story and length-of-narrative is 1800 hrs/ch. For instance:

> ***He started on foot, two mornings before St Martin's-tide, allowing himself about sixteen miles to perform for each three days' journey reckoning the wedding-day as one. (MOC: 276)***

Table (5.44) represents the break in this chapter.

Table (5.44)
Foregrounding on the level of duration in chapter forty-four of MOC

No.	Page No.	Line No.	Indicator of Duration
1	272	25	meanwhile
2		31	autumn
3		32	next morning
4		37	supper
5	273	3	five days
6		8	now
7		9	the afternoon of the sixth day
8		11	now
9		26	now
10		28	now
11	274	12	few minutes
12		6	then
13		19	autumn
14	275	7	one day
15		17	now
16		20	the week
17		21	on Martin's Day
18		30	now
19	276	4	two days
20		12	evening
21		15	two mornings
22		17	the second night
23		18	next evening

24		20	now
25		23	now
26		32	the night
27		33	next day
28		12	twelve o'clock
29	277	29	afternoon
30		12	presently
31	279	16	a moment
32		23	the next time

Chapter Forty-Five

The last chapter is concerned with how Elizabeth-Jane and Farfrae decides to search for Henchard. When they find him, he is, alas, a dead man. This chapter tasks for one month and is presented by five pages. Table (5.45) reveals the break in this chapter. The relation between time-of-story and length-of-narrative is 720 hrs/ch. See the extract below:

> ***It was about a month after the day which closed as in the last chapter. (MOC: 280)***

Table (5.45)
Foregrounding on the level of duration in chapter forty-five of MOC

No.	Page No.	Line No.	Indicator of Duration
1	280	29	a month
2		31	now
3		32	hours
4		34	three days
5		37	the hour
6	281	5	the fourth morning
7		19	the first week
8		30	now
9	282	18	a few days
10		14	at twelve o'clock
11		17	the next morning
12		26	now
13		29	weeks
14	283	5	afternoon
15		10	now
16		13	now
17		14	a couple of hours
18		15	same day
19		16	the night
20		20	a moment
21		29	three weeks
22		30	two days
23	284	10	half an hour
24		16	night
25		22	then
26		25	the night
27		27	by that time
28		35	to-day
29	285	2	a moment
30		31	by this time

5.3. Commentary

Genette (1980:87) suggests that the unit of measuring the length-of-narrative can be achieved either by the use of pages or sections. The time-of-story, on the other hand, is measured by time units such as minutes, seconds, hours, days, etc. Within the present study, the length-of-narrative is measured by using both pages and sections, while time-of-story is measured by hours. Each chapter then has an arithmetical mean which represents the approximate real duration of each chapter or of each page. This mean will be compared with the hypothetical mean of each chapter or, at least, of each page to show to what degree the difference exists. In addition to the arithmetical and hypothetical mean, percentages can help in emphasizing the comparison. Statistically better, a mathematical formula is used to derive a value which is called Kai square (X^2). Kai square of each chapter can be driven through:

$$X^2 = \frac{(O - E)^2}{E}$$

In such case, (O) means the observed value referred to as the arithmetical mean and (E) means the expected value which means the hypothetical mean. Throughout the use of this statistic device, the difference can be made more accurate.

To summarize, the real duration of each chapter is compared below with its hypothetical rule, i.e. the arithmetical mean is compared with the hypothetical mean to show whether the duration of each chapter is less or more than the expected. In these formulas, the numbers (1, 2, 3…etc) refer to the number of the chapters, (A) refers to the hypothetical mean of each chapter, (X^2) refers to Kai square, and (X) refers to the arithmetical mean of each chapter, too.

1) X < A

6 < 8339.7683

X^2 = 8327.7726

2) X > A

8640 >2501.93049

X^2 = 15058.731

3) X > A

155520 > 3335.90732

X^2 = 45.620001

4) X < A

4 < 4161.8879

X^2 = 4153.8915

5) X < A

0.5 < 4168.88415

X^2 = 4166.8841

6) X < A

0.5 < 2650.93049

X^2 = 2649.9304

7) X < A

0.5 < 5003.86098

X^2 = 5002.8608

8) X < A

0.5 < 5003.86098

X^2 =5002.8608

9) X < A

3 < 4520.844395

X^2 = 4514.8462

10) X < A

6 < 2501.93049

X^2 =2489.9447

11) X < A

1.5 < 3752.895735

X^2 = 3749.8961

12) X< A

2 <653752.895735

X^2 = 3752.8957

13) X < A

1320 < 3335.40732

X^2 = 1217.8022

14) X < A

1440 < 5837.83781

X^2 = 3313.0377

15) X < A

2160 < 4586.872565

X^2 =1284.0361

16) X < A

168 < 3335.90723

X^2 =3008.3678

17) X < A

720 < 5003.86098

X^2 = 3667.4609

18) X < A

168 < 2918.418905

X^2 = 2592.0898

19) X < A

1008 < 5003.86098

$X^2 = 3190.9168$

20) $X < A$

$2160 < 6671.81464$

$X^2 = 3051.1144$

21) $X < A$

$48 < 5003.086089$

$X^2 = 4907.5464$

22) $X < A$

$144 < 6671.81464$

$X^2 = 6386.9226$

23) $X < A$

$6 < 520.849345$

$X^2 = 508.91845$

24) $X < A$

$1440 < 5837.083781$

$X^2 = 3312.3295$

25) $X < A$

$720 < 4169.88415$

$X^2 = 2854.204$

26) $X < A$

$5040 < 6671.81464$

$X^2 = 399.11462$

27) $X < A$

$720 < 5837.83781$

$X^2 = 4486.6376$

28) $X < A$

$240 < 3335.90732$

$X^2 = 2873.174$

29) X < A

72 < 5837.83781

X^2 = 5694.725

30) X < A

216 < 2651.93049

X^2 = 2237.5236

31) X < A

720 < 2918.948903

X^2 = 1656.547

32) X < A

720 < 5003.86098

X^2 = 3667.4604

33) X < A

336 < 5420.849395

X^2 = 4769.6754

34) X < A

2160 < 5420.849395

X^2 = 1961.5262

35) X < A

48 <335.90732

X^2 =246.76635

36) X > A

7920 > 5254.826225

X^2 = 1351.7385

37) X < A

48 < 4586.872565

X^2 = 4491.3748

38) X < A

24 < 4586.872565

X^2 = 4538.9981

39) X < A

3 < 5003.86098

X^2 = 4997.8625

40) X < A

3 < 1469.88415

X^2 = 1463.8902

41) X < A

4320 < 5837.83781

X^2 = 394.63782

42) X > A

8640 > 5003.86098

X^2 = 2642.2612

43) X > A

6448 > 5420.849395

X^2 = 194.62606

44) [illegible]

[illegible]

X^2 = 3557.4395

45) X < A

720 < 1469.88415

X^2 = 382.56497

An examination of the forty-five chapters reveals that there are only five chapters which are larger than the hypothetical norm. These chapters are (2, 3, 36, 42, and 43). The rest of the chapters are less than the hypothetical norm. The hypothetical norm, according to Genette, does not exist here because Hardy either wants to slow the narrative down or hasten it.

Table (5.46)
The sum of foregrounding on the level of duration in MOC

Chapter No.	No. of pages	The arithmetical mean of each chapter	The hypothetical mean of each chapter	The arithmetical mean of each page	Kai squire of each chapter
1	10	6	8339.76	0.6	8327.77
2	3	8640	2501.93	2880	15050.73
3	4	155520	3335.90	38880	45.62
4	5	4	4169.88	0.8	4153.8915
5	5	0.5	4169.88	0.1	4166.8841
6	3.5	0.5	2651.93	0.16	2649.9304
7	6	0.5	5003.86	0.08	5002.86
8	6	0.5	5003.86	0.08	5002.8608
9	6.5	3	5420.84	0.46	4514.8462
10	3	6	2501.93	2	2489.9447
11	4	1.5	3752.89	0.37	3749.8967
12	4.5	2	53752.89	0.44	3752.8957
13	4	1320	3335.90	330	1217.8022
14	7	1440	5837.83	205.71	3313.03
15	5.5	2160	45866.72	392.72	1284.03
16	5	168	3335.90	33.6	3908.36
17	6	720	5003.86	120	3667.46
18	3.5	168	2918.91	48	2592.58
19	6	1008	5003.86	168	3190.91
20	8	2160	6671.81	270	3051.11
21	6	48	5003.86	8	4907.5464
22	8	144	6671.81	18	6386.92
23	6	6	5420.84	1	508.91845
24	7	1440	5837.83	205.71	3312.03295
25	5	720	4169.88	144	2854.204
26	8	5040	6671.81	630	399.11
27	7	720	5837.83	102.85	4486.6376
28	4	240	3335.90	60	2873.17
29	7	72	5837.83	10.28	5694.72
30	3	216	2651.93	72	2237.49
31	3.5	720	2918.91	205.71	1656.51
32	6	720	5003.86	120	3667.46
33	6.5	335	5420.84	51.69	4769.6754
34	6	2160	5420.84	360	1961.5262
35	4	48	3335.90	12	246.76635

36	7.5	7920	6254.82	1056	1351.7385
37	5.5	48	4586.87	8.72	4491.37
38	5.5	24	4586.87	4.36	4538.99
39	6	3	5003.86	0.5	4997.8625
40	5	3	1469.88	0.6	1463.89
41	7	4320	5837.83	6171.42	394.63
42	6	8640	5003.86	1440	2642.26
43	6.5	6448	5420.84	992	194.62
44	8	1800	6671.81	225	357.43
45	5	720	1469.88	144	382.56

First to mention, the hastening of the narrative exists in chapters (2, 3, 36, 42 and 43). In chapter two, Hardy hastens the narrative because he wants to introduce more important events which have a role to be played in the story. After Henchard sells his wife, he makes a solemn vow to God and then he searches for his wife and daughter but he never finds them. During a full year, no new action is carried out except the search of Henchard and this is what makes Hardy hasten the narrative so as to tell the reader that Henchard now moves to Casterbridge in which influential actions will be carried out.

Likewise, Hardy hastens the narrative in chapter three and introduces Susan and Elizabeth-Jane, the child, who becomes a young woman. What had happened in eighteen years of separation is mentioned here because what affects the story is the meeting with Henchard and not living far away from him. This has been emphasized by certain literary critics. Summer (1981:59) accepts this and suggests that "Hardy's leap across eighteen years is interesting and indicative of where he wants the stress to be...." Schweik (1975:135) also agrees that "Hardy abruptly bridges an interesting eighteen years to reveal the outcome of Henchard's vow...." after this gap of eighteen years, new changes take place. Schweik (ibid) emphasizes this and suggests:

> ***Not only does Hechard reappear transformed into a figure of affluence and social standing, but events***

> ***now seem to auger his further financial and social success....***

Spear (1980:78) manifests that the gap of eighteen years is presented to do an ironic purpose. Thus, he suggests:

> ***Hardy's ironic purpose depends upon the reader realizing that, with the passing of the years, the furmity-woman has almost forgotten the sale of Susan Henchard.***

In chapter thirty-six, Hardy also hastens the narrative. Because the story approaches its climax, important events are introduced successively. Among those events is the visit of Jopp to Farfrae's house and how Lucetta dismisses him and, at the same time, how Henchard gives the letters of Lucetta to Jopp who seizes the opportunity to revenge from Farfrae and Lucetta. This fast movement of events and their time take part in preparing the ground for presenting the climax of the story caused by the Skimmington-ride in which Jopp fulfills his revenge.

In chapters forty-two and forty-three there is also a hastening for the narrative. After the presentation of the climax (Ch.39), the resolution begins (Ch.40) and it continues till the final chapter of the novel. Hardy enlarges the duration of chapters forty-two and forty-three so as to lead the story towards its end. It is true that many details within them are introduced, but what is more important lies in the last two chapters to which Hardy draws the attention. The hastening, actually, is a creative technique used through which underlined events or acts are brought into focus.

Slowing down of the narrative exists in the other chapters of the novel. Each chapter of these has its own requirement according to which the narrative will be slowed down. Forty chapters of the novel contain a slowing down. These forty chapters can be divided, for simplicity, into two sections.

Section One: It involves chapters which are relatively too short if compared with their hypothetical mean including chapters (1, 4, 5, 6, 7, 8, 9, 10, 11, 12, 23, 39 and 40).

Section Two: It involves chapters which are relatively short if compared with their hypothetical mean including chapters (13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 37, 38, 39, 41, 44, and 45).

These two sections are interlinked, thus, there are seven movements along the whole novel which explain them. These movements are:

1-The first movement includes chapter (1) only.

2-The second movement includes chapter (4) up to (13).

3-The third movement includes chapter (13) up to (23).

4-The fourth movement includes chapter (23) only.

5-The fifth movement includes chapter (24) up to (39).

6-The sixth movement includes chapter (39) up to (41).

7-The seventh movement includes chapters (41, 44, and 45).

5.3.1 The First Movement

It involves chapter one in which Henchard reaches Weydon-Priors at night and how he sales his wife. Because this section is what influences the whole story, Hardy slows down too much. The mentioning of each moment conveys a particular event or feeling of which the presence is important.

5.3.2 The Second Movement

It involves chapters in which the emphasis is similar to the previous one of which the duration is too short. Hardy, in these chapters, introduces many

influential characters and events because these successive chapters Henchard meets Susan and Elizabeth-Jane with whom he wants to live and also it includes his meeting with Farfrae and their relationship. These and many others prepare the ground for the conflict in which the present introduced events and characters have a main and effective part.

5.3.3 The Third Movement

It includes chapters in which the duration is relatively short. They differ from the previous ones by their approximately longer duration which they present. Events in these chapters help in triggering off the conflict of the story which is between Henchard and Farfrae. These events happen rapidly and successively causing the dismissal of Farfrae by Henchard and also, after the death of her mother, the cool relationship between Henchard and Elizabeth-Jane. Henchard, in these chapters, is left alone challenging both Farfrae and fate. This is, in fact, what justifies the relatively short duration of this moment.

5.3.4 The Fourth Movement

It comprises chapter twenty-three only. This chapter is too short if compared with the preceding ones. It has a very important role to play in increasing the conflict between Henchard and Farfrae. After their 'economic battle', in which Farfrae wins, Hardy introduces another battle which is a 'sentimental battle.' If the first does not affect the personality of Henchard, the second does more effectively. Farfrae, here, is 'directing his sword' into Henchard's heart throughout his contact with Lucetta, Henchard's beloved. This is emphasized by Spear (1980:28) when he declares that "Farfrae's

arrival at high-place Hall not only takes his thoughts away from Elizabeth-Jane, it also takes Lucetta's thoughts away from Henchard".

5.3.5 The Fifth Movement

It includes chapters which are relatively short. The complication of the story increases especially after Farfrae's marriage to Lucetta and his insult to Henchard when the Royal Personage arrives Casterbridge. Henchard feels that he is insulted and plans to revenge from Farfrae but he could not do so. Hardy introduces these events with a relatively short duration to make the last preparation for presenting the climax of the story to which he devotes a different concern.

5.3.6 The Sixth Movement

It is the most important one among the rest; it includes chapters thirty-nine and forty in which the climax is presented. As a result of the relation between Henchard and Farfrae's wife the Skimmington-ride is performed. Lucetta dies and Henchard meets Farfrae where he is defeated economically and sentimentally. An increase of Henchard's loss is the refusal of Farfrae to listen to him while he tells him about the illness of Lucetta. Both of the conflicting persons are put in a direct confrontation. Describing both of them and who has been the winner, Hardy ends the climax and continues to fix matters up between the two rivals directing the story to its resolution.

5.3.7 The Seventh Movement

It includes three chapters only in which the duration of their narrative is relatively short. After presenting the climax, Hardy begins to set his resolution in which the outcome of twenty-five years of life is given. Henchard travels from Casterbridge submitting to Farfrae obligatorily leaving all his relations even his connection with Elizabeth-Jane. He submits and regrets all what he had done mainly the sale of his wife the result of which he lived uncomfortably and shamefully. Death, then, takes him away from all what he had committed in his life, but in heaven, God will treat his sins as well as his good doings in a different manner but this will not make sense for him. For this, it is noticed that Hardy chooses these three chapters to be relatively short.

Chapter Six

Foregrounding on the Level of Frequency in MOC

6.1 Introduction

According to Genette (1980:114), foregrounding on the level of frequency exists when readers encounter repeating or iterative narratives. As has been stated earlier, repeating narrative exists when the writer narrates for a number of times what happens once in the story. Iterative narrative, on the other hand, exists when the writer narrates for a single time what happens a number of times in the story. Both of these two types are found in Hardy's present novel. The present section is devoted, therefore, to pick out these two types of narrative and to see to what degrees these narratives are fruitfully exploited by Hardy.

Table (6.1)

Foregrounding on the level of frequency in MOC

No.	Chapter No.	Page No.	Line No.	type
1	1	31	4	iterative
2	3	43	4-13	repeating
3	13	88	30-32	iterative
4	17	111	10-13	repeating
5		113	1-4	
6	18	116	1-3	
7	29	190	4	
8	30	193	8	
9	32	204	3	iterative
10	38	236	34	repeating
11	39	243	7	
12	40	249	40	

6.2 Analysis

Chapter One

In this chapter, foregrounding is conveyed by the presentation of an iterative narrative. This foregrounded event concerns Susan's asking of her husband about their lodging:

> ***The child began to prattle impatiently, and the wife more than once said to her husband, 'Michael, how about our lodging? You know we may have trouble in setting it if we don't go soon.' (MOC:31)***

Chapter Three

Within this chapter, the writer uses foregrounding throughout a repeating narrative which is concerned with the sale of the wife:

> ***Mrs. Newson glanced round-her daughter was still bending over the distant stalls: 'Can you call to mind,' she said cautiously to the old woman, 'the sale of a wife by her husband in your tent, eighteen years ago to-day?' (MOC:43)***

Chapter Thirteen

In this chapter, an iterative narrative is well-exploited to refer to or convey foregrounding which is mainly concerned with the visits of Henchard to Susan and her daughter's house:

> ***The visit was repeated again and again with business-like determinations by Mayor, who seemed to have schooled himself into a course of strict mechanical rightness towards this woman of prior claim, at any expense to the later one and to his own sentiments. (MOC:88)***

Chapter Seventeen

This chapter involves two narratives both of which are repeating. The first is made by Fafrae concerning the appointment which joined him with Elizabeth-Jane for the first time:

> ***'I never found out who it was that sent us to Durnover granary on a fool's errand that day'; said Donald, in his undulating tone. 'Did ye ever know yourself, Miss Newson?' (MOC:111)***

While the second repeating is carried out by Hardy himself concerning the repetition of the scene in which the wife is sold:

> ***Those tones showed that, though under along reign of self control. he had become Mayor and church-warden and what not, there was still the***

same unruly volcanic stuff beneath the rind of Michael Henchard as when he had sold his wife at Weydon-Fair? (MOC: 112-113)

Chapter Eighteen

Here, the appointment between Farfrae and Elizabeth-Jane is repeated for the second time:

' You remember the note sent to you and Mr. Farfrae –asking you to meet some one in Durnover Barton –and that you thought it was a trick to make fools of you?' (MOC: 117-118)

Chapter Twenty-Nine

In this chapter, the promise of Lucetta to Henchard to get married to him is repeated here for the first time:

' O you false woman, burst from Henchard. You promised me!' (MOC:190)

Chapter Thirty

The promise of Lucetta mentioned previously is intentionally repeated in this chapter throughout a repeating narrative:

' Have you not lately renewed your promise?' said the younger with quiet surmise. She had divined

Man Number One. 'That was wrung from me by a threat.' (MOC:193)

Chapter Thirty-Two

In this chapter, an iterative narrative is skillfully located. It is concerned with the description of Casterbridge:

At this date there prevailed in Casterbridge a convivial custom-scarcely recognized as such, yet nonetheless established.(MOC:204)

Chapter Thirty-Eight

Within this chapter, and because events become more complicated, Hardy repeats the mentioning of Farfrae's song:

Farfrae came on with one hand in his pocket and humming a tune in a way which told that the words were most in his mind. They were those of the song he had sung when he arrived years before at the Three Mariners…. (MOC: 236)

Chapter Thirty-Nine

This chapter indicates the climax of the story. It presents the Skimmington-ride of which the mentioning is repeated so as to affect the movement of the story directing it to its climax:

Almost at the instant of her fall the rude music of the Skimmington ceased. The roars of the sarcastic laughter went off in ripples, and trampling died out like the rustle of a spent mind. (MOC:243)

Chapter Forty

Like the previous chapter, the Skimmington-ride is repeated throughout a repeating narrative:

Up to this time, he knew nothing of the skimmington-ride. The dangerous illness and miscarriage of Mrs. Farfrae was soon rumoured through the town, and an apprehensive guess having been given as to its cause by the leaders in the exploit, compunction and fear threw a dead silence…. (MOC: 249-250)

6.3 Commentary

To summarize the previous analysis of foregrounding on the level of frequency in **MOC**, the events that are presented can be clearly displayed. These events are:

1-Asking about the lodging in chapter one.

2-The sale of the wife in chapters three and seventeen.

3-Henchard's visits to Susan's house before remarrying her in chapter thirteen.

4-The appointment between Farfrae and Elizabeth –Jane in chapters seventeen and eighteen.

5-The promise of Lucetta to Henchard in chapters twenty-nine and thirty.

6-The description of Casterbridge in chapter thirty-two.

7-Farfrae's songs in chapter thirty-two.

8-The Skimmington-ride in chapters thirty-nine and forty.

Each of the previously mentioned events can be examined separately to see the role played by each one in developing the theme, and developing the characters.

Asking about the Lodging

The first foregrounded event is Susan's asking Henchard about their lodging in chapter one. The writer from the very beginning of the story introduces to the readers the gap in emotions existent between Henchard and his wife throughout his description of both emphasized by describing the nature around. Henchard is careless of his wife and all of what she says. So, the writer uses the phrase "more than once", which conveys the presence on an iterative narrative, to be as information framework through which the gap between the two is emphasized. The wife explains two or more times their lodging but Henchatd does not listen to her. His silence, clarified by such a type of narrative, works subordinately to the main action in the story which is the sale of the wife.

The Sale of the Wife

The second foregrounded event is the sale of the wife which is repeated for two times throughout the use of repeating narratives. In chapter three, the scene of selling the wife is repeated when Susan returns to Weydon-Priors to ask about her previous husband. It is mentioned to emphasize the significance of this scene not only in introductory chapters but also in the rest of the novel because it affects not only Henchard's life but, moreover, Susan's as well as the life of the furmity-woman. Susan asks the furmity-woman about that event which had happened nineteen years earlier anticipating that the woman might remember but if she does so the importance will disappear. The writer repeats the event and this repetition is emphasized by the remembrance of the woman through which the significance is underlined.

The second mentioning of the scene in which the wife is sold is in chapter seventeen. When Henchard sold his wife in the beginning of the story, he made a hasty decision because of which he had lived alone for nineteen years with regret to what he had done. He sought his wife and daughter after recognizing his hasty decision but, in vain, he did not find them. Henchard, in selling his wife, has lost his self-respect. Another hasty decision taken by him is when he fires Farfrae. The writer repeats the mentioning of selling the wife and firing Farfrae so as to make clear that both decisions are leading to the same consequence which is the destruction and finality of Henchard. The writer repeats the sale of the wife to emphasize its role, this is on the one hand. On the other hand, comparing it with firing Farfrae. Throughout both Henchard is brought into sentimental and economic loss and, as a result, into his shameful death to which critics below draw the attention.

The Skimmington-Ride

In chapters thirty-nine and forty, successively, the writer mentions the last foregrounded event which is the Skimmington-ride. As has been stated earlier, chapter thirty-nine involves the climax of the story while chapter forty involves the beginning of the resolution. The writer's repetition of this event underlines its importance and the role played by which in raising actions of the story due to the fact that this event leads to the finality of Lucetta and the disgust of people to Henchard through the use of the two effigies representing Henchard and Lucetta as two insulted persons.

As far as this issue is concerned, Wotton (1999) supports that the novel can be regarded as a form of festival because it indicates many situations in which the writer emphasizes the presence of the festive. The Skimmington-ride is, of course, one of these festives.

Rosemary (1981:65) also proposes that the Skimmington-ride have an influential role to play in the story. It is located by the writer deliberately to motivate events. It is the reason, besides Farfrae's refusal to hear Henchard's message, which leads Henchard to lose his self-respect and his degradation.

meet. It is, here, located significantly to underline this appointment which join them alone for the first time and how they are not separated. The appointment brought them, in the past, close together, while at the present moment Henchard wants them to separate. The writer emphasizes the role played by the appointment in bringing the two into a close relationship which continues even when Henchard wants to prevent them.

Secondly, while Susan is dying in chapter eighteen, she tells her daughter about the person who arranged the appointment between her and Farfrae. Farfrae is a good man and is her husband's friend. To ensure Elizabeth –Jane's future, Susan wants to bring the two, Farfrae and Elizabeth –Jane, close together. She succeeds in bringing them together though Henchard does not want this. The seeds of the relationship are put by Susan in preparing the appointment which becomes a strong tree resisting the challenge of Henchard till the end of the story. The writer makes Susan confess to her daughter about who arranges the appointment, i.e. Susan, to make readers respect her due to the fact that she brings the two into a strong, deeply-constructed, and honest relationship.

The Promise of Lucetta

In two successive chapters, the promise of Lucetta to Henchard is repeated throughout the use of a repeating narrative. As far as chapter twenty-nine is concerned, the writer repeats it so as to emphasize the importance of this promise in the coming days of their relationship. Lucetta promises Henchard when he saves her life, so, she feels obliged to return the favour to him by marrying him. On the contrary, in chapter thirty, Lucetta breaks the promise because she marries Farfrae and leaving Henchard aside. The writer repeats the promise so as to compare the two

Williams (1972:147) gives too much importance to the selling of the wife and suggests that it was condemned as totally unrealistic. Further, he adds:

> ***But in fact, Hardy was keeping very close to the truth in his narrative; such sales were, if not exactly common, known about, accepted by ordinary people in the rural districts.***

Hammell (1999) concludes that Henchard's sale of his wife is an impulsive decision throughout which Henchard's rest of life is haunted. It leads the whole novel into the eventual downfall of Henchard.

The Visits of Henchard

In chapter thirteen, Hardy introduces the third foregrounded event throughout an iterative narrative. These visits of Henchard to Susan's house work as information framework to the relationship between Henchard and Susan when they meet in Casterbridge after nineteen years of separation. These visits work subordinately to the main action which is the re-marriage of the two. These, by themselves, are not regarded so significant due to the fact that they work only as a means through which Henchard and Susan are communicating, which is Hardy's purpose.

The Appointment between Farfrae and Elizabeth –Jane

This foregrounded event is repeated for two times in two different chapters. Firstly, in chapter seventeen, Farfrae while he is with Elizabeth – Jane, asks her if she knows who had sent the letters that invited them to

states of Lucetta when she promises and when she breaks the promise to blame her and make readers sympathize with Henchard though he conflicts with Farfrae.

The Description of Casterbridge

In chapter thirty-two and mainly throughout an iterative narrative, Hardy presents the description of Casterbridge. This foregrounded event works subordinately to a main event, namely, the arrival of the Royal personage, which has a strong influence upon the story. It is skillfully located to be as information framework to a more important event of which the affect upon the movement of the story is noticeable. During the visit of the Royal personage, a direct contact between Henchard and Farfrae is found. Throughout the insult of Farfrae to Henchard, the downfall of Henchard is brought in front of all the people of Casterbridge. Henchard, in addition to his economical loss, loses the respect of people because of Farfrae.

Farfrae's Songs

This foregrounded event is found in chapter thirty-eight throughout a repeating narrative. When Farfrae had reached Casterbridge a few years earlier, he was a poor Schochman and had no place to go to. He felt sad so he sang in the Three Mariners while Henchard and Susan with Elizabeth – Jane were listening to him. In the present, the songs are repeated to be as a comparison between the two states of Farfrae when he was a poor man and when he is now the mayor. The songs, apparently, connect all present state in which he is rich with the previous one in the past in which he is poor.

CHAPTER SEVEN

Conclusions And Recommendations

Chapter Seven

Conclusions and Recommendations

7.1 Introduction

As a result of applying Genette's model of foregrounding to narrative fiction, certain conclusions can be arrived at. These are concerned mainly with the three levels related to tense, i.e. order, duration, and frequency. The study, moreover, arrives at a number of recommendations and suggestions for further future studies hoping that they will provide an elementary motivation and guide lines for researchers to follow.

7.2 Conclusions

7.2.1 Foregrounding on the Level of Order

The widespread used tense in narrative is the past tense. Hardy, like other novelists, uses the simple past to describe his story (Miller, 1970:50). Miller (ibid) justifies Hardy's use of the past tense by saying that "often, with most novels, the reader forgets that the past tense places the story at a distance and responds to it as it had a present immediacy. The reader is both close to action and far away from it in time". He (ibid) also states that "the reader is usually placed in a specific location in space, often some distance from the events being described ... ." He (ibid) adds that "the past tense of narrative in Hardy's novels is more than a convention. The events are placed firmly and precisely in a specific time".

Butler (1977:18) suggests that the tense which is regarded as the present moment in narrative is the simple past. The writer can return to

the past only when he shifts the tense of his narration. He (ibid) affirms that "unable to find a cause, but feeling the need of one, Hardy will interpret an event by evoking the past ... ." He also can go forward in the narration of future events throughout the use of future tense. Regardless of the simple past tense, it is possible to find other types by which the writer can reinforce his themes (ibid).

As far as foregrounding on the level of order is concerned in **MOC**, there are (79) breaks along the whole novel. The dominant breaks are those which are returns to the past, i.e. analepses. Analepses compose (70) breaks while prolepses are (9) breaks only. The return to the past is what Hardy wants to emphasize. Within the returns to the past, there are external, mixed as well as internal analepses, the greatest number of which is that of internal ones used by Hardy to bring into comparison two similar or different situations or events that happen within the period of the story. Table (7.1) summarizes the break in the level of order in Hardy's **MOC**.

The movement from present, i.e. simple past, towards the past is indicated and reinforced. Miller (1970: 49) reports that "the nominal distancing of the past tense is reinforced by references to differences in customs, dress, and speech between past and present". Speech, i.e. narrative, therefore, is one way to show the difference between past and present.

Hardy also wants to clarify the old order and how the differences become greater between past and present. Hardy fulfils all this throughout the variation of his presentation of narrative. Williams (1972: 179) refers that "history filters down into awareness of ordinary people and comes out in a distorted form through their everyday speech". Summer (1981: 59) emphasizes this and suggests that "Hardy is writing, at least to some

extent, a historical novel ... ." Elliott (1990: 9) proposes that "to study Hardy's English closely is to become aware of thousand years of linguistic history...." Miller (1970: 239) concludes that "Hardy's writing is remembrance of things past and a permanent record of that remembrance."

Hardy's hero in **MOC**, i.e. Henchard, represents the old order and tradition faced by modernism represented by Farfrae. Throughout the conflict between the two-old and present times- the present wins. Hardy's comparison between those two is made, by all means, throughout his variation of the tense of narrative.

In fact, there are two aims, antiquatian and aesthetic, which justify Hardy's attitude towards Henchard and the old order he represents. The antiquatian aim, on the one hand, is the one through which Hardy recalls and, thus, perceives the picturesqueness and bustle of a country town in his attempt to memorialize old Dorchester (i.e. Casterbridge) before the industrial and agricultural discoveries. While in the aesthetic aim, on the other, Hardy dedicates to the showing of Henchard himself and of the historical process which replaces him by Farfrae and leads him to his decay and loss (Casagrande, 1982: 184).

Summer (1981:57) accepts that "Henchard is conspicuously old fashioned, behind the times in his business attitudes and obviously totally unaware of the philosophical problems of the day". He (ibid) adds that throughout the use of Henchard's old fashion, Hardy wants to compare the old order with the new one:

> ***...he is also, as in most of his other novels, dealing with the problems of a changing society and though looking at them from different angle in this book, and giving his attention and sympathy more strongly this time to the man who can not adapt himself to change.***

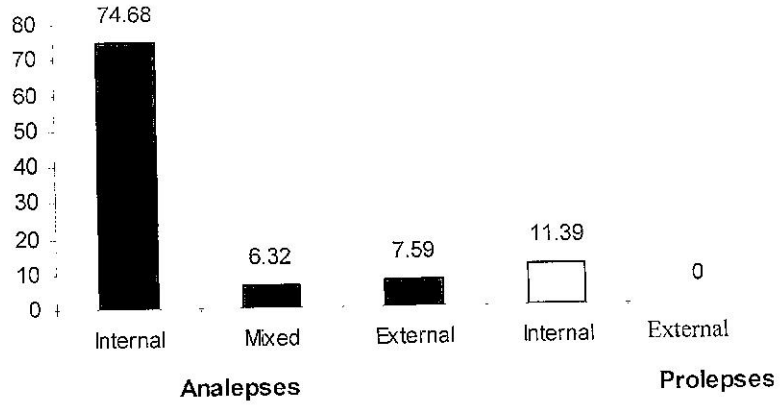
Most of Hardy's novels deal explicitly with the destruction of the old order. There ought always to be a change from the old order because he believes in the new. His feelings are divided between past and present but the old is charged with more feelings (Butler, 1977: 25). The novel at a question can be viewed as the impossibility of escaping from the past. Henchard's past actions and universal patterns that he incarnates return to destroy him (Miller: 1970: 100-101). At every moment, the past is renewed in Hardy's writings which gives his people that immortality that they flee (ibid: 239).

Table (7.1)

The sum of foregrounding on the level of order in MOC

Title	Analepses			Prolepses		Total
No.	Internal	Mixed	External	Internal	External	79
	59	5	6	9	0	
Per.	74.683	6.3291	7.5949	11.3924	0	100

Cont'd (the sum of foregrounding on the level of order)



Type of the Break in Order

7.2.2 Foregrounding on the Level of Duration

There are two movements of narrative presented in **MOC** which are distributed among forty-five chapters. These two movements are ellipsis and pause. Scene and summary do not exist in this novel. Table (7.2) below points out the movements and the chapters which are related to each of them.

Chapters indicating ellipses are more important than those indicating pauses but this does not lead to assume that the latter has no role in providing an understanding of the novel. When Hardy slows down the narrative, it means that he wants to draw the readers' attention to what he conveys. He fulfils this throughout informing readers with ellipses, either implicitly or explicitly.

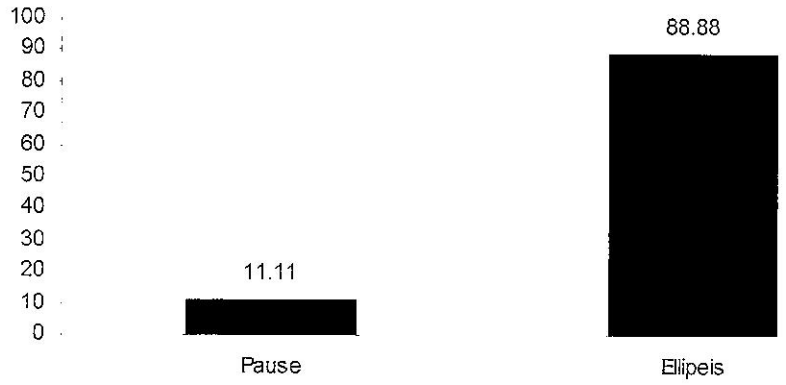
Butler (1977: 18) regards Hardy's use of ellipses as a constructive factor. He states that "his extensive use of conciseness is part of his disparate events". Summer (1981: 59) relates the ellipsis of eighteen years in **MOC** as a way to identify important events, affirming that "Hardy's leap across eighteen years is interesting and indicative of where he wants the stress to be ... ." Kramer (1975: 70) proposes that **MOC** conveys a historical process which is creatively introduced throughout the use of ellipsis. He (ibid) maintains that "the process of change is one of Hardy's major concerns here is indicated by the preciseness with which the novel sets forth alterations of strength".

Table (7.2)

The sum of foregrounding on the level of duration in MOC

Movement	Chapters		Total	Per.
Ellipsis	Too short	1, 4, 5, 6, 7, 8, 9, 10, 11, 12, 23, 39, and 40	40	88.888
	Short	13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 37, 38, 41, 44, and 45		
Pause	2, 3, 36, 42, and 43		5	11.111
Totals	From 1 to 45		45	100

Cont'd (the sum of foregrounding on the level of duration)



Type of Movement

7.2.3 Foregrounding on the Level of Frequency

As it is shown in table (7.3), repeating narrative composes 75% of the total number of foregrounded events. Hardy uses repeating narrative due to the fact that he wants to emphasize those events connected with them along the whole story. These events have influential roles to play in developing the story. The sale of the wife in chapters three and seventeen, the appointment between Farfrae and Elizabeth-Jane in chapters seventeen and eighteen, or the skimmington-ride in chapters thirty-nine and forty (and all other repeating events) are important because they mark turning points upon which Hardy puts his emphasis, this is on the one hand.

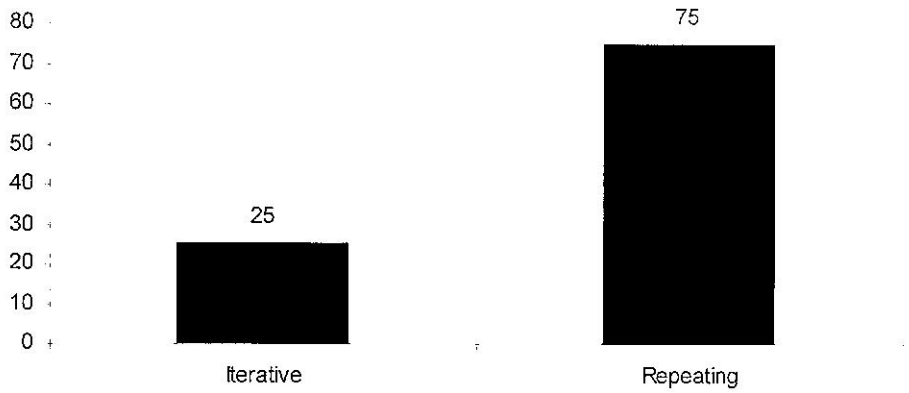
Iterative narrative, on the other hand, composes 25% of the total number of foregrounded events in **MOC**. These events are presented by iterative narratives. They work subordinately to provide a kind of framework or background through which singulative scenes are clarified. Stylistically, repeating narrative is more important than iterative one and its presence is more effective along the story. It is possible, therefore, for a story not to have iterative narrative, but it is actually, to be fair, rare for a story not to mention repeating narrative.

Table (7.3)

The sum of foregrounding on the level of frequency in MOC

Type of narrative	No.	Chapters	Per.
Iterative	3	1, 13, and 32	25
Repeating	9	3, 17, 18, 29, 30, 38, 39, and 40	75
Totals	12	1, 3, 13, 17, 18, 29, 30, 32, 38, 39, and 40	100

Cont'd (the sum of foregrounding on the level of frequency)



Type of Narrative

7.3 Concluding Remarks

Throughout applying Genette's model of foregrounding to the three levels to Hardy's **MOC**, the following concluding remarks are extracted:

1- Hardy uses foregrounding on the three levels, i.e. order, duration, and frequency, to support his ideas and, thus, informing readers where he wants the emphasis to be.

2-As far as the level of order is concerned, Hardy uses analepses more than prolepses so as to underline Henchard's past and how his past leads him to his failure in the present. Human beings history should not be neglected because it has its own pressure on the present time.

3-As far as the level of duration is concerned, Hardy uses ellipsis so as not to mention secondary and /or irrelevant information which have a little importance.

4-As far as the level of frequency is concerned, Hardy uses repeating narrative widely so as to enlighten those events with which they are connected due to the fact that their presence is so significant.

5- An examination of the forty-five chapters of the novel reveals that the level of duration is indicated in each of them. This refers to the fact that the level of duration is more deviant than the levels of order and frequency. The level of duration is, by all means, the most helpful type of foregrounding among the three ones related to the level of tense because through which stressed or emphasized events are underlined. This can be seen as in the first chapter when Henchard sells his wife.

7.4 Recommendations

Depending on the above conclusions that the study arrived at, the researcher suggests the following recommendations that are rightly proposed due to the fact that they could be topics for further studies. They are as follows:

1) Genette's model of foregrounding is applicable to all kinds of narrative fiction and it is not restricted to the study of novels. Hence, it is possible to study foregrounding on all levels of tense, mood, and voice in a short story, which the present study could not cover because of the limitation of time.

2) The study, in any kind of narrative fiction on the level of order, can reveal the number of analepses and prolepses and throughout knowing the number of both, a comparison can be made between the two so as to notice which type is dominant. If analepses are dominant, then, the writer wants to emphasize the past time because he regards it as an influential factor that has its own effect upon the present. While if prolepses are dominant, on the other hand, the writer aims at drawing the attention towards the future, i.e. something significant will happen, on which the story depends.

3) Studying the duration of any work in narrative fiction shows some of the points which are non-significant because the writer hastens while describing them. It can also show the so significant points in which he slows down the narrative and, therefore, he puts the emphasis upon them.

4) Repeating narrative, which is related to the level of frequency, indicates those events whose presence is effective and influential. To study those events is to study how the writer increases the conflict and hence one can study how the conflict develops in narrative fiction.

5) In studying the thematic structure of narrative fiction, one can trace the phases of the plot in a certain text and examine how often the levels of order, duration, and frequency are exploited. This will shed light on what messages the writer wants to convey.

6) One can apply Genette's model to two or more works of narrative fiction for the very writer to conduct some sort of comparison to detect the features of that writer's style.

7) Two different works of narrative fiction for two different writers could be studied by applying Genette's model to them to detect the difference(s) in their style.

8) The application of Genette's model to narrative fiction can be conducted in relation to the point(s) of view selected in this work of the very writer.

9) Gettene's model could be applied successfully to the works of narrative fiction of Arab writers.

10) In comparative studies, one may apply Genette's model to any narrative fiction of English and Arabic texts that are claimed to be similar.

11) The application of Genette's model to narrative fiction could be well exploited in the teaching of English literature (especially narrative) as a foreign language at the Departments of English, Iraqi universities.

12) Any two levels of Genette's model can be selected and used in an application to any literary work.

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الخـلاصـــة

تتناول الدراسة تحليل الإبراز في رواية ((عمدة بلدة كاستربردج)) للكاتب توماس هاردي طبقاً لأنموذج الناقد الفرنسي جيرارد جينيه وارتباط ظاهرة الإبراز بحبكة هذا العمل الأدبي.

تحاول الدراسة أيضاً أن تثبت بأنّ تحليل الإبراز في الأدب السردي بصورة عامـة وفـي الرواية بشكل خاص يكون وبصورة موضوعية وسيلة لإظهار الحبكة خلال عملية التأويل.

تقع الدراسة في سبعة فصول، يتناول الأول منها أوليات الدراسة التـي تشـمل المقدمـة والمشكلة والفرضية والأهداف والمدى والأهمية وخطوات الدراسة. فضلاً عن ذلك يتضمـن هـذا الفصل مقدمة عن علاقة كل من علم اللغة وعلم الأساليب بطبيعة الدراسات الأدبية.

يتضمن الفصل الثاني مناقشة مفصلة للإبراز. ففي هـذا الفصـل يتـم تعريـف الإبـراز والانحراف والبروز إضافة إلى ذلك هناك عرض موجز لوجهات النظـر النفسـية والإحصائيـة المتعلقة بدراسة الإبراز.

أما الفصل الثالث فيتناول مناقشة وتوضيح الأنموذج الحالي ومستوياته الثلاث التي يتكـون منها.

تمثل الفصول الثلاثة التالية (الرابع والخامس والسادس) تحليل الرواية المذكورة آنفا طبقاً لمستويات الإبراز الثلاث والتي تشمل الإبراز في مستوى الترتيب والإبراز فـي مسـتوى الفـترة والإبراز في مستوى التكرار وبصورة متتالية.

أما الفصل السابع فيتضمن النتائج التي توصل إليها الباحث والتوصيات التي تقـدم بـها .

تنتهي الدراسة بثلاثة ملاحق وقائمة بالمصادر التي ارتكزت عليها الدراسة.

بسم الله الرحمن الرحيم

وقلْ رب زدني علماً

صدق الله العظيم

(طه، الآية ١١٤)

جامعة البصـــرة

الابراز في رواية
عمدة بلدة كاستربردج
للكاتب توماس هاردي:
دراسة اسلوبية

رسالة تقدم بها الطالب

جاسم خليفة سلطان

إلى
مجلس كلية التربية في جامعة البصرة
وهي جزء من متطلبات نيل درجة ماجستير آداب
في
اللغة الإنكليزية

بإشراف
الاستاذ المساعد مجيد حميد جاسم

١٤٢٢هـ