

Tempos in Flannery O'Conner's "A Good Man is Hard to Find": A Study in Narrative Discourse

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Summary:

Tempo is considered a textual strategy through which one can recognize two different paces that structure the story time and narrative time. Hence, a variety of acceleration and deceleration will be experienced while reading. The present analysis focuses on such issues when reading Flannery O'Conner's "A Good Man is Hard to Find" in terms of structural components of duration: summary, scene, pause, stretch and ellipsis. The five speed ingredients help organize the reading of O'Conner's narrative through internal structural units. The findings show that the text under analysis has a narrative frame that comprises all of the above-mentioned types of tempos that highly contribute to the identification and understanding of the trajectory of events, actions and descriptions and to the enhancement of our experience of the temporal order.

1. Introduction

Story and narration have been considerably scrutinized and discussed in terms of time relationship as structurally organized in a variety of styles. Such styles, Jahn (2021: 61) argues, are referred to as narrative modes that generally comprise tense and time. Two fundamental tenses are textually and narratively recognized, namely: "narrative past" and "narrative present", being explicitly and implicitly identified according to the temporal dimension of "the narrator's speech act" (ibid). Further, time is broadly conceptualized, not only as a dominant component of the fictional world, but also as a parameter between story and text (Rimmon-Kenan, 2002:46).

Thus, in narrative, time has a chronological hold on the relation between the narration and the narrated (story vs. time) where the events in the latter are often conceived as successive and 'linear', while in the former, such events are intricately presented in most fictional works (ibid).

Abbott (2007: 40) asserts the presence of a radical difference between plot and story for there should be a total separation between narration and the organization of the narrated. A story, he (ibid) clarifies, may take on any adopted form and style, hence, its plot can be rendered differently. Fludernik (2006: 29) sums up the lengthy discussion on the distinction between story and plot when presenting some narratologists' views to frame the story with "setting and actants"; others prefer to put the narrative process into a descriptive framework when referring to characters and settings. The temporal range of the story, Fludernik (ibid) comments, encompasses the exposition of actional episodes. Still other theorists, such as Chatman, prefer to confine the story structure within only events and existents considering setting as "dynamic, a kind of environment which includes events and developments that impact on the protagonists from outside" (ibid: 30).

The current research mainly focuses on the exposition of the variation between story time and narrative time in terms of duration in Flanner O'Conner's *"A Good Man is Hard to Find"*. The story is structured and presented in two parts, the first is before the car accident and the second comes after that. The two sections witness a succession of episodes that vary in speed in the narrative discourse and story discourse. The study thus attempts to describe the narrative techniques adopted by the author in terms of showing and telling, and how such two styles merged in the narrative when approaching the story through the concept of varying tempos.

2. Literature Review

2.1 Tempos in Narrative

A set of narrative terms has often been preferably consulted when extensively discussing central issues that explore the relation between the narrated and the

narration. Terms such as duration, speed, and rhythm are frequently associated with the temporal scales and rates between story and discourse under the umbrella term 'Tempo'.

Prince (2003: 53) defines duration as "the set of phenomena pertaining to the relation between story time and discourse time". The narrated, he (ibid) adds, may be longer than its discourse; the former could also have little scale in comparison with the latter, or both may be equal. Prince (1982: 31) has earlier asserted that such various relations are, to a great extent, problematic to accurately estimate their temporal range. The problem of distance between the two aspects of narrative poses no difficulty if both are 'simultaneous'. Sometimes, the duration of the narrated is explicitly declared or even expressed in detail and with precision especially in the diary novel. On the contrary, mostly, the time of narration could not be made straightforward (ibid). Genette (1980: 87) compares the level of difficulty of guessing duration to the other relations such as order and frequency. The last two narrative concepts can easily be detected when moving from "the temporal plane of the story to the spatial plane of the text" in that there are textual indicators. Such definite or even approximate indication could not be constituted with reference to duration.

The lengthy discussion on the temporality and its narrative discourse has resulted in producing a simple classification into three areas as presented in short by Herman et al.2005: 608). The first view approaches the distinction between discourse and story in terms of philosophical arguments provided by such figures as Saint Augustine, Bergson and Paul Ricoeur. The second type is a narrative proper that specifically seeks to address the narration plane and the story plane being already explicated by Gunther Muller in 1948 when he found it important to differentiate between text time and story time. The narrating activity can be marked out depending on the frequency of words and/or pages, even the time required to finish its reading. On the other hand, the narrated process is mainly a matter of

duration of the historical arrangement of events and actions. The third perspective leans on the linguistic level that helps differentiate the narration from the narrated, such as the morphological tools and grammatical markers of the tense shift (present, future), and conditional structures (ibid).

In reaction to the troubles of measuring the duration inside any narrative, many narrative theorists favoured the analysis of such temporal dimensions in terms of speed. The resulting terminology, as elaborated by Chatman (1978) and Genette (1980) and clarified by Prince (1982), is realized in five forms: summary, ellipsis, scene, stretch, and pause. If narrative speed is never being stable, such as when the tempo is advancing fast or is decelerating, such tempo is termed 'Anisochrony' (Prince, 2003: 18). If there is no variation in narrative speed, the tempo is said to be in 'Isochrony' (ibid: 95).

Chatman (1978: 68-78) provides, with examples, a minute detail on the five prospects of tempo. In summary, the text time is shorter than the story time. The narrative structural indications of such aspect can help specify the brief recounting such as the occurrence of verbs of duration:

1. "When the children **finished** all the comic books they had **brought**, they **opened** the lunch and ate it. The grandmother **ate** a peanut butter sandwich and an olive and would not let the children throw the box and the paper napkins out the window." (A Good man is Hard to Find, p.36)

Or an adverb of iteration:

2. "They drove off again into the hot afternoon. The grandmother took cat naps and woke up **every** few minutes with her own snoring." (A Good man is Hard to Find, p.38)

Some other language forms, especially the aspects of the verb phrase and the lexical choice, are helpful in spotting summary. Verbs are eventful in that they represent non-recurrent events:

3. "They **stopped** at The Tower for barbecued sandwiches." (*A Good man is Hard to Find*, p.36)

Such verbs can be grammatically modified to show duration as in the case of continuous forms or repeating the verb form to indicate iteration:

4. "The grandmother **didn't want to go** to Florida. She **wanted to visit** some of her connections in east Tennessee and she **was seizing** at every chance to change Bailey's mind." (*A Good man is Hard to Find*, p.34)

The duration of other events can be made explicit through the choice of verbs that semantically imply time span, particularly when such verbs are supported by adverbs of time (ibid). Summary, on the other hand, is the indication of the narratorial mediation where the narrator's voice recounts what the characters do (Cobley, 2014: 58). As a narrative style, narrators find summary exceptionally useful for the narrative activity to jump in time to a posterior event, thus presenting events very fast just to be in the posterior point of time (ibid). Equally important, a spatial change of setting can also be marked by the summary process (ibid),

Ellipsis, as a narrative speed technique, Toolan (2001: 49) explicates, can be obtained when there is no specified narration activity in the discourse that matches the situations and events in the story. Genette (1980: 106) classifies ellipsis into 'definite' and 'indefinite', depending on the temporal rate of the story time elision. The first type is when there is a reference to duration, whereas, in the second type, such reference is not indicated. In terms of form, Genette (1980: 106-9) proposes explicit, implicit and hypothetical ellipsis. In the case of explicit type, whether, definite or indefinite, ellipsis ensues from the presence of break in time being omitted. Hence, ellipsis could be likened to "quick summaries", but not similar to zero. This type also arises from "elision pure and simple (zero degree of the elliptical text) plus". The form can be indicated when the narrative activity sets on once again as signaled by the "time elapsed":

5. "It took them *twenty minutes* to reach the outskirts of the city." (A Good man is Hard to Find, p.36)

Further, the story level information is temporally referred to with narratorial mediation. Implicit ellipsis, Genette (ibid: 108) argues, cannot be textually sensed. It, however, shows its presence in the narrative when the reader traces and spots the gap in the chronological order in the succession of events and actions. The hypothetical type is considered as the extremely unspoken ellipsis in that it is very difficult to identify inside narrative (ibid: 109).

Being a key component of tempo, scene, Prince (2003: 168) defines, is the evenness between the narration and the narrated, such as the presentation of the dialogical interactions between the characters as a showing process, not telling. In such narrative speed, narrative intrusiveness is absent (ibid: 169). Lodge (1992: 122) further clarifies the point of difference between telling and showing in that the latter corresponds to the technique of quoting the characters' speech where the events are directly represented by the required linguistic forms, as in:

6. "Lady," he said, "don't you get upset. Sometimes a man says things he doesn't mean. I don't reckon he meant to talk to you that away."

"You wouldn't shoot a lady, would you?" the grandmother said and removed a clean handkerchief from her cuff and began to slap at her eyes with it. (A Good man is Hard to Find, p.41)

Another narrative style, but now the process is the opposite of summary, where the narration lasts longer than the narrated time, is attributed to 'stretch' (Chatman, 1978: 72). The text can be presented as being longer than the original time covering the events and actions. Such narrative becomes possible through manipulating "a kind of overlapping or repetitious editing ... or a slow motion" in cinematic adaptations (ibid). These techniques are not available in textual narration. Further, to render the lengthy presentation of events and actions, in comparison with their shorter actual occurrence in the story time, such things are to be verbalized

repeatedly. This narrative mode proves helpful in verbalizing the character's thoughts which in measure become longer in terms of textual presentation (ibid: 73):

7. *"She recalled exactly which road to turn off to get to it. She knew that Bailey would not be willing to lose any time looking at an old house, but the more she talked about it, the more she wanted to see it once again and find out if the little twin arbors were still standing."* (A Good man is Hard to Find, p.38)

The last variant of tempo is attributed to the narrator's practices of narrative descriptions and commentaries where such textual parts find no space in the narrated world (Prince, 2003: 141). A 'pause' is the suitable concept to describe such process. Any element in the narrative would be commented upon by the narrator in an attempt to explain its value or meaning, hence providing evaluative and judgmental parts (ibid: 35):

8. *"The children's mother still had on slacks and still had her head tied up in a green kerchief, but the grandmother had on a navy-blue straw sailor hat with a bunch of white violets on the brim and a navy-blue dress with a small white dot in the print. Her collars and cuffs were white organdy trimmed with lace and at her neckline she had pinned a purple spray of cloth violets containing a sachet. In case of an accident, anyone seeing her dead on the highway would know at once that she was a lady."* (A Good man is Hard to Find, p. 35)

Further, narrators also provide attractive and embellishing commentaries for rhetorical aims or even these "commentarial excurses" constitute the overall form of the narrative work in general (ibid).

The speed of narrative may repeatedly be sensed in various patterns especially when the narrative process constantly shifts from scene to summary and vice versa (Prince, 2003: 166). The pattern alternation is referred to as 'Rhythm'. Bal (2017: 89) assumes that the overall rhythm of any narrative can be readily detected if the temporal estimation of the events is successfully determined. Rhythm, Bal (ibid:90)

extensively argues, features when paying considerable attention to the relation between summary and slowdown, isochrony and commentary, and ellipsis and pause. Wright (1985: 15) previously discussed the value of rhythm in detail in three novels, claiming it as “an element of life” since it can be practiced daily in various interactions. Rhythm, Wright adds, is possible to approach in structural parameters within real contexts. Thus, rhythm is directly associated with life processions and activities (ibid).

2.2 Flanner O’Conner’s “A Good Man is Hard to Find”: Background

Since its publication in 1955, literary critics of O’Conner’s “A Good man is hard to Find” hail it as a recognized masterpiece of short fiction. The characters are engaged with agonizing and boisterous actions presented with a self-deprecating humor. Further, the story displays how the writer’s prose style reflects her attitude to Catholic faith, a matter repeatedly occurs in her other works. In short, the story is about a convict who made a successful escape from a prison camp, and then, with the aid of his comrades, he assassinates a whole family. The sheer misfortune that struck the family was because of the grandmother’s misguidance when she immediately declares to the family members in the car that Baily, her son, is taking them to their destiny. In fact, it is the grandmother’s cat, which is privately accompanying them in the journey and deliberately brought by her, that forced the son to take another direction when it jumps on him while driving. Also, the grandmother is partly responsible for the massacre for she publicly speaks out the murderer’s identity, the Misfit, a condition that allows him no other choices than to kill them all (Wilson, 1997: 97-101).

In many of her writings, O’Conner finds it difficult to approach acts of religion in terms of definition especially her time witnesses’ religious doubts. Thus, she endeavored to present God-fearing and devotional matters in form of deformed patterns, which is considered absurd in sense and organization. Further, as Catholic

writer, O'Conner presents Protestant issues where readers are to find them convincing and reliable (Bloom, 1999:22). Under the influence of modern culture, O'Conner gets aware that people started to lose confidence in their religious faith (Prown,1988 :11). Such modern impact has come to be realized as "a people imbued with values that promote the wonders of humanity over those of God" (ibid).

3. Research Strategy

The current research pursued the aim of finding out the narrative structure of O'Conner's *"A Good Man is Hard to Find"* on the basis of tempo. That is, the analysis was conducted through establishing the relation between the time of recounted events and the duration of the narrative activity. To satisfy such research objective, a qualitative strategy was maintained. The qualitative procedure was extensively employed to provide a complete and detailed description of the narrative text in terms of various speed ratios. Thus, a descriptive procedure was selected to meet such objective since such methodology provides an accurate account of the narrative style when presenting events and actions. The design would not be tracing the plot structure of the story then detecting the aspects of narrative tempos because this strategy may be inconsistent and not influential in relation to the five aspects of narrative speed because they are not structurally connected. Accordingly, each aspect of narrative tempo will be described in turn throughout the text. Hence, the value of each type (summary, ellipsis, scene, stretch, and pause) would be highlighted if being spotted out and analyzed separately.

4. Textual-Narrative Findings

Scanning O'Conner's text in terms of aspects of tempo, the chart below shows each type frequent occurrence and the associated percentage.

| Type of Tempo | Frequency of Occurrence | Percentage |
|---------------|-------------------------|------------|
| Scene | 61 | 44.85% |
| Summary | 8 | 5.88% |
| Pause | 11 | 8.08% |

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| Ellipsis | 4 | 2.94% | |
| Stretch | 7 | 5.14% | |
| Mixed | 45 | 33.08% | |

As indicated by the chart, the narrative instance and activity are densely occupied by the scene component with sixty-one occurrences. Such a prominent narrative tempo is exploited to indicate a high integration of dramatic prospect into narrativity. Thus, the narrative process gets more weighted with dialogical interactions and short durations of physical actions and events. Further, the scene element helps bring O'Conner's presentation of violence into being able to clarify her characters' participation and to detach herself from such involvement and intrusion. The author, furthermore, by the employment of such narrative technique, can fuse her humor, irony and seriousness when describing her characters' faults and oddities. The chart also makes clear that a high percentage is attributed to the mixed narrative tempo with forty-five occurrences. In such episodes, the narrator intrudes into some of the scenes to indicate a description of existents besides the conveyance of the significant narrative element in an attempt to provide judgment or merely descriptions. Other aspects of narrative tempo occupy lesser textual space, almost equal in occurrence, a matter that signifies the narrator's personal preference to keep focus on a consistent narrative style on behalf of scene and mixed tempos.

5. Analysis

Below is a detailed discussion of the findings concerning the types of the narrative tempos, starting from the highest frequent to the lesser occurrence with support extracts from the text under analysis.

5.1 Scene

Since it takes the majority narrative possession, scene provides a helpful narrative technique for presenting the most intensive moments in O'Conner's text. Thus, the strong periods and incidents in the story were highly dramatized

indicating decisive series of dialogical encounters among the narrated existents. The scenes were, therefore, the ultimate revelation of all those significant stages in the trajectory of events and actions which lead to the development of the overall thematic progression of the entire text.

The story's main character, the grandmother, occupies and initiates most of the scenes in the story. Her philosophical comments and intrusions help shape the whole narrative objective:

1. *"Now look here, Bailey," she said, "see here, read this," and she stood with one hand on her thin hip and the other rattling the newspaper at his bald head. "Here this fellow that calls himself The Misfit is a loose from the Federal Pen and headed toward Florida and you read here what it says he did to these people. Just you read it. I wouldn't take my children in any direction with a criminal like that a loose in it. I couldn't answer to my conscience if I did."*

The dramatic presentation of the incipit of the story is directly orientated towards the focus on the grandmother's perspective of the major events. The grandmother is shown in the above extract as cautious and afraid of the unfamiliar. Scene is, thus, a narrative technique of exposing character's traits without the narrator's intrusion.

Scenic encounters and moments among the characters also function as an illustration of the psychological and social characterization as in the following response by the grandmother where she renders her favor of a particular place over another:

2. *"If I were a little boy," said the grandmother, "I wouldn't talk about my native state that way. Tennessee has the mountains and Georgia has the hills."*

The status of the chronic structure of scenes in O'Conner's story helps reveal and mark the fulfillment of the family's destiny. Each scene labels the family's entrance into a new and/or gradual succession and confrontation of humorous descriptions and situations as rendered by the characters themselves:

3. *"If you don't want to go to Florida, why dontcha stay at home?" He and the little girl, June Star, were reading the funny papers on the floor."*

"She wouldn't stay at home to be queen for a day," June Star said without raising her yellow head."

"Yes, and what would you do if this fellow, The Misfit, caught you?"

The social gatherings of the family members and later with evil Misfit merit a considerable attention. The narrator detaches herself in terms of narrative voice. Of course, such detachment functions as a process of involving readers to judge characters appearances and interactions. The narrator shows, not tells, all the characters faults and oddities. A very clear example is the ironic reply practiced by the family members as part of their social activities that get readers' attention into the sort of the family local bondage and attitude towards each other:

4. *"Look at the graveyard!" the grandmother said, pointing it out. "That was the old family burying ground. That belonged to the plantation."*

"Where's the plantation?" John Wesley asked."

"Gone With the Wind," said the grandmother. "Ha. Ha."

Some dramatic scenic scenes are presented with no tag clauses or descriptive impediments; hence free direct discourse of speech presentation is employed by the narrator to make haste of the event and action progression and to seem purely objective. Further, the narrator also produced a number of instances of free indirect discourse through an internal focalizer, as in the case of Red Sammy:

5. *"Red Sammy was lying on the bare ground outside The Tower with his head under a truck while a gray monkey about a foot high, chained to a tree and got on the highest limb as soon as he saw the children jump out of the car and run toward him."*

The above-presented extract manifests no reporting clause, but the tense and the pronouns are associated with the direct speech version, besides the introduction of

the near deictic expressions. Such narrative reporting helps hasten the movement of the action and the characters' behavior.

The decelerated narrative presentation of a series of direct speeches (scenes) seems increasingly evident as the family decided to stop at Rd Sammy Butt's location for having a barbecue. The exchanges between the characters in form of tagged direct speech signal something to happen, whether at the time of their interaction or the discussion of the escaped murderer, the misfit:

6. *"These days you don't know who to trust," he said. "Ain't that truth?"*

"People are certainly not nice like they used to be," said the grandmother.

Two fellers come in here last week," Red Sammy said, "driving a Chrysler. It was a old beat-up car but it was a good one and these boys looked all right to me. Said they worked at the mill and you know I let them fellers change the gas they bought? Now why did I do that?"

"Because you're a good man? The grandmother said at once.

"Yes'm, I suppose so," Red Sam said as if he were struck with this answer.

"Did you read about that criminal, The Misfit, that's escaped?" asked the grandmother.

"I wouldn't be a bit surprised if he didn't attact this place right here", said the woman.

Such narrative speed reaches its highest tempo when the interaction between the misfit and the grandmother is designed to occupy a long section in the narrative that is empty of descriptive narratorial mediation, free direct discourse. The attributive reporting clauses are presented only in few exchanges, many quoted insets the narrator prefers are used to make the interaction authentic and accurate. The entire scene seems to be dominated by the parenthetical tag (in medial and final position) to identify the speakers and the way of responses they render. Since the beginning of the accident witnesses the involvement of the whole family members,

the narrator finds it necessary to present a series of attributive tags of "verba decindi" sort:

1. *"We've had an ACCIDENT!" the children screamed."*
2. *"What you got that gun for?" John Wesley asked. "Whatcha gonna do with that gun?"*
3. *"Lady," the man said to the children's mother, "would you mind calling them children to sit down by you? Children make me nervous. I want all you all to sit down right together there where you're at."*
4. *"What are you telling US what to do for?" June Star asked.*
5. *"Look here now," Bailey began suddenly, "we're in a predicament!"*

The adoption of internal focalization (in form of exchanges) brings forth the idea of being more faithful on the part of the narrator to show the events that will ultimately lead to the family's destiny. Further, such technique of rendering dialogical interactions adds a dramatic and active scene to the overall narrative and story structure.

5.2 Mixed Narrative Tempo

A large portion of the narrative text is mainly attributed to the frequent presence of mixed tempos. The narrator attempts to effectively exploit a variety of duration rates to modify many scenes with explicit narratorial mediation. The major forms and functions of presenting mixed tempos can be summarized in the chart below with representative examples.

| Forms of Mixed Tempo | Examples from the text |
|----------------------|---|
| Scene+ pause+ scene | <i>"Red Sam came in and told his wife to quit lounging on the counter and hurry up with these people's order. His khaki trousers reached just to his hip bones and his stomach hung over them like a sack of meal swaying under his shirt. He came over and sat down at a table</i> |

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| | <p><i>nearby and let out a combination sigh and yodel. "You can't win," he said. "You can't win," and he wiped his sweating red face off with a gray handkerchief. "These days you don't know who to trust," he said. "Ain't that the truth?"</i></p> |
| Stretch+ scene+ pause | <p><i>"The grandmother had the peculiar feeling that the bespectacled man was someone she knew. His face was as familiar to her as if she had known him all her life but she could not recall who he was. He moved away from the car and began to come down the embankment, placing his feet carefully so that he wouldn't slip. He had on tan and white shoes and no socks, and his ankles were red and thin."</i></p> |
| Pause+ stretch+ scene | <p><i>"She said the house had six white columns across the front and that there was an avenue of oaks leading up to it and two little wooden trellis arbors on either side in front where you sat down with your suitor after a stroll in the garden. She recalled exactly which road to turn off to get to it. She knew that Bailey would not be willing to lose any time looking at an old house, but the more she talked about it, the more she wanted to see it once again and find out if the little twin arbors were still standing. "There was a secret panel in this house," she said craftily, not telling the truth but wishing that she were, "and the story went that all the family silver was hidden in it when Sherman came through but it was never found. . ."</i></p> |
| Scene+ pause+ stretch | <p><i>"It's not much farther," the grandmother said and just</i></p> |

| | |
|----------------|---|
| | <i>as she said it, a horrible thought came to her. The thought was so embarrassing that she turned red in the face and her eyes dilated and her feet jumped up, upsetting her valise in the corner. The instant the valise moved, the newspaper top she had over the basket under it rose with a snarl and Pitty Sing, the cat, sprang onto Bailey's shoulder."</i> |
| Scene+ pause | <i>"After they had turned around and were headed toward the dirt road, the grandmother recalled other points about the house, the beautiful glass over the front doorway and the candle-lamp in the hall."</i> |
| Scene+ stretch | <i>"You wouldn't shoot a lady, would you?" the grandmother said and removed a clean handkerchief from her cuff and began to slap at her eyes with it."</i> |

5.3 Pause

Eleven descriptive and judgmental and/or evaluative pauses occur as separate durational tempos in the text under analysis. Such moments of pauses are relative to the scope of the entire narrative for the majority of the narration act is attributed to the dialogical interactions. The narrative pauses produced by the narrator slow down the high tempo of the conversational narration as in the following narration when there is a descriptive pause that provides physical details about the next dialogical exchanges:

7. *"They stopped at The Tower for barbecued sandwiches. The Tower was a part stucco and part wood filling station and dance hall set in a clearing outside of Timothy."*

Further, the suspension of the action occurs when necessary, that is, only when the narrator finds it essential to intervene. Such intervention mostly pertains to

character description and evaluation. But the descriptive pieces and narratorial commentaries never shun the temporal scale of the narrative:

8. *"He didn't have a naturally sunny disposition like she did and trips made him nervous. The grandmother's brown eyes were very bright."*

5.4 Summary

In eight narratorial mediations, the narrator in O'Conner's *"A Good Man is Hard to Find"* summarizes a set of historical details in few lines of several days, months, or even years. A clear example about summary of few moments is when the grandmother is telling the baby about what they see during their trip, and another one is when the reading process is narrated in such a passing reference:

9. *"The grandmother offered to hold the baby and the children's mother passed him over the front seat to her. She set him on her knee and bounced him and told him about the things they were passing."*

10. *"When the children finished all the comic books they had brought, they opened the lunch and ate it."*

The grandmother's love background story is rendered through her homodiegetic narration that summarized a longer stretch of time in few lines:

11. *"The grandmother said she would tell them a story if they would keep quiet. When she told a story, she rolled her eyes and waved her head and was very dramatic. She said once when she was a maiden lady she had been courted by a Mr. Edgar Atkins Teagarden from Jasper, Georgia. She said he was a very good-looking man and a gentleman and that he brought her a watermelon every Saturday afternoon with his initials cut in it, E. A. T. Well, one Saturday, she said, Mr. Teagarden brought the watermelon and there was nobody at home and he left it on the front porch and returned in his buggy to Jasper, but she never got the watermelon, she said, because a nigger boy ate it when he saw the initials, E. A. T. ! This story tickled John Wesley's funny bone and he giggled and giggled but June Star didn't think it was any good. She said she wouldn't marry a man that*

just brought her a watermelon on Saturday. The grandmother said she would have done well to marry Mr. Teagarden because he was a gentle man and had bought Coca-Cola stock when it first came out and that he had died only a few years ago, a very wealthy man."

Summary may also adopt a form of description that the narrative voice renders, but a descriptive elaboration had times in the past. This situation is practiced by the grandmother. Her narration changes the narrative tempo from a series of scenes, in form dialogical exchanges, into a moment of silence. Her recitation, once again a recall of something in the past, functions as a documentary of the area they passed:

12. *"They turned onto the dirt road and the car raced roughly along in a swirl of pink dust. The grandmother recalled the times when there were no paved roads and thirty miles was a day's journey. The dirt road was hilly and there were sudden washes in it and sharp curves on dangerous embankments."*

5.5 Stretch

This type of tempo occurs in some narrative instances. The appearance of stretch is never done in isolation, but accompanied by another narrative tempo that helps clarify its value in showing the overall contribution to the process of narration. Accordingly, stretch co-exists with scene, pause, and even with the scene and pause together. Examples of such co-existence are provided in the table under mixed narrative tempo.

5.6 Ellipsis

Temporal ellipsis occurs four times in O'Conner's narrative. The elided moments in this story are definite when the matter concerns the grandmother, and all such elliptical moments relate to the grandmother's activity:

13. *"They drove off again into the hot afternoon. The grandmother took cat naps and woke up every few minutes with her own snoring."*

The specified period of time during which the grandmother was sleeping indicates definite ellipsis in that no one knows what happened then. Further, the narrative

activity is experienced in the form of textual ellipsis, that is simultaneous to an action happening at the moment. The omitted event or action, hence, is shorter when a temporal indication is perceived as a gap with missing information that has an implicit diegetic content. The two moments of killing in this story are narrated in narrative instances through telling, not showing. Again no one can tell for sure what was going on before the killing moment:

14. *"There was a pistol shot from the woods, followed closely by another. Then silence."*

15. *"There were two more pistol reports and the grandmother raised her head like a parched old turkey hen crying for water and called, "Bailey Boy, Bailey Boy!" as if her heart would break."*

6. Conclusion

In sum, this research examined the narrative tempos as a measuring variation between narrative and story in terms of duration. Thus, the overall analysis leads to the conclusion that the narration in *"A Good Man is Hard to Find"* abounds in scenes. Almost all scenes are dramatic in this narrative that function as a modification for the structural role of such tempo. The choice of scenes with a high frequency is considered an important finding in the understanding of the value of the presentation of the strong periods that comprise actions. Hence, this narrative activity demonstrates a strong effect of the extreme moments of intense that the grandmother and other family members experience. Other durational elements have also potential effects in comprehending the succession of events and actions when contrasting story time and narrative time. Further, the transition between different narrative tempos, such as between two or more scenes and an intervening summary or pause, is considered an essential conclusion in that the process of narration can be summarized as composing of anachronism, acceleration, and deceleration.

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الإيقاع في قصة فلانيري أوكونر "من الصعب العثور على رجل طيب" دراسة في

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الكلمات المفتاحية: الإيقاع، المشهد، علامة الحذف، الموجزة، التوقف المؤقت، التمدد، المدة

الملخص:

يعد الإيقاع استراتيجية نصية يمكن من خلالها التعرف على خطوتين مختلفتين لهما تأثيرا في تشكيل وقت القصة ووقت السرد. وبالتالي، ستتم ممارسة مجموعة متنوعة من التسارع والتباطؤ أثناء القراءة. يركز التحليل الحالي على مثل هكذا قضايا عند قراءة نص فلانيري أوكونر "من الصعب العثور على رجل جيد" من حيث المكونات الهيكلية: الملخص والمشهد والإيقاع المؤقت والتمدد والحذف. تساعد مكونات السرعة الخمسة في تنظيم قراءة السرد من خلال الوحدات الهيكلية الداخلية. قد بينت النتائج أن النص الذي تم تحليله له إطار سردي يضم جميع أنواع الإيقاع المذكورة أعلاه والتي تساهم بشكل كبير في تحديد وفهم مسار الأحداث والإجراءات السردية والأوصاف وفي تعزيز تجربة القراءة في النظام الزمني للسرد والحكاية.