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NARRATIVE TECHNIQUE IN FOUR GIONO NOVELS

Rice University

University Microfilms International 300 N. Zeeb Road, Ann Arbor, MI 48106

Ph.D. 1982
RICE UNIVERSITY

NARRATIVE TECHNIQUE IN FOUR GIONO NOVELS

by

THOMAS E. LIFE

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IN PARTIAL FULFILLMENT OF THE
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APRIL 1982
Abstract

Narrative Technique in Four Giono Novels

by

Thomas E. Life

In Narrative Discourse Gérard Genette suggests the usefulness of examining narratives in terms of the relationships which exist among the story which the narrator sets out to relate, the narrative version of the story he actually tells and the act of telling the story. Taking as his model the various grammatical aspects of the verb, he examines these relationships with respect to time, mood and voice. The application of this approach in a study of four representative novels by Jean Giono--Un de Baumugnes, Le Chant du monde, Mort d'un personnage and L'Iris de Suze--brings to light aspects of his narrative technique which have not been clearly perceived before.

The time aspect involves a comparison of the order, duration and frequency of events in the narrative with those in the story. Each of the Giono narratives displays a marked tendency to follow in its broad outlines the chronology of the story. At the level of smaller, mid-level narrative units a pattern of beginning many major
divisions in medias res and returning to the past by means of alternating secondary narratives can be observed. At the microstructure level the primary narrator's utterances tend to remain closely tied to the narrative present moment.

An examination of narrative speed reveals the texture of three of the narratives to be richest in the expositional sections, thinnest in the non-resolution portions and at a middle value as the conflicts are resolved. Each of the three is also found to follow a general pattern of scenes separated by ellipsis with narrative pause being rare and substitutes for summary the norm. The extensive use of iterative narrative in one work leads the narrator into conceptualization difficulties.

The category of mood reveals a tendency to strive for less narrative distance by the direct reporting of characters' speech. Each of the four stories is internally focalized and a trend toward stricter adherence to a focalization concept can be detected.

A study of narrative voice reveals a definite progression as the narrator in each successive work tends to be less evident as a personality than his predecessor.
For Mother,
for Dad and Katherine,
and especially for Brenda.
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Chapter I

Introduction

Since the publication in 1972 of his "Discours du récit,"¹ Gérard Genette's method² of analyzing narrative discourse has been appreciated as a major advance in the study of narrative both by those who understand it well and by those who have difficulty grasping some of its essential distinctions. Shlomith Rimmon has indicated his desire that a reading of his article on Genette's work (based on an analysis of A la recherche du temps perdu) would result in an awareness of "the applicability of the abstract categories to other fictional works."³ H. F. Moser, Jr., who seems to have greatly misunderstood some of the basic concepts which Genette has developed, nevertheless is impressed enough to end his comments on Figures III with the hope that "we shall soon have more books like it on theory and method to be followed by studies of individual works and writers based on its pattern."⁴ W. Bronzwaer states that "it is now generally recognized that Gérard Genette's 'Discours du récit' . . . is one of the most important studies in the theory of narrative that we have."⁵ Mieke Bal, who differs with

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both Genette and Bronzwaer on some issues, finds that "l'étude du temps, où Genette fait une distinction très précise entre 'ordre', 'durée' et 'fréquence', forme un système cohérent, et la théorie, systématique et perti-
nente, a déjà trouvé la grande audience qu'elle mérite." And Jonathan Culler states in his foreword to the English translation of "Discours du récit" that Genette's work, "as the most thorough attempt we have to identify, name, and illustrate the basic constituents and techniques of narrative, . . . will prove indispensable to students of fiction, who not only will find in it terms to describe what they have perceived in novels but will also be alerted to the existence of fictional devices which they had pre-
viously failed to notice and whose implications they had never been able to consider."  
The purpose of this study will be to apply Genette's critical concepts in an analysis of narrative technique in four representative novels by Jean Giono. Hopefully, this process will produce new insights into Giono's fictional creation and, as a secondary issue, also provide insights into the usefulness of Genette's categories as they are applied to a work very different from that of Proust which he used to illustrate his concepts. The novels which have been chosen for study are Un de Baumuguës, Le Chant du monde, Mort d'un personnage.
and *L'Iris de Suze*. The first two are from Giono's earlier period and the last two are representative of what has often been called his "second manner," a term referring generally to his works during the period from the end of World War II to his death in 1970. *Un de Baumugnes* (1929) is a sample from his early Pan trilogy; *Le Chant du monde* (1934) is perhaps the most successful of his "first manner" peasant novels; *Mort d'un personnage* (1948) is part of the *hussard* cycle; and *L'Iris de Suze* (1970) is a late novel which Giono completed just one year before his death. Two of the novels, *Un de Baumugnes* and *Mort d'un personnage*, involve dramatized or internal narrators, while in *Le Chant du monde* and *L'Iris de Suze* the teller of the tale is undramatized or external. Thibaudet once suggested the classification of novels into three categories: "le roman brut, qui peint une époque, le roman passif qui déroule une vie, le roman actif qui isole une crise." If this division is applied to the four Giono novels in question, three are found to be *roman actifs* while only *Mort d'un personnage* is a *roman passif* which is characterized, Thibaudet explains, by the fact that it does not create its own principle of order. "Il le reçoit tout fait de la réalité, de la vie. Il prend comme son unité simplement l'unité d'une existence humaine qu'il raconte, et qui lui fait un centre."
Obviously no four novels can illustrate all facets of such a prolific writer as Giono, but the diversity of those chosen for this study should prove sufficient to illustrate the narrative technique of a writer that one critic has called "l'un des plus grands narrateurs que la littérature ait produit." 17

"A narrative is communication;" Seymour Chatman has pointed out,

hence it presupposes two parties, a sender and a receiver. Each party entails three different personages. On the sending end are the real author, the implied author, and the narrator (if any); on the receiving end, the real audience (listener, reader, viewer), the implied audience, and the narratee. 18

In considering the above reference to Giono as a great narrator, one must keep in mind the fact that he is not a narrator in the sense that he is a teller of tales but rather in the sense that he is a creator of narrators, of tellers of tales. Chatman adds that:

It is quite clear (well established in theory and criticism) that we must distinguish between the narrator, or speaker, the one currently 'telling' the story, and the author, the ultimate designer of the fable, who also decides, for example, whether to have a narrator, and if so, how prominent he should be. It is a fundamental convention to ignore the author, but not the narrator. 19
It is not Jean Giono the author who will be principally in view in this study, but rather his creation, the narrator, as he fits into the relationships among the levels of narrative discourse outlined by Genette. Anyone familiar with Giono's novels is quite aware, of course, that there are often many different narrators who function on two, three or even more levels. For the reasons which will be given later, this analysis of his narrative technique will concentrate—except where otherwise indicated—on his principal narrator who happens to be in all four novels under consideration (as in the majority of all novels)\textsuperscript{20} the primary or highest level narrator.

As the first step in the application of a critical method is the delineation of its fundamental divisions and the explanation of the basic terms used in the discussion of these elements, Genette begins by establishing the three levels of narrative discourse: \textit{story}, \textit{narrative} and \textit{narrating}.\textsuperscript{21} He defines the \textit{story} as the real or fictitious events which the narrator proposes to tell about, the \textit{narrative} as that which the narrator actually relates about the \textit{story}, and the \textit{narrating} as the act of telling (or writing) what he relates. These terms are of paramount importance since Genette's analysis of narrative discourse is essentially the study of the relationships between the narrative and the narrating and (insofar as
they are present within the narrative) of those between the story and the narrating. He points out that story and narrating exist

only by means of the intermediary of the narrative. But reciprocally the narrative (the narrated discourse) can only be such to the extent that it tells a story, without which it would not be narrative (like, let us say, Spinoza's Ethics), and to the extent that it is uttered by someone, without which (like, for example, a collection of archeological documents) it would not in itself be a discourse.22

The divisions of his study of these relationships are suggested by the linguistic analysis of the verb as to tense, mood and voice, and the development of these three concepts provides the three-part approach which he proposes and which will be applied here to Giono's work.

In any novel there exist two distinct time systems—that of the story and that of the narrative. The relationships between these two systems determine much of the character of any given work, and the problem of analyzing these relationships may be approached by dividing the problem into three aspects: temporal order, duration of events and frequency. In regard to the first, attention will be given to a description of the ways in which the temporal order of the narrative differs from that of the story, to the reasons for these differences and to the effects produced by them. The duration of events in the
two time systems will be studied in relative rather than in absolute terms for the reason that the only absolute time possessed by a narrative (in the form of a novel) is the time one takes to read it. This time is not subject to measurement as it varies from one reader to the next, from one reading to the next by the same reader, and is greatly influenced by the circumstances (physical, mental, emotional) of the act of reading. The concept of speed, however, does provide the key to a comparison of the two levels. While there does exist in theory a continuous graduation from an infinite slowness of the story to an infinite slowness of the narrative, tradition has reduced the possibilities to four narrative "movements": the descriptive pause, in which the time of the story stops while that of the narrative continues; the scene, in which the time of the narrative is exactly that of the story; the summary, in which the time of the story is greater than that of the narrative; and the ellipse, in which the time of the story continues while that of the narrative stops. These four speeds or movements, which are certainly not new concepts with Genette, will be used for comparisons of duration. The frequency aspect involves a study of the number of times that an event occurs in the two time systems. The narrative may relate events the exact number of times that they occur in the story, it may iteratively
compress several similar occurrences into one statement, or it may repeat several times a once-occurring event for some desired effect.

Taking as his cue Littré's definition of the grammatical term mood as a name given to the different forms of the verb used to affirm something to a greater or lesser degree and to express the different points of view from which existence or action is considered, Genette uses the word mood to refer to the seeing or perceiving of the events of the story. The seeming nearness or farness of these events he calls distance, and he uses this category to examine the familiar concepts of showing and telling with reference to both events and words. In regard to point of view he further refines the concepts of Jean Pouillon, Norman Friedman, Tzvetan Todorov, and other theorists of narrative fiction and develops within his category of mood a classification according to perspective in which he sees the possibility for non-focalized, internally focalized and externally focalized narrative.

By the term voice, the third division of his approach to narrative discourse, Genette understands the various aspects of the "telling" of the story rather than its seeing. After quickly pointing out that the narrative situation is never equivalent to the historical writing of the novel, he divides the study of this telling into
three parts: the time of narration, the level of narration and the person of the narrator. The first is considered in its relationship to the time of the story, and the four categories for this comparison are ulterior, anterior, simultaneous and interspersed. The level of narration is approached through a consideration of the implications, effects, and relationships between primary and secondary narrations. Finally, the person of the narrator is studied both in regard to his grammatical person and the reasons for its use, and to his various functions within the novel. In his narrative function, the narrator tells about something. He is the conveyor of information who is present in all novels and as a consequence this first function is quite often the dominant one—especially in the "traditional" novel. In his managerial function the narrator refers in metanarrative passages to the articulations, connections and inter-relations, in short, to the internal organization of the text under his control. If his orientation toward his hearer or narratee is emphasized, if he endeavors to establish and maintain contact—even dialogue—with this implied yet ever-present personality who is not the historic reader, he is exercising his communicative function. If he turns his attention toward himself and speaks of the emotional, moral or intellectual relationships between himself and the story he is telling,
if he indicates the source of his information, the degree of certainty he has about his memory or the feelings that a given episode awakens in him, insofar as he explains, justifies and condemns aspects of the story he is telling, he displays his ideological function, and it is to be noted that his principles do not necessarily coincide with those of the author.
Chapter II
The Time Element

Before undertaking the task of comparing the time system of the story with that of the narrative in the four novels in question, it would be well to deal with two fundamental issues which relate to the concepts of time on which this study is based. The first is the validity of the basic assumption that the chronological order of the story is a given "fact," an absolute value which is not open to question within the scope of this analysis. The second is the establishment of the concept of narrative past, present and future time which will be used.

Jonathan Culler has recently suggested that while it may be fruitful to follow the example of Genette in considering the story as a given fact and "everything else in the text as ways of viewing, presenting, valuing, or ordering this non-textual substratum,"¹ there may also be a case made for approaches which treat "the fabula itself not as a given but as a tropological construct, . . . not as the reality reported by discourse but as its product."²
He adds that:

One could argue that every narrative operates according to this double logic, presenting its plot as a sequence of events which is prior to and independent of the given perspective on these events, and, at the same time, suggesting by its implicit claims to significance that these events are justified by their appropriateness to a thematic structure.3

His discussion of this point based on literary works ends by referring to a study of "natural narrative" by William Labov4 in which adolescents and pre-adolescents were asked if they had ever been in a fight with someone bigger than themselves. Those who answered affirmatively were further asked to tell what happened and Labov's analysis of their narratives led him to the conclusion that one of the most important aspects of narrative--its evaluation--has not been discussed. It seemed clear to him that "the narrator's primary concern is not to report a sequence of events but to tell a story that will not be seen as pointless,"5 that will not elicit from his hearer the question "So what?" at the conclusion of his tale.

This concluding example illustrates very well a crucial point which Culler seems to have overlooked--that both evaluation (in the sense in which it is used by Labov) and telling are authorial functions but that only the latter can be delegated to the literary creation known as the narrator. Each of the youths in the study
was performing both as author and as narrator although both Labov and Culler mention only the latter role. Each was engaged in choosing, structuring and evaluating (in terms of audience appeal) the diegetic material which he was at the same time converting into a narrative in his role as narrator. Culler is right in stating that:

There is no question of finding a compromise formulation which would do justice to both presentations of the event by avoiding extremes, for the power of the narrative depends precisely on the alternative use of extremes, the rigorous deployment of two logics, each of which works by excluding the other.⁶

However, he has not seemed to grasp the fact that while these two systems which are present in every narrative text⁷ seem to be incompatible, they are so only if they are thought of as existing on the same level of creative responsibility. On the level of the narrator and his narratee the story (diegesis) must be considered as the "facts" which the narrator tells in his own fashion. His role is that of rearranging, repeating, omitting, emphasizing, downplaying, compressing, expanding, but not creating. He is not a person in the sense that the author is a person, but rather a creation of the human mind, a persona, a subordinate consciousness within the confines of the narrative text to whom the author can delegate certain--but only certain--aspects of his creativity. As the unfolding of this study
will point out, he does not even have the ability to "see" the story but only possesses that of "telling" it.

On a higher level— that of the historical author and his actual reader— the diegetic material is structured and manipulated for the purpose of achieving certain goals on the "lower" narrative level. The effects of these manipulations are passed through the narratee and the implied reader to the eventual reader and the entire operation is unified in that it is the work of one consciousness (the author's) as it simultaneously creates the various levels of the narrative text: the story, the narrative and the narrating act.

In a literary narrative the narrating consciousness is separated from that of the author—its creator—by an inviolable boundary and exists only within the structure of the narrative text. The narrator cannot be concerned with the narrative requirements of the historical reader because he can have no consciousness of his existence. The question of whether or not the "consumer" of the narrative—here the reader—will ask "So what?" after having had the narrative presented to him is entirely the author's concern and it does indeed influence his creation of a story to be told by his narrator.

In this study of narrative technique the boundary line between the author and the text which he has created
will not be crossed. The only creative level in view will be that of the narrator and his narratee and only the first of the two systems of logic mentioned by Culler—"the priority of acts to their narrative representation"—will be analyzed. This is not to say that an analysis of the opposing logic would not be equally valid. In fact quite the opposite is true. The analysis would have to be centered, however, on a consciousness other than the narrator and would be an entirely different study from the present one.

In this section the "fact" of the story will be compared in terms of time to the narrative—the creation of the narrator whose creating is, of course, the creation of the same author who created the story. In making such comparisons, it will be useful to refer from time to time to the concept of narrative present time which will not be taken to mean the same thing as the narrating present, the time of the act of narrating the story. It will be helpful to keep in mind A. A. Mendilow's observation that within a narrative there is generally one point of time which serves as the point of reference. From this point the fictive present may be considered as beginning. In other words the reader if he is engrossed in his reading translates all that happens from this moment of time onwards into an imaginative present of his own and yields to the illusion that he is himself participating in the action or situation, or at least is witnessing it as happening, not merely as having
happened. Everything that antedates that point, as for instance exposition, is felt as a fictive past, while all that succeeds it, as for instance those premonitions and anticipatory hints that novelists find so useful for directing the attention forward to the climax or evoking a feeling of suspense, are felt as future. Verbally, all may be equally past; psychologically, once the point of reference has been established, each event presented in its time-order constitutes a point in the past series considered as a now, and whatever is out of sequence in relation to that series of points is considered as relatively past or future.10

He illustrates by stating that in the reader's mind "the past of narration--he went--is translated in imagination into I am going or I go; the pluperfect--he had gone--into the present perfect--I have gone or the past--I went; and the conditional--he would go--into the future--I shall go."11

The concept of the narrative present which will be employed in this study is identical to Mendilow's fictive present in that it is the same point in time seen from the vantage point of the sender of time-indexed statements--the narrator--rather than from that of the ultimate receiver--the reader.

**Order**

In considering the order of events of the four novels chosen for this study, the first step is to determine the major narrative articulations of each and to note how
closely the order of the narrative sections delineated by them follows that of the story that each narrates. These major divisions in the narrative fabric may or may not coincide with chapter, part or any other divisions which the author may have established—for whatever reason—in the text. They are the major temporal and/or spatial breaks in the text, and while their exact placement as to page and line may at times be somewhat arbitrary, their general lines should be more or less evident.

The first novel under consideration, Un de Baumugnes, tells of Albin and of how Amédée helped him to be united with the woman whom he loved and to begin a life of happiness with her. The narrative can easily be divided along both spatial and temporal lines into three major sections in which the determining spatial factor is not geographic location but the physical proximity to each other of the protagonist, Albin, and his helper, Amédée. In the first of the three divisions the two are together: first in the bar in Manosque where they are drawn together and where Albin begins to pour out the misery that fills his life to Amédée the accoucheur; then as Albin continues his explanation of his misery as they walk back to Marigrate; and finally as they are together at Marigrate where Amédée decides to go alone in search of a solution for his young friend. The second major division covers the period of
time that the two men are separated: Amédée lives at the farm of Angèle's parents and searches for the key that will release Albin from his suffering, while the latter awaits word from his older friend at Peyruis on the farm of a certain Esménard. The third and final major narrative division begins as Amédée brings Albin back into the vicinity of la Douloire (as well as back into the narrative) with the news that the Angèle whom he pines for is indeed located somewhere on her parents' farm. This section continues until Amédée separates himself from Albin and his beloved Angèle at the train station in Oraison.

These divisions do not coincide with the way in which Giono chose to divide his novel into thirteen chapters, yet it is possible, with only very slight deviation from the dividing principles being employed here, to group his chapters into the same three divisions: I-III, IV-VIII and IX-XIII. Insofar as these major sections of the narrative are concerned, the conclusion is clearly and easily reached that the order of the narrative follows that of the story.

The second of the four novels, Le Chant du monde, is articulated in such a manner that its major narrative sections stand out quite clearly and coincide exactly with the three parts into which the author has divided his work. They separate themselves one from another along
both temporal and spatial lines: part one\(^ {16} \) occurs in late fall and relates the journey of Antonio and Matelot up the river from their homes to the Rebeillard country in search of the latter's missing son; part two\(^ {17} \) covers the period from the closing in of winter to the beginning of the spring thaw and tells of the events that occurred in Rebeillard while those who wanted to leave were prevented from doing so by the winter weather; and the third part\(^ {18} \) takes place in early spring and presents the passage of the two couples—Antonio and Clara, Danis and Gina—down the swollen river toward their homes. These three major narrative divisions, like those of Un de Baumugnes, are ordered in accordance with the chronological sequence of the story.

Mort d'un personnage, the third novel being considered, is somewhat more difficult to divide into major narrative segments than the first two because of the fact that so many of the narrator's memories are iterative in character and tend to produce narrative units which overlap, intertwine and lack reference to specific moments in time. Any attempt at a spatial division, however, would seem to be doomed to failure from the start as almost every single event narrated occurs in the city of Marseille (a fact worthy of note in any study of Giono's novels)\(^ {19} \) and as the relatively few different locations in that city where events occur are so iteratively intertwined. The author
has divided his own work into five untitled chapters but this division is unsuitable for purposes of analysis because the middle three chapters all cover the same general time period. They are interwoven in that their numerous iterative passages often refer to the same extent of time and in that specific events are very often not anchored to a moment in time so that their order may be established. One can say, however, that the first chapter definitely precedes in time the middle three and stands separate from them. One can also discern that the last chapter stands apart from those that precede it and that there is a clear temporal break of several years between the time of chapters two, three and four and that of chapter five. The temporal division between chapter one and the three that follow is not as clear cut in the sense of a separation of several years, yet a time break of major consequence does occur in that a watershed event is related in the last few lines of the first chapter. This event separates the narrative into "before the arrival of grandmother" and "after the arrival of grandmother," and whereas such a division could be made arbitrarily at any point in the time sequence of a given narrative, the choice of this division for purposes of studying narrative structure is justified by the fact that there is a fundamental change in the narrative at this point. The characters and events of
interest before the grandmother's arrival are not those of interest after that point, and they are to a large extent mutually exclusive in that Pov'fille and the young Angelo's trips to and from school which fill the pages of chapter one seem to disappear from his life at the arrival of his grandmother who is the major personality in his life from that point on. She seems to have no existence at all before her sudden appearance on the last page of chapter one.

The narrative of Mort d'un personnage can be considered as being divisible along chronological lines into three major segments which follow the time sequence of the story: chapter I which tells of Angelo's life during the period just before his grandmother arrived; chapters II, III, and IV which tell of his grandmother's vigorous years of old age; and chapter V which tells of his grandmother's final period of weakness, blindness and deafness, and of her death.

The last of the four novels in question, L'Iris de Suze, differs in one interesting respect from the three previously considered: the author has not divided the narrative in any manner whatsoever except for the numerous two-line blanks (35 in a 236-page text, some separated by as few as four lines) which in general indicate a change of subject or location, or a time break. A division along
spatial lines is not difficult to establish, however, and five major narrative segments have been established for the present study by determining whether or not the protagonist is alone and "on the road" or settled into some society. Part one20 presents Tringlot traveling alone on foot, fleeing his former life but with no specific destination. Part two21 shows him meeting the shepherd Louiset, going with him to the high mountain pastures and spending the summer with him. In part three22 he is again on the road alone after having parted company with Louiset. He is still fleeing his former life and has, as before, no specific destination. Part four23 finds him spending the winter with Casagrande at Quelte, and in part five24 he is once again on the road by himself. This time, however, he makes a complete break with his former life and returns to Saint-Georges to settle and begin anew.

These four novels—Un de Baumugnes, Le Chant du monde, Mort d'un personnage and L'Iris de Suze—can easily be thought of as having respectively three, three, three and five major narrative divisions and each follows in the arrangement of these large structures the chronology of the story it narrates.

At the next level of narrative articulation, the intermediate level between the larger macrostructures which have been considered and the microstructures of words,
clauses, phrases and sentences, exists the mid-level narrative unit which can be defined as follows: any narrative segment included within a major division which can stand on its own as narrative and which is clearly separate from the segments which precede and follow it. As narrative it must be "la description ou le reportage que fait quelqu'un d'événements causés ou subis par des personnages et où l'on peut déceler une idée, une thème." It is based on a story line which is "une série d'événements reliés entre eux," and the presence of a central idea, a theme and logical linking almost precludes the possibility that anything less than a paragraph would fit this category.

At this level each of the major narrative segments previously considered can be examined to determine the order of its constituent narrative episodes, and this order, too, can be compared to that of the diegetic material on which the narrative is based. In making these analyses, only absolutely necessary distinctions will be made among the different narrative levels of the segments in question. The issue here is the time sequence in the narrative presentation of the events of the story, and the important question of narrative level will be dealt with in a later section.

The first major narrative division of Un de Baumugnes can be divided into eighteen readily identifiable narrative
segments in accordance with the definition given above, and it is immediately obvious that the order of these eighteen elements does not follow directly that of the diegetic material. In fact, if the numbers from one to eighteen are assigned to these segments in accordance with their diegetic order, the order in which they are presented in the narrative appears as follows: 10, 9, 11, 3, 12, 4, 13, 1, 2, 14, 5, 15, 6, 16, 7, 17, 8, 18. From this order one can observe that the narrative presentation of events begins in medias res insofar as the diegetic order is concerned. The narrative begins with a presentation of Amédée and Albin in a bar in Manosque at the time of their first meeting while the diegetic material on which the narrative is based begins several generations earlier with the founding of Baumugnes and moves quickly from there to a series of events which took place three years before the meeting in the bar.

A second fact which can be readily extracted from the above numerical sequence is that there are two sub-sequences—the numbers one through eight and nine through eighteen—which are intertwined and which follow a general pattern of alternance in which there is little variation. The first sub-sequence involves the events which preceded the meeting in the bar in Manosque and follows the order 3, 4, 1, 2, 5, 6, 7, 8. Here again is an instance of a
narrative sequence which begins *in medias res* and then moves backward in time to present the events which provided the background for and led up to those presented first.

The segments numbered 3 and 4 present the events that happened three years before the bar episode as Albin left his home in Baumugnes for the first time, came down to the wheat fields of Marigrate to work, became acquainted with le Louis and saw Angèle for the first time. Segment 1 takes place in the distant past as Baumugnes is founded while the following one (2) presents Baumugnes as it was when Albin left to descend to the "lowlands" to work. Segment 5 takes up again the presentation of the events related in segments 3 and 4 as Albin tells Amédée on the night of their meeting that his only previous time to work at Marigrate was three years before when he had just left Baumugnes for the first time and that he has not been back since. He goes on to relate that he had been gone from Baumugnes for barely three months when he and le Louis were seated one night on the terrace of the same bar in Manosque in which they are presently seated and perceived the arrival at full speed of a horse-drawn cart.

At this point a note of confusion enters as Albin tells Amédée that the year before their meeting there had been a grocer (who has since gone bankrupt and committed suicide) in the house that they can see from the bar. "Last year,"
Albin tells him, the grocer was already in financial trouble and was staying open very late with all his lights on. The team pulled up in front of the grocery and the girl stopped them with a firm hand, jumped out, passed in front of the lights and went into the grocer's store. Later the grocer carried her packages out for her, hoping to encourage her kind of late business and perhaps save his store. \(31\) Le Louis had seen her, too, and he remarked to Albin as she drove off that he would never have to work again if he had a girl like that under his control. \(32\) On the next page Albin says to Amédée that the events he is telling about have brought such misery into his life that: "De ces trois ans, dans ces pays, j'ai pas dit vingt mots de plus que le nécessaire pour se faire manger et boire." \(33\) He goes on to tell him that it was perhaps ten days after their first sighting of the girl that le Louis revealed to him that he had been able to "tame" her, and that it was the evening of this revelation that he took her back to Marseille with him. \(34\) As if this discrepancy were not enough to bring confusion to the matter, Albin, speaking to Amédée shortly before they actually liberate Angèle, mentions "ce soir maudit d'il y a deux ans" \(35\) when he could have stopped le Louis from taking her away but did not do so.

What, then, is the correct time sequence, and when did the events which engulfed Albin in misery occur? Did
Angèle run off with le Louis one year before Albin met Amédée, or two, or three? One statement made by Albin to Amédée as they first began to talk seems to eliminate the possibility of the first of the three choices and to point strongly toward the last: "J'ai passé les hivers dans les petites villes du Sud : Cavaillon, Apt, Lauris, Pertuis . . . je ne voulais pas m'éloigner; des fois que j'aurais appris quelque chose. . . ."

The fact that he spent winters in the south hoping to hear something of Angèle rules out the preceding year as the time of his great calamity and this truth is underscored by the fact that Angèle's baby is about ten months old when Albin and Amédée free her. The possibility of the events having happened two years before is only incidentally mentioned toward the end of the novel while there are two clear references to the fact that they happened three years before the two men met. This seems to lead to the conclusion that they should be viewed as having happened three years before the beginning of the first narrative. Because of the conflict involved in the description of the events as happening at a time one year before and the lack of support for the statement near the end of the novel that it was two years before, it will be assumed that the mentions of these two other time locations are mistakes. The question of whether they are mistakes on the part of
Albin (and consequently exist on the level of story), of Amédée who relates his words (and are on the level of narrative) or of Giono who created both levels will not be taken up here as it is beyond the scope of this study.

The second sub-sequence of narrated events includes the segments numbered from 9 to 18 and presents them in the order 10, 9, 11, 12, 13, 14, 15, 16, 17, 18. Here again the sequence begins in medias res and then moves backward in time to present a narrative segment which prepares and explains the one presented first. It then returns to its course and proceeds in chronological order to its conclusion.

The two series do not, however, occur one after the other in accordance with diegetic chronology. They are intertwined, and a strong pattern of alternance in which there is little variation becomes readily obvious as the narrative presents first an event in the Albin-Amédée relationship, then an event in the Albin-le Louis relationship, then a succeeding event in the former, and so on. The only variations in this pattern involve the beginnings of the two sub-sequences and they are only two in number. The first occurs as Amédée opens his narrative by stating his situation (10), backing up to tell briefly how he came to be there (9) and then by continuing with the next event in his narrative (11). The second variation
occurs as Albin, who has begun his narrative with segments 3 and 4, goes backward in time to present something of his background before arriving at Marigrate. Segment 1 tells of Baumugnes at the time of its origin—in Albin's words of "ceux de cette époque qui ont été les grands-pères de nos grands-pères"—and segment 2 tells of Baumugnes as Albin knew it before he left. As a matter of fact, one could even consider these two segments to be one analepse with an extent of several generations. In that case there would be only one variation in the pattern of alternance between the two opposing times in Albin's life: the time when his troubles came upon him and the time when Amédée undertook to help him find peace of mind and heart.

Another aspect of this series which should be noted is the fact that—if the segments 1 and 2 are considered to form a unit—every second segment without exception is analeptic in character. This characteristic of the sequence is due mostly but not exclusively to the alternance between the two sub-sequences, and can be represented as follows (using _a_ to represent analepse): 10, 9a, 11, 3a, 12, 4a, 13, 1-2a, 14, 5a, 15, 6a, 16, 7a, 17, 8a, 18. Each of the analepses is external to the first narrative which for this novel is the account by Amédée of how he helped his friend Albin to recover from his distress by being united with the girl he loved and taking her to establish a home. These
"external analepses," as Genette has pointed out, "by the very fact that they are external, never at any moment risk interfering with the first narrative, for their only function is to fill out the first narrative by enlightening the reader on one or another 'antecedent.'" With only the exception of the first analeptic segment (9), the entire analeptic sequence is seen to be identical to the first occurring sequence (segments 1-8) previously discussed.

In summation, then, note should be made of the fact that the first major narrative section of *Un de Baumugnes* (and consequently the novel itself) begins *in medias res*; that the first narrative begins *in medias res*, moves backward to gather up its antecedents, jumps forward again to the chronological point it had reached and proceeds from that point in complete accordance with diegetic chronology; that the analeptic sequence presented as second narrative also begins *in medias res*, jumps backward to pick up its antecedents, then returns to complete itself in chronological order; and that the two sequences are meshed together in a strong pattern of alternance.

The second major narrative division of *Un de Baumugnes* can be conveniently divided into twenty-three separate narrative segments, and when these segments are numbered in accordance with diegetic chronology, it
immediately becomes apparent that twenty-two of them are presented in perfect accord with diegetic order and that the twenty-third which occurs fifteenth in the narrative ordering of the segments, has no temporal relationship to the others and cannot be related to diegetic chronology. This segment, the Clairette Ségurand affair, is an example of thematic syllepsis whose only relationship to the remaining narrative segments is that of analogy. In the preceding segment the narrator told of Amédée's pondering the meaning of the little blue coffee cup and finally coming to the conclusion that Angèle was being cloistered somewhere on her parents' farm. In the sylleptic segment which follows he relates the story of Clairette Ségurand, another "fallen" girl whose brother closed her up in a room to protect the family honor. Neither the episode nor its characters has any relationship to the tale of Albin and Angèle; rather they serve only to illustrate the fact that such things do occur in that part of the world.

The second major narrative division follows then almost perfectly the order of the story, and likewise the third division follows in its general lines the same diegetic order although the situation here is not quite as simple. This portion of the narrative can be divided into thirty-six segments and a numbering of these according to diegetic chronology produces the following sequence: 2, 3, 4, 5, 6,
7, 8, 9, 10, 11, 1, 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 17, 25, 18, 26, 19, 27, 28, 29, 30, 34, 31, 32, 33, 37, 35, 36. A cursory examination reveals that diegetic segment 1 is narrated after the series 2 through 11, that segments 17, 18 and 19 do not appear in their diegetic position but are presented—in order—as an alternating sequence with 24, 25, 26, and 27, and that segments 34 and 37 both appear before their positions in the diegetic sequence—the former after segment 30 and the latter after segment 33.

Segment 1 is an external analepsis which relates an incident in which Amédée once went to hear a symphony in Peyruis and left because he was more intrigued by the "natural" sound of the wind rustling a leaf in a tree. It is placed by the narrator after the segment in which Albin comes to la Douloire for the first time and plays in the night the "pure" music of his "monica"; its function is to explain by way of analogy that "le plus fort, c'est que c'était fait avec nos mots et de notre manière à nous."45 The series 17, 18, 19 is also analeptic in character but internal with reference to the first narrative. It occurs as the narrator relates his conversation with Albin at the Tour de Pierre-le-Brave on the morning after the latter's third nocturnal visit to la Douloire. The sequence is that the narrator tells of his talk with Albin who then begins to tell Amédée of the events of the night of the second
visit of which he is unaware. At a point Albin breaks off his narration and the narrator (in his own voice) continues to tell of their conversation. Albin then returns to his narrative and the series continues in the alternating pattern 24, 17, 25, 18, 26, 19, 27. These analepses are of the completing type, which is to say that they fill in gaps in the narrative left by the process of ellipsis. The six articulations between the analeptic series and the first narrative (24 to 17, 17 to 25, 25 to 18, etc.) are exactly alike in that each involves a jump from one narrative level to another.

Such changes in the level of narrative facilitate the sudden leaps backward and forward in time while allowing for explanations for the jumps to be woven into the narrative fabric itself:

J'avalaïs ma vergogne et je demandais la raison de tout ça avec toute l'explication au long du pourquoi de la chose.

Il dit :
"Tu vas savoir que ça s'est fait la seconde nuit au moment où j'ai serré la monica dans ma poche, dans l'instant même où tu as fermé doucement tes volets."\(^{46}\)

Here narrative time has gone from the morning after Albin's third visit to the night of his second visit but the transition is smooth and supported by the logic of a question followed by its answer. The return to the point reached before backward displacement is accomplished in a similar manner:
"J'en ai pleuré. Elles étaient bonnes à couler, mes larmes."
Il s'arrêta pour se racler la gorge et me redemanda du tabac.
"Mais, je lui dis, qu'est-ce que ça signifiait ces mots-là, justement? Elle je savait comment? Elle te connaissait comment?"

Since the two time locations exist on different narrative levels, it is a simple matter to legitimize the presence of the second narrative and consequently of its time frame by means of comments about it at the first narrative level.

The final two anachronisms in this series of mid-level narrative segments are both proleptic in nature. The first is a narrative presentation of a scene which never actually occurs but which is imagined by Amédée as being an inevitable occurrence. As Albin, Angèle and Amédée leave la Douloire and its inhabitants behind, the latter begins to think of Clarius and of the effect that Angèle's second departure will have on him. He reasons it to be inevitable that Clarius will throw himself into the Durance the following morning and imagines an episode in which he is there to witness the attempted suicide and then to rescue him after allowing him to half drown and giving him a few hard blows in the process.

The articulation of this internal prolepsis is accomplished, once again, by means of a manipulation of the narrative level. At one point in the story (the night that Angèle is taken away by Albin and Amédée) Amédée's imagina-
tion "tells" him of an episode which is certain to occur the following morning. The episode begins to be narrated with complete logic at the point in diegetic time at which it was imagined, and the narrative jumps forward in time without awkwardness. The return from the proleptic passage to the first narrative is not accomplished with nearly as much smoothness and logic, however. The device which is used to return the narrative backward to its place before the proleptic intrusion is that the listener (and consequently the reader) is called momentarily to divert his attention from the (proleptic) events before him to the narrator. When his attention returns to the narrative he discovers that the leap backward in time has taken place without his being aware of it. The overall effect is one of an abruptness which is somewhat softened by the narrator's maneuver:

Ah! j'aurais donné dix francs pour être là à le surveiller quand il irait se foutre à l'eau, . . . je l'aurais laissé boire un bon coup, puis je serais allé le chercher. . . . Et puis, là, au milieu de l'eau, où ça aurait pu avoir l'excuse du sauvetage, je te lui en aurais flanqué sur la gueule tant et plus. . . . Dix francs . . . je vous dis.

Les chiens aboyaient quand nous passions près des fermes. . . .

The last deviation from diegetic order in the narrative sequence under consideration is an external proleps functioning as an epilogue. After the narrator has ended his
narration with the expression "voilà l'histoire," he begins to speak to his audience of himself. He then tells something of his activities during the last several years: "Depuis le moment que je commençais à décliner du rapport de la situation, je venais volontiers dans les environs de ces terres à blé voir le travail de loin. . . ." Within this framework of returning over a period of years to the region in order to watch others work, he tells of an incident in which he met and spoke to the daughter of Albin and Angèle (their second child since Albin considered her first to have become his) and learned of the general lines of their lives after he had left them. He moves from a narrative account of this meeting into a rhetorical discussion with his listeners about the meaning of friendship.

At this point it would seem that the narrative segment in question should not be labeled as proleptic, and such would be the case except for the fact that the narrator suddenly returns to the point at which he has seemed to end his narrative and takes it up again abruptly. The only explanation or justification for this jump backwards in time to rejoin the first narrative is to be found again in the fact that events in the first narrative are being discussed on a higher level—that of narrator-listener—and that this discussion calls for a return to the first narrative sequence for an illustration of the bond of friendship between Amédée and Albin.
Un de Baumugnes follows then in a general way the flow of diegetic time. A tendency has been observed for extended narratives on any level to begin in medias res and then to jump backward in time to pick up antecedents; thus a pattern of alternance has emerged as the way in which extended secondary narratives are meshed with the first narrative. The prevailing method for accomplishing articulation between the first narrative and the interior analeptic or proleptic segments is that of shifting from one narrative level to another.

The task of dividing the first major narrative section of Le Chant du monde into mid-level narrative segments is somewhat more difficult as one event seems to flow into the next as Antonio and Matelot make their way up the river from their homes to Villevieille where they find the latter's son. By making a few arbitrary decisions such as whether a string of three events that flow from one to the other constitutes one narrative segment or three, one can arrive at a sequence of forty-three segments which will display the section's chronological character. Following the procedure of numbering these segments in accordance with diegetic chronology, the following order can be established: 4, 5, 6, 7, 8, 10, 11, 9, 12, 8a, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 41, 28, 42, 29, 30, 31, 32, 33, 34, 35, 1, 36, 2, 37, 38, 39, 3, 40.
From this mathematical representation of the text, several observations can be made such as the fact that the first narrative begins with the segment numbered 4 (Antonio alone on his island at night) and ends with segment 40 (a scene in Toussaint's house soon after the arrival of Antonio and Matelot). The table illustrates the fact that segments 1 and 2 (in which the elder Gina's rebellion against her brother is related) are not only analeptic but also external to the first narrative. As such they serve only as background information and pose no articulation problems. Segment 3, likewise, is an external analepsis which relates the younger Gina's first sighting of Matelot's son Danis. The three segments also have in common the fact that they are all narrated on a secondary level. The internal analeptic segment 9 is a brief completing passage in which the narrator moves backward in time to tell of events that occurred at Matelot's camp early in the morning before Antonio returned to his island to prepare for the trip, whereas the segment which has been labeled 8a is a repeating analepsis which returns the narrative to the time of segment 8 (Charlotte's searching and calling out for Antonio as he sleeps in the woods near Matelot's camp) and retells that short episode. The articulations between these two brief analeptic passages and the first narrative in which they are embedded are accomplished in a similar
manner. In both cases the segment is related in the past perfect tense and is consequently seen not directly but instead with reference to the time frame of the surrounding first narrative. The movements backward and forward in time here are not full leaps but rather backward looks without full displacement of the narrative. The changes are effected smoothly by simple tense change.

The final two anachronisms in this section--final in the sense that they are last in diegetic chronology--are the external proleptic segments 41 and 42 which form the two parts of an imaginary episode in which Antonio "sees" himself alone with Clara after their return to his island. In the narrative presentation of these two related segments, as well as that of the segments 1 and 2 which relate the elder Gina's life of years before, a pattern of alternance can be observed as was seen in Un de Baumugnes. The two sequences 27, 41, 28, 42, 29 and 35, 1, 36, 2, 37 illustrate again the pattern observed in the previous novel of weaving anachronic passages of some length into the first narrative by establishing an alternance between two time locations which is at the same time an alternance between two narrative levels. The concordance of these two alternating patterns can perhaps best be demonstrated if the two sequences are re-labeled according to the following scheme: A=first narrative time location; B=time location of anachronic element; l=primary narrative level; 2=secondary
level of narration. With this system of labeling the two sequences would both be expressed as A1, B2, A1, B2, A1 as would the two lengthy alternating sequences of Un de Baumugnes.

The order of the narrative segments of the second division of Le Chant du monde can be shown as follows:
2, 4, 3, 5, 6, 7, 8, 9, 10, 11, 12, 1, 13, 14, 18, 15, 19, 16, 20, 17, 21, 23, 22, 24, 25, 26, 27, 28, 29, 30, 31.

True to the pattern which has been emerging from these representations, the general flow of the narrative can be said to follow that of the diegesis. Here, as before, certain deviations are present which begin to fall into a pattern of their own. There is one external analeptic passage (segment 1) in which Maudru (as a secondary narrator) tells Antonio of the time of his marriage years before, thus providing background information for the first narrative. There are two solitary analeptic segments (3 and 22) within the scope of the first narrative. The first is a secondary narration by le tatoué as he and Antonio are in a bar of the events of that morning when he and Maudru went to see the gendarmes about the nephew's gunshot wound.

Articulation is accomplished here, as has so often been the case in the two other novels by Giono, by a shift in narrative level. The narrative has reached a point in time when one of the characters announces that he is shifting the time
locus backward: "Voilà l'affaire, dit-il. Je suis allé chez les gendarmes aujourd'hui. . . ." When le tatoué finishes his narration, Antonio asks him a question about related events and narrative time smoothly returns to that of the first narrative as a consequence of the jump from one narrative "register" to another.

The case of analeptic segment 22 stands in contrast to the analepses examined so far in that it is complete rather than partial, it exists at the same narrative level as the first narrative which surrounds it, and it is a total backward movement in time which is not made subordinate and dependent on another time locus by a grammatical device such as the use of past perfect tense. The preceding segment relates an incident in which Gina comes down to the kitchen at noon to get food for herself and Danis as they desire to "rester un peu seuls." As Antonio watches her he is aware that "elle portait avec elle une odeur et une lumière" and that she is "nue sous sa peau de bête." He thinks of "ce chemin ouvert dans le ciel par où quelque chose venait et touchait la terre" and hears "au fond de lui des désirs." At this point (long enough after the stroke of noon for Gina to leave the kitchen and for Antonio and Matelot to eat their meal) the narrative moves backward in time to relate the events of the morning in Toussaint's "treatment room." The first two sentences are in the past perfect but the full weight of narrative time
soon shifts to the analeptic moment and the events are related directly by the narrator. As the segment draws to a close the narrator relates indirectly Toussaint's thoughts: "Il n'avait pas encore trouvé son équilibre. . . . Il ne pouvait pas oublier . . . le ciel clair qui venait de se fendre sous le poids du temps comme une bille de bois qui ouvre le chemin de sa sève, cette Gina jeune, toute lumineuse d'amour, nue. . . ."59 There is an obvious parallel here between the central personalities of the two segments because the thoughts, perceptions and emotional responses of Toussaint blend with those of Antonio and the narrative finds itself back at the time it had previously attained and expressing the same thoughts and emotions it had expressed before at the same point in time. The difference, of course, is that now Toussaint is the focus of the narrator's attention and the next segment continues from that point to relate his activities of the afternoon.

The final three anachronic segments of this series (15, 16 and 17) fall into a pattern which has now become quite familiar. They form an internal analeptic sequence which is woven into the narrative fabric in accordance with the previously established pattern of alternance. Segments presenting the narrator's account of the Tuesday morning conversation between Antonio and Toussaint are interspersed with segments in which the narrator summarizes Antonio's description of the events of the repas mortuaire at
Maladrerie. The procedure used is that Antonio begins to recount the events to Toussaint and his words are suspended so that the narrator may relate them himself in indirect fashion:

--Alors voilà", dit-il . . .
Il était allé au répas mortuaire. Dans un coin. La vieille Gina . . .

Comme elle l'a dit . . .
Elle parlait sans haine, sans force, à petits mots de femme. Autour d'elle . . .

The resulting sequence is not of the previously established pattern A1, B2, A1, B2, etc., but neither is it totally of the pattern A1, B1, A1, B1, etc. The fact that Antonio begins to relate as a secondary narrator two of the three segments establishes the fact that the movements of the narrative backward and forward in time through the sequence are due to the presence of a secondary narrator. It is not that the primary narrator displaces the time locus but that he relates the fact that another (Antonio) has done so. Insofar as the articulations of the segments are concerned, the effect is the same as in previously considered alternating sequences involving a fully operational secondary narrator.

The final section of Le Chant du monde is shorter than the first two and can be easily divided into eight mid-level narrative segments. At this level the diegetic order is
followed very closely with the exception of only one external analeptic segment in which Clara tells Antonio something of her childhood and of the things that brought her to the place near the river where they found her in the throes of childbirth. The section can be represented very simply as: 2, 3, 4, 1, 5, 6, 7, 8.

In Mort d'un personnage iterative segments form a basic part of the novel's structure and cannot easily be omitted from chronological considerations. The entire first section, for example, is made up of two lengthy iterative passages which recount the repeated episodes of young Angelo's walks to school in the morning with Pov'fille and of his trips home with her every evening. Only the last nineteen lines of the last page are devoted to a singulative account of the arrival of his grandmother and of their first encounter on the steps of his home.

The second narrative section is a much more complex interweaving of iterative segments which telescope a series of similar events into one statement and singulative segments which can, for the most part, be considered with reference to their diegetic order. There is one dominant iterative theme--the life that Angelo's grandmother lived in their home when he was a young boy--which reappears several times and two iterative passages of lesser importance which are all meshed with some fifteen clearly
singulative segments. This mixture is not of such a nature that one segment can simply be thought of as following another (which, of course, they do on the narrative level) but is rather of a degree of complexity that requires an analysis to take into account the fact that one segment may be dependent on or subordinate to another. A rather involved representation of this section can be made if the letter G is understood to represent the iterative segments telling of the grandmother's life during Angelo's childhood, C to be Caille's care for Angelo and his father, and W to be the iterative account of the days of an unpleasant winter. If the numbers 1 through 15 represent the singulative events in their diegetic order (as before) and brackets and parentheses are used to indicate function or subordination, the following mathematical "picture" develops: G(3), G, C(7[G(15)G]8), G(9), 4(1,2), 5, 6, W(10,11,12), 13, G, G(14). One can see readily that the existence of singulative passages which are subordinate to iterative passages and iteratives which are functions of singulatives precludes the simple examination of the singulative segments with regard to the order in which they occur and necessitates the consideration of non-ordered iterative elements in this analysis of narrative order.

This second division of the novel begins with the sequence G(3), G which is made up of an iterative passage
(G) establishing the fact that each day Angelo's grandmother waited for the next day, that each day in which she found herself no longer had any form for her. This last fact is illustrated by the inclusion at this point of an illustrating (and thus subordinate) singulative passage (3) in which the grandmother, on her arrival, is unable or perhaps unwilling to relate Angelo's name and facial characteristics to the present moment. The narrative then returns to an iterative account (G) of the grandmother's actions during Angelo's childhood.

Quelquefois même elle dessinait elle-même le corps de la redingote qui devait l'habiller. La couturière avait beau s'écrier, elle soutenait son idée avec une obstination qui faisait enfin venir un peu de couleur précise à ses yeux et appelait son regard des lieux étranges qu'elle regardait d'habitude. Alors la couturière obéissait, et chaque fois, en fin de compte, c'était pour dire que Madame avait raison. ... Je remarquais que, de moi elle ne regardait que le front et les yeux. Non pas seulement dans ces occasions-là, mais toujours.66

The next division of this section of the novel, C(7[G(15)G]8),67 is a complex sequence of subordination which begins with and is dependent on the brief iterative passage (C) in which Angelo relates that when he was a child Caille "venait chaque soir près de mon lit aider la nuit."68 Upon this iterative foundation is erected a singulative segment (7) which relates the events of one specific night that she came to his bedside. On this occasion Caille
and Angelo talked of his grandmother and young Angelo lay in bed and remembered aspects of her life with them:
"Frottant lentement ma joue contre la main de Caille, je me souvenais lors de certaines particularités des promenades que je faisais à travers la ville avec ma grand-mère."69 For almost an entire page the narrator remembers himself as a young boy remembering on this one occasion repeated actions of his grandmother: "Nous partions pour des kilomètres et des kilomètres d'où je revenais harassé et pendant lesquels, avec une obstination d'insecte, ma grand-mère avait aligné des pas et des pas dont chacun semblait être le dernier."70 The essence of the passage remains singulative, however, as one reads shortly after the above that: "Maintenant, dans la chaleur de Caille, je me rendais compte qu'il y avait un étroit rapport . . ., une sombre harmonie entre ces pas qui s'obstinaient à chercher sous eux la solidité d'une planète et cette bouche fermée qui appelait éperdument et où l'ombre rongeait la forme d'un mot."71

It is not long, however, before one becomes conscious of the fact that a subtle shift has taken place, that the singulative passage (7) has given way to an iterative passage erected upon it in which the narrator directly relates his adult memories of the same repeated walks (G). One can be certain that the passage is not simply a
continuation of young Angelo's memories because the narrator makes such statements as: "Je suis obligé à me servir des mots usuels. . . . Néanmoins, tous ces mots donnent une idée fausse du comportement de ma grand-mère. Je sais très bien, moi, comment elle faisait et, avant même de penser aux mots, je la revois. . . ." He refers to "une de ces énormes belles dames semblables à celle que j'ai revue tout à l'heure quand je pensais à mon retour de l'école avec 'Pov'fille' saculue" and thus confirms that the memories he is recounting are on the same narrative level as those of his walks to and from school with Pov'fille, which are recounted in the first section and which are directly related by the narrator. This segment traces the superimposed events of a long series of such walks to a point which was never omitted:

Quoique paraissant faits au hasard, nos tours de piste sur la place de la Bourse n'étaient qu'une partie d'un plan soigneusement préconçu. Immanquablement, après, nous remontions la Canebière jusqu'aux allées de Meilhan où, sous les ombrages d'énormes platanes, se tenait une sorte de foire permanente. On y vendait des chevaux de trait. Des charlatans vêtus en dompteurs avec brandebourgs, soutaches, bonnets de police à glands d'or faisaient l'article pour des pommades et des fioles.

Here again is a sudden shift—this time a proleptic leap of ten years—as the narrator presents a singulative account (15) of a specific instance of his grandmother at
this point on one of her walks, an account which exists at this location in the narrative only because of the under-lying iterative account which supports it and "calls it forth" as an example. When this segment ends, the narra-tive drops back to the iterative layer which underlies it (G), and continues with the walks which Angelo took with his grandmother as a boy: "Ainsi, à l'époque du lord écossais, nous nous arrêtons devant tous les charlatans."\textsuperscript{75} This segment continues for over two pages when the narrative again reverts to the singulative passage (8) of which the memories of the grandmother's walks have been a function—the night in bed with Caille in which young Angelo recalls events of his walks with her. In this segment the grand-mother's mouth, which is one of the main topics in the corresponding singulative segment 7, calls out the name Angelo in the darkness of his room and Caille cautions him not to answer as it is not he but another by the same name that she is seeking.

The series C(7[G(15)G]8) thus exists on four levels with respect to dependence or function. The iterative event C forms the basis for the singulative events 7 and 8 (which are really the two parts of one event but separated in the narrative order) on which rests the iterative event G which supports the singulative event 15. The three sing-ulative segments which can be assigned the numbers 7, 8 and
15 in accordance with diegetic chronology are narrated in the order 7, 15, 8, but it would have been misleading to simply make that observation and to point out that segment 15 is proleptic without taking into account the factors of dependence which relate them to one another and to their surroundings.

The next series in the narrative sequence, GC(9), is less complex and involves an iterative passage (GC) which supports an illustrative singulative passage (9). The iterative segment has been designated here by both the letters G and C because it is a passage which seems to be uncertain as to its subject. It begins with a passage which seems to be somewhere between pure description and an iterative account of the grandmother's manner of looking with her eyes while her soul looked elsewhere. There is also a change within the passage as the narrator's interest shifts from her to Caille, and he presents an iterative account of a recurring card game among M. Pardi and three of his friends during which the four players engage in conversation with Caille and to a lesser extent with the grandmother. The passage is interesting in that the composite conversation of the iterative superimposition of an entire series of card games (which is related in the imperfect tense) suddenly gives way to a singulative presentation (signaled by a shift from the imperfect to the
past definite tense) of an exemplary conversation from the series.

What might appear at first glance to be a single conversation is in fact a synthesized conversation as it begins and is composed of representative elements and attitudes from a string of similar occurrences. At a given point the narrator's conception of the conversation he is relating changes to that of a single representative event, and any chronological analysis of the narrative is obliged to take into account the fact that a long conversation which begins as a blend of many time locations (and consequently without possessing a diegetic time locus of its own) becomes during its course a single once-occurring event which can be located in the chronology of the story.77 The singulative segment (9) is based on and develops from the iterative segment (GC).

The succeeding series of narrative segments is represented by the numbers 4(1,2), 5, 678 and would have been shown more simply as 4, 1, 2, 5, 6 if questions of subordination and dependence had not been necessitated here by the complexities of Mort d'un personnage as compared to the chronologies of Un de Baumugnes and Le Chant du monde. The sequence is composed of five analeptic segments which can be thought of as the two sub-sequences 1, 2 and 4, 5, 6. The sequence of internal analeptic segments (4, 5, 6) which
presents the events of the evening of the grandmother's arrival, the questions that she asks about the blind and the events of her trip with Angelo and M. Pardi to Vauvenargues to finalize the sale of her property is interrupted by the sequence of external analeptic segments (1,2) which grow out of the grandmother's discovery of her new home (4) and which present two of the changes which M. Pardi made when he became director of the home some years before her arrival. This sequence reflects the previously observed pattern of beginning in medias res, returning to the past to pick up antecedents and then continuing on from the point previously reached.

The articulations between these analeptic segments and the narrative fabric in which they are embedded are accomplished in rather typical manner. The jump backward in time from segment 9 in which a specific game of cards is in view to the moment of the grandmother's arrival (4) happens suddenly and without any preparation other than the passage from chapter II to chapter III in the printed text. The leap backward from the grandmother's arrival to the time when M. Pardi became director (anaclips on analepsis) is accomplished in a manner which has been observed in the previous two novels. First the narrative turns its attention backward to an event which is related in the past perfect tense. Soon, however, there is a
change in verb tense and the narrative has firmly settled itself into the analeptic time frame:

"Mon cher, avait dit le prédécesseur de mon père . . . mon cher, on a beau être décidé à mettre un aveugle au rancart, encore faut-il que la décence des lieux facilite la décision des familles. Voilà."

Il montra le fronton qui, dit-il, en pierre de taille, avait coûté douze cents francs, pose comprise.

Le premier travail de mon père fut de . . . "Mon cher, dit le petit vieux, ceci est de la folie."79

This analeptic passage is further bound to the one in which it is embedded by the fact that the latter (1) begins by pointing to the same wall that the former (4) presented in its final sentence:

Ce qui faisait face à la ville était blanchi à la chaux, même frottassé à l'Italienne avec assez de coquetterie et comportait, au-dessus de larges portes, un fronton où, sur deux mètres de haut et dix mètres de long, un artiste provençal avait modelé en bas-relief une Charité réjouissant le monde.80

The leap forward (2 to 5) from the time of M. Pardi's first changes in his institution back to the time of the grandmother's first questions about the blind is made to occur smoothly by the blending of the two subject matters at the point of juncture as was the case above (4 to 1):
---Qu'est-ce que c'est que cette fantaisie? dit le docteur.
---Ma façon de dire ce que je pense, dit mon père. Il y a dans mes pensionnaires des êtres charmants. Ils sont même tous charmants. Ma grand-mère demanda des quantités de renseignements sur les aveugles. . . . 81

The next narrative segment (6), in which a trip to Vauvenargues is necessitated by the finalization of the sale of the grandmother's property, occurs shortly after her arrival and is tied to the previous segment by the fact that during the trip reference is made to the questions about one of M. Pardi's pensionnaires, a certain Philippe, which were posed by the grandmother shortly after her arrival and which are still on her mind.

While there is good textual evidence for assigning the diegetic numbers 1 through 6 and 15 to the narrative segments which bear them in this study, the basis for the ordering of segments 7 through 14 is not so easily established. What can be established is that segments 7 and 8 (the events of the night when Caille was in Angelo's bed) form a sequence and must be numbered consecutively, that segments 10, 11 and 12 (which deal with the spending of the grandmother's gold) form another sequence whose order and proximity are certain and that segment 13 (the affair of the mattresses) occurs after the sequence 10, 11, 12. One cannot say with certainty that segment 9 (the conversation during the game of cards) is not diegetically
located either before segment 7, after segment 13 or even after segment 14 (an incident during one of the parties at the grandmother's friend's house). Nor can one be certain about the diegetic position of segment 14 except that it follows segment 6 and precedes segment 15 (Angelo's return home ten years later). The numbers representing diegetic order which have already been assigned to these segments will be retained for purposes of discussion, however, since there are certain very minor reasons for doing so and no reasons for arranging them otherwise. Obviously no conclusions as to narrative order will be drawn from this assumed sequence.

The narrative segment which follows segment 6 is another iterative segment (W) which presents the events of a nasty winter more than a year after the trip to Vauvenargues and on which depend the three singulative segments 10, 11 and 12 which relate a conversation between the grandmother and M. Leydet as to what she should do with her money, Angelo's discovery that the gold is gone from her room and a conversation between M. Leydet and M. Pardi in which the latter announces his intention to dispose of some of his mother's money by providing expensive meals for his pensionnaires. The sequence W(10, 11, 12) is followed by segment (13) which tells of M. Pardi's provision of virgin wool mattresses for his blind in an
effort to make their lives more enjoyable and to spend more of his mother's money. This segment is subsequent to segment 12 with respect to both diegetic and narrative chronology, but it is on a different level as it stands alone and is not dependent on the preceding iterative segment W.

The final narrative sequence has been represented as G, G(14). It is composed of two iterative segments and the singulative segment which grows out of the second of these. In the first iterative segment the grandmother's habitual attempts to cross the barrier separating her from her dead lover are compared to Caille's habitual efforts to cross the boundary between her sightlessness and the realm of those around her. This is followed by a second iterative segment in which the grandmother's recurring actions at the parties given by her old friend are told. This repeated scene gives way to a singulative segment (14) in which a single episode during one of the many parties when the grandmother "venait volontiers dans cette maison" is remembered by the narrator.

The third major narrative section of Mort d'un personnage is characterized, like the second, by complex patterns of dependence between singulative and iterative segments. There is in this section, however, a clearer and almost complete fidelity on the part of the narrative to the diegetic order of singulative (and therefore
orderable) segments. Once again for purposes of analysis of the order of the mid-level narrative units the section will be represented in mathematical fashion according to the pattern already established: 1, 2, 3, 4, G, 5, G(G)G, 7(G[G(8)]), G, G, 9.

The first four segments (1, 2, 3, 4) are a close-knit sequence of events which occur roughly twenty years after the events of the previous section. Angelo, who has left home and gone to sea, arrives in Marseille from Chile and speaks to the landlord of money matters (M. Pardi is no longer director of the institution). He has a brief conversation with his father who, he discovers, has aged and acquired new habits, and he talks with Dr. Lentelme of his grandmother's deteriorated physical condition. He then dines with his father and grandmother for the first time since his return and begins to learn of her needs.

This series of four diegetically ordered singulative segments is followed by a brief iterative segment (G) which presents the grandmother as he observes her from the exterior—"Dans l'intervalle des repas elle ne dormait pas. Je la regardais et je voyais battre ses paupières."—and as he imagines her consciousness to be—"Qui sait si elle n'est pas la bouche collée à une fissure imperceptible en train d'appeler? Et qui sait surtout si, de l'autre côté, on me lui répond pas déjà?" This in turn is followed by
a segment (5)\textsuperscript{90} which seems at first to be iterative in aspect but which soon settles into a longer singulative account of an episode illustrating the difficulties Angelo encounters within himself as he begins to personally take care of his grandmother's intimate basic needs.

The next three narrative segments [G(6)G]\textsuperscript{91} form a sequence of the type observed in the second major division in which an iterative segment detailing Angelo's repeated actions in caring for his grandmother gives rise to an exemplary singulative passage which is erected upon and a function of the surrounding iterative passage and finally yields to a return to it. The next rather complex sequence [7(G[G(8)])]\textsuperscript{92} begins with an independent singulative segment 7 in which Angelo dismisses "la femme de Montolivet" and hires Catherine to help by doing the grandmother's laundry. This introduction of Catherine calls forth a dependent iterative segment of some length (G) which takes as an example her first visit with the grandmother and shows her tenderness for the old lady which is repeated over a long series of similar days:

Elle venait une heure par jour. Elle n'avait à s'occuper que du lavage du linge, mais elle était toute tendresse et, son travail fini, elle restait souvent des heures à s'attendrir près de grand-mère.\textsuperscript{93}
From a brief singulative passage embedded in this iterative in which Catherine gives the grandmother a cane, there arises the subordinate iterative segment G which begins with an account of the important place that the cane occupies constantly in her life and then shifts to an account of other seemingly insignificant things (bonbons, etc.) which have become terribly important to her as customary equipment for the night. Out of this develops a singulative segment (8) which relates the events of a particular night as she falls asleep and of the next morning as she requires her grandson to go out for a box of scented powder. The beginning of this singulative segment—"Quand elle eut accroché la canne à la tête de son lit, elle ferma les yeux, mais elle ne s'endormit pas."—is somewhat of a jolt to the reader as it seems to refer backwards to some specific situation while the previous passage is obviously iterative in aspect:

Quelquefois, après l'avoir déshabillée et couchée, placé la bouillotte sous ses pieds, une brique chaude à chacun de ses flancs, bordée, enfourné la couverture sous son menton, bourré le traversin sous sa tête, je restais là encore un quart d'heure, parfois une demi-heure à la regarder, un peu triste. . . .

Even the preceding paragraph is iterative in aspect, yet it is within its scope that the short passage is found on which the singulative in question depends. The first line affirms
that "tous les soirs, il fallait préparer la nuit," and toward the end one finds that:

Le tiroir de la table de nuit devait être entrouvert, et, dans l'angle du tiroir, du côté du lit, je devais placer quatre bonbons. Exactement quatre. Elle tâchait du bout des doigts et, s'il n'y en avait que trois, elle disait: "Pourquoi que trois?" S'il y en avait cinq, elle disait: "Est-ce que j'en ai laissé un d'hier soir?"

"Ne l'inquiétons pas, dit mon père, mettons-en quatre. Je ne sais pas à quoi ça répond." Naturellement, elle ajouta elle-même la canne et elle l'accrocha à la tête de son lit.

These lines are illustrative of an often-occurring phenomenon in this novel—the sudden transition from the iterative to the singulative aspect within the confines of a conversation which begins as a summary or composite of many similar events and changes in medias res to a specific example of the series. As is the case here, it is not uncommon for the specific example to "lose track" of the fact that it is an example of a series and to develop in its own right as a singular event.

The complex interconnections among the segments 7(G)[G(8)] serve to illustrate the difficulties of analyzing this novel according to the patterns of analysis used for Un de Baumugnes and Le Chant du monde. Not only is the chronology of segments difficult to deal with because of the mixture of singulative and iterative segments, but the interrelationships and dependencies of
segments often (as is the case with the passage in question) cut across the dividing lines which have been established between mid-level narrative units and the smaller micro-units. The method does seem, however, to bring to light chronological patterns which have not been noted before.

The two segments which follow (G,G)^98 are both short iterative accounts--first of the fact that the grandmother had begun to soil her hands every night and second of the relationship between her and Catherine who is "le dernier étranger qui fait face et chez lequel il faut crêer une illusion et en profiter."^99

The final, singulative segment (9)^100 could perhaps be divided into five or six very brief singulative passages but it seems preferable to conceive of it as one final event--the final twenty-four hours (actually somewhat less) of the grandmother's life with Angelo at her side. Whether or not this division is effected makes absolutely no difference, however, in the pattern formed by the singulative segments of this third narrative section if they are considered without regard for their involvement with the iterative segments. Unlike the previous section, this one (again with reference only to singulative segments) follows exactly the diegetic chronology and consequently contains neither analeps nor proleps. There are present no problems of articulation between one extent of time and
another, but there are problems of juncture between juxta-
posed passages which have no time locus (iteratives) and
those which can be located at a point in the diegetic
chronology (singulatives). These issues will be addressed
later from the point of view of frequency rather than from
that of order.

The last of the four novels under consideration,
*L'Iris de Suze*, has already been seen to be divisible into
five major narrative sections and the symmetry of these
divisions becomes all the more visible as they are broken
into mid-level narrative units for the purpose of order
analysis. The divisions which have been made have, it is
ture, a certain arbitrary quality about them in that some
narrative segments could have been broken into still smaller
segments by taking ellipses to be major breaks while other
individual segments might have been combined by the reversal
of this process into larger segments. A concerted effort
has been made, however, to be as consistent as possible and
the effort has produced a representation whose five main
divisions contain respectively 5, 39, 6, 37 and 6 mid-sized
narrative segments. The shorter sections (I, III and V)
which are comprised of almost equal numbers of narrative
segments (5, 6 and 6) are those in which Tringlot, the
protagonist, is for short periods of time alone and "on
the road." The longer two sections (II and IV) which again
are almost identical in the number of narrative segments
which they contain (39 and 37) are those in which Tringlot spends periods of several months with someone. In the first the events of the summer months spent with Louiset and his sheep on the mountain are related and in the second the happenings of the winter he spent at Quelt with Casagrande are in view.

The following table which has been established according to the principles previously outlined serves not only as a basis for discussion but as a convenient way to illustrate certain symmetric qualities of the narrative:

I: 1, 2, 3, 4, 5.

II: 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 4(?)

III: 2, 3, 4, 5, 1, 6.

IV: 6, 7, 8, 1, 9, 10, 11, 12, 13, 14, 2, 3, 5, 4, 15, 16, 17, 18, 19, 20, 21, 22, 23, 37, 24, 25, 26, 27, 28, 29, 30, 31, 33, 32, 34, 35, 36.

V: 1, 2, 3, 4, 5, 6.

Sections I and V can be seen to follow exactly the chronological sequence of the diegetic material, and section III, while it does not follow this pattern perfectly, displays a general tendency toward diegetic order while seemingly following the classic pattern of beginning in medias res and later returning to pick up the events leading up to the point of beginning. In reality the
external analeptic segment 1 in section III, like segments 1-8 in section II and 1-5 in section IV, is external not only to the first narrative of its own section but to the first narrative of the entire novel. With only one minor exception, all of the analeptic segments of the novel are external to the first narrative and the novel as a whole follows the time-honored pattern of beginning in medias res and later returning to the past to narrate the events which led up to the first events narrated. There are two mutually exclusive series of events which precede the start of the first narrative and which are woven into the fabric of the novel by means of external analeptic segments that are introduced into sections II, III and IV by secondary narrators.101 One of these series is comprised of the events that Tringlot refers to as "les événements de Toulon" and the other of what will be called "the events of the mountain," a parallel phrase representing the episodes from the lives of the inhabitants of the isolated Quelte and of the Murataure family (including l'Absente) of Saint-Georges.

In section II the segments 9-38 form the first narrative and relate the events of the time that Tringlot spent with Louiset and his sheep. The external analeptic sequence 1-8 can be divided into the two sub-sequences 1, 2, 3 and 4, 5, 6, 6a, 7, 8 with the first of these moving the narrative backward in time to the "events of the mountain."
Segment 1\textsuperscript{102} summarizes much of the life of the baron while segment 2\textsuperscript{103} presents a summary of the history of the Murataure family and finally settles on an extended account of the time that \textit{la baronne} danced with Murataure. Both of these segments are followed in the table by a question mark to indicate the inherent difficulties of placing one before the other as they certainly overlap to a great extent. They both are located in time before the events of segment 3\textsuperscript{104} which recounts the events leading up to the marriage of Murataure and \textit{l'Absente}.

Although the segments 4-8, which form the second analeptic sub-sequence, all appear to be located after the segments 1-3 in diegetic time, they too have been shown in the table as having some uncertainty connected with them. The sub-sequence can be further divided into the three pairs 4-5, 6-6a and 7-8 whose diegetic order cannot be established any more exactly than to say that they are the "événements de Toulon" which Trinquet remembers as having taken place over "les dernières années."\textsuperscript{105} In segments 4\textsuperscript{106} and 5\textsuperscript{107} he remembers in rapid succession a series of people and events which are little developed. In segment 6\textsuperscript{108} he remembers the specific event in which he watched the house at "la grande Sambuque" for a clue as to the location of a cache and in 6a\textsuperscript{109} he continues to relate his repeated efforts to discover the hiding
place that the girl in the window obviously knew. While
the segments 6 and 6a both tell of the same series of
events ("Je suis venu vingt fois sous sa fenêtre."110),
there is an unusual change in the narrating framework which
seems to necessitate at least a partial separation. Seg-
ment 6 is an episode from Tringlot's past which he remembers
as he waits for sleep while 6a shifts to an interior dis-
cussion between Tringlot and an imagined "vous" of the
scenes which they both "see" but which only Tringlot can
interpret and explain. The symbols are an effort to
illustrate this as well as the fact that the narration of
the series of events is a continuous flow even though a
change in the narrative register occurs.

A similar, yet clearly different change in Tringlot's
interior "scene" occurs in the segments 7111 and 8112 as
well. In the first he imagines the scene of the courtroom
interrogation of la Belle Marchande--an event which actually
took place but which he did not witness. He imagines the
scene entirely in the form of a dialogue between the
accused and a certain judge Jean-François Pissin-Barral.
In the second--which, as the table shows, is separated from
the first by a return to the first narrative (30)--Tringlot
is no longer thinking the scene but is thinking of the
scene that he has "seen." He appears to consider it as an
event which has happened as he imagined it ("Pissin-Barral
vient de coincer la Belle Marchange" and wonders what will happen next ("Qu'est-ce qu'elle va répondre? ... Par exemple, si Pissin-Barral amarre le Jean-Baptiste Recous ... et s'il lui cherche des poux, il en trouvera."). He then slips into a lengthy remembrance of the times that he went to a terrace across from her prison window and waited to catch a glimpse of her.

Although the terms sequence and sub-sequence have been used in reference to the external analeptic segments 1-8, it is clear from the table that they occur neither consecutively nor in numerical order. The nine segments are a series only in the sense that they are consecutively numbered for the convenience of this discussion and that they form a homogenous group of external analepses. The sub-sequences, too, are perhaps more accurately called sub-groups as their organizing principles are their two subject matters. The two do not occur separately but are intertwined in a pattern which can be illustrated by allowing M to represent "the events of the mountain" and T "les événements de Toulon" : T, T, M, M, T, T, M, T, T. An even clearer picture of the narrative interweaving comes into focus if the letter F is added to the representation to indicate a return to the first narrative for at least one mid-level narrative unit (as well as f for a lesser return) and if the letter P represents a proleptic segment: F, T, P, T, F, M, F, M, f, T, T, F, M, F, T, f, T, F.
Since the two consecutive T's represent the segments 6 and 6a which have previously been seen to be in reality the same analeptic "event," the tabular representation demonstrates the fact that in this section movement backward and forward in time on the level of mid-sized narrative units is accomplished by combining these shifts with shifts in the narrative level. The primary narrator tells the reader, for example, that Tringlot is in his bed trying to remember certain events from his past and as the narrative level changes to that of Tringlot's secondary "memory narrative" the reader is quite naturally and with no abruptness transported into the past. As the analeptic segment comes to a close, the voice of the primary narrator is again "heard" saying, for example, that Tringlot "se sentait peu à peu envahir par le sommeil sur son lit de feuilles . . . et il s'endormit."115 At this point the reader becomes again aware of the fact that he has not been perceiving Tringlot's memories directly but that someone has been revealing them to him. As the scenes (from the past) within Tringlot's head recede from his view and he once again becomes conscious of Tringlot's physical being and circumstances, he is naturally and without shock transported in time back to the events of the first narrative.

The same type of mechanism can be seen to operate in the shifts to and from "the events of the mountain" which
(in this section) are all presented as secondary narration on the part of Louisset. The primary narrator relates that Louisset is speaking, and when the reader becomes aware that his words are not only conversation but that they have taken on the characteristics of a narrative, his focus of attention shifts from the narrative event to the events narrated and he finds himself transported to another point in time. When Louisset ends his narrative the reader's focus shifts back to the fact as well as to the moment of Louisset's narrating and there is no abruptness whatsoever when the next statement reveals the next step in the unfolding of the first narrative time sequence.

The one exception to this pattern is the single proleptic segment of section II (39)\textsuperscript{116} which occurs between the analeptic segments 4 and 5. Here the shifts from analeps (Tringlot's remembering of his past) to proleps (the imagined scene in which he is interrogated about these events)\textsuperscript{117} and back to analeps take place entirely within Tringlot's mind and seem to be effected without a return to the first narrative. A closer examination reveals however that the first analeps is separated from the proleptic segment by the short phrase "Si on me demandait par exemple"\textsuperscript{118} which is neither analeptic nor proleptic but which is the expression of a non-narrating thought which occurs in Tringlot's mind at the first narrative level.
The recording of this thought by the primary narrator has the effect of recalling the reader's consciousness of time from the past, posing it momentarily in the first narrative present and dispatching it into the (hypothetical) future. The return to the past from the hypothetical future is accomplished without passing through the first narrative by means of a simple change in narrative framework. The dialogue of the proleptic interrogation ceases and the first-person narrative of the analepsis on which it was based is taken up again at the point it had reached previously.

Note has already been made of the fact that, with the exception of one analeptic segment, section III like sections I and V follows the diegetic order. Here again the articulations between the first narrative and the external analeptic segment coincide with a shift from one narrative level to another and back again and they are justified and rendered smooth by this union.

Section IV, like section II which it parallels, is composed of a lengthy first narrative (segments 6-36) which is punctuated by a lesser number of external analeptic segments (here 5) and one hypothetical proleptic segment. It differs from section II in that there is also one internal analeptic segment and in that the external analeptic passages deal only with "the events of the mountain."
The first analeptic segment (1) occurs singly between two first-narrative segments and involves, as one might well expect, a coinciding shift to a secondary narrator (Casagrande). The shift into the past is occasioned by Casagrande's summary of his past as he begins a conversation with Tringlot and the return is effected as the former falls silent and the latter takes up his end of the conversation. This movement into the past is not as strongly felt by the reader as others have been because of two influences: the narrator's references to his present situation and to the fact that he is remembering the past from his position in the present ("Moi, je préfère tout bonnement la cafetière."); "Je me vois, moi, petit garçon dans l'Ombrie."), and the summary character of the passage which does not draw the reader into full absorption.

The analeptic sequence of segments 2, 3, 5 and 4 occurs between the first narrative segments 14 and 15 and once again the coincidence of a change in the narrative level with the leap backward into an analeptic segment is to be observed. The four segments are the product of two secondary narrators who both direct their narrations to Tringlot. In the first and third (2 and 5) the baronne tells of her past, and in the second and fourth Casagrande relates things that he knows about the family background. In accordance with the pattern which has been observed,
the movement from the first narrative into the past is effected in the following stages: first the primary narrator indicates that a secondary narrator is speaking; next the secondary narrator speaks to another character in the primary narrative of things which exist within the first narrative; finally the secondary narrator drifts from conversation into narration and the reader's focus shifts from the narrator to his narrative:

Quelques jours après, dans l'écurie, la baronne dit ex abrupto:

"De loin vous voyez Quelte, mais vous ne soupçonmez pas cette écurie dans laquelle se morfond un mulet mauvais, ou, plus exactement comme vous dites, un mulet méchant. Vous me voyez; vous ne savez pas qui je suis, ni pourquoi...

"Ma mère mourut à ma naissance; mon père était déjà très âgé. Je fus l'enfant de sa vieillesse, j'ai donc aimé l'esprit; je ne me doutais pas que la nature m'attendait...

"C'est ainsi que je rencontrai un homme grisonnant et tout d'un coup je sentis le diable aller et venir chez moi comme dans sa maison...

At this point, when la baronne has just fully entered into her analeptic narrative, a curious event occurs. Her words are suspended (a fact illustrated by suspension points) and Casagrande, the primary narrator reveals, begins to speak to Tringlot of her words and of his point of view concerning the things she has mentioned. He begins by speaking conversationally of events on the first narrative level ("Je savais bien qu'elle vous utiliserait, dit
Casagrande.\textsuperscript{123}, slips into a narrative account of the events surrounding the time he met \textit{la baronne}, and returns to the first narrative level by way of a comment to Tringlot about the events he has just narrated ("J'aurais bien aimé que vous ayiez pu connaître le baron et ses multiples hausse-cols. Hélas!"\textsuperscript{124}). Here the suspension of \textit{la baronne}'s narrative ends and she continues to develop fully the account she had only begun before being interrupted. Her words are presented by the primary narrator ("... dit \textit{la baronne avec un petit rire de gorge} ..."\textsuperscript{125}) but are totally narrative in character and contain no reference to the circumstances of her speaking. When her words end, the primary narrator again returns the narrative time to the first narrative by stating that \textit{la baronne} was still the topic of conversation during the evening hours. He presents the conversation which quickly drifts into a secondary narrative as Casagrande relates at some length events from the past of Quelt and particularly the marriage of \textit{le baron} and \textit{la baronne}.

The curious aspect of this sequence of segments is that the primary narrator has violated a principle which is constant throughout the entire novel—he has presented in his own voice a narrative segment (the conversation between Tringlot and Casagrande which becomes the latter's secondary narration) which is out of diegetic order.
Casagrande's comments to Tringlot on *la baronne*'s narrative could not have occurred in the middle of her speaking as the former is not present on that occasion. The very fact of his comments implies the existence of a middle step in which Tringlot relates to his host *la baronne*'s narrative and it is easily conceived that Casagrande interrupts this middle step at a certain point to interject his own understanding of the events in question. The two possible explanations for this unusual ordering of segments would seem to be either that Giono has in this one instance allowed his primary narrator to deviate significantly and without justification from his firmly established nature or that the author has confused within his own mind *la baronne*'s narrative with Tringlot's account of it to Casagrande and has passed this confusion on to his narrator. The latter possibility would seem to be the most likely of the two, but in either case a weakness on the part of the author is displayed as he fails to maintain narrative consistency while trying to present simultaneously two narrative points of view on the same analeptic events.

The numbers 2, 3, 5 and 4 which have been used in an attempt to represent the diegetic order of the contents of the four narrative segments do not really give a satisfactory picture of the narrative order of his portion of the novel due to the fact that the segments cover such
lengthy extents of time and overlap to such a great degree. The first (2) stretches from the time of *la baronne*’s birth to her first meeting with Casagrande while the second (3) begins with the events which immediately led up to their meeting and ends with their first encounter which amounted to no more than a simple *bonjour-bonsoir*. In the third segment (5) *la baronne* begins with her marriage and tells of her life at Quelte with *le baron*, and in the fourth (4) Casagrande traces the family history from before his grandfather’s arrival at Quelte to the time of *la baronne*’s arrival and marriage but centers his attention on the latter period.

The numbers alone are also inadequate to convey the fact that not only the contents of the secondary narrations but also the four narrative acts themselves are presented (as has been shown) in non-diegetic order. This can perhaps best be shown by using the sequence A, C, B, D to indicate the relationship between the narrative and diegetic orders of the acts of secondary narration (with A, B, C, D being equivalent to diegetic order). By combining this sequence with the broadly indicative numerical sequence already established for the contents of these secondary narrations, one produces the presentation A2, C3, B5, D4 which demonstrates the double time dislocation of the series.
The articulation of the four consecutive analeptic segments seems at first to be of a different nature from those of section II which were observed to be separated by first narrative segments. The fact is, however, that here too the narrative time "pointer" is returned—if only for a brief moment—to the first narrative as the primary narrator points out the existence of the secondary narrator and the fact of his speaking and then allows the reader's focus of attention to shift from the "present" of the (secondary) narrating into the "past" of the (secondary) narrative which, of course, the reader mentally converts into the narrative present and is consequently transported into the past. As he has done up to this point, the narrator joins a leap in time to a justifying jump in narrative level, and he performs the maneuver here by means of the following four brief statements: "Quelques jours après, dans l'écurie, la baronne dit ex abrupto:,"\textsuperscript{126} "dit Casagrande,"\textsuperscript{127} "dit la baronne avec un petit rire de gorge,"\textsuperscript{128} and "A la veillée, la baronne fit encore les frais de la conversation"\textsuperscript{129} which is followed by nine lines of conversation before it is clear that Casagrande has shifted into a narrative posture.

The remaining two deviations from diegetic time on the level of mid-level narrative segments are the proleptic segment (37)\textsuperscript{130} in which Tringlot imagines the possibilities
for l'Absente's future and the analeptic passage (32) in which a peasant tells Casagrande of the accident in which la baronne and Murataure were killed. In both cases the leap in time is combined with a change in narrative level and the return to the first narrative is effected as the secondary narrative ceases and the reader's attention returns from the content to the circumstances of the secondary narration. It is worthy of note that this analeptic segment—the final non-diegetically ordered segment of the novel—is the only internal analeptic segment to be found if it is assumed (as it has been here) that the previously considered segment 3 involves not Casagrande's interruption of la baronne's narrative but his interposed narration during Tringlot's relation to him of her words.

The microstructures of narrative discourse are the words, phrases, clauses and sentences which form the building blocks of the mid-level narrative units. Taken as a category they form the micronarrative level at which a comparison between diegetic chronology and the time sequence of the narrative can be made as it has been on the two higher levels of organization. As Genette has pointed out, the narrator may move his narrative along either of two parallel tracks—narrative of events and narrative of words—and he is free to move from one track to the other at any moment. In a narrative of events an
event can be related in diegetic sequence, beforehand as prolepsis or after the fact as analepsis. Words (and thoughts), which are themselves events, can also be narrated at the time of their occurrence or as prolepsis or analepsis. In the case of narrative of words, however, there is the additional complicating factor that the words' contents may have reference to events which are past, present or future in relation to the time of the words themselves.

A character within the narrative may organize his words into a secondary narrative and as such they can be studied at the level of mid-level units or even in some novels as major narrative divisions. A secondary narrative would, of course, be composed of microstructures but such units would not be the product of the primary narrator's technique as it is common convention to accept material quoted by a narrator as perfectly remembered unless some evidence to the contrary is presented. Any analeptic or proleptic elements within the microstructures of a secondary narrative are temporal displacements with reference to a secondary diegesis and not in relation to the primary story's chronology.

A character's words may, however, remain as bits of recorded speech and as such comprise some of the microstructures of the primary narrative. These micronarrative
word-units differ from event-units in that they may not only be chronologically displaced by the primary narrator, but they may also contain chronological displacement which may fall within the concept of either analepsis or prolepsis but which is not narrative anachrony in that it is not the product of the narrator's consciousness. Such movements into the past or future are events which occur within the story itself and can give to it a forward or backward "cast" that may or may not be reflected in the narrative presentation. As the stated purpose of this analysis is the study of narrative technique in four of Giono's novels, questions of temporal order at the scale of micronarrative units will be restricted to the primary narrator's displacement of diegetic events within his own narrative. A study of the author's (or, perhaps better, of the implied author's) creation of the diegetic material on which his narrator bases his narrative would, of course, be quite valid, but it would be totally outside the scope of narratology--the study of how a narrating consciousness conveys to another consciousness (the narratee) the story or diegetic material.

In light of these considerations the questions to be asked with regard to the micronarrative level are these: How does the temporal ordering of the microstructures which are under the control of the primary narrator compare
to the diegetic chronology and what effect does this ordering have on the narrative as a whole?

Before these issues are addressed, it would be well to note the fact that there are at the micronarrative level certain narrative statements which seem on the surface to be temporal displacements but which are in reality false or pseudo-anachrony. These can be grouped into the two general categories of conclusions about the past and speculations about the future, categories which have in common the fact that they involve no specific knowledge of the past or future but are instead entirely based on the narrative present moment. "Le lendemain, levée avant moi, elle m'avait préparé du lard, du pain et un litre, tout ça enveloppé dans un grand foulard rouge," the narrator says of Philomène in Un de Baumugnes.133 He conveys to the reader the conclusion he had reached with regard to Philomène's previous activities as he examined the food she was giving him for the time that she and Clarius would be gone. He had not seen her actions nor had another character described them to him, but he had concluded, based on present evidence, what must have happened and the narrative statement of this conclusion gives the reader a brief and perhaps dim glimpse of Philomène as she rises before dawn and prepares food in her kitchen. A similar narrative maneuver, this time on the part of a non-
dramatized narrator, is found in the following passage from L'Iris de Suze:

En bas, sous l'abri de la carriole, ils regardèrent Alexandre sur toutes les coutures, avec la lampe. Il était toujours inanimé mais, apparemment, il n'y avait peut-être pas trop de dégâts. Il avait saigné comme un porc, à cause surtout d'un mauvais coup sur le nez, mais on ne l'avait pas trouvé. . . . Il avait reçu une belle tannée.134

Here the reader, like the narrator and the characters, peers into the dimly lit past for a brief moment and tries to perceive a scene in which Alexander is being beaten. Like them, however, he is only successful to a very limited degree and he remains firmly attached to the narrative present moment which "contains" Alexander's battered, unconscious body.

In addition to these pseudo-anachronies there are also narrative statements which are not easily categorized. When he says that "les bêliers avaient pris, un pas lent et long"135 or that "l'océan s'était retiré,"136 when he states that Tringlot gets up before dawn and mentions in passing that "il ne s'était pas déshabillé,"177 it is not clear whether the narrator is speaking of the past which he has observed but not told about in chronological sequence or if he is drawing conclusions about the past based on narrative present evidence. In this study such
statements will be taken to be conclusions rather than analepses unless otherwise indicated.

In Un de Baumugnes there are just under fifty anachronies at the micronarrative level which can be clearly attributed to the narrating consciousness. Of these, forty (80 percent) are analeptic and most of these (three-fourths) refer to the immediate past of the narrative present. What is meant in this context by the immediate past is the time of those actions, either external or internal, which either happen so close to the present moment that it is difficult to draw a line separating them from it or which are ongoing activities that begin at some usually indefinite point in the past and continue right up to the (narrative) present moment. It should be noted, however, that the very concept of the present is difficult to define in precise terms. Perhaps the most useful way to conceive of the present for the purposes of this study is as the rather vague portion of a line representing time which extends on both sides of the point on the line at which the future becomes the past. Given this "picture," one can "see" that both the past and the future reach into--or perhaps better grow out of--the present. The immediate past will be thought of as the time of an event so close to the present moment that it seems to at least partially blend with it, such as the narrator's
reference at the end of a section of recorded dialogue to
an event which took place while the dialogue was in pro-
gress or the mention of an event which occurred while
another event was taking place in the narrative present:
"pendant que je buvais mon café, elle avait sorti son bol,
fait sa trompette et déjeuné quasiment devant moi." The
term immediate past will also be thought of as including
those references to past events which began some action or
condition which continues up to and joins the narrative
present moment. In such cases the time of the beginning
event is usually quite vague as the emphasis is laid on
the condition or action in effect as the present moment
began.¹³⁹

Voilà pour la fille, j'en étais arrivé à me
fixer sur cette chose-là : elle était partie
pour de bon et jamais plus rien d'heureux pour
des trois-là et pour l'autre qui m'attendait.¹⁴⁰

Here the point is not that at some precise moment in the
past Amédée decided what he would believe about the
situation but rather that over a period of time he became
convinced that at his present moment Angèle was gone for
good and the future looked bleak in terms of Albin's
happiness.

The remaining analepses which do not refer to the
immediate past (less than one-fourth the total number)
can be characterized as being background statements which explain, support or help to unfold the narrative present and which are consequently subordinate in nature to it. "Nous arrivons. On en était au gros gerbier, au gros qui dure six nuits et c'était mon équipe qui l'avait commencé. C'est vous dire qu'à la volée, j'entre en bagarre tout de suite avec le blé,"\textsuperscript{141} the narrator tells his listener with a quick nod toward the past as explanation for the present action he describes. "J'avais donné mon congé et j'étais payé ; c'était couillon de recommencer le travail. Je fourre mon baluchon sous la paille et, mains dans les poches, je vais faire le bourgeois dans les champs,"\textsuperscript{142} he says at another point. Here the reference to a past event is not made in order that the event itself be considered but in order to establish the (narrative) present consequences of the past event which provide the background for the action being described.

Of the eight anachronies which can be attributed to the narrator's use of prolepsis on this level, seven are indefinite references which lead the reader forward toward the future when the suspense they create will (he is led to believe) be relieved. "C'est la chose qui a déclenché toute la terminaison,"\textsuperscript{143} he says of the small blue coffee cup. The comment implies that the "problem" on which he is working will be resolved, that the cup is the key to the
solution and that if one continues to follow the narrative he will soon know what the narrator knows. Only one proleps in the entire narrative, however, involves a clear, definite leap forward to a specific event in the future and a jump back to the present. After the storm and mud slide that almost overwhelm la Douloire he states that "quand on a ré-arrangé la route, à cet endroit-là, on a été obligé de creuser des tranchées dans la terre de trois mètres de profondeur."\textsuperscript{144} This statement does not have the effect of creating suspense, but of the seven indefinite prolepses which do, fully five are followed immediately by the narrator's fuller development in narrative present time of the events alluded to. The effect of this is that the suspense created is quickly dispelled and the narrative seems to have only "leaned" into the future while holding firmly to its moorings in the present. The indefinite quality of the two remaining suspense-creating prolepses which are not immediately followed by the gratification of the reader's desire for more information points the narrative toward the future but seems to retain an anchor in the present as no clear future event is presented. "Le gros des réflexions, c'est venu après,"\textsuperscript{145} he states at one point, implying that he will come to a point in his narrative at which he will reveal what conclusions he
later came to, but not revealing what those conclusions might be.

All of the above facts lead to the overall conclusion that in *Un de Baumugnes* the narrator's use of anachrony at the micronarrative level does not give to this narrative account an appreciable "slant" toward either the past or the future. His use of even a small number of proleptic elements does reflect, however, the fact that he is aware of the end from the beginning as he has been a participant in the diegetic events which all occurred prior to the time of his narrating.

In *Le Chant du monde* there are ninety analepses which can be directly attributed to the narrator. The vast majority of these (seventy) are references to the immediate past which, as has been stated earlier, could be very easily thought of as the beginning of the present. Of the remaining twenty, forty percent refer to events which precede the beginning of the first narrative and the rest deal with past events within its scope. Actually the narrator provides on his own part very few facts which testify of his knowledge of events prior to the first narrative's beginning. He tells that the twin brother of Matelot's missing son had died in an accident the previous spring and that his sleeping quarters had been in a certain place before his death. He says that Matelot "s'était un peu
tassé avec l'âge" and goes on to describe his body as "rond comme un tronc d'arbre, sans creux ni bosse, large de la largeur de ses épaules, depuis ses épaules jusqu'aux pieds." The strong implication is that the narrator has seen Matelot over the years as his body has "packed down" into its present shape, but the possible interpretation that he is simply concluding from Matelot's (narrative) present shape that this change has taken place over the years cannot be completely dismissed. At one point in the novel one finds a string of four analeptic references to Antonio's days of woman chasing. These seem to be direct expressions of the narrator's knowledge of pre-first narrative events, but here again there is at least the possibility that he is relating in his own voice the memories which Antonio—who is at that moment thinking of the events in question—has of this part of his past life.

It is significant that these seven external analepses, which are the only ones that can be attributed with either certainty or strong possibility to the narrator, all occur within the first few pages of the novel as the narrator tries to establish the basic situation. As soon as this is done he makes no more reference to events which precede the first narrative.
Of the dozen remaining analepses which refer neither to the immediate past nor to the pre-first narrative period, a fourth are totally incidental, making reference to the past only as an identifying "tag" for a present object or event. He tells in one place that Antonio "se retournait vers le feu qu'il avait allumé pour se guider"¹⁴⁸ and in another instance mentions that "c'était la femme qui avait parlé de fleurs bleues au petit vieillard. Elle s'était fait comme une petite chambre. . . ."¹⁴⁹ He is not, however, calling attention to the act of lighting a fire or to the conversation which took place between the woman and the old man but rather to the (narrative) present act of returning to a specific fire and to the results of a certain woman's actions in making herself a little room of sorts. Such references make only a very weak and incidental movement toward the past and might even be better characterized as a nod than as a movement.

The remaining three-fourths of the analepses in this category are generally background statements in which events which may or may not have been previously mentioned are called forth to explain or give background for a narrative present event.
"Les morts ont plus de chance que nous, dit l'homme.
--Pas sûr", dit Antonio.
En abordant la crête de la nevè, en roulant dans la neige du sommet il avait pensé à l'aveugle. Avant la chute du jour il avait regardé sous lui tout le déploiement du pays et cherché : où est-elle? Là, ou là, ou là-bas, loin derrière cette montagne bleue? Maintenant elle était là à côté de lui, entre lui et ce gros homme à la voix brute et tendre.150

In this example the two analeptic statements have as their principal function not the illumination of the past (of perhaps one or two hours) but the explanation of Antonio's reply to Maudru's remark and the narrative present transition from the two men's words to the narrative statement of Antonio's imaginary sensations. As is the case here, most of the remaining analepses in this category can be said to move the narrative backward into the past only weakly and to be closely linked to the narrative present moment.

While there are in Le Chant du monde more than twice as many analepses at the micronarrative level than there are in Un de Baumugnes, the overall effect is seen upon examination to be not greatly different. In both cases references to the past are either extremely weak or tied strongly in some way to the narrative present moment, and no rearward cast is given to the narrative by this aspect of narrative ordering. Unlike Un de Baumugnes, Le Chant du monde contains not even one proleptic reference on the part
of the narrator and this reinforces the time-honored narrative posture adopted here in which the narrator seems to discover the story as he narrates it and seems to know as little about future events as does his audience.

As the previous considerations at the level of larger narrative units have shown, Mort d'un personnage presents complexities in the time relationships between the story and the narrative which are not found in the other three novels under study. These complexities are due, for the most part, to the fact that such a large use is made of the iterative and this usage has the effect of producing statements of actions which occur but which cannot be assigned to any definite time position.

There are a total of over seventy-five analepses which can be attributed to the narrator, and of these about one-fifth are external to the first narrative. The great majority of these external analepses are very unspecific references to Angelo's grandmother's youth and only a very few make specific reference to events which the narrator remembers from his childhood such as his grandmother's visit at the time of his mother's death. Of the sixty internal analepses over half refer to the immediate past of the narrative present and are consequently linked closely to the present moment. Those which do not refer to the immediate past are a mixture of iterative:
A un moment donné, quand j'étais son petit faucon, elle ne réussissait à donner une forme terrestre à son corps qu'en l'habillant de redingotes qu'elle dessinait spécialement à cette intention; et, pourtant, à cette époque, elle mangeait deux fois, trois fois par jour, et solidement comme une paysanne . . .151

and singulative: "Nous avions traversé un typhon, et j'avais vu des creux de vingt mètres."152 The greater number, however, are singulative.

Approximately two out of three of the internal analepses which do not refer to the immediate past are repeating analepses which introduce no new facts and which are most often used as either an identifying tag for some element in the narrative present:

Combien de fois ne l'ai-je pas vue . . . regarder avec une attention extrême cette partie de mon visage autour duquel elle avait, dès le premier jour, tracé un cercle . . .153

or as an example:

Elle avait parfois suspendu sa descente aux enfers et essayé vainement d'utiliser de la matière terrestre; comme par exemple cette fois où, dans le coin aux caraffes, elle avait tourné vers mon front et mes yeux un oeil où l'on sentait. . . .154

The repetitive mention of a certain few events—the time that she held out her hand to the statue of Saint George or the circle that she traced with her finger around young Angelo's forehead and eyes when she first came to live in
the household—tends to underscore the obsessional character of the grandmother's personality and to resonate with the echo effect created by the preponderant use of the iterative.

The remaining third (less than ten) are completing analepses which are most often found to provide background for the narrative present as in the statement about the grandmother that: "Elle avait une vieille amie, très conséquente, vivante au possible. . . . Elle avait marié un fils un peu simple. . . . C'était de la haute société moins ridicule que ce qu'on croit."135 Again the narrative intent is not to take the audience back in time for a brief glimpse of the friend's wedding, but to use the consequences of a past event to shed light on the present situation.

In addition to these non-immediate present analepses, there are perhaps eight proleptic statements of which three speak of the grandmother's death and clearly alert the reader to the fact that her demise is the climactic event toward which the narrative moves. Another three (which all occur one after another and could easily be regarded as one single unit) allude to M. Pardi's fall from his position of influence and his subsequent entry into a period of decline. These are not sufficient to give the narrative any lean toward the future but they do,
as in the case of _Un de Baumugnes_, attest to the fact that
the narrator knows the end from the beginning.

In the final analysis the whole of the narrative of
_Mort d'un personnage_ can be said to have a backward cast to
it, although this is not due as much to the micronarrative
use of analepses as to other factors which blend their
influence with it. There is a constant backward movement
and return which is not from the narrative present into
the past but rather from the present of the narrating act
back to the time of the narrative present. In contrast
to the narrator of _Un de Baumugnes_, the mature Angelo
continually breaks into his narrative to point out the
fact that he is remembering or thinking about events from
the time of his grandmother's stay in the Pardi household.
At least thirty times he punctuates his narrative with
statements such as "je me souviens que . . .",156 "je
crois que . . ."157 or "je retrouve l'étonnement de ma
jeunesse . . ."158 which call attention to the fact that
the "real" present is the time of his narrating while the
narrative events are all past.

One result of the narrator's extensive use of the
iterative is that the narrative does not pull the reader
as strongly from his concentration on the narrator as the
focal point of activity into the conventional illusion of
the narrative present. Any emphasis on the fact that an
event has happened repeatedly carries with it the strong implication of a "pastness" for the reason that the series is only seen as a series as the events are viewed in retrospect. Thus the iterative tends to dissipate the feeling of narrative present time and the reader is not nearly as likely to suspend his disbelief in the illusion of having the events unfold before him as the narrator tells of them.

These two factors combine with the narrative use of analepses at the micronarrative level to produce an overall effect of "pastness" in the novel.

In the whole of L'Iris de Suze there are only forty anachronies at the micronarrative level which are clearly the narrator's rearrangement of diegetic order. Of these none are proleptic as the fiction is maintained that the narrator and his audience are discovering the story at the same time. There are only three occasions on which an awareness on the part of the narrator of Tringlot's life before the beginning of the first narrative is revealed. One brief external analepses states that he had been sentenced to forced labor by a military court, another that he had been in prison for seven years, and a third that he had served in the Army Service Corps before being in prison. Even with these few brief mentions there is a hint of the narrator's feeling that they somehow do not belong in his narrative as two of them are separated from the rest of the text—one by dashes and one by parentheses.
Almost seventy percent of the internal analeptic statements are returns to what has been previously defined as the immediate past which retain close ties to the narrative present moment:

Il fut secoué d'un petit rire idiot. Il n'avait pas été pris tout à fait à l'improviste. Depuis un bon moment déjà il avait sur la langue un goût de fumée et dans son nez une odeur de génoises pleines de nids. 162

Là, Tringlot s'endormit. Le brouhaha de l'orage, même dans le lointain, et le grand vent s'étaient tus. 163

Tringlot s'éveilla. Il venait de dormir profondément au coin du feu. 164

The remaining few internal analepses are not sufficient to create any noticeable temporal "tilt" in the narrative although one is perhaps worthy of note for another reason. The narrator moves backward in time to describe the departure of Louiset on the train after he has already stated that the train has left and after Tringlot has taken a room for the night. 165 These ten lines (which almost put the passage into the admittedly arbitrary category of mid-level narrative unit) form an analepsis which is not well articulated with the narrative into which it is injected and an impression of abruptness and illogic is created as the reader finds himself suddenly jerked backward and then forward in time without justification.
Duration

The difficulties of comparing the time of the narrative to that of the story are particularly apparent with respect to duration. As this study has already demonstrated, it is often quite possible to establish an order for most of the events of the story and to compare this order to that of the narrative. Later it will be seen that one can also compare the frequency of the occurrence of an event in the story to its frequency in the narrative. Yet while it may be possible to establish a duration for the story plane, it is difficult to attach the idea of duration to the narrative with reference to anything other than the time of reading. This time, of course, varies not only from individual to individual but also from one reading to the next by the same reader and even possibly during the same reading.

Instead of trying to compare the two planes in this seemingly impossible way, Genette has chosen to compare them in terms of speed—the relationship between a temporal and a spatial dimension. He has defined the speed of a narrative as "the relationship between a duration (that of the story, measured in seconds, minutes, hours, days, months, and years) and a length (that of the text measured in lines and in pages)." Such a concept cannot be the basis of any detailed analysis for the reason that story
time is usually not discernable with enough precision to make this possible even in terms of mid-level narrative units. It is possible, however, to draw valid conclusions from a consideration of the variations in narrative speed from one major division to another if it is kept in mind that the numerical values used are only statistical approximations.

The three major divisions of *Un de Baumugnes* are narrated at the rates of approximately 20; 0.17 and 4.5 pages per day.167 This in itself is not enough to establish the presence of a pattern as Genette has done through his divisions of *A la recherche du temps perdu* into eleven major sections, but when this information is compared with the speeds of the major divisions of *Le Chant du monde* (21.4; 0.66 and 4.75 pages per day) and with those of *L'Iris de Suze* (5.3; 1.4; 1.2; 0.5 and 2 pages per day) a narrative pattern does begin to emerge. One aspect of this pattern is that the narrator of each story displays a definite tendency to narrate at a high rate of speed as he begins to unfold his narrative, to slow his narrating considerably as he shows the characters living with a problem which has not been resolved and to speed up again as the story moves toward its conclusion. Perhaps this fact would be even more meaningful if it were stated in terms of what the narrator does to story time in his
narrative: he slows it down as he enters into the story and unfolds the basics of the situation, speeds it up as he depicts the characters living in and dealing with their situation and he slows it down again to a speed somewhere between the two previous speeds as the protagonist begins to move from the unresolved state of possibility and danger into which the first division introduced him toward the new life which awaits him as a result of the resolution of the essential problem.

An analogy which might bring the convergence of these two seemingly contradictory statements into clearer focus is that of a sewing machine. If the cloth being fed into the machine (the raw material, the story) is made to move at a constant speed, the richness, the intricacy, the complexity of the design sewn on it is governed by the number of times the needle moves up and down (the number of "word-strokes" the narrator uses). The exact same complexity can be produced, however, by an arrangement in which the needle moves up and down at a constant rate while the speed of the cloth's travel past it is varied. The aforementioned numbers demonstrate that there is a pattern of variation in the texture of the narrative as one moves through the major divisions of Un de Baumugnes, Le Chant du monde and L'Iris de Suze. The texture is richest by far in the introductory section, thinnest in the middle section(s) and richer again
(although not nearly as rich as at the beginning) in the closing section.

Whether one thinks with Genette of the narrating act as speeding up and slowing down, of the narrator filling up more or less pages as the hours and days of story time proceed at a constant rate, or with Mendilow of the acceleration and deceleration of story time in relation to the reading speed of some hypothetical reader—"clearly where a century unfolds itself in two hours' reading time, the texture is thinner than where one day takes a week to read about"168—the pattern of texture (on which the tempo or speed of the narrative "hangs"169) moves from richest through thinnest and finally returns to a middle value in each of the three novels.

In *Mort d'un personnage*, on the other hand, the application of Genette's concept of narrative speed produces roughly the rates of 5; 2.7 and 32 pages per year for the three major divisions of the novel. Immediately one is struck by the two facts that the pattern of speed change is here reversed and that it is necessary to speak of this novel in terms of pages per year rather than of pages per day. It is quite possible that the inversion of the pattern of narrative speed is related to another inversion in the story line of *Mort d'un personnage* as it is compared to the stories of the other three novels. While the
protagonists of Un de Baumugnes, Le Chant du monde and L'Iris de Suze are described as entering into new relationships which will lead them into a fuller and more complete enjoyment of the possibilities of life, Angelo's grandmother is seen long after the relationship through which she had found the very same thing has come to a close. The lives of three of the protagonists are moving in an upward, developing direction while that of the fourth is moving downward toward disintegration, and it is perhaps quite logical that the broad pattern of narrative rhythm should reflect this opposition. The fact that three of the novels are narrated in pages per day while Mort d'un personnage is on the much larger scale of pages per year simply reflects the fact that three of the stories find their unity in an episode, an adventure, whereas the fourth finds its unity in the passing of a life--an "event" which occurs on a much larger scale.

It is interesting to note in passing that the difference between the fastest and the slowest narrative speed--between the richest and the thinnest texture--is almost identical in Un de Baumugnes and Le Chant du monde but is much less pronounced in L'Iris de Suze. The fact that the first two novels belong to Giono's "first manner" and were written four years apart in 1929 and 1933 while the third was written some thirty-six years later in 1969 suggests
the possibility that this difference may be linked to an evolution in his narrative technique although there is certainly not enough evidence present to warrant such a conclusion.

In addition to this attempt to compare the chronological time of the narrative as measured in pages, there is, as Genette points out, another way in which the story and narrative can be compared with respect to duration. Although he does not use the term himself, he suggests an approach through the reader's psychological time, the way time seems to him as he relates to the story unfolding before him. This approach, which is not in itself anything new, Genette develops with a clarity and precision not seen before and shows that, although it is certainly related to the broad rhythmic patterns established by the variations in speed from one major section to another, its application is not limited to large narrative divisions.

If one approaches the concept of duration from the point of view of the reader as he experiences the story through the narrative, the conclusion is almost inevitable that there is a sort of "zero degree" at which the reader feels or perhaps "agrees to believe" that the actions being narrated are actually taking place before and even around him. At such moments the duration of the narrative seems to be the same as that of the story for the simple
reason that the narrative seems to be the story. This point of equilibrium (insofar as the reader's perceptions are concerned), which does not seem to lend itself to any sort of mathematical or tabular representation, has long been established as one of the basic movements of fictional rhythm—the scene.

One could speak in terms of an infinite variety of possibilities for durational relationships along the spectrum from the infinite slowness of the story to its infinite speed, but, as Genette has noted, tradition "has selected four basic relationships that have become... the canonical forms of novel tempo." 173 These four are the descriptive pause in which the narrative is infinitely longer than the story, the scene in which they are identical in length, the summary in which the story is longer than the narrative and the ellipse in which the story is infinitely longer.

As critics and novelists have long observed, "the scene gives the reader a feeling of participating in the action very intensely." 174 It can be described as the account of a specific action at a specific time and place, whether the exact time and space coordinates are explicitly stated or not. The category varies greatly along many axes: from very short to extremely long, from very simple to quite complex, from internal (mental) to external
(physical), from active to passive, from loosely to tightly woven, from pure scene to scene weakened (as scene) by large infusions of descriptive pause, summary or both. Yet in all of its variety the scene is always the same with respect to duration. In it the story and the narrative appear as one. Of the four movements it is the only one which can be characterized as dramatic as it is the only one in which the characters seem\textsuperscript{175} to be actually engaged in doing on the narrative plane what they are doing in the story.

When a narrative directly records a character's words or his thoughts in the form of words, the issue can become clouded as the words themselves not only are specific mental and physical acts but they also contain mental and physical acts. Insofar as the primary narrator is concerned, the words which he relates directly are scene in that they are the presentation of a specific act at a specific time and place. When the content of these recorded words involves a story line, however, the words become a secondary narrative which may contain any or all of the four narrative movements. A secondary narrative in, for example, \textit{L'Iris de Suze} may strike the reader as summary as his attention is drawn to the content of the recorded words, but it must be kept in mind that the \textit{speaking} of the words is scene. All secondary narrative, in fact, is scene within the
framework of the primary narrator's narrative. Each act of secondary narrating is a diegetic event and the secondary narrator's words are—like his other actions—events in the story which the primary narrator has set out to tell.

From the scene movement in which the story and narrative planes seem to melt together and flow as one, the narrator can create very different impressions of duration for the reader by moving in one of two opposite directions. If he moves into the category of summary, the reader's impression is that there is a separation between the events of the story which has already taken place and the version of these events being placed before him. Phyllis Bentley has observed that "the summary tends to throw the events summarized into the past; we feel that they must have happened long ago or time would have lacked for the process of summarizing."176 The reader senses that the narrative version of the story being presented to him is shorter than the original. Bentley notes also that many novelists "employ endless devices to make summary appear as scene and thus rob it of its tedium, casting it in the guise of one character's reflections upon another, dialogue between two characters, and so on."177 Here she touches upon the previously discussed juncture of scene with other narrative movements within the quoted words of the characters. Her comment as to a desire to disguise summary as scene is made
from the point of view of the author rather than from that of the primary narrator who is not free to choose the characters' words. He may only choose to omit or include them, and if the latter he chooses how they will be presented.

If the narrator uses the process of ellipsis, the story seems to have suddenly jumped ahead at something approaching the speed of light; the duration of the story has become infinitely longer than that of the narrative which has been reduced to zero. If, on the other hand, he moves in the opposite direction from scene to descriptive pause, the story seems to come to a complete stop as the narrative continues its forward progress. The duration of the narrative becomes infinitely greater than the zero duration of the story. As Genette understands the term, descriptive pause\textsuperscript{178} is neither authorial intrusion which is not a part of the narrative in the sense that it is not produced by the narrator and not directed to the narratee, nor description in cases in which the narrator conveys the sense impressions (predominantly visual) that a character is in the act of registering. It is, rather, description which the narrator offers in his own voice as he seems to gaze at a fictional world which has frozen before him.

This system of four traditional movements, Genette points out,\textsuperscript{179} is asymmetrical in that there is no category
between descriptive pause and scene in which narrative time is greater (but not infinitely greater) than story time. Such a category—if it existed—would be the counterpart to the extremely broad range of possibilities for summary which varies from almost scene to almost ellipse. Seymour Chatman counters 180 that there is in fact a fifth fictional movement in which narrative time is slower than story time. He calls the category stretch and likens it to the slow motion effect in the film. As an example he cites an episode in which a character imagines "in a flash" an entire sequence of actions, a scene, as in the legendary moment just before a sudden death when entire episodes or periods of life flash before one's eyes.

It could be argued, however, that this is only one possibility of the scene movement in which the primary narrator depicts a character in the act of having such a flashback experience much as he might portray him having a dream or in the process of imagining. In contending that the narrative account of such "flashes" constitutes a slowing down of the narrative because the flashback takes considerably longer to read than to experience, Chatman ties his proposed movement, stretch, to the reader's chronological reading time while the four other movements are related to the latter's feelings about a temporal relationship. He fails to take into account the fact that thoughts almost
always take longer to narrate than to think as words are usually laid end to end in grammatical patterns while thoughts are much more prone to overlapping and superimposition. If the account of the character's thoughts in such a flashback experience were to develop into a secondary thought-narrative, it would still need to be regarded as scene at the primary narrative level although the character's thoughts—as secondary narrative—could constitute scene, summary or a combination of the two.

In the absence of a more convincing argument for the category of stretch, Genette's four admittedly asymmetrical, yet time-honored categories of descriptive pause, scene, summary and ellipse appear to offer the most useful approach to the reader's sense of the durational relationships between the story and the narrative.

Of the four Giono novels under consideration, only three, Un de Baumugnes, Le Chant du monde and L'Iris de Suze, can be meaningfully analyzed as to the narrator's use of the four fictional movements. The primary narrative of each, as the previous consideration of order has established, follows very closely the order of the story and consequently can be compared to it in terms of duration as sensed by the reader. Mort d'un personnage, on the other hand, has been seen to follow the diegetic order only in its major narrative units. The centrality of the use of
the iterative mode in this work dictates that it must be approached from the viewpoint of frequency before durational aspects can be addressed. It will be left aside for the moment but will occupy the foreground again when the issue of frequency comes into view.

With the exception of Mort d'un personnage the general pattern to be found in each of the novels is that of scenes separated by ellipsis. The longest, richest and most detailed scenes are those in which the primary narrator presents the directly recorded speech (or thought as speech) of his characters: Albin's description to Amédée of the events surrounding the beginning of his misery,\(^{181}\) for example, the long conversation between Antonio and Toussaint\(^{182}\) or Tringlot's imagining of the trial of La Belle Marchande.\(^{183}\) Such a narrative maneuver constitutes scene on the level of the primary narrative even though it may be at the same time a secondary narrative containing any or all of the four movements.

There are, of course, many scenes in each of the three novels which are presented in the narrator's own words and some of these—especially in Le Chant du monde—are fairly lengthy. Even in these, however, the narrator's tendency to relate scenes to a character's internal or external verbalizations is demonstrated by the fact that each of the three commonly "sprinkles" short bits of the characters'
often totally banal speech and thought through the scene he is presenting.

True summary, such as the statement that "la bourrasque dura trois jours,"\textsuperscript{184} is actually quite rare in the three novels although each narrator uses the iterative scene to accomplish much the same purpose. Such scenes are like summary in that they cover a span of time rather than a specific event but unlike it in that they do not move the narrative from one point in story time to another, subsequent point. They present, rather, a repeatedly occurring event which has no time locus of its own. Such an iterative scene is very commonly followed by one or even a series of often brief singulative scenes which illustrate the iteratively compressed time period and rapidly move the narrative through it to a point in the story at which the iterative scene-series is felt to be past. This combination of iterative scene with exemplary singulative scene remains within the realm of the scene movement but comes very close to summary in terms of the reader's feeling that the narrative has taken him very rapidly through a period of story time that must have moved at a slower pace.
A différentes reprises, dans la journée, il en toucha quelques mots à Alexandre.
--Quoi, dit le caporal, ce que tu regardes? Oh! là, là, c'est rien du tout. Il va falloir astiquer tes guibolles. C'est encore très loin. On en a pour plus de huit jours. Tu verras, tu vas en baver.189

Les jours commencèrent à s'arrondir. Les bêtes allaient d'herbe longue en herbe longue. Alexandre les accompagnait lentement.
--Il a une patience d'ange, dit Louiset. Elles montaient sans jamais redescendre, appelées par les sommets.
--C'est en marche, dit Louiset, il n'y a plus qu'à suivre. Bon ou mauvais, on suit...186

In the first example the first thirteen words sketch with little detail a composite scene which has no one time location. This sketch is followed immediately by a brief and in itself inconsequential scene in dialogue form which illustrates what one representative component of the superimposed series of scenes was like. The reader feels that this sample scene has given him some understanding of the entire sequence of scenes and, although the narrator has not used the device of summary, he feels that narrative time has moved through a period of time--here a morning--which he has not experienced as scene. His sense of the durational relationship between the narrative and the story is close to that produced by the summary movement.

The second example is similar except that it involves a back and forth movement between the iterative scene and
the singulative scenes which illustrate it. The sheep are depicted as eating, then moving to new grass, eating, then moving on and this composite scene which stretches over a period of time is punctuated first by a six word dialogue-scene which occurred at some unspecified point in the series, then again by a longer dialogue-scene which probably occurred at some latter--again unspecified--point in the iterative series.

A second use of the scene movement which approaches the effect of summary is to be found in the three novels. In situations in which a central character is either traveling across country (usually on foot) or stationary and watching the comings and goings of others, the narrator often presents a scene which is scene only by virtue of the fact that it describes the single event of traveling from point A to point B or of observing others from time X to time Y. If the scene is examined closely it is found to be composed of a string of "scenelettes" or scene-statements which are strung together like beads to form a paragraph yet kept separate by the "spacers" of ellipsis.

Il suivit une petite route qui serpentait dans un vallon plein de bocages et de rossignols. Il traversa un village endormi; longtemps après un moulin qui enjambait la route et le ruisseau, puis, très longtemps après, des bois de pins qui ronronnaient comme des chats dans les collines; une auberge de roulage dans de grands platanes et une fontaine très sonore. L'écurie était ouverte;
une lanterne y circulait; des chevaux piétinant éternuaient et se raclaient la gorge. C'était l'aube juste avant le blanc. Il s'écarta de la route, sauta le ruisseau, et il monta dans un ubac."

There is no statement of summary here yet one cannot escape the impression that the narrative has compressed a scene of perhaps several hours' length into something of much lesser duration.

Insofar as the descriptive pause movement is concerned, a search of the three novels reveals it to be as little used as the summary—perhaps even less. It must be kept in mind that Genette's conception of the descriptive pause is a movement in which the reader feels that the story has stopped its forward progress while the narrative continues on its course. The difference between the narrative description which is an integral part of a scene:

"Assis-toi, Antonio, dit Matelot, je vais chercher la mère."
Il plia les genoux et il s'assit dans l'herbe."}

and the descriptive pause of the following example lies in the fact that in the first, one can easily imagine the continuation of the scene—Matelot walks away, Antonio ponders
the invitation to sit down—while the narrator describes
his character. In the second passage Antonio seems to be
frozen in a stretching position as the narrator describes
him:

Nu, Antonio était un homme grand et musclé en
longueur. . . . là il s'étirait jusqu'à la bonne
limite de son étirement. . . . Ses pieds bien
cambrés avaient un talon dur comme de la pierre,
couleur de résine et juste de rondeur. De là,
par un bel arc le pied s'avancait, les orteils
s'écartaient, chacun à leur place. Il avait de
belles jambes légères avec très peu de mollet:
à peine un petit mollet en boule retenu par une
résille de muscles épais comme le doigt. La
courbe de ses jambes n'était pas rompue par le
genou mais les genoux s'inscrivaient dans cette
courbe. . . . À ses flancs, les cuisses
s'attachaient par un os arrondi. . . . Il
avait un ventre de beau nageur plat et souple,
ombragé en dessous par des poils blonds. . . .
Depuis l'attache des cuisses jusqu'à la dure
courbe en faucille du bas des côtes, la peau
dorée et sa légère couche de chair sans graisse
calipitait. La respiration d'Antonio venait
prendre pied là, sur les parois de ses flancs.
. . . A partir de ses flancs, c'était du
creux, une tendresse dans laquelle était Antonio,
le vrai.189

There is a fair amount of description to be found in
the three novels and most of it is the result of the narrat-
or's reporting of a character's sense impressions. At the
same time there are—especially in Le Chant du monde—
several notable passages in which the narrator describes,
on his own, scenes which are not within the sight of any
particular character. These descriptions are far from
being descriptive pause, however, as they are characterized by the fact that they teem with the movement and activity of nature, the animal kingdom and the background characters who inhabit the world of the central characters. Such descriptive scenes from *Le Chant du monde* as the river from its source to the gorges below Rebeillard,\(^{190}\) winter in Rebeillard\(^{191}\) and the beginning of the spring thaw\(^{192}\) are far from giving the impression that the story world has frozen before the reader as the narrator continues to describe it.

**Frequency**

The narrative and the diegetic material that it relates can also be compared with respect to frequency. An event which happens once in the story and is related once in the narrative is the most common pattern and the procedure has been given the name *singulative narrative* by Genette.\(^{193}\) Another possibility is that an event which occurs several times in the story is present within the narrative the same number of times. This variation amounts to no more than the singulative narrative of the previous category, however, as each single occurrence of the event is narrated a single time. A third instance is one in which an event which occurs once in the story is narrated more than once,
possibly many times as is the case with the death of the centipede in Robbe-Grillet's *La Jalousie*. Such a once-occurring event may be narrated on subsequent occasions in exactly the same manner or there may be variations in the style of presentation or in the point of view. Finally, there is the possibility that an event which occurs more than once in the diegesis may be present only once in the narrative. This category, in which a series of like events is synthesized into one abstract event which may have spatial but not temporal location of its own, is the iterative aspect which has been so difficult to omit completely from considerations of order and duration. This aspect of language is well illustrated by Ferdinand de Saussure's observation that "we speak of the identity of two '8:25 p.m. Geneva-to-Paris' trains that leave at twenty-four hour intervals. We feel that it is the same train each day, yet everything—the locomotive, coaches, personnel—is probably different."\(^{194}\) When used as a narrative device, the iterative amounts to the presentation of a scene in which the common elements of a series of similar story events seem to melt together into one describable entity much as the 8:15 p.m. Geneva-to-Paris train seems to have a reality that transcends the individual combinations of men and machinery which are its only historical reality.
As one might well expect, the narratives of *Un de Baumugnes*, *Le Chant du monde* and *L'Iris de Suze* are characterized by a preponderance of the singulative aspect. In each of these novels there is practically no repetition of once-occurring story events by the narrator although such events are not uncommonly presented again within the words or thoughts of a character. This does not constitute narrative repetition, however, since the repeating occurs within the story and each repetition—in itself a diegetic event—is narrated only once. The iterative aspect, as the previous consideration of duration has shown, appears from time to time in each of the three novels and provides a type of substitute for the summary movement as it is combined with illustrating singulative scenes from the iterative series. *Mort d'un personnage* stands in contrast to the others and it is the relationships of frequency between the story and the narrative which form much of the basis for its uniqueness.

As was the case with the 8:25 p.m. Geneva-to-Paris train, Angelo's grandmother's life has physical and temporal reality only in specific individual manifestations. The concept of her customary walk through the town in search of something she had lost, for example, is analogous to the concept of the dining car on the 8:25 p.m. train in that each individual occurrence is
separate and in some way different from the others yet at the same time similar to them with regard to certain basic components. One could describe his experience of such a dining car over perhaps ten years and as long as the description limited itself to the common elements of the separate occurrences the car being described would seem to have a single identity even though no two occurrences necessarily involved the same specific car. If, however, one's mind focused on a specific, non-repeating event—a particularly bad meal, for example—the mentally constructed car would transform itself into a specific car with specific passengers, personnel and incidents.

In much the same way the narrative of Mort d'un personnage is essentially the narrator's account of the memories which emerge from his subconscious mind into his consciousness as he thinks of his life just prior to his grandmother's arrival in the Pardi household and of her life with them up to the time of her death. Except for the broad outline in which the first chapter deals with the time just before her arrival, chapters two, three and four with her life in the household and chapter five with her last days, the ordering of the narrative is based not on the chronology of the story but on the narrator's mental associations, on the chaining which occurs as one memory sequence calls forth another with regard for neither
order nor frequency. The general pattern is that the flow from one narrative segment to the next is governed by the connections between ideas rather than by temporal considerations.

The narrative begins with a lengthy scene of five pages in which young Angelo is taken to school by Pov'fille. The scene is presented by the narrator as a reality when in fact it is a mental superimposition of the common and similar elements of a series of many events which did happen individually within the reality of the narrator's universe. The iterative nature of the scene is signaled by the almost exclusive use of the imperfect tense as well as by the occasional appearance of such phrases as *tous les matins* and *chaque fois*.

This scene gives way to a similar iterative scene in which Angelo and Pov'fille are seen returning from the school to the Pardi home. As they arrive at the doorstep, however, a transformation in the narrator's conceptualization of the scene occurs. The composite Angelo who has physical but not temporal identity suddenly becomes the Angelo of a specific moment who sees before him his grandmother on the one occasion on which she came to live in the Pardi household. The iterative scene yields to the singulative not because one follows the other in any system of chronology but because the narrator's attention
shifts from the common elements of his childhood home-
comings to a homecoming which stands apart and distinct
from all others.

As was done in the previous discussion of order, one
could say that the singulative scene is here a function of
the preceding iterative scene in that it is supported by
and grows out of it. In another sense, the singulative
scene can be said to be the crucial scene of the first
chapter while the two iterative scenes can be thought of
as its background. The narrator has set out to tell of
his grandmother as he knew her and the scene of her arrival
is the first major step in the accomplishing of this pur-
pose. In either case the essential fact here is that the
basic rhythm of alternance between singulative and itera-
tive memory sequences has established itself from the
beginning of the narrative.

The second major narrative division (chapters two,
three and four) begins with the iterative statement that:
"Ma grand-mère attendait constamment demain. Le jour
qu'elle vivait n'avait plus de forme."195 This is followed
by the singulative account of the incident which comes to
the narrator's mind as an example of his grandmother's
difficulty in relating to the forms of this world:
Le soir où je la rencontrais, debout au-dessus de moi sur les marches de l'escalier quand elle m'eut crié : "Mensonge!", elle prit brutalement mon visage dans ses mains sèches. "Peut-être ça", dit-elle après m'avoir longuement regardé. Et elle traça d'un ongle sec un rond autour de mon front et de mes yeux.196

The narrative then returns to an iterative account of a recurring series of events in the grandmother's life:

Elle avait un goût exquis pour s'habiller. Elle était constamment à la recherche de certitudes, dans cet ordre d'idées comme dans tout le reste. Elle choisissait très soigneusement des étoffes et des coupes de son âge. . . . La couturière avait beau s'écrier, elle soutenait son idée avec une obstination qui faisait enfin venir un peu de couleur précise à ses yeux et appelait son regard des lieux étranges qu'elle regardait d'habitude. Alors la couturière obéissait, et chaque fois, en fin de compte, c'était pour dire que Madame avait raison. . . .

On many other occasions the narrative passes from an iterative scene to a singulative scene dealing with the same subject matter, then returns to an iterative contemplation of the same activity. Such is the case as the narrator recalls a particular aspect of his grandmother's habitual walks:

Quoique paraissant faits au hasard, nos tours de piste sur la place de la Bourse n'étaient qu'une partie d'un plan soigneusement préconçu. Immanquablement, après, nous remontions la Canebière jusqu'aux allées de Meilhan où, sous les ombrages d'énormes platanes, se tenait une sorte de foire permanente. On y vendait des chevaux de trait. Des charlatans vêtus en dompteurs. . . .
Dix ans plus tard, je revenait de mon premier voyage à Melbourne sur un cargo à vapeur. . . . .
Mon père me dit qu'elle était sortie. . . . .
Il me sembla qu'en me rapportant à l'ancien horaire et à l'ancien itinéraire je devais trouver ma grand-mère aux allées de Meilhan. C'est là, en effet, qu'elle était, au premier rang dans un cercle de badauds, autour d'un de ces dompteurs de mal. . . . .

Ainsi, à l'époque de lord écossais, nous nous arrêtons devant tous les charlatans. C'étaient les seuls endroits où elle s'arrêtait. . . . .

There are within the course of the narrative only a few singulative segments such as the account of the trip to Vauvenargues which seem to be remembered by the narrator without any direct relationship to recurring patterns. The existence on the final five pages of a series of independent singulative segments reflects the fact that, while her life in the Pardi household was essentially an absence made to appear a presence by being clothed in habit and repetition, the grandmother's death, like the end of any existence, was by its very essence a singulative, non-repeating event.

Numerous, however, are the portions of the narrative in which the narrator's singulative and iterative conceptualizations of the past are characterized by ambiguity, vacillation and complexity. In the middle of the long iterative scene in which Pov'fille takes young Angelo to school one reads that "au milieu de la rue Paradis, entièrement déserte, une vieille femme, immobile, chargée
de brassées de journaux qu'ébouriffait le vent, claquait
avec un bruit de palmes."200 While the iterative context
would indicate that this event is to be understood as a
daily occurrence, one has the feeling that variations in
the weather would probably preclude the possibility of a
series of daily, identical occurrences.

Within the following iterative scene of Angelo's
return from school is found a passage which seems very
close to the description of a once-occurring event:

Dès le numéro 103, je sentais "Pov'fille" devenir
comme du bois, et nos pas se désaccordaient.
Elle dressait sa petite tête de merle aux gros
yeux jaunes dont on ne voyait, même moi d'en
bas, que l'extraordinaire noir de ses épais
cheveux tortillés en énorme chignon. Elle
prenait une sorte de pas de parade et d'effroi.
Elle balançait vigoureusement son bras gauche.
Elle marchait trop vite pour moi, et j'étais
obligé de courrir au pas de charge.201

Here the context is clearly one of repeated action but the
proliferation of specific details lends a certain ambiguity
to the distinction between the durative and the repetitive
functions of the imperfect tense.

A few pages earlier, in fact, one finds an entire
paragraph which, if taken alone, could well be the account
of a single incident:
Mais, à sept heures précises, quand nous sortions de la maison, c'était le matin sur la mer, par-delà des rochers blêmes et trois cyprès. Le vent du nord frappait ma plume de canard sauvage. Elle frémissait jusque dans les racines qu'elle avait plantées dans ma tête. Par-dessus les collines de l'Estaque fumaient les poussières de la Crau. Un des cyprès, le plus long, s'en allait, à travers la mer, jusqu'à Planier. Mais, à partir de là, sous les premiers rayons de soleil glissant à travers les falaises de Cassis, le large était d'une eau entièrement nue.  

Yet the paragraph which precedes this one establishes the fact that a habitual action is in view: "'Pov'fille' et moi, nous partions à sept heures tous les matins, hiver comme été." The following paragraph, also, clearly indicates that the situation has remained unchanged: "J'avais chaque fois l'espoir que c'était pour poser notre premier pied sur le rocher, notre second sur le cyprès, notre troisième dans le bleu du large, notre quatrième de l'autre côté où le monde verdoie." Here, as elsewhere in the narrative, there is within a relatively narrow context a blurring of the boundary between the singulative and iterative aspects while the greater context requires that the entire passage be understood as an iterative superimposition of a continuous series of like events.

Another blurring of the distinction between singulative and iterative occurs in the narrator's frequent use—especially within dialogue—of a narrative process which Genette has called the pseudo-iterative and which he has defined as
scenes presented, particularly by their wording in the imperfect, as iterative, whereas their richness and precision of detail ensure that no reader can seriously believe they occur and reoccur in that manner, several times, without any variation.\textsuperscript{205}

As the mature Angelo remembers his daily (hiver comme \textit{été}) walks home from school with Pov'fille he recalls the very words that she spoke:

"Ah! misère, voilà que je me suis trompé, c'est pas du tout de ce côté-là qu'il fallait passer", disait-elle, pendant que nous reprenions tout simplement le chemin inverse à celui du matin . . . . "On va avoir des ennuies. . . . Comment qu'on va se débrouiller? . . . . On a mal commencé, on peut pas bien finir. C'est pas de ce côté-là qu'il fallait passer. On a pas fini de trimer! On est pas encore arrivé! Qu'est-ce qui va nous tomber dessus! Comment faut-il que je fasse? Qu'est-ce qui faut faire? Y a rien à faire! Y faut essayer. . . . Qu'est-ce qu'on va ramasser! Qu'est-ce qu'on va s'envoyer! On n'a pas fini de turbiner! Qu'est-ce qu'on va fatiguer! On a pas fini d'y aller. On a pas fini d'en prendre! On n'a pas fini de crier! Qu'est-ce qu'on va prendre dans les cuisses! Qu'est-ce qu'on va déguster! On est foutu, c'est pas possible! On est rudement couillon de continuer; on s'est trompé.\textsuperscript{206}

Can the reader possibly believe that these exact words in this exact order were spoken by Pov'fille each day as she and Angelo walked home? The likelihood of such being the case seems remote. Yet the narrator follows her words immediately with the statement that: "Tout cela n'était pas grommelé ni gémis, mais parlé à voix haute, posée et
bien nette, pas à pas. *Quelquefois les passants se retournaien
t pour la regarder.* 207

The best understanding would seem to be that the narr-
rator has used phrases from a number of similar occasions
to construct a hypothetical singulative monologue which
serves to represent a series of similar but not at all
identical monologues. He has overlapped the categories of
iterative and singulative to form the pseudo-iterative and
in his repeated use of this narrative device he introduces
into his narrative confusion at two points. For the reader
the convention that a narrator is assumed to have perfect
recall when citing the exact words of a character as sig-
naled by quotation marks is now overshadowed by a cloud of
doubt. A direct quotation (as signaled by conventional
signs) no longer identifies without question a direct
equivalence between the story and the narrator's version
of it.

The use of the pseudo-iterative leads the narrator
himself to a point of confusion which occurs repeatedly
as his presentation of a pseudo-iterative conversation
apparently seems so singulative even to him that his con-
ception of it drifts completely into the singulative
category. Time after time a conversation which he clearly
presents as an iterative scene becomes *in medias res* an
unmistakably singulative one. The first such instance is
the seven-page scene at the end of chapter two in which the habitual card game and conversation of the Pardi household and friends is depicted.

Caille, des qu'elle avait accompli ses lents devoirs de maîtresse de maison parfaite, s'asseyait et devenait princesse, le buste droit, les mains jointes, le visage offert. C'était le grand régul du docteur Lantelme. Il appliquait son éventail de cartes contre sa poitrine. Mon père, ou M. Cassoute, ou M. Leydet disaient:
'"Et alors, docteur?"
--"Que faites-vous, docteur?" demandait Caille.
--"Je vous regarde", disait le docteur.
Chaque soir. M. Cassoute, . . . M. Leydet, . . . et le docteur Lantelme venaient faire le bésigue avec mon père.208

The iterative scene, in which the iteratively presented conversation must be understood to be in reality a pseudo-iterative representation of an often repeated time of conversation, continues to develop for well over 60 lines when it suddenly and without explanation shifts to a purely singulative presentation.

"On joue, on joue, disait le docteur.
--Pourquoi tout le monde? disait ma grand-mère.
--Parce que tout le monde, disait le docteur. Avec des hommes, avec des femmes, ou avec des cartes à jouer, madame!
--Avec des chevaux? disait ma grand-mère.
--Pourquoi pas? Cela me paraît fort pratique.
--Avec des sabres? disait ma grand-mère.
--Très souvent, disait le docteur. Avec tout, madame. C'est bien simple.
--Avec rien, dit Caille.
--Ce qui revient au même, dit le docteur.
--Cher ami, dit M. Leydet. . .
--Certes, dit mon père. . . .209

From this point the conversation scene continues in unbroken singulative form for more than five pages.

One might be tempted to dismiss this change as a fluke, a simple mistake on the part of the narrator, the author or even someone involved in the physical task of committing the narrative to printed form, yet this possibility is negated by the fact that this is not an isolated incident. At one point the narrator describes a series of parties which his grandmother attended at the home of an old friend.210 Within a lengthy iterative scene there are some twenty lines of dialogue among which are generously sprinkled the "tags" disait-on, disait-il and disait-elle. It seems obvious that the guests would not always have the same identical conversations with Angelo's grandmother at every party she attended, that the passage is intended by the narrator as a hypothetical example conversation to represent a series, as pseudo-iterative, in short. As the scene develops another conversation between two of the grandmother's longtime friends is recorded. This dialogue clearly begins as a pseudo-iterative representation--"A peine si parfois un de ceux-là disait, quand elle s'était éloignée: . . ."211--but the fact that it
continues for nineteen lines and fourteen changes of speaker without any further use of the imperfect or other reference to its iterative character renders the passage difficult to read without slipping into a purely singulative conception of it.

At another point a short conversation between Angelo and a woman hired to care for his grandmother seems to begin as the statement of the woman's often repeated comment but slips at the first change of speaker into a singulative account:

"La pauvre madame, disait la femme de Montolivet, on a beau lui recommander de faire attention, c'est comme si on chantait la messe. Elle ne sent plus passer ni le petit ni le gros. --Alors, ne lui dites rien, dis-je. --On voit bien que ce n'est pas vous qui 'l'appropriez', dit-elle."212

This tendency of the narrator to drift from one conceptualization of a scene to another while the scene is in progress produces at times some rather complex scenes from the point of view of frequency. One such scene213 begins with an iterative account of Catherine's actions as she helped care for the grandmother, slips into a pseudo-iterative conversation which drifts after fourteen lines into a singulative conversation. This is followed by the iterative statement that "a chaque instant mainte-nant, grand-mère appelait Catherine,"214 which is
illustrated by what must be an example singulative conversation scene which becomes in medias res a pseudo-iterative conversation scene which is followed, something over a page later, by the narrator's statement that "Grand-mère s'empara de la canne et essaya immédiatement le système," a statement which seems to clearly indicate that he has conceived of the entire conversation as a once-occurring event. At this point the original iterative account of Catherine's relationship with the grandmother is again taken up without any break in subject matter. The iterative section begins, in fact, with the pronoun elle which has as its antecedent the final word of the preceding singulative passage. This account continues for over two pages, then the narrative reverts to a continuation of the singulative example scene, embedded within the iterative passage three pages earlier, in which the grandmother is seen with her new cane.

As the narrator looks back on his experience of his grandmother's life in the Pardi household, recurring events often superimpose themselves to form a composite, iterative image. This would seem to be a most natural possibility for a narrator who narrates from a point in time after the end of the story he sets out to tell. At other times a particular event, whether it is part of a series or not, stands out in his consciousness and he
conveys to the reader his singulative view of it. Again, the procedure is totally logical. While their abundance does characterize his narrative, his frequent movements from one type of conceptualization to the other are quite in keeping with his narrative stance. When he blurs the distinction between the singulative and iterative aspects, however, especially when he attempts to conceive of lengthy conversations as somehow possessing both the qualities of repetition and uniqueness, he seems to loose his grasp on his own conceptualization of a scene and to drift helplessly as if led astray by his own narrative maneuver.
Chapter III

Mood

While the grammatical category of mood is commonly understood to deal with distinctions among statements of affirmation, command, wish or condition, and while narrative discourse would seem at first glance to fall by its very nature within the definition of an affirmation, Genette maintains that a closer look at the concept of mood has considerable relevance for the study of narrative. He points to the fact that there are not only differences between the affirmation and the command but also different degrees of affirming which are commonly expressed by modal variations.\(^1\) He relates the first part of the Littré definition of the grammatical category—a name given to the different forms used to affirm something to a greater or lesser degree\(^2\)—to an aspect of the narrative which he calls distance. "The narrative," he observes, "can furnish the reader with more or fewer details, and in a more or less direct way, and can thus seem (to adopt a common and convenient spatial metaphor, which is not to be taken literally) to keep at a greater or lesser distance from what it tells."\(^3\)
The second part of the Littré definition—the forms used to express the different points of view from which one considers an existence or action—he relates to *perspective* or the point of view from which a story is perceived.

**Distance**

The question of distance, Genette points out, was first addressed by Plato in Book III of *The Republic* as he considered the possibility that a narrator could either speak in his own voice (*diegesis*) or speak as if he were another (*mimesis*). The issue was long obscured, Genette feels, by the fact that Aristotle in his *Poetics* considered both possibilities to be varieties of mimesis. At the end of the nineteenth century and the beginning of the twentieth, however, distance became an important consideration in Anglo-American novel theory as Henry James and his disciples (such as Percy Lubbock⁴) proposed to demonstrate the superiority of *showing* over *telling*. Yet any narrative in words—whether written or oral—Genette cautions, can neither show nor imitate the *actions* of the story it tells. It can only seem to show them through creating not mimesis but rather the illusion of mimesis. On the other hand, the *language* which exists within the story itself, the speech of the characters, for example, can be directly imitated by
the narrator, and this distinction leads Genette to separate the narration of events from the narration of words as he considers narrative distance.

Like all illusions, the illusion of showing depends upon "a highly variable relationship between the sender and the receiver." The relationship depends on individual differences--"the same text can be received by one reader as intensely mimetic and by another as an only slightly 'expressive' account"--and also on the historical evolution of the social milieu--the degree of mimesis perceived in a work can vary greatly with the passage of time. Within the fixed structures of a given narrative, however, Genette points to two factors which are affected neither by changes in the personalities involved (individual readers) nor by the evolution of aesthetic sensibilities. He finds already that the degree of the illusion of mimesis is determined by "the quantity of narrative information (a more developed or detailed narrative) and the absence (or minimal presence) of the informer--in other words, of the narrator." He takes pure narrative or telling to be more distant in that "it says less and in a more mediated way," and conceives of showing as less distant in that it says more with less mediation.

The Jamesian dominance of scene and the pseudo-Flaubertian transparency of the narrator he thus finds to
be the cardinal principles in the determination of narrative distance, and he hastens to add that the two narrative maneuvers are inextricably interrelated since "pretending to show is pretending to be silent."\(^9\) "The quantity of information and the presence of the informer," he concludes, "are in inverse ratio, mimesis being defined by a maximum of information and a minimum of the informer, diegesis by the opposite relationship."\(^10\)

At this point, it becomes clear that the distance aspect of mood—at least insofar as the narrative of events is concerned—is simply the product of features of two other categories: the speed aspect of time and the person of the narrator aspect of voice. It has already been seen that variations in narrative speed vary the richness (or presence to use a sound-reproduction term) of the narrative "tapestry" being produced by the narrator, and the importance of the reader's sense of the presence of the narrator himself will be considered in the forthcoming discussion of voice. Any conclusions as to the use of narrative distance in the four novels under consideration will of necessity be postponed until after both contributing factors have been analyzed.

Within the narrative of words Genette sees three categories which cover the spectrum of narrative distance from near to far. He conceives of reported speech as being the
most mimetic as it contains the most narrative information while being at the same time the least mediated by the narrator: "Dis, que je lui fais, dans quoi tu déjeunes, toi, le matin?" It considers **narrated speech** to be the most distant as it contains the least amount of diegetically identical material and the most mediation. It comes very close, in fact, to presenting speech as an event like any other: "Il appela, on répondit. Il appela plusieurs fois, on lui répondit plusieurs fois," or "je lui explique tout." Between these two he sees the category of **transposed speech** in which the narrator condenses a character's words, "integrates them into his own speech, and thus expresses them in his own style": "Il demanda si, par hasard, on n'avait pas des cravates noires, minces, en faille, à nouer," or something like "I told my mother that I absolutely had to marry Albertine."

It is certain that examples could be found which would fall into the areas of this spectrum where one category fades into another and there is obviously room for variation within each of the three categories. Within recorded speech, for example, the amount of narrative mediation varies from a maximum in short quotations with lengthy qualifying "tags" ("Exactement, dit Alexandre en remettant sa montre au gousset," or "Où veux-tu que je sois? répondit amèrement Tringlot," to a minimum in lengthy
dialogues or monologues which go for pages without any more manifestation of narrative presence than an occasional dash to indicate a change of speaker. In transposed speech the narrator's condensation of a character's words as well as the amount of his own style he injects into them varies from little to great and Genette also includes within this category the variant of free indirect style whose lack of a declarative verb or "tag" would denote a lesser degree of mediation.

Dès sa première enfance, il avait eu des moments d'exaltation. Alors il songeait avec délices qu'un jour il serait présenté aux jolies femmes de Paris; il saurait attirer leur attention par quelque action d'éclat. Pourquoi ne serait-il pas aimé de l'une d'elles, comme Bonaparte, pauvre encore, avait été aimé de la brillante Mme de Beaufharnais? (Stendhal, le Rouge et le Noir, p. 22.)

Jean, d'un geste, déclara qu'il ne demandait pas à en savoir davantage. Il fallait bien vivre (l'assertif). Et puis, mon Dieu! pourquoi pas ce régal à de pauvres bougres qui avaient perdu le goût de la volaille? (l'interrogatif). Déjà Loubet allumait un brasier. (Zola, la Débâcle, p. 91.)

Pour l'essentiel c'était d'être au large. Le cachou et les clefs n'allayaient pas se dégoûter si facilement, bien sûr; ils allaient d'abord faire sentinelle un bon bout de temps au carrefour de la grand-route (ils ne pouvaient pas s'en dispenser); après, ils patrouillaient dans les deux sens jusqu'à une gare d'un côté et de l'autre. Ils ne peuvent pas négliger les gares, les salles d'attente, les horaires. Ils en avaient bien pour tout le jour. Il fallait donc s'enfoncer tout de suite et le plus loin possible dans le pays sauvage.
Here, however, Genette sees a possible note of uncertainty introduced as there is often an ambiguity as to whether the words are those of the character or those of the narrator. Within the category of narrated speech, also, there is room for variation from a statement just short of transformed speech to such an event-like rendering of speech as: "He recounted the adventure."

A final aspect of Genette's analysis of the narrative of speech is the fact that he links inner speech to outward, audible speech and implies by so doing a connection between speech and consciousness which is far from being universally accepted. Within the category of reported speech he includes such internally verbalized perceptions as: "'Elle commence à savoir' pensait-il,"21 such verbalized reasonings as:

Je ne suis pourtant pas tombé de la dernière pluie, se dit Tringlot. Il y a huit jours qu'il me corne les oreilles. Eh bien! le voilà son Mons; maintenant qu'on y est, il la boucle. Louiset n'en a même pas soufflé mot. Qu'est-ce qu'il a de si extraordinaire, ce bled?22

and such lengthy passages as the secondary narratives which occur within Tringlot's head as he hovers between waking and sleep and conjures up the world which he has left behind him in the lowlands.23
His category of transposed speech would contain such statements as the beginning of the following passage:

Antonio pensait qu'il allait être libre et la garder près de lui dans l'île. Tout doucement. Pas à pas, "Peut-être me l'attacher à moi avec la courroie quand nous irons vers les marais. Pour qu'elle marche où je marche. C'est plus sûr." 24

In the preceding passage the first three phrases are presented as a narrative transformation into words of Antonio's thought and there is no inevitable direct connection between the character's thought and the words which are obviously (from the grammar) spoken by the narrator. The next three phrases, however, by the very fact that they continue the same pattern of thought while shifting in form from transposed thought to reported speech-thought, indicate that the beginning of the passage is indeed to be understood as a narrative transformation of thought which is in the form of internal speech.

The category would also contain free indirect discourse passages such as: "Qu'était-elle devenue celle-là pour qui il s'était battu? Etait-elle toujours dans la maison près des lavoirs?" 25 The lack of any quotation "signs" in the original text and the use of the third person to refer to Antonio and of the imperfect tense clearly show that it is not Antonio who speaks here but
rather another (the narrator) at a later time (the time of the act of narrating). Nevertheless, the context surrounding the passage shows clearly that it is Antonio and not the narrator who is engaged in remembering the former's past and in wondering about others involved in it. It can be assumed that the actual thoughts were something on the order of: "Qu'est-elle devenue celle-là pour qui je me suis battu? Est-elle toujours dans la maison près des lavoirs?"

Within the final category, that of narrated speech, Genette includes diegetic thought rendered more or less as an event on the narrative plane. His own example of this—"I decided to marry Albertine."—does not, of itself, imply that the thought was ever held in verbal form within the mind of the thinker, but the fact that it is given as a sample of one variation of the "narrative of words" leads to the obvious conclusion that he has linked thought with words rather than with events.

There is, of course, much debate and lack of understanding as to the verbal nature of thought, and Genette has been criticized for making too direct a connection between thought and speech. Dorrit Cohn, for example, feels that his treatment of distance "has the great advantage of supplying precise grammatical and lexical criteria, rather than relying on vague psychological and stylistic ones," but also that he sidesteps the complexity
of the issue in "carrying too far the correspondence between spoken discourse and silent thought." She maintains that most people—including most novelists—conceive of consciousness as being composed of more than simply verbal patterns akin to speech, and while this statement probably has great general validity it seems to miss the point. The question here is not whether thought is in fact in the form of internal speech nor whether the majority of people believe it to be so. In this study of narrative technique—as well as in Genette's study—the important matter is to determine whether the narrator himself conceives of some or all thought within the diegetic world as being essentially verbal. If he does, the issue is to examine the ways he renders this thought-speech with respect to narrative distance. Is it rendered directly? Is it transposed? Or is it narrated? These are the questions which pertain to narrative technique.

Tous les pères et toutes les mères de famille savent qu'ils doivent se transformer quand ils raconte une histoire à leurs enfants. Ils doivent abandonner l'attitude rationaliste des adultes et se métamorphoser en êtres pour lesquels l'univers poétique et ses merveilles sont une réalité. Le narrateur y croit, même s'il raconte un conte plein de mensonges.

If the narrator's perceptions of the diegetic world include the perception of thought as speech, then this is reality
insofar as he is concerned and the issue at hand is to
determine how he presents this reality to his narratee and
through him to the eventual reader. It is not, as one
critic has suggested, "the narrative's fidelity to truth"
that the reader must accept and agree to believe in but
rather "the storyteller's fidelity to the story." 29

The application of this aspect of Genette's critical
concept through an examination of the narrative of words
in Un de Baumugnes, Le Chant du monde, Mort d'un personnage
and L'Iris de Suze reveals aspects of Giono's narrative
technique that seem not to have been noted before. In
Un de Baumugnes a large part of the narrative is in the
form of reported speech and of this the vast majority is
the relation of words actually spoken by participants in
the story. There is a much smaller amount of reported
verbal thought of the type:

Je me disais: "Qui sait ce qu'elle mange,
elle"; et: "Elle ne peut pas jouer des yeux
avec ce petit coucou de soleil qui picore les
murs"; et: "T'as pas bien regardé le petit
chambron au fond du couloir, c'est peut-être
là." 30

but examples of transposed and narrated speech or thought
are practically non-existent. These facts would indicate
that insofar as the narrative of words is concerned the
"distance" is short between the narrative and the story.
In *Le Chant du monde*, also, there is a large amount of directly reported speech (something less than half of the total text) and again the majority by far is external speech. More reported thought-speech than was seen in *Un de Baumugnes* is to be found here but it is still far from abundant when compared to outward speech.

In this work examples can be found of at least some thought which is so verbal in character as to be hardly separated from articulated speech. Especially when a character is alone, the frontier between the two can even seem to disappear as speech fluctuates between its internal and external states without apparent logic. When the *bouvier* ventures out into the snow-covered world and catches sight of Matelot's son, his first words are internal: "Beau matin, pensait le bouvier. . . ." After six lines of intervening narrative of events, however, as he catches sight of another man on the snow, his words become external: "'Quelle idée!' dit le bouvier." His next four exclamations ("En voilà un de décidé," "Je vais voir," "Drôle d'homme," and "Qu'est-ce qu'il fait?") are, the narrator relates, internal and the next ("Le cheveu rouge!"31) is without indication. This strongly implies that the narrator felt the absence or presence of articulation to be of little consequence in the matter. On occasions when Antonio is alone there seems to be little significance attached to
the fact that his words are or are not audible. At one point he looks across the river and the narrator records:
"'Je traverse', dit Antonio." He enters the water, then:
"'C'est possible', dit-il en lui-même."\(^{32}\)

Here and there one can glimpse the fact that the narrator perceives of two types of mental activity in his characters: experience, which involves no verbalization, and reaction to experience, which appears to be verbal in nature. Experience can be a physical reality which enters into the consciousness by way of the five senses, but it can also be a mental activity, a remembered or imagined event which, the narrator reveals, is most often "seen" but in which all the senses can come into play. It is not that the characters see with the physical eyes a remembered scene but apparently that the consciousness of a scene experienced is very much like (if not the same as) that of a scene remembered or imagined. Rolled up in his coat for warmth and sleep, Antonio "se refaisait ses images et ses bruits,"\(^{33}\) the narrator relates, then:

Il revoyait Clara avec son enfant chaud à côté d'elle. Il pensait:
"Un enfant! L'enfant d'un homme! C'est arrivé comment?"\(^{34}\)

Here, as elsewhere, there is no indication that the character's consciousness of the sights, sounds and even
sensations (chaud) of the mental events involves any verbalization other than that which occurs within the scene itself (remembered speech, for example). His reactions to or reasonings about the scene do, however, seem to be perceived in verbal form by the narrator. The two levels of consciousness appear to be closely linked together as the first—a scene—almost inevitably leads to the second—a reaction or reflection.

Transposed speech (or thought-speech) is almost as rare in Le Chant du monde as in Un de Baumugnes. Two examples of the thought variety are to be found on the last page of the work, however, and one of them serves as the final sentence of the narrative: "Il pensait qu'il allait prendre Clara dans ses bras et qu'il allait se coucher avec elle sur la terre." The one uncharacteristic occurrence of the free indirect discourse variation of transposed speech is worthy of note. This rather lengthy passage (for free indirect discourse) begins as Antonio begins to tell Toussaint of the repas mortuaire at Maladrerie. Quickly Antonio's voice is suspended and the narrator transposes the character's speech by relating the incident in his own voice and style. After almost a page he returns to his description of the Antonio-Toussaint scene which is followed by a brief return to Antonio's transposed speech, a switch to eight lines of reported
dialogue between Antonio and Toussaint, another shift to a narrative transposition of Antonio's speech in which he has taken up again the incident of Maladrerie. Finally the narrative returns to a direct rendering of the conversation between the two.

It is interesting to note the parallel between this scene and the previously mentioned incident in which Antonio thought of Clara and her child. As the primary reality in the former was Antonio curled up in his coat, so the primary reality in the second is the conversation between Antonio and Toussaint. As the secondary reality in the first incident was Clara in bed with her child, so the secondary reality in the second is the funeral meal at Maladrerie. In both cases the secondary reality is a product of Antonio's memory and is presented by the narrator in a mediated way except that speech occurring within the secondary scene is directly reported. In each instance verbalized analysis of the remembered scene (whether internal or external) is rendered as directly reported speech.

In Le Chant du monde instances of narrated speech (such as: "Elle appelait autour d'elle en baissant un peu la tête pour que sa voix aille toute chaude vers le dessous des buissons."

\(^{37}\) ) are almost not to be found.
One last scene should be noted for its uniqueness before the subject of narrative of words in Le Chant du monde is left behind. As the two couples begin their journey down the river to their homes a group of birds is engaged in conversation about the sensory impressions of the region they have had during the day. Their reasonings and comments about the sights, sounds and other sensations they are remembering are rendered as reported speech according to the narrative pattern already established for human characters. Yet one is not tempted by anything in the text to believe that the birds were speaking French to one another, and there is even the strong suggestion of an onomatopoeic relationship between the actual sounds and their French counterpart:

"Plus de glaces, plus de glaces.
--Oui, oui, oui.
--Que si, que si.
--Où, où, où?
--Là-haut, là-haut, sur la dernière cime, celle qui est toute aiguë. . . .
--Quoi? Quoi? dit le corbeau.
--Si tu veux que je te dise, dit le gélignotte, et elle sauta près du corbeau.
--Oh! moi, moi, moi", dit le corbeau et il s'envola.38

Perhaps the best understanding of this scene (an uncharacteristic one for this narrator) is to assume that he has used on the birds his special ability to know and reveal the private thoughts of human characters and has
rendered the equally private contents of their communications in verbal form.

_Mort d'un personnage_, which has been seen in other contexts to stand apart from the other three narratives, is relatively simple to characterize with regard to narrative of words. All speech is reported directly by the narrator and almost all reported speech is articulated speech. The strong influence of the use of the iterative in his work can be seen in that while singulative direct quotes are mimetic, iterative quotes strongly imply mediation. Some consciousness is obviously telescoping events which it has witnessed and compressing time into an "unnatural" state which could not have occurred in the story.

The pattern for the narrative presentation of diegetic speech in _L'Iris de Suze_ is much like that established in the other three works. The narrative contains a fairly large amount of directly reported speech, a much smaller amount of narrated speech. The narrator in this work, however, shows a tendency to confuse these categories which is not found in _Un de Baumugnes, Le Chant du monde_ and _Mort d'un personnage_. Several times he seems to lose track of his own narrative posture and drift--within one paragraph--from one category to another. At one point the narrator says of Tringlot that "Il avait déjà les principes
de base à Biribi. . . ."39 This seems at first glance to be a simple narrative statement about the character, but the next sentence contains emotive language ("Attention: chez les bergers, il y a la liberté . . . ."40) that seems rather to be that of the character himself although this does not come across with certainty. Two sentences later, however, the temporal expression "ce matin" seems to fix the words as being those of a character rather than the narrator, and after two more sentences one finds himself in the midst of an unmistakable direct reporting of Tringlot's words which continues to the end of the paragraph: "Ceux qui me cherchent ne sont pas capables. . . . Je comptais aller loin. . . ."41 Within the same paragraph and without any sign from the narrator as to when the change occurred, the narrative posture has slipped from one which presents Tringlot as *il* to one which presents him as *je*.

Another scene begins with the narrator's statement that "Le comptable avait l'air de dire que le père P. M. commençait à lui courir sur l'haricot."42 Here, the imperfect tense indicates that the words are spoken from the narrator's temporal vantage point, yet five lines later one reads the words: "Qu'ils aille se faire . . . ce que je pense."43 This statement, as well as the remainder of the paragraph, indicates that somewhere
there has been a shift in the narrator's conception of whose words he is conveying and that this shift has not been indicated by him to his narratee in any way. It seems likely that he is not even aware of the shift himself.

Perhaps the most striking example of such shifts among several is one that occurs within the confines of one lengthy sentence:

Le mousse dormait les yeux ouverts; Louiset continuait de caresser bêtement la tête de son chien et il parlait à vide de torchons et de mouchoirs à carreaux, d'un colporteur qui "faisait" les Bouches-du-Rhône, qui passait régulièrement à Coudoux, un peu avant Pâques, avec son balluchon où il avait toujours quelques douzaines de ces grands mouchoirs à carreaux qui ne sont pas généralement très demandés, sauf moi et un autre: le métayer de monsieur Firmin du domaine de la Carcelle, près de l'Etang, un gros et grand qui a un fils maintenant aux spahis d'Orange; qui se mouche en brâmant comme un âne. Je n'ai jamais entendu ça de ma vie; en tout cas c'est exactement le même genre de mouchoir, puisque je le lui ai demandé.44

As the sentence begins Louiset is referred to in third person and his actions are described in imperfect tense. His actions rapidly give way to speech, however, and the phrase "il parlait à vide de torchons et de mouchoirs à carreaux," which seems to be narrated speech, quickly yields to transposed speech as the narrator approaches more closely the content of Louiset's words while continuing to speak in his own voice. Within this portion of the
sentence a present tense verb (sont) occurs which could logically be spoken by either Louiset or the narrator as it expresses an unchanging condition. At this point another shift seems to occur in the narrator's conception of the words he is uttering and the words become a direct quotation--again without any customary sign--of Louiset.

It is interesting to note that the shift in each of these illustrations as well as in several others is always toward directly reported speech. The implications of this seem to be that the narrator is more comfortable with speech that he reports directly, that he may consider this to be a more natural (direct, mimetic) mode and that he may have difficulty within his own mind maintaining the posture of narrated or transposed speech for any extended passage.

There are with L'Iris de Suze other points of confusion of various types. There are passages in which a character's words are obviously being directly reported yet they carry no traditional signs of quotation. There are other occasions on which the distinction between inner and outer speech is blurred. At one point Tringlot is in the midst of one of his long, completely internal memory-scenes when the narrator relates: "Je me souviens, dit Tringlot, d'Adélaïde Bagari." It seems obvious that the words were not articulated and that the narrator is here making no distinction between internal and external speech.
One other point of confusion which will not be fully examined here is the shift that seems to occur in Tringlot's conception of his narratee during his long internal secondary narrations. The existence of his seeming inability to maintain a constant narrative posture tends to suggest that the difficulty may not lie with the two narrators in question (the primary narrator and Tringlot as secondary narrator) but rather with the creator of the two narrators. The investigation of this possibility is, of course, outside the boundaries of this study which limits itself to the relationships among the narrating, the narrative and the story.

Perspective

Genette finds that since the end of the nineteenth century much profitable study has been done on the perspective or point of view aspect of narrative technique. He feels, however, that "most of the theoretical works on this subject (which are mainly classifications) suffer from a regrettable confusion" between what he calls mood and voice, "a confusion between the question who is the character whose point of view orients the narrative perspective? and the very different question who is the narrator?--or, more simply, the question who sees? and the question who
speaks?" He sees this as an "obvious but almost universally disregard distinction."\(^{46}\) Many important theorists, he states, such as P. K. Stanzel,\(^{47}\) Norman Friedman,\(^{48}\) Wayne Booth\(^{49}\) and Bertil Romberg\(^{50}\) have established classifications of narrative situations which blur the distinctions between the two quite separate issues. He maintains that while

it is certainly legitimate to envision a typology of "narrative situations" that would take into account the data of both mood and voice; what is not legitimate is to present such a classification under the single category of "point of view," or to draw up a list where the two determinations compete with each other on the basis of an obvious confusion.\(^{51}\)

In an effort to clarify the situation\(^{52}\) Genette draws from Jean Pouillon's three-term typology of vision "avec", vision "par derrière" and vision "du dehors"\(^{53}\) and from Tzvetan Todorov's three-part categorization of the knowledge relationship between the narrator and his characters (Narrator > Character, Narrator = Character, Narrator < Character)\(^{54}\) and establishes his own three categories of what he chooses to call focalization in order to avoid the obvious visual connotations of such commonly used terms as vision, field\(^{55}\) and point of view. Obviously agreeing with Pouillon that "ce n'est pas la profondeur de l'analyse, la connaissance plus ou moins grande des protagonistes, qui
sont en jeu, mais, avant tout, la façon dont on saisit leur existence,"\(^{56}\) he divides his concept of focalization into three basic situations: zero focalization, internal focalization and external focalization.\(^{57}\)

In zero focalization or non-focalized narrative characters and events are consistently seen "with" all or even several of the characters and, as Pouillon says of his vision "par derrière", "il n'y aura pas un centre du roman puisque tous seront sur la même plan."\(^{58}\) In many classical narratives--The Odyssey, for example--it is common for the story to be "seen" through so many characters that no consistent focalization (zero focalization) exists.

Genette's internal focalization is much like Pouillon's concept of vision "avec" in that a central character is involved. "En réalité," Pouillon explains,

> ce dernier est central non parce qu'il serait vu au centre, mais en ce que c'est toujours à partir de lui que nous voyons les autres. C'est "avec" lui que nous vivons les événements racontés. Sans doute nous voyons bien ce qui se passe en lui, mais seulement dans la mesure où ce qui se passe en quelqu'un apparaît à ce quelqu'un.\(^{59}\)

Genette further refines the category, however, by pointing out that the identity of this central character can be fixed, variable or multiple.
In fixed internal focalization everything (or at least almost everything) passes through a single character such as Strether in Henry James' *The Ambassadors* or Maisie in his *What Maisie Knew*, a little girl who participates in a series of events but never fully grasps their significance. Variable internal focalization describes a narrative such as *Madame Bovary* in which the identity of the focal character changes once or even several times. In Flaubert's work the focalization is first through Charles, then Emma and then through Charles again. Multiple internal focalization is perhaps best exemplified by the epistolary novel in which, as Genette explains, "the same event may be evoked several times according to the point of view of several letter-writing characters." Of the three possibilities, Pouillon's one example of his vision "avec"—Simone de Beauvoir's *L'Invitée*—probably fits best into the first: fixed. When taken as a whole, the narrative is clearly focalized through Françoise although the posture is not totally maintained from beginning to end. In chapter four of part one the focalization changes to Elizabeth but immediately returns to Françoise in the next chapter.

External focalization is a category in which the story is perceived from a point within the presence but not within the consciousness of a character. Genette offers
as examples the novels written between the two world wars by Dashiell Hammett "in which the hero performs in front of us without our ever being allowed to know his thoughts or feelings" as well as Ernest Hemingway's short narratives "The Killers" and "Hills Like White Elephants."

With respect to the three categories of non-focalized, internally focalized and externally focalized narrative, he points out that "the commitment as to focalization is not necessarily steady over the whole length of a narrative," that "any single formula of focalization does not . . . always bear on an entire work, but rather on a definite narrative section, which can be very short." To illustrate this he points to Madame Bovary, already characterized as variable internal focalization, which contains at least two scenes--the carriage scene and the view of Yonville at the beginning of the second part--in external focalization.

Along with Wayne Booth Genette recognizes the validity of variations in the narrative stance which post-Jamesian critics branded as incoherent. He states that

a change in focalization, especially if it is isolated within a coherent context, can also be analyzed as a momentary infraction of the code which governs that context without thereby calling into question the existence of the code.
Such momentary, isolated infractions, when they are not strong enough to disrupt the concept of a dominant focalizing principle, he terms alterations and divides them into two possibilities: either the narrator knowingly gives less information than the overall focalizing principle calls for or he gives more information than he is authorized to possess. The first possibility he calls paralipsis and the second he baptizes paralepsis.

Genette's "insistence on the difference between narration and focalization is a major revision of the theory of point of view," Jonathan Culler has stated, and this revision gives rise to the question as to whether the focalizer is to be regarded as a separate entity from the narrator or not. Genette, whose use of the two questions Who sees? and Who speaks? seems to imply the existence of two separate entities, does not appear to take up the issue, while Mieke Bal, in her work based on Genette's theory, develops the distinction at length. She goes so far as to conceive of a focalizee who parallels the narrator's narratee and to maintain the existence of various levels of secondary focalization which parallel the possibilities for secondary narration.

Perhaps the best understanding of the phenomenon, however, is suggested by Wolfgang Kayser when he states that: "Le narrateur ne raconte pas par la grâce d'une
bonne mémoire, il voit le passé comme présent grâce à une faculté plus qu'humaine."71

The narrator actually has, he maintains, the ability to be present at the time of the story while he is at the same time present at its telling. "Il peut même--et aucun locateur de la réalité n'a cette possibilité--être simultanément en deux endroits différents et vivre dans deux systèmes temporels.72 In his The Teller in the Tale Louis Rubin, Jr., implies the same concept by stating that a narrator possesses an ability not found in his characters: that of being "in two chronological locations simultaneously."73

If one understands the term narrator to include both the functions of seeing and telling, both the focalization of the story and the presentation of the narrative account of it, one can bring into harmony with Genette's concept such insights as the following by Scholes and Kellogg. They observe that the analogy between the type of narrator commonly called an omniscient narrator and the all-knowing God breaks down because God's omniscience is based on His omnipresence while the narrator in fiction is

imbedded in a time-bound artifact. He does not "know" simultaneously but consecutively. He is not everywhere at once but now here, now there, now looking into this mind or that, now moving on to other vantage points. He is time-bound and space-bound as God is not.74
The term omniscient seems indeed inappropriate when applied to a narrator whose access to his story world is non-focalized, even though Genette himself suggests the possibility of "omniscience with partial restrictions of field," a term whose self-contradictory nature is obvious.

One last aspect of focalization which should be considered is the relationship between the way in which the story is seen and the temporal qualities of the narrative. It has been shown that the narrator's re-ordering of the events of the story can give to a narrative a backward or forward slant or cast. There is an inescapable difference between the temporal "texture" of a narrative of the externally focalized type and one which is either internally focalized or non-focalized in that the former can contain no thought anachronies on the part of the characters while the latter two can. Insofar as outward actions are concerned, the diegetic material has neither a forward nor a backward orientation, yet the thoughts of the characters—and especially those of a focalizing character—can have such a slant. The narrator's access or lack of access to the characters' mental orientations combines with his own ordering of events to produce one aspect of the narrative's temporal fabric.

Un de Baumugnes comes very close to being a perfect example of fixed internal focalization. Every character
and action is seen "with" Amédée who is the only character whose thoughts and physical sensations are known to the narrator. The only deviation from absolute fidelity to a single focalizing principle is the one statement by the narrator that: "je me mis à dormir en éperdu, en claironnant de la nantine." This action, obviously, is externally focalized—an alteration in paralepsis.

He is the one character who imagines, says to himself, feels like saying, and whose reactions, sensations, memories and perceptions (both physical and mental) are known without having been first articulated:

Comme on passe le coin de la maison, je me sens comme un froid à l'échine.77

Il me vint en mémoire la tasse bleue.78

La Douloire était là; dans le fond de la vallée, on apercevait Mariguate, rouge de ses tuiles neuves, toute ornée, toute pareille à une fille de riche qui va au marché.79

Almost all comparisons which are not produced by the narrating consciousness at the narrating moment are the product of his mind:

Il tenait dans l'allongement de ses doigts une chose qui était un peu pareille à une règle de fer courte et épaisse. À mieux regarder, c'était percé de trous comme un nid de guêpes, et, sur le bord de ces trous, c'était plus luisant que de l'argent.80
The inner selves of all other characters are perceived only through what their words, actions and appearances reveal to Amédée, the center of focalization. At one point, for example, when Philomène, who thinks that he is the source of the mystical nighttime music, says to him "c'est que tu dois avoir le coeur bon et blanc," he concludes from externals that there is more to her thought: "ce n'était pas exactement le fond de sa pensée; c'était venu comme ça, sur sa lèvre, mais elle pensait encore autre chose en surplus; ça se voyait."81

It is obvious that his understanding of his own inner self as well as of the psychology of the other characters is neither complex nor analytically profound. The simplicity of this mind, which is the only access to the world of the story for the narrator (who is the same mind at a later date and on a different diegetic level) and consequently for the reader, casts the entire story world in a light which it may or may not have had for its other inhabitants.

The focalization of Le Chant du monde is not uniform and uncomplicated as is that of Un de Baumugnes. In this second work under consideration the narrator's predominant access to the events of the story is through (or perhaps better "with") Antonio, yet there are major shifts in narrative perception within the work. When Antonio, the
central character of the story, is present in a scene,
focalization, with only minor alterations, is from his
vantage point, but there are several significant scenes
from which he is absent.

Near the beginning of the narrative, just as Antonio
and Matelot are leaving to search for the latter's son,
the focalizing consciousness is separated from all charac-
ters involved in the story and seems to soar above the
earth as the narrator describes the Rebeillard country from
the glacial beginnings of its river to the narrow gorges
which serve as its lower limit. The scene is at first
focalized from high in the air:

Le fleuve qui sortait des gorges naissait dans un
éboulis de la montagne. C'était une haute vallée
noire d'arbres noirs, d'herbes noires et de
mousses pleines de pluie. Elle était creusée en
forme de main, les cinq doigts apportant toute
l'eau de cinq ravinements profonds dans une large
paume d'argile et de roches.82

At other times the focalizing consciousness hovers near
enough to the ground to hear representative bits of speech,
to perceive both wild and domestic animals in their specific
actions and to hear the sounds of both man and beast:

Le cordonnier se plaignait en tenant son
ventre... Un vol de grives épais et violet
comme un nuage d'orage changea de colline. Il
s'abattit dans les bois de pins en grésillant.
Les renards aboyaient vers le large de
l'eau... Dans le silence on entendait
seulement tomber dans les feuilles les gouttes
d'eau du givre qui fondait... Tout autour
les échos ronflaient sans arrêt de la voix des
taureaux et des génisses.83

And at one point focalization is within one specific house:

Dans sa maison, la mariée était assise sur sa
chaise. Elle n'osait pas bouger. Elle avait
la grande jupe de soie, le lourd coursage, les
bijoux de sa mère et la couronne en feuille de
laurier. Elle était toute seule, elle regardait
cette fumée de viande qui passait dans la rue.
Elle avait les beaux yeux immobiles des boeufs.84

This scene, as well as the similar scene at the begin-
ning of part three in which the advent of springtime in
Rebeillard is in view, is best described as non-focalized
in that access to the events described is associated with
neither the interior nor the exterior of any specific
character. In the latter scene events are perceived by
a consciousness which seems to plane above the surface and
which even enters to some degree into the consciousnesses
of a congregation of birds.85

There are also scenes which are focalized "with" a
character other than Antonio. The narrator is aware of
Toussaint's treatment of his malades86 from his point of
view and the affaire du besson87 is perceived first with
the "enemy" bouvier who spots a strangely behaving man in
the distance, then with Danis, le besson, who realizes
that he has been seen across the snow-covered valley,
then with the **bouvier** again and finally with Danis, the elusive red-head.

One lengthy scene, the funeral procession which follows the nephew's body up the mountain,\(^8\) is entirely in external focalization while another, Antonio's preparation for a morning swim,\(^9\) seems to be externally focalized but displays traces of a knowledge of Antonio's self-awareness. The latter scene is further complicated by the fact that it is a mixture of singulative and iterative statements in which there is a link between singulative narrative and external focalization:

Nu, Antonio était un homme grand et musclé en longueur. La nuit d'avant, dans la forêt, il était un peu tassé sous l'ombre, mais là il s'étirait jusqu'à la bonne limite de son étirement. . . . Ses pieds bien cambrés avaient un talon dur comme de la pierre, couleur de résine et juste de rondeur. De là, par un bel arc le pied s'avançait, les orteils s'écartaient, chacun à leur place. Il avait de belles jambes légères avec très peu de mollet.\(^9\)

while the iterative statements imply internal focalization:

La respiration d'Antonio venait prendre pied là, sur les parois de ses flancs. C'est là qu'elle tremblait lentement dans l'attente quand il guettait à la pique un gros saumon. C'est de là qu'elle s'élançait quand il lançait le harpon sur le poisson, c'est là-dedans qu'elle venait se rouler sur elle-même quand il avalait sa grosse haleinée de plonge ou quand il s'apprêtait à hurler son cri vers les femmes. Antonio aimait toucher ses flancs.\(^9\)
Although the narrator displays several times his ability to penetrate the minds of other characters, his knowledge of Antonio's inner workings is more extensive. He knows at times what other characters are thinking, yet he rarely knows their feelings as he knows those of Antonio. When, for example, the story is seen for two brief periods "with" Charlotte, Matelot's widowed daughter-in-law, the narrator is aware of her perceptions and thoughts:

La jeune femme regardait Antonio. Elle se souvenait de ce cri que tous les gens de la forêt connaissaient.


In scenes which are focalized "with" Antonio, on the other hand, his emotions, desires, impressions and feelings are often perceived:

L'inquiétude d'Antonio était pour Matelot. . . . . Il avait envie de faire péter son coup de fusil au milieu de ses faux tranquilles.
Il avait un peu honte de regarder cette chair sans défense.95

Il se sentait redevenir la "bouche d'or" chantant dans les roseaux du fleuve.96

Antonio sentait en lui tout son fleuve clair, son fleuve d'été qui berçait sur ses eaux maigres de larges palets de lumière.97

Et brusquement Clara se mit à lui faire mal à plein corps comme une large blessure.98

On only one occasion--Toussaint's treatment of his patients--does the narrator seem to have internal access to the emotional responses of a character other than Antonio:

"La mort", dit-il entre ses lèvres.
Il se sentait enfin paisible et clair.
Bonne mort heureusement inévitable. . . . .
Elle était là à côté de lui, familière, elle seule lui donnant l'espoir, elle seule lui donnant la paix.99

He occasionally knows what another character remembers, but only with Antonio does he seem to have access to internal scenes of memory (often introduced by the use of the verb revoyer) and imagination:

Il se voyait dans son âge, debout, dressant les bras, les poings illuminés de joies arrachées au monde, claquant et dorées comme des truites prisonnières, Clara assise à ses pieds lui serrait les jambes dans ses bras tendres.100
Antonio is, in summation, obviously the character with which focalization is most strongly associated in *Le Chant du monde* both in terms of quantity of scenes and in depth of penetration. One could perhaps conceive of the narrative as being non-focalized with a considerable "tilt" toward Antonio's consciousness, but the fact that the story is really about him and that by far the majority of scenes which bear upon his adventure are perceived through him would seem to render the categorization of internal focalization with significant variations a more accurate description.

In contrast, *Mort d'un personnage* is a perfect example of internal focalization. Nothing within the diegetic world is seen, heard or sensed in any way except through the consciousness of Angelo who witnessed the arrival of his grandmother, experienced her presence in the Pardi household and cared for her up to the moment of her death. There are times when the narrator—who happens to be the same Angelo at a later date—seems to reveal aspects of the grandmother's inner workings and motivations which could not be known by another character, but he leaves no doubt as to the fact that this knowledge is pure conjecture based on outward observation and close personal contact.
On ne pouvait pas savoir. On pouvait à peu près connaître le monde monstrueux dans lequel Caille était obligée de vivre; on ne pouvait que supposer le monde monstrueux dans lequel grand-mère vivait. 101

In L'Iris de Suze also, the narrator's only access to the story is by means of internal focalization through one character who is in this case the protagonist Tringlot. Here again the focalization is so consistent throughout the entire narrative that only one extremely minor alteration can be found. At one point Tringlot is below the château of Quelte chopping wood in the stable when the narrator relates that Casagrand, who is inside the château, says (to himself): "Je l'entends à peine, ... comme une pulsation organique." 102 Aside from this one brief statement the narrative contains no information about the story which is gained apart from the consciousness of Tringlot.

The narrator is aware of his perceptions:

Il regardait de tous ses yeux le noir d'encre et il écoutait, seul, le murmure des bois. Tous ses sens étaient en éveil. Même l'odorat: il sentait la sueur aigrelette des lièges écorcés, le plâtre d'un petit pavillon dans les pins, la rouille des martellières plantées de biais dans les filoiles d'arrosage, l'anis d'un champ de fèves, l'amertume de la dent-de-lion déchirée la veille par des moutons, la résine des pins, et naturellement l'épice familière du crottin, mais, plus loin encore (il cherchait, il se méfiait) l'arôme peut-être d'un tabac. 103
of the memory and imagination scenes which occur in his head:

Son petit théâtre continua de s'agiter dans son sommeil et il monta dans son train à cinq heures trente-quatre comme un somnambule. 104

and to some extent of his emotional responses:

Il détestait les tambours. 105

Il avait l'impression que quelqu'un le précédait; une sorte d'animal plutôt, une fuite rapide, légère, inconsistante. 106

Il bouillait de colère. 107

Il avait peur pour l'Absente. 108

Tringlot passa un moment de bonheur parfait. 109
Chapter IV

Voice

Critics, Genette points out, often "identify the narrating instance with the instance of 'writing'; the narrator with the author, and the recipient of the narrative with the reader of the work." However:

the narrator of Père Goriot "is" not Balzac, even if here and there he expresses Balzac's opinions, for this author-narrator is someone who "knows" the Vauquer boardinghouse, its landlady and its lodgers, whereas all Balzac himself does is imagine them; and in this sense, of course, the narrating situation of a fictional account is never reduced to its situation of writing.

In this chapter the distinction between the two will be maintained and the telling aspect of the narrating consciousness in Un de Baumugnes, Le Chant du monde, Mort d'un personnage and L'Iris de Suze will be examined with respect to the time at which the act of narrating occurs, to the various levels of narration which exist within the work and to the identity of the narrating consciousness as well as to the various roles which it plays within the narrative.

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Time of Narration

It is not difficult to relate a story in the major languages of western civilization without giving an idea of its location and without revealing whether it takes place nearby or far removed from its place of telling. It is extremely difficult, however, to tell the same story without revealing its location in time with respect to its moment of narration. The place of its telling is rarely told and usually not significant but the story must be told in past, present or future tense. The most basic aspect of the temporal location of the narrating instance is its position with regard to the story being told, and Genette lists four possibilities for the temporal relationship of the telling to the events being told: subsequent, prior, simultaneous and interpolated.

Subsequent narration, characterized by the use of the past tense, is the classical mode found in the vast majority of cases. The amount of time which exists between the end of the story sequence and the moment of narration is often nebulous and usually irrelevant. The story may be either vaguely or very precisely related to historical chronology but the time of its telling quite often remains undated.

Prior or predictive\(^3\) narrative is usually in the future tense although examples of present tense can be found. This
is the mode of the prophecy, the apocalypse and the oracle and its appearance in literary contexts is usually limited to secondary levels of narration. A consequence of this last fact is that prior narration is usually predictive only in relation to the secondary narrating instance but not with respect to the primary act of narrating.

Simultaneous narration occurs in the present tense and is contemporaneous with the events being narrated. In this mode the blending of the story with the production of its narrative version can lead in two opposite directions depending on whether the emphasis falls on the story or on the telling of it. If the story is "foregrounded"⁴ a highly objective "behaviorist" narrative is produced as the act of narrating disappears in complete transparency. Genette suggests Robbe-Grillet's early novels apart from Le Voyeur as examples which have been called "objective literature" or "the school of the look."⁵ If, on the other hand, the emphasis is upon the act of narrating as in the "interior monologue" narrative, the discourse is foregrounded "and then it is the action that seems reduced to the condition of simple pretext, and ultimately abolished,"⁶ as in Dujardin's Les Lauriers sont coupés:

Ainsi, je vais dîner; rien là de déplaisant. Voilà une assez jolie femme; ni brune ni blonde; ma foi, air choisi; elle doit être grande; c'est la femme de cet homme chauve qui me tourne le
The interpolated narrative is one in which one or more narrators recount the story between the moments of the action. It is the most complex of the four modes as it presents the very real possibility that the story and its telling may become deeply intertwined. In the epistolary novel--Les Liaisons dangereuses, for example--the letters of one narrator can easily become part of the diegetic material being narrated by a second correspondent whose letters, in turn, become part of the diegesis underlying the first writer's continued narrative. Further subtleties can be introduced by the slight temporal distance between the events and their narration. In recounting a series of events, the narrator-correspondent almost inevitably either states or implies some personal feeling or reaction to the events. His reactions, however, may not be those that he
experienced at the time of the events nor those which will
be his at the end of the story.

The following statement by Jean Rousset expresses the
unique qualities of this form of narrative and fits well
into Genette's approach to narrative discourse if the
concept of author is replaced by that of narrator:

Dans le roman par lettres--comme au théâtre--,
les personnages disent leur vie en même temps
qu'ils la vivent; le lecteur est rendu con-
temporain de l'action, il la vit dans le moment
même où elle est vécue et écrite par le person-
nage; car celui-ci, à la différence cette fois
du héros de théâtre, écrit ce qu'il est en train
de vivre et vit ce qu'il écrit; plus complètement
qu'au théâtre, il se substitue à l'auteur et
l'évince, puisqu'il est lui-même l'écrivain;
personne ne parle ni ne pense à sa place, c'est
lui qui tient la plume.8

Each of the four Giono novels in question falls into
the dominant category of subsequent narration as is
evidenced by the narrator's presentation of his version of
the diegetic events in the past tense. The two narratives
produced by narrators who themselves were participants in
the story events--Un de Baumugnes and Mort d'un personnage--
contain further testimony to the fact that the telling of
the story takes place after its completion. Amédée, Albin's
friend in Un de Baumugnes, states that he has aged and
slowed down since the time he put Albin, Angèle and her
baby on the train for their trip to Baumugnes:
Depuis le moment que je commençais à décliner du rapport de la situation, je venais volontiers dans les environs de ces terres à blé voir le travail de loin; il semblait que j'y étais, mêlé aux autres, et ma charge dans s'envolait.

He states that the last time he was in the area he met a young girl approximately five years old who revealed herself to be a daughter of Albin and Angèle born subsequent to their settlement in Baumugnes. He does not specify how long it has been since this last visit to the vicinity of Albin's adventure, but his phrasing would imply an interval of more than one year although probably not more than a few between this last story event and his recounting of it.

While there is no specific narrative statement within Mort d'un personnage to indicate the temporal distance between the death of Angelo's grandmother and his narration of his experience of her, his continual reference to the fact that he is remembering underscores the fact that time—perhaps quite a number of years—has passed since her death.

**Narrative Level**

Genette has stated that "any event a narrative recounts is at a diegetic level immediately higher than the level at which the narrating act producing this narrative
is placed." He uses the terms *metanarrative* and *meta-diegetic* when referring to a narrative contained within a narrative as he analyzes the relationships between the two levels. Objection can be made, however, to his reference to secondary narrative as existing on a "superior" level and to his use of the prefix *meta-* in reference to a narrative which exists within and depends upon another. His usage appears to move in the opposite direction from general usage of the prefix in such terms as metalanguage: the language used to talk about language.

In linguistic analysis it is important to distinguish between the language observed by the linguist (object language) and the language he uses to describe it (metalanguage).

It would seem more in keeping with other currently used terminology to think of the primary narrative as the metanarrative since the secondary narrative can be discussed at this level while the reverse situation is not possible. One critic, Mieke Bal, has gone so far as to propose alternative terminology:

Je continue à accepter assez mal l'inversement hiérarchique de Genette. Je crois devoir remplacer supérieur par son contraire, pour indiquer la dépendance. Afin de réserver la préfixe "méta-" à un emploi plus approprié, je voudrais proposer, provisoirement et faute de mieux, de parler de hypo- : *hypo-récit,* *hypo-diégétique.*
In an effort to attain maximum clarity and to avoid the introduction of more uncommon terms than Genette's critical insights actually require, this study will rely upon the simpler terms of primary, secondary, third- and fourth-level narrative. Secondary narration will be thought of as producing a subordinate rather than higher-level narrative although there is a certain amount of logic in Genette's concept in that one narrative is erected upon the basis of another.

Within any given narrative situation, Genette states, there are certain things and personalities which exist within the narrative and others which exist outside of it. They are separated neither by distance nor necessarily by time, but rather by the threshold of the very act of narrating. A character within a secondary narrative may be more "real" than the narrator who "tells" him in that he may have historical reality (Napoleon, for example) while his narrator may have only fictional (imagined) reality. Or he may be equally as "real" as the narrator who tells of his activities, he may "really" exist within the world of his narrator and even be personally known by him. As he exists within a narrative, however, the two are on different diegetic levels and no communication between them is possible.
Any secondary narrative, Genette further explains, must be related to the narrative in which it is couched--the primary narrative--in one of three ways: the relationship may be causal, thematic or there may be no relationship at all. In the case of a causal relationship the secondary narrative fulfills an explanatory function. It is the "this is why" of a character within the primary narrative.

All these narratives answer, explicitly or not, a question of the type "What events have led to the present situation?" Most often the curiosity of the intradiegetic listener is only a pretext for replying to the curiosity of the reader . . . , and the metadiegetic narrative only a variant of the explanatory analepsis.13

By this statement Genette introduces a note of confusion into his analysis. Up to this point he has endeavored to limit his study to the relationships among the act of narrating, the narrative account and the story on which it is based. His use here of the word pretext brings the historic author into the picture as it is he and not the primary narrator who causes the secondary narrator to narrate. As far as the primary narrator is concerned, the secondary narrative is an event--a speech event--which he reports directly. He may choose to omit it from his narrative or include it, he may present it out of chronological order, but he may not cause it to happen and he has no
knowledge of the reader's curiosity nor, for that matter, of the reader's existence.

Genette's statement that the causally related secondary narrative really amounts to an explanatory analepsis is also a problem in that the concept of analepsis has thus far meant a chronological re-arrangement of the story, a backwards jump instituted by the narrator in order to achieve his own story-telling goals. On the authorial plane this type of secondary narrative can indeed be equated to analepsis, but for the narrator they are totally different entities. For him the secondary narrative is a diegetic event while the analepse is a narrative maneuver.

In the second type of relationship—thematic—which may exist between a secondary narrative and the narrative which contains it, there is no spatio-temporal continuity between the contents of the two narratives. The one stands in contrast or analogy to the other and their story lines do not intertwine.

In the third relationship, that in which there is no relationship between the contents of the two narratives, the secondary fulfills a function of distraction or obstruction within the primary. As in The Tale of the Arabian Nights the act of secondary narrating rather than the narrative itself is functionally related to the higher level narrative.
It is noteworthy that the progression from the first to the third type of relationship entails a progressive increase in the importance of the narrating instance. In a causal relationship the events narrated by the secondary narrator are held forth as true and real for the characters of the primary narrative. The events would be true within their world whether related by a secondary narrator or not. In the thematic relationship the events of the secondary narrative have no bearing on the world of the primary narrative except as the mediating narrative instance applies them. In the third category the only relationship is between the narrating instance and the primary diegesis.

Finally, Genette proposes the term *narrative metalepsis* to describe the crossing of the "shifting but sacred frontier between two worlds, the world in which one tells, the world of which one tells."¹⁴ "The transition from one level to another," he states,

can in principle be achieved only by the narrating, the act that consists precisely of introducing into one situation, by means of a discourse, the knowledge of another situation. Any other form of transit is, if not always impossible, at any rate always transgressive. . . . . Any intrusion by the extradiegetic narrator into the diegetic universe . . . . or the inverse . . . , produces an effect of strangeness that is either comical . . . or fantastic.¹⁵
Many examples of narrative metalepsis can be cited from the literatures of the world, but they stand as examples of violation of the nature of narrative discourse for a desired effect rather than as a narrative category.

Before beginning an examination of the narrative levels present in Un de Baumugnes, Le Chant du monde, Mort d'un personnage and L'Iris de Suze, it would be well to state again the factors which compose a narrative. There must be a narrator who produces a version (the narrative) of a story (the diegesis). A story is a series of events logically linked together and either caused or experienced by actors, whether human or not. An event is the passage from one state to another, and each change, no matter how small, constitutes an event. The presence of a narrator implies the presence of a narratee (the one to whom the narrative is directed), whether explicitly identified or not, and the existence of a narrative version requires that the underlying story be focalized in some way.

In the case of secondary narrative the primary narrator begins to speak (or possibly write) the exact words of a character within the story and as these words lose the characteristics of conversation and become the telling of a story, the primary narrator fades, as it were, into transparency and yields the floor to the other. When the
attention of the primary narratee (and consequently of the reader) is drawn from the character's act of speaking to the story-based contents of his speech, secondary narrative is fully developed. Obviously there will be examples of incipient secondary narratives which fall into the nebulous area where recorded speech tends toward full secondary narrative. In such cases the absence or presence of a secondary story line is usually the deciding factor as to whether secondary narrative exists or not and the determination of this fact could easily vary from one reader to the next.

In Un de Baumugnes there are two lengthy examples of secondary narration\(^\text{17}\) and in both cases the secondary narrator is Albin while the narratee is Amédée. Focalization in both instances is through Albin who is present as actor within his own narrative. As the story behind the secondary narrative is the same as the story behind the primary narrative, there is a causal relationship in both cases which is well established by the primary narrator. Here he speaks of Albin just prior to the latter's long narrative explanation of the unhappy state in which Amédée found him:

Dans ces yeux, y avait un quelque chose d'amer; une ombre, comme le reflet d'une viande qui pourrirait au fond d'une fontaine. . . .
At this point Albin begins to narrate to Amédée the sequence of events prior to their meeting which caused his unhappy condition. The fact that the narrative moves the primary narratee's consciousness of story events into the past does, as Genette has observed, suggest a parentage between the secondary narrative of causal relationship and the completing analepsis. It must be remembered, however, that the analepsis has been understood in this study (and in Genette's also, it would seem) to be a conscious, willful movement of the narrative into the past. Since the content of a secondary narrator's speech is not under the control of the primary narrator, any narrative movement into the past which is effected by the secondary narrative is in accordance with the will of a higher level creative consciousness. The reference to certain common types of secondary narrative as being "only a variant of the
explanatory analepsis\textsuperscript{19} would seem to be out of place within a study (this one as well as Genette's) which has chosen to consider only the relationships which exist among the (primary) narrating act, the narrative thus produced and the story on which it is based.

Both of Albin's narratives contain reported speech—dialogue, which does not become a third level of narrative. Each is fairly lengthy and each contains "interruptions" which involve shifts in diegetic level\textsuperscript{20} within the narrative text. These shifts are effected in two different ways. At times the secondary narratee (Amédée) has his attention called back from the story being narrated to him to the conversational setting of the narrating act as the narrator (Albin) directly interacts with him:

\begin{quote}
Je te raconte tout bref les choses. Il n'est pas besoin que je te dise aussi ce que ça faisait dans moi, tu le sais.\textsuperscript{21}
\end{quote}

On other occasions the reader's attention (governed by that of the primary narratee) is drawn from the content of Albin's words to the circumstances of their utterance:

\begin{quote}
"J'en ai pleuré. Elles étaient bonnes à couler, mes larmes!"
Il s'arrêta pour se racler la gorge et me redemander du tabac.
"Mais, je lui dis, qu'est-ce que ça signifiait ces mots-là, justement? Elle le savait comment? Elle te connaissait comment?\textsuperscript{22}
\end{quote}
One type of shift in narrative level is precipitated from within the first diegetic level by one of the actors at this level. The other type is the work of the primary narrator who stands outside his own narrative. From the point of view of the primary narrator the first shift is a narrative maneuver while the second is totally unperceived by him as he cannot know that his story (his life) is being converted into a narrative.

*Le Chant du monde*, like *Un de Baumugnes*, contains two secondary narratives which are even more closely linked together in that they occur within the same conversational setting\(^{23}\) and have the same narrator (*le tatoué*) as well as the same narratees (Antonio and Matelot). In the first case *le tatoué* recounts the past of the elder Gina. In the second he relates the incident in which Maudru's nephew was shot by *le besson*, Matelot's son. Each is focalized through *le tatoué*, the participant, and each is causally related to the first narrative in that it explains why things are as they are in Rebeillard. Each secondary narrative contains dialogue which does not develop into a third-level narrative and the first, which is by far the longer of the two, is interrupted by the secondary narrator who returns the narrative text from the second to the first diegetic level by taking up again his conversational stance with Amédée.

More than a page later he moves the text in the opposite direction by returning to his narrative.
There are within the first narrative several examples of what could be called incipient secondary narrative. In such scenes a character on the first diegetic level begins to tell of past or even future events involving the characters of the primary narrative. In each case there is an observable focalization and a causal relationship although in the case of a future scene imagined by Antonio the causality is reversed. The implication is that this will come to pass because of the present situation:

Elle peut toucher une feuille et une branche. Elle peut toucher un poisson avec sa main quand je prendrai des poissons. Elle les touchera tous quand j'aurai renversé le filet dans l'herbe. Elle les touchera tout vivants quand ils passèrent dans l'eau à côté d'elle et qu'ils feront claquer leurs nageoires contre sa peau. . . . 24

In this case as in those involving past events the missing element for narrative is the underlying story. The speaker relates a series of events which tend to be isolated and lacking in logical relationship to one another.

There is one further secondary narrative in Le Chant du monde, already mentioned in another context, which is interesting in that it is both present in and absent from the narrative text. As Antonio narrates the nephew's repas mortuaire to Toussaint, his secondary narrative begins but is immediately shifted back to the level of
primary narration as the narrator presents his own mediated version of Antonio's narrative:

"Alors voilà", dit-il . . .

Eventually the secondary narrative which obviously occurs but which is not present within the text fades into a conversation between Antonio and Toussaint. When Antonio takes up his narrative again, the same primary narrative maneuver is again applied.

By way of contrast there are no secondary narratives of any type, either well formed or not, in Mort d'un personnage. This fact is certainly related to its strongly iterative character in that an iterative secondary narrative while theoretically possible, would be most unnatural. The primary narrator's constant calling of his narratee's attention to his narrating act tends to greatly weaken the atmosphere in which secondary narrative can develop.

Of the four works currently under study, Giono's last novel, L'Iris de Suze, is by far the most complex and the most interesting insofar as secondary narration is concerned. The primary narrative contains at least seventeen fully developed secondary narratives which fall into three
distinct categories of narrator-narratee relationship. Almost half (8) take place within the consciousness of Tringlot, the primary narrator's center of internal focalization. Within this group there are narratives based on remembered past events, imagined future events and even unwitnessed but imagined past events. An equal number involve a character's narrative of past events which is directed to Tringlot. In one instance Tringlot overhears a narrative directed to one character by another: "Tringlot somnolent entendit Casagrande dire à Louiset: . . . ."26

Of the eight more or less "standard" second narrative situations in which a character on the first diegetic level narrates to the focalizing character, the first three involve accounts by Louiset of the past of the Murataure family and of its encounters with la baronne. One of these, the account of a dance attended by Murataure and la baronne and of their succeeding activities,27 contains three separate third-level narratives by three different narrators on the second diegetic level. Louiset, the secondary narrator, seems to realize the potential for confusion in the situation as he interrupts one third-level narrative to state parenthetically to his own narratee: "c'est toujours Laugier qui raconte."28
The next four narratives of this type involve accounts to Tringlot by Casagrande (3) and *la baronne* (1) of the past of Quelte and its inhabitants. First Casagrande tells Tringlot of his youth in Italy, then *la baronne* relates to him (on a subsequent occasion) the story of her youth and marriage. As was mentioned in the section dealing with temporal order, this secondary narrative is interrupted, in a curious maneuver by the primary narrator, by a subsequent secondary narrative in which Casagrande, who has been told of her narrative, recounts a somewhat different version of the same events. As he concludes, the text returns without comment at any level to the remainder of *la baronne*'s account.

The final narrative in the series is a peasant's eyewitness account to Casagrande and Tringlot of the final moments of *la baronne* and Murataure and of the fiery crash that ended their lives.

Interwoven into the text with these causally related secondary narratives which reply to Tringlot's curiosity as to why things are as they are, are the even more intriguing narratives which occur in Tringlot's head. Each of these, too, stands in a causal relationship to the primary narrative, yet the important difference exists that they do not reply to the curiosity of any character on the first diegetic level. Half of the narratives (4) involve
series of past events which Tringlot obviously already well knows. The remainder involve his imagining either of how past events which he was not present to see transpired or of how possible future events might unfold. The first four rehearse (for Tringlot) some of the causes of his present situation. The latter four present possible situations which may come about (or may have come about) because of the past.

In each case both the seeing and speaking instances as well as the narratee are located within Tringlot's mind. There is a tension present in many of these secondary narratives in that he seems to be both remembering his past and actually participating in it at the same time:

"Il revoyait sa vie. 'Comme si j'y étais', se disait-il."29

At one point the primary narrator (the one who is revealing Tringlot's mental activities) makes reference to "son petit théâtre."30 In this theater he is both spectator and actor and there is a mysterious line of one-way communication between the one who is there within the story being told and the one who speaks its narrative version. Each story (with the possible exception of one) is focalized through the Tringlot who exists on the second diegetic level and narrated by the Tringlot who exists at the first diegetic level.
The recipient of these narrations, the secondary narratee, is a creation of Tringlot's mind who is within his mind yet apart from him. He is addressed by Tringlot as "other" on numerous occasions:

Essaie un peu de te glisser dans la Sambuque pleine d'or par les nuits calmes, tu verras . . .31

yet the primary narrator's "se dit Tringlot"32 in the midst of such a narrative underscores the unity of narrator and narratee. He appears not to "see" the scenes but rather to have them spoken to him by the narrator:

Ce que je vois le mieux, ce sont les détails: par exemple la fuite d'Adélaïde . . .33

He appears not to know the events beforehand as Tringlot often identifies individuals and explains parenthetically:

En principe le Cercle Républicain et les Carmes déchaux, c'est le jour et la nuit. En principe, comme tout d'ailleurs, il ne faut pas l'oublier. Le Cercle (Républicain, mais on laisse tomber le mot républicain, on dit simplement le Cercle), le Cercle est la permanence du marquis de K., sénateur-maire.34

Son mari (disons son mari, puisque c'est le mot) aura beau fouiner. . . .35

At one point he seems to be joined by another imagined personage who does have some knowledge of Tringlot's past:
"Cette fille que vous regardez maintenant à la fenêtre de la grande Sambuque ne fut-elle pas d'abord violée par chacun de vous, tour à tour, et maltraitée en lui donnant des gifles et des coups de poing?"
Là, c'est facile, je répondrais: Oh! non, il n'est pas vrai. . . .

On at least two occasions the fact that the narrator (Tringlot) addresses a narrator who is both himself and at the same time another seems to create in him an ambivalent feeling which leads him to vacillate between the use of *tu* and *vous* with no apparent justification:

Admet qu'on n'y revienne pas et qu'il ne se passe rien: ni église, ni clefs des champs. Donc, tout va bien: elle reste tranquillement dans ses pénates, à la forge, à Saint-Geroges, comme vous et moi, sans histoires. . . .

Two of these mental narratives are interesting in that they are unique in the four works under study. One, the imaginary trial of la belle Marchande, contains twelve straight pages of dialogue between the accused woman and her judge. The passage is unusual in that not one trace of a narrator—neither primary nor secondary—can be found. The scene consists of pure reported dialogue without the appearance of even one identifying tag (*dit-il*, for example). It is within this scene, also, that the only third-level narrative of the work is to be found.
One of the more loosely-woven imagination narratives seems at one time to approach simple one-sided conversation. At this point another brief narrative is introduced which is the only thematically related secondary narrative of the four works. The subject of aging is in view when a narrative whose only connection with its surroundings is that of analogy appears:

J'en connais un (j'en connais d'autres), mais disons Maurice. Je l'ai connu, il était déjà sur le tard: une véritable gueule d'empeigne, à vomir, à en rêver la nuit, mais très malin, beaucoup plus malin que le temps. Moi je continuais avec ma gueule ordinaire, j'étais jeunot; lui avait dépassé largement la cinquantaine. Je le perds de vue et je le retrouve dix ans après... 39

The brief account of certain events in the life of someone named Maurice has no connection to the events of the primary narrative other than by way of analogy.

**Person of the Narrator**

The final issue to be addressed in this study is the question of the identity and characteristics of the primary narrator himself, of the one who speaks the narrative version of the story which is seen. 40 Who is this ever-present personage and what can be known of him from the text which contains his narrative? Where is he located,
if this can be known, what is his relationship to the story behind his narrative and what role does he play within the narrative text?

Genette is rightly critical of the commonly used terms first- and third-person narrator which seem to imply that a narrator has simply chosen to speak in one of two available grammatical forms. The real choice, however, is an authorial choice between two narrative postures. The author can choose to have the story narrated either by a character within the diegesis or by a consciousness which exists outside the diegetic world. The narrator's use of first or third person is merely an inevitable consequence of this choice.

The important issue is not whether he speaks in first-person verbs or not but whether or not his use of first-person verbs refers to a character within the story. Narrators commonly refer to themselves as narrator in the first person:

Moi, voyez-vous, si je suis ici, dans cette saison, c'est que j'ai baissé en grade.\(^{41}\)

Je crois que ce qui envira grand-mère dans ses rapports avec Catherine, c'est qu'elle pouvait encore lui mentir. Non pas que grand-mère ait fait du mensonge, durant sa vie, un usage différent de celui que tout le monde fait. Je ne crois pas.\(^{42}\)
Yet they often refer to themselves as a character with the same grammatical forms:

Pour un oui, pour un non, je lâche tout et je descends. J'arrive à Marignane. Ils étaient tous à suer sur les aires.  


In a very real sense, in fact, all narrative is by definition first-person narrative in that the sender in any communicative situation is the first person and can only speak as such. The receiver of the message, likewise, is the second person while the person referred to in the message may be either first, second or third person.

Genette suggests that it may be more meaningful to speak of a narrator as being either homodiegetic or heterodiegetic—either present within or absent from the story he is telling. The second category seems to offer no possibilities for varieties of absence while the first contains narratives in which the narrator is the central character, those in which he is merely an observer and those in which his role is somewhere in between.

Aside from this homodiegetic-heterodiegetic dichotomy there is another basic distinction to be made among
narrators: there are those who themselves exist within a narrative and those who do not. Scheherazade, the principal narrator of *The Arabian Nights*, well illustrates the first category which Genette refers to as intradiegetic. She is herself narrated into existence by a higher-level narrator (in this case the primary or highest-level narrator) who is related to her in the same way that she is related to the characters of her own narratives. The second category, which Genette calls extradiegetic, could be ably represented by the narrator of Homer's *Odyssey* who tells his story without being present within any higher-level diegetic universe.

Combining these two axes of narrative level and relationship to the story into one system, Genette defines four basic types of the narrator's status: an *extradiegetic-heterodiegetic* narrator, such as the primary narrator of *The Odyssey*, is a non-narrated narrator who tells a story from which he is absent; an *extradiegetic-homodiegetic* narrator, the teller of the story of *Gil Blas*, for example, is a non-narrated narrator who is present within his own narrative; an *intradiegetic-heterodiegetic* narrator, such as Scheherazade, exists within a narrative and tells stories from which she is absent; and an *intradiegetic-homodiegetic* narrator, illustrated by Ulysses of books
IX-XII of *The Odyssey*, is a narrated narrator who tells a story in which he is present as a character.

Of the four Giono novels in question, the primary narrators of *Un de Baumugnes* and *Mort d'un personnage* are extradiegetic-homodiegetic while those of *Le Chant du monde* and *L'Iris de Suze* are extradiegetic-heterodiegetic. Although Amédée, the narrator of Albin's adventure, and Angelo, who tells of his grandmother's latter years, are both present within their respective narrative texts, neither exists within the narrative of another and each is present within the story he narrates. The two unnamed narrators of *Le Chant du monde* and *L'Iris de Suze* are alike in that neither is present within his own narrative nor exists within a higher-level narrative. Of the secondary and third-level narratives present within the four works, all are by definition intradiegetic and most are homodiegetic in that they recount stories in which they were present either as witness (Louiset or the peasant who saw the crash of Murataure's car) or as principal character (Albin, Tringlot at la grande Sambuque).

Basing his concept on the six basic functions of verbal communication indicated by Roman Jakobson, Genette has described four basic functions of the narrator which vary in emphasis and combination from one narrative to another.
and which play an important role in determining the individual character of a narrative work.

In his narrative function—the one function indispensable to any narrative text—the narrator tells (or writes) to someone his version of a story.

In much the same way that "a distinction has been made in modern logic between two levels of language, 'object language' speaking of objects and 'metalinguage' speaking of language," the concept of his directing function arises from the distinction between speaking the story (narrative) and speaking of speaking the story (metanarrative). In the exercise of this function the narrator refers within the text to the articulations, connections and interrelationships, in short, to the internal organization of his narrative account.

When he relates to the recipient of his narrative, he exercises his communication function. "Any narrative," Gerald Prince has pointed out,

presupposes not only a narrator but also a narratee, a receiver of the narrator's message, and, just as the narrator in any tale is not its real author but a fictional construct having certain characteristics in common with him, the narratee in any tale should not be confused with a real reader or listener though he may very closely resemble him.
Whenever a narrator speaks of himself as narrator, of the identity and personality of his narratee (or narratees) or of any aspect of their relationship including its spatial and temporal circumstances, he exercises this function.

Insofar as he displays the affective, moral and intellectual relationships he maintains with his story, when he reveals the sources of his information, the degree of precision of his memory and the feelings which certain episodes awaken in him, he exercises what Genette is at first tempted to call his testimonial function. As the manifestation of his relationship to his story can also take on a didactic form of "authorized commentary on the action,"49 however, Genette chooses to label it the narrator's ideological function.

In addition to his basic narrative function in which he focuses on the content of his narrative communication, Amédée, the primary narrator of Un de Baumugnes, openly functions as director of the narrative by calling the narratee's attention on many occasions to its form. Several times he mentions his plans for the rest of his narrative ("Moi . . . qui vous raconterai tout à la file la suite de l'histoire"50) and the episodes which he intends to get to shortly ("Mais je vous parlerai de ça tout à l'heure"51 or "Vous comprendrez tout à l'heure"52).
He uses metanarrative language to introduce an explanation of part of his narrative ("Je veux dire: . . ."\textsuperscript{53}) and he points out aspects of the story which he finds difficult to convey in his account of it ("Voilà: je vous ai raconté tout ce qu'Albin avait dit, ce soir-là; ce que je peux pas vous faire comprendre, c'est le ton de tout ça"\textsuperscript{54}). There are occasions when he tells his narratee why he is lengthening his narrative at a certain point ("Je vous le fais long avec cette babiole de procelaine, mais c'est que c'est la chose qui a déclenché toute la terminaison"\textsuperscript{55}) or what his listener will need to remember in order to understand the next episode ("Pour vous expliquer ce qui vient après, il faut vous souvenir que . . ."\textsuperscript{56}). At other times he indicates that he is going to suspend his narrative and explain something ("Là, il faut que je m'arrête et que je vous dise bien . . ."\textsuperscript{57}) or that he is going to take it up again after a lengthy analogy having no direct connection with his story ("Pour en revenir à notre affaire . . ."\textsuperscript{58}). Quite a number of times he signals either the beginning or the end of a scene by the use of voilà and the end of his narrative is first announced by the phrase "Voilà l'histoire,"\textsuperscript{59} then postponed for five pages and finally signaled again by an emphatic "Voilà!"\textsuperscript{60} set apart from the text.
Likewise Albin, the secondary narrator, exercises his directing function by announcing to Amédée the beginning and end of his narrative, by telling him how long the account will take ("Ce que je t'en dis, c'est long"\textsuperscript{61}) and when he is compressing events ("Je te raconte tout bref les choses"\textsuperscript{62}), by mentioning what episode he will narrate next and by calling attention to the point in the story that his narrative has reached ("Ah! voilà: ici, à ce moment de l'histoire, campagnon, il semble que . . ."\textsuperscript{63}).

In his communication function, Amédée identifies himself as an old man who is no longer able to follow the wheat harvest but who must now content himself with the less manly tasks of picking green beans and even sorting tomatoes for a dealer. He identifies his type of life with that of Albin whom he describes as one of

\textit{ces hommes qui sont seuls dans le monde, seuls sur leurs jambes avec un grand vide autour, tout rond; enfin, un de notre bande, un de ceux qui se loue dans les fermes, à la moisson, ou à peu près.}\textsuperscript{64}

He describes himself as a rolling stone ("Je suis changeant comme tous ceux de notre race: tantôt ici, tantôt là, et après?"\textsuperscript{65}) who thinks of no place as home ("Je ne suis pas de ces pays-cî; je dis toujours: je suis de partout."\textsuperscript{66}), and he reveals that he does not live by any of society's systematized moral codes ("J'ai pissé dans presque tous les
bénitiers" but that he does have moral principles based on very practical considerations:

Quand on a promis, faut tenir et tout de suite, sans quoi il se mêle dans le mitan de ce qu'on veut faire et soi-même un tas de choses bien gentilles mais bien empêcheuses.68

Je travaille et je ferme mon bec. On pense: "Celui-là, c'est un d'attaque, pas besoin de le surveiller", ça me laisse de bonnes heures pour après.69

J'ai pas souvent donné, moi, bien sûr, parce que neuf fois sur dix j'avais rien, mais j'y allais de mon travaille on bien de l'aide de mes bras. Ça me faisait chaud et bon sous le poil de la poitrine.70

He considers himself to be tenacious ("Quand je prends une chose à coeur, moi, faut que ça pète ou que ça craque."71) and he does not like to be pushed around:

Je suis pas habitué à être bousculé, moi. Quand ça arrive, ça arrive une fois, et pas plus, soit que j'y mette mon poing sur la gueule, soit ... de toute façon, je fais mon paquet et, bonsoir.72

He appreciates the physical warmth of a "good" woman ("Je suis rentré dans son lit de bon coeur, je ne vous cache pas."73) while at the same time feeling that: "Les femmes, voyez-vous, ça complique beaucoup la vie."74 Finally, he has a tendency to become attached to things—harvesting wheat or a certain farm—more than to people: "moi, je m'attache aux choses et aux gens. Plus aux choses."75
His narratee, on the other hand, is not nearly so fully described, but his presence is constantly evoked ("Je vous le dis, à vous"76) by the speaker. The recipient of the narrative message is revealed to be a group made up of persons who probably do not approach the narrator's age category: "Oui, mes petits, ça avait changé; y avait de l'Amédée là-dessous."77 They also do not seem to have led the same type of life he has nor to have worked along with him:

Si je ne suis pas d'ici, en tout cas, c'est cette terre qui m'a fait, qui m'a fait, moi, ma façon de penser, et j'en suis fier. Pourquoi? Faites ce que je fais, battez-vous avec elle que les bras vous en pètent et vous le verrez.78

Although Amédée of necessity refers to his listeners with the plural vous, there is at least one instance in which he repeats a question put to him in the tu form, thus indicating a certain relationship and camaraderie. This question along with several references to his listeners' laughter or disbelief and several references to his use of communicative gestures (un petit gars haut comme ça"79) attest to the fact of the narratees' physical presence at the time of narrating. The time of the narrating act is loosely fixed by the fact that at least a few years have passed since the last event narrated and its location is
generally implied by Amédée's statement that they can see from where they are the area in which the adventure took place: "Vous voyez ça d'ici." 80

In his ideological function Amédée states several times the things that he remembers and he mentions things which he can no longer recall, thereby relating his current mental state to the story events. He indicates that he is still impressed by Albin's story which is unlike any he has ever heard:

Je ne suis pas tombé de la dernière pluie, non, et des contes de ceux qui ont le noir, vous pensez qu'il en a coulé dans le poil de mes oreilles, ah bien oui. Mais, des choses de ce genre-là, de ma putain de vie si j'en ai jamais entendu! 81

He relates that the incident in which he spied the little blue cup, which proved to be the key to resolving Albin's misery, is still indelibly recorded in his mind: "Ah! oui, ça, je peux le dire, je la vois encore, maintenant, telle qu'elle était." 82 He clearly states his appreciation for Albin's life:

En voilà un qui se démène, et qui lutte la vie avec les coups réguliers, à la loyale, et qui est là comme un Hercule. 83

as well as his admiration for Philomène:
Bonne femme.
Des maîtresses comme ça, ça fait les bons valets. Ça fait les bonnes fermes, aussi, quand rien se met à la traverse.84

Finally, he is observed defending the morality of his characters' actions against the (possible) objections of his narratees: "La vie était devant eux parce qu'ils s'aimaient comme des gens libres. Vous me direz: 'Comme des bêtes'; et puis après?"85

The narrator of Le Chant du monde, like his counterpart in Un de Baumugnes, displays his narrative function as he rearranges diegetic order, frequency and duration and as he effects changes in focalization as well as in narrative level. Evidence of his directing function, however, is almost totally lacking and is only minimally supplied by his frequent identification of speakers, a convention serving to indicate beginnings and endings of often extremely small narrative units. His communication function is totally uninvolved as he makes not one single reference either to himself or to the recipient of his narrative and as the narrating act is in no way situated in either time or space. Although not overtly exercised, his ideological function can be discerned as he subtly expresses the ways in which he relates to the persons and events of his story. On a few occasions he reveals his
approval or appreciation by his choice of qualifying adjectives and expressions. For example, as he describes Antonio, one can detect his feelings toward a well-developed physical body.

Ses pieds bien cambrés avaient un talon dur comme de la pierre, couleur de résine et juste de rondeur. De là, par un bel arc le pied s'avancait, les orteils s'écartaient, chacun à leur place. Il avait de belles jambes légères avec très peu de mollet.86

On another occasion he displays sympathy for the deformed Toussaint as he refers to "son pauvre visage."87

An even more subtle expression of his relationship with the story is not rare, however, but in fact permeates the entire narrative. Le Chant du monde is filled from beginning to end with literally hundreds of comparisons—most in the form of a simile—which juxtapose (and thus imply a relationship between) things being spoken of and others which exist within the experience or imagination of the speaker. The issue is complicated by the fact that not only the narrator but also many of his characters including the focalizing personality of Antonio constantly relate themselves to the contents of their discourse or perceptions by the use of comparison.

On one occasion la mère de la route relates her personal experience of daily living to the issue of human
life on the face of the earth: "Nous sommes pliés dans les prés et les collines comme des pains durs dans le linge humide." At another moment le tatoué involves his own mental associations with his description of the elder Gina as he refers to "ses yeux qui chantaient tout le temps comme de beaux verdiers." Comparisons are made by Matelot:

Depuis quatre jours que nous marchons nous entendons un grand bruit dans les collines et les forêts comme si mon besson dansait sa colère sur le pays avec de gros sabots de bois.

by Toussaint:

Tu vois, cette terre noire dont le dessus ne bouge pas mais qui se tord dans son ombre comme la pâte de fer dans le feu.

by Matelot's son:

Hier, j'ai vu galoper là-bas à droite toute une cavalcade, et le troupeau des taureaux marchait sur la crête des montagnes comme une forêt.

by Clara who speaks of "ces arbres qui sentent comme l'amour de l'homme," and by Antonio:

Je me sens, dit-il, le coeur tourné comme si j'avais respiré longtemps cet osier trop tendre qui fleurissait dans la forêt l'autre soir.
Tes cheveux sont comme les sapins de la montagne.95

While relating the story in which comparisons seem to be such an integral part of the communicative (and even of the thought) process, the narrator, who exists on a different diegetic level from the world of the story, employs similar and at times even more involved statements which relate his personality to the story he tells.

La nuit maintenant était tendue d'un bord du ciel à l'autre et elle vibrait avec de sourds grondements comme une grande voile pleine de vent.96

Le pollen fumait dans le soir comme le sable sous la danse des poulains. Les loutres plongeaient dans des gouffres et sortaient luisants et lisses comme des balles de fusil.97

L'ombre portait les montagnes et les collines comme de larges filets d'un vert profond, sans reflets, noircies par la couleur de cet océan qui, d'instant en instant se desséchait, descendait le long de leurs énormes racines de terre, découvrant des forêts, des pâtures, des labours, des fermes, descendant de plus en plus bas jusqu'à leur vaste assise contre laquelle le fleuve ondulait comme une herbe d'argent.98

While these passages and their like clearly show the subtle operation of the narrator's ideological function, there are others—a much greater number—in which this function may be in operation. In these instances Antonio,
the focalizing character, has a perception to which a comparison is added either within his own consciousness (to which, of course, the narrator has access) or within that of the narrator. When one reads that:

Antonio regardait la pointe d'Uble. Elle était toute propre, haut dans le ciel, nette comme le bout d'un doigt.\(^\text{99}\)

it is not clear whether the second sentence is to be understood as a rendering of Antonio's thought in free indirect discourse, or whether it expresses the thoughts of the narrator who perceives the scene "with" his character.

The functions of the narrator of *Mort d'un personnage* display themselves in a different combination. In this work his narrative function is, as in most novels, predominant. Evidences of his directing and ideological functions, however, are not to be found (except for the almost inconsequential identification of speakers). While the narrator reveals neither his own identity nor that of his narratee and while he does not specifically situate the narrating event, he does—in his communicating function—constantly call attention to the fact of his narrating. His insistent references to the fact that he is remembering or that he does not remember lend a particular character to his tale.
In like manner, the functions of the narrator of *L'Iris de Suze* (aside from his narrative function) are almost undiscernable in his text. He makes no overt statements to his narratee either about the composition of his narrative or about the relationships involved in the act of its delivery. In his ideological function he makes no judgments nor comments about either characters or actions and reveals only once in a three-word phrase the fact that an affective relationship exists between himself and the mountainous country that Tringlot has chosen for his home: "Enfin il était dans la montagne. Dans la sienne. Dans la nôtre."
Chapter V
Conclusion

In his recent book, *Working with Structuralism*, David Lodge speaks of structuralism as "a very elastic label, stretched over a wide range of intellectual activities." He sees it as currently divided into two main branches of which the first, through the works of such men as Roman Jakobson, Claude Lévi-Strauss and Tzvetan Todorov,

- aims to do for literature—or myth, or food or fashion—what grammar does for language: to understand and explain how these systems work, what are the rules and constraints within which, and by virtue of which, meaning is generated and communicated.

The second branch, exemplified by the works of Michel Foucault, Jacques Lacan and Jacques Derrida, he categorizes as being essentially ideological in orientation and suggests that the tendency might best be labeled poststructuralism. This movement, he states,

combines the anti-empirical methodology of classical structuralism with ideas derived from Marxism, psychoanalysis and philosophy to analyze cultural institutions, such as literature, as mediations of ideologies. This structuralism is polemical and engaged.
Whatever the validity of Lodge's evaluation of what he terms the second branch of structuralism, his analysis of the first well characterizes the current of thought in which Genette's work is a major influence. This "first" structuralism, in marked contrast to the second, is only accidentally mystifying and intimidating. It works at a high level of abstraction and uses specialized jargon because its bent is essentially theoretical.5

It is capable of being assimilated and "domesticated." Its concepts and methods can be applied to concrete critical tasks.

Much has been said about Jean Giono, the man, about his fictional world and about the connections between the two. Much has been written about his characters, his themes and his use (or misuse) of language. But little study has been made of the ways in which the worlds he has created come to be told, of the processes and techniques he has used to convert story into narrative.

The aim of this study has been to assimilate Gérard Genette's concepts and methods of analyzing narrative discourse, to evaluate and to apply them to four specific novels by Giono in order to bring to light the various aspects of his narrative technique.
In the four novels chosen for this study, the narrative has been seen to follow, in its major division, the chronology of the story upon which it is based. An examination of the smaller, mid-level narrative units has shown that while there is also at this level a general tendency to follow diegetic order, each of the narratives includes segments which do not follow diegetic chronology. A strong tendency to begin events in medias res and later return to the past to narrate background events has been noted not only for each narrative but also within several of the major divisions of the narratives. Such returns as well as other displacements of the narrative into either the past or the future (with reference to the narrative present) are, however, almost never effected directly by the primary narrator but involve a shift in narrative level or, as in the case of Mort d'un personnage, a movement from iterative to singulative or vice versa. Long secondary level anachronic passages are usually broken into smaller segments and presented in alternating sequence with primary narrative segments.

At the level of microstructures the four narratives display a marked tendency for the primary narrator's statements to remain closely tied to the narrative present moment. Although many narrative anachronies can be observed
at this level, the vast majority are found to lie within the immediate past or the immediate future and tend to stabilize and fix the narrative on the (narrative) present moment.

An examination of duration has revealed the same pattern of variation in narrative speed (pages per time unit) to be present in *Un de Baumugnes*, *Le Chant du monde* and *L'Iris de Suze*. In each of these works the narrator unfolds the problem faced by his characters at a high rate of narrative speed, moves his account at a much slower rate as he shows them living with the situation which requires resolution and speeds his account up to a rate somewhere between the two as he moves the narration toward a conclusion. The narrative texture can be said to vary from richest in the beginning expository section to thinnest in the static intermediate sections of non-resolution and finally to a middle value in the resolution-conclusion section.

In terms of the reader's psychological sense of duration which is basically controlled by the narrator's use of the four movements of ellipse, summary, scene and narrative pause, the narrative of each of the three novels has been seen to be basically composed of scenes (in which the duration of the narrative seems to be equivalent to that of the story) separated by ellipsis.
True summary is rare in each although an iterative scene followed by brief bits of singulative scene is a common device used to move the narrative rapidly through a period of time and to produce an effect akin to that of summary. An effect somewhat like summary is also often achieved by the use of lengthy strings of non-connected event statements which are in reality separated by ellipsis.

Only a very few examples of narrative pause are to be found within the three works and it appears that this narrative movement is not a significant aspect of the narrators' story-telling techniques.

A consideration of the use of narrative frequency in Mort d'un personnage has shown that confusion is introduced on repeated occasions as the narrator presents pseudo-iterative scenes which drift into singulative scenes as he apparently looses track of his own narrative stance.

With respect to the narrative of words, a very definite tendency has been observed in each of the four works toward the direct reporting of the characters' external as well as internal speech. The narrator of L'Iris de Suze uses more transformed and narrated speech but displays on several occasions a tendency to become confused about his own stance and to drift back into the direct reporting mode which seems to be more natural for him. It is probable that he, as a reflection of the author's mind, feels
intuitively that extensive use of directly recorded speech "produces an effect similar to that felt in the theatre where the spectator is indeed present." 6

The focalization of each of the four stories has been shown to be internal. In the cases of Le Chant du monde and L'Iris de Suze the focalizing character is also the central character. In both Un de Baumugnes and Mort d'un personnage focalization is through the narrator as he plays a role in his own tale. The greatest amount of deviation from a constant focalizing principle is to be found in Le Chant du monde while the latter two of the four works provide examples of the strictest adherence to a single focalizing concept.

Each of the narratives, with the exception of Mort d'un personnage, contains substantial amounts of secondary narrative. In each case the primary narrator has chosen to report directly the secondary narrator's words rather than to recast their contents as background information and present it in his own voice. In each case the motivation, as previously stated, seems to be a desire to achieve minimum narrative distance. In the last of Giono's novels, L'Iris de Suze, are to be found the most complex interweavings of secondary narrative.

Finally, the application of Genette's concept of narrative functions brings to light a definite progression
within the four novels when taken in their order of creation and the implication is strong that the progression will be found to exist in the whole of Giono's novels. The person of the narrator is quite overtly present within *Un de Baumugnes*, one of Giono's first works. Ample evidence of his narrative, communicating, directing and ideological functions is easily detected. In *Le Chant du monde* the narrator exercises neither his directing nor his communicating function. His exercise of the ideological function, while pervasive, is effected subtly through the constant use of comparisons. In *Mort d'un personnage* there is no evidence of either the narrator's directing nor of his ideological function. As was the case with *Un de Baumugnes*, the other work involving a homodiegetic narrator, the communicating function is seen to operate but with the difference that both the personalities and the conditions of the narrator-narratee relationship remain unstated. *L'Iris de Suze*, written shortly before Giono's death, culminates the progression in that its narrator functions only in his narrating function. He is the most unobstrusive of the four narrators and his narrative appears the least distant from the story it sets out to relate.

The evaluation of Genette's method by both analysis and application has shown it to be not only elegant but also most productive. Its use in the analysis of narrative
discourse in four Giono novels has produced significant insights into Giono's narrative technique which will be useful in future analyses of his work on a larger scale. Patterns have been noted which need to be traced through the totality of his novels and aspects of his creative powers have been seen which must be placed within the larger context of his fictional creation. This will entail an analysis of the story level as well as its narrative version and will involve a study of the relationships which exist between these two levels and the author who simultaneously creates them.
TABLES

MID-LEVEL NARRATIVE SEGMENTS

Table 1 - Un de Baumugnes

I. First major division:

101 - Amédée in bar in Manosque (221)
9 - 10 days earlier, Amédée takes job (221-2)
11 - Amédée and Albin in bar, cont. (222-3)
3 - 3 years earlier, Albin comes to Marigrate, meets le Louis and sees Angèle (223-5)
12 - Amédée and Albin in bar, cont. (226-7)
4 - 3 years earlier, cont. (227-8)
13 - Amédée and Albin leave bar, talk (228-9)
1 - Founding of Baumugnes (229-30)
2 - "Modern" Baumugnes (230)
14 - Albin and Amédée walk and talk (230)
5 - 3 years earlier, cont. (230-33)
15 - Albin addresses Amédée (233)
6 - 3 years earlier, cont. (233-4)
16 - Albin addresses Amédée (234)
7 - 3 years earlier, cont. (234-6)
17 - Albin and Amédée walk and talk, cont. (236)
8 - 3 years earlier, cont. (236)
18 - Albin and Amédée walk and talk, arrive at Marigrate (237-40)

II. Second major division:

1 - Amédée at Marigrate (240-1)
2 - Amédée goes to La Douloire, gets job, starts work (241-7)
3 - Amédée, Clarius, Philomène and Saturnin eat supper (247-9)
4 - Amédée awakens early and starts to work (249-50)
5 - Amédée works and decides on plan; Clarius and Saturnin help with work (251-2)
6  - Early next day, Clarius passes out, Amédée carries him into house (252)
7  - At meal, Amédée and Philomène decide Clarius must go to doctor (252)
8  - Next morning Amédée prepares wagon, Philomène leaves with Clarius (252-5)
9  - Amédée and Saturnin alone (255-7)
10 - Amédée alone (257)
11 - Philomène and Clarius return (257-8)
12 - Amédée evaluates situation and decides what he will do (258)
13 - One morning—the coffee cup (258-60)
14 - Amédée winnows and ponders implications of cup (260-1)
15 - The Clairette Ségurand affair (261-3)
16 - Rest of day; Amédée ponders (263)
17 - Amédée's thinking in the days that follow (263-4)
18 - In kitchen; Amédée goes outside and sees Angèle through crack (267-9)
19 - Amédée decides on course of action; leaves to see Albin (269-70)
20 - Amédée travels to Esménard's farm (270-1)
21 - Amédée visits Clorinde (271-2)
22 - Next morning, Amédée and Clorinde talk (272)

III. Third major division:

2  - Amédée and Albin talk of situation at La Douloire (272-3)
3. - Amédée, Albin, Clorinde; the noon meal (273-4)
4  - Amédée and Clorinde take "nap" (274)
5  - Amédée and Albin leave (274)
6  - Amédée and Albin at Tour de Pierre-le-Brave (275-6)
7  - Amédée arrives back at La Douloire (277-8)
8  - Amédée and Saturnin plow (278)
9  - Amédée hunts for Angèle six days, leaves to see Albin (278-81)
10 - Amédée and Albin at Tour de Pierre-le-Brave (281-3)
11 - Albin's first nocturnal visit to La Douloire (284-6)
12 - Amédée attends concert in Peyruis (286)
13 - Albin's first visit, cont. (286-7)
14 - Next morning, Amédée and Philomène talk (287-8)
Table 2 - Le Chant du monde

I. First major division:

4 - Night; Antonio on his island (189)
5 - Birds fly over and land (189)
6 - Matelot comes to island and gets Antonio (189-96)
7 - At Matelot's camp (196-9)
8 - Charlotte calls out to Antonio (199)
10 - Dawn; Antonio returns to his island (200)
11 - Antonio on his island (200-1)
9 - Earlier; conversation at Matelot's camp (201-2)
12 - Antonio on his island, cont. (202)
8a - Charlotte calls out to Antonio (202)
13 - Antonio swims (202-5)
14 - Matelot sets out (205-6)
15 - Antonio sets out (206)
16 - Actions upstream (206-9)
17 - Antonio goes up one side of river (209-14)
18 - Antonio and Matelot at campfire; they find Clara (214-16)
19 - Antonio goes for help (216-18)
20 - Clara and baby taken to old woman's house (218-19)
21 - Clara put in bed and rubbed (219-21)
22 - Antonio goes outside; he talks to bouvier who gives him coat (221-2)
23 - Dawn; bouvier returns, talks to Antonio (222-3)
24 - Clara awakes; the four talk (223-9)
25 - Fight over wild boar (229-32)
26 - Events of late afternoon (232-45)
27 - Antonio and Matelot start out for Villeveille (245-6)
41 - "Clara and Antonio on his island" (246-7)
28 - Antonio and Matelot on way to Villeveille (247)
29 - "Clara with Antonio on island," cont. (247-8)
30 - Antonio and Matelot continue toward Villeveille (248-50)
31 - They meet woman with sick child, travel with her and Alphonse (250-5)
32 - They go on alone; stop to sleep (255-8)
33 - Next morning, they start out again, meet and help man (258-62)
34 - They participate in flagellation, conversation (263-7)
35 - Next morning, entire group sets out for Villeveille (267-9)
36 - Antonio and Matelot talk to le tatoué (269)
37 - Story of the elder Gina (270-2)
38 - Antonio, Matelot and le tatoué walk and talk (272-3)
39 - Story of elder Gina, cont. (273-5)
37 - Arrival at Villeveille (275-6)
38 - Antonio and Matelot talk to gendarme, stop to rest and eat (276-82)
39 - They cross Villeveille, arrive at Toussaint's house, meet Toussaint and younger Gina (282-92)
40 - At Toussaint's house, cont. (292-4)
II. Second major division:

2   -  Toussaint sends out his man (297)
4   -  Antonio with Maudru's men at La Détorbe (297-8)
3   -  Maudru talks to gendarmes (299)
5   -  At La Détorbe, cont. (299)
6   -  Antonio and Matelot talk of Maudru, the gendarmes (299-300)
7   -  Danis goes to check on his logs (300-5)
8   -  Antonio and Toussaint talk (305-13)
9   -  Midnight; Antonio goes up to bed, stops to talk to Matelot (313-17)
10  -  Sunday morning; flagellation before fire, Toussaint brings news of nephew's death (317-25)
11  -  Antonio goes with le tatoué to dig grave (326-31)
12  -  Antonio digs, talks with Maudru (331-4)
  1   -  Maudru's marriage (334-5)
13  -  Antonio and Maudru talk, cont. (335-6)
14  -  Procession arrives; burial (336-42)
18  -  Tuesday morning; Antonio returns, talks to Toussaint (342-3)
15  -  The funeral meal (343)
19  -  Antonio and Toussaint talk, cont. (344)
16  -  Funeral meal, cont. (344)
20  -  Antonio and Toussaint talk, cont. (344)
17  -  Funeral meal, cont. (344-5)
21  -  Antonio and Toussaint talk, cont. (345)
23  -  Noon; Gina comes down for food (345-6)
22  -  Toussaint treats his morning "patients" (346-7)
24  -  Toussaint's afternoon and evening "patients" (347-53)
25  -  Antonio and Matelot speak of the coming of spring (355-6)
26  -  Antonio and Matelot go to town, get drunk (356-65)
27  -  Celebration of spring's arrival (365-9)
28  -  Matelot drinks alone, starts back, is killed (369-72)
29  -  Antonio discovers that Toussaint's man has returned and brought Clara (372-3)
30  -  Middle of night; Matelot's body discovered (374-7)
31  -  Antonio and Danis go to Puberclaire, avenge death (377-93)
III. Third major division:

2 - Birds see raft (397-8)
3 - Two couples on raft; Clara and Gina talk (398-401)
4 - Antonio and Clara alone; raft has stopped for night (401-4)
1 - Clara's childhood (404-5)
5 - Antonio and Clara alone, cont. (405-7)
6 - Next morning; they all set out again (407-9)
7 - Noon; Antonio guides raft (409-11)
8 - Evening; someone watches from a point; raft continues downstream (411-12)

Table 3 - Mort d'un personnage

I. First major division:

P - Each morning; Pov'fille takes Angelo to school (143-7)
P - Each evening; Pov'fille "takes" Angelo home (147-52)
1 - Angelo's grandmother arrives (152)

II. Second major division:

G - Grandmother constantly waits for tomorrow (152)
3 - Angelo meets grandmother on steps (152-3)
G - Grandmother's customary activities (153-4)
C - Caille's customary activities (154)
7 - Caille lies down beside Angelo (154-6)
G - Angelo's walks with grandmother (156-60)
15 - Angelo returns home 10 years later (160-1)
G - Angelo's walks with grandmother, cont. (161-4)
8 - Angelo in bed with Caille (164)
G - Customary events in household (164-7)
9 - Specific game of cards (167-72)
4 - Evening of grandmother's arrival (172-4)
1 - M. Pardi moves the blind to new quarters (174-6)
2 - M. Pardi makes changes in manner of receiving (176-7)
5 - Grandmother asks questions about blind (177-9)
III. Third major division:

1 - Angelo arrives from Chile (206)
2 - Angelo talks with father (206)
3 - Angelo talks with Dr. Lantelme (206-8)
4 - Angelo, M. Pardi, grandmother dine (208-13)
G - A long time afterward, Angelo wonders about grandmother (213)
5 - Postcards in a shop window (213-15)
G - Angelo cleans and cares for grandmother (215-7)
6 - Angelo cares for grandmother, single incident (217-9)
G - Grandmother defends self and seeks pleasures (219-23)
7 - Angelo fires one woman and hires Catherine (223)
G - Catherine and grandmother (223-7)
G - Grandmother's cane (227-8)
8 - Grandmother powders and perfumes for Catherine (229-30)
G - Grandmother soils hands every night (230-1)
G - Grandmother's relations with Catherine (231)
9 - Grandmother's last 24 hours (231-8)
Table 4 - L'Iris de Suze

I. First major division:
1 - Tringlot stops to sleep (9)
2 - He watches inn and road (10-12)
3 - He continues his journey (12-19)
4 - He stops in a town (20-23)
5 - He leaves town (23-4)

II. Second major division:
9 - Tringlot finds Louiset beside road (24-5)
10 - He goes to Alexandre for help (25)
11 - He returns to Louiset (25)
12 - Tringlot joins shepherds (25-33)
13 - They continue up the mountain (33-4)
14 - A day's rest; the trip continues (34-7)
15 - The trip continues (37)
16 - At Mons (37-47)
17 - The trip continues (47-51)
18 - Louiset talks of le baron, la baronne (51-3)
19 - Arrival at Le Jocond (54-8)
20 - Le comptable (58-61)
21 - Tringlot and Louiset talk (61-7)
4? - The events of Toulon (67-73)
39 - "Interrogation" of Tringlot (73-4)
57 - The events of Toulon, cont. (74)
22 - Tringlot and Louiset talk (75-80)
1? - Le baron (80-3)
23 - Tringlot and Louiset talk, cont. (83)
27 - The Murataure family (83-93)
67 - La grande Sambuque (93-4)
6a? - La grande Sambuque, cont. (94-7)
24 - Morning coffee; talk of missing boy (98)
25 - Alexandre and Maurice return (98-9)
26 - Tringlot prepares to go into town (99-100)
27 - Tringlot in town (100)
28 - Tringlot returns (100-1)
3 - Murataure and l'Absente (101-6)
29 - A summer storm (106-9)
7 - La Belle Marchande (109-21)
30 - The sheep are frightened (121-2)
8 - La Belle Marchande, cont. (122-8)
31 - Summer continues (128-9)
32 - Louiset asks Tringlot to go for help (129-30)
33 - Tringlot goes to Quelte (130-2)
34 - Tringlot at Quelte (132-6)
35 - Casagrande at Le Jocond (137-9)
36 - One week later; Tringlot, Louiset and Alexandre at Le Jocond (139-43)
37 - Return of le comptable; order to descend (143-4)
38 - Descent to the train (144-6)

III. Third major division:

2 - Tringlot takes a room in town (146-7)
3 - He decides to leave (147-50)
4 - The trip to Saint-Georges (150-1)
5 - Chez Berthe (151)
1 - The cache of la Sambuque (151-6)
6 - Chez Berthe, cont. (156-7)

IV. Fourth major division:

6 - Tringlot goes to Quelte (157-8)
7 - Quelte; Tringlot and Casagrande talk (159-63)
8 - The day passes (163-4)
1 - Casagrande's past (164-5)
9 - Tringlot and Casagrande talk, Tringlot's room (165-9)
10 - Next morning; Tringlot agrees to stay, train mule (169-71)
11 - Tringlot and mule, first session (172-3)
12 - Tringlot trains mule (173-4)
13 - Tringlot and Casagrande talk of la baronne (174-5)
14 - Tringlot talks to la baronne; first time (175-6)
2 - la baronne's past; her version (176-7)
3 - la baronne's past; Casagrande's version (177-9)
5 - Her version, cont. (179-80)
4 - His version, cont. (180-5)
15 - Tringlot and la baronne talk (185-6)
16 - Tringlot decides to go into town (186-7)
17 - Tringlot in Saint-Georges (187-90)
18 - Tringlot returns to Quelte (190-1)
19 - Night; Tringlot ponders (191)
20 - Tringlot and Casagrande go to Villard (191-3)
21 - Tringlot alone in Villard (193-8)
22 - Tringlot sees Anais, l'Absente and la baronne (198-202)
23 - Tringlot and Casagrande return to Quelte (202-3)
37 - L'Absente's future (203-6)
24 - Tringlot and Casagrande talk (206-9)
25 - Tringlot and Casagrande; snowed in (209-11)
26 - L'iris de Suze (211-13)
27 - Tringlot cuts wood (213-4)
28 - Alexandre arrives; Tringlot and Casagrande talk (214-7)
29 - Days pass (217-8)
30 - Spring; la baronne announces her departure (218-20)
31 - A night and day; Tringlot alone (220)
33 - News of an accident; Tringlot and Casagrande go to see (221-2)
32 - The "accident" (222-3)
34 - Tringlot and Casagrande at the scene (223-4)
35 - Murataure's funeral (224-7)
36 - La baronne's funeral (227-30)

V. Fifth major division:

1 - Tringlot leaves Quelte, takes train (230-2)
2 - Tringlot in Villeneuve (232-3)
3 - He takes train again (233-4)
4 - Tringlot at Notre-Dame-du-Bec (234-5)
5 - The train again (236-41)
6 - Tringlot returns to Saint-Georges (241-4)
NOTES

Chapter I


2. Genette's own sub-title is "Essai de méthode."


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12. Colline (1929), Un de Baumugnes (1929) and Regain (1930).

13. Mort d'un personnage (1948), Le Hussard sur le toit (1951), Le Bonheur fou (1957) and Angelo (1958).

14. While the two terms first- and third-person narrator might be more immediately recognizable for these two categories, it will be seen in the section dealing with narrative voice that Genette has convincingly pointed out the inappropriateness of these terms.


20. There are, of course, many notable exceptions—Manon Lescaut, for example.

21. In French histoire, récit and narration.

22. Gennette, Narrative, p. 29.

ou moins la chose dont il s'agit, et pour exprimer non pas le temps, mais les différents points de vue auxquels on considère l'existence ou l'action."

24. These two opposing ways of narrating were discussed by Aristotle as mimesis and diegesis, and the superiority of the first over the second is an essential aspect of the theories of both Henry James and Flaubert.

25. Jean Pouillon, *Temps et roman* (Paris: Gallimard, 1946). Pouillon suggests the three categories of vision avec, vision par derrière and vision du dehors but he makes no distinction between the "seeing" and the "speaking" principles which Genette emphasizes.


27. Tzvetan Todorov, "Les Catégories du récit littéraire," *Communications*, 8 (1966), 125-51. Todorov's three categories of tense, aspect and mood have influenced Genette's division although the latter differs from the former in regard to the contents of the three categories.

28. The level one step above the narrative at which the narrator can engage his narratee in discussion of his narrative.

Chapter II


2. Culler, p. 29. Fabula and sjuzhet were terms used by the Russian formalists to designate the concepts Genette calls story and narrative.

3. Culler, p. 32.


5. Culler, p. 35.
6. Culler, pp. 31-2.

7. Bal, Narratologie, p. 4. "Un texte narratif est un texte dans lequel une instance raconte un récit."

8. Or perhaps on the level of the implied author and his implied reader. The distinction between the two levels, which will not be addressed here, would require considerable study.

9. Culler, p. 31.


19. Pierre Citron, Notice for Mort d'un personnage, IV, 1248-9. "Nous sommes ici dans le seul roman urbain de Giono—si l'on excepte Noé qui est à peine un roman—et, hors le bref interlude du voyage d'un jour à Vauvenarges, l'action tout entière se passe à Marseille."


21. L'Iris, pp. 24-146.

22. L'Iris, pp. 146-58.

23. L'Iris, pp. 159-231.

24. L'Iris, pp. 231-44.


27. A tabular listing of these episodes for each of the four novels is found at the end of this study.

33. Baumugnes, I, 228.
34. Baumugnes, I, 231-3.
35. Baumugnes, I, 296.
37. Baumugnes, I, 292.

40. The terms analepsis and prolepsis will be used to refer respectively to narrative units which involve a movement of narrative time into either the past or the future with respect to the narrative present moment. Such units will be understood to be internal if they fall within the span of time from the beginning of the primary narrative to the point of its ending and external if they are located outside this span.

41. Genette, Narrative, p. 48. Genette describes anachronies as having the qualities of reach and extent: "An anachrony can reach into the past or the future, either more or less far from the 'present' moment (that is, from the moment in the story when the narrative was
interrupted to make room for the anachrony); this temporal
distance we will name the anachrony's reach. The anachrony
itself can also cover a duration of story that is more or
less long: we will call this its extent."

42. Genette, Narrative, pp. 49-50.
44. Baumugnes, I, pp. 272-319.
46. Baumugnes, I, p. 293.
47. Baumugnes, I, p. 294.

53. Imagined episodes are assumed to exist
"potentially" in time at the moment they are imagined to
occupy. Imagined narrative is taken to exist at the next
higher level of narration as the events and persons of the
imaginary episode have the same relationship to the one
imagining them as do the moment and person of the one
imagining to the narrator.

54. Le Chant, II, 299.
56. Le Chant, II, 346.
57. Le Chant, II, 345.
58. Le Chant, II, 346.
59. Le Chant, II, 347.
60. Le Chant, II, 343.

62. Four segments from *Le Chant du monde* which seem to fit into the pattern of mid-level narrative units have been omitted from consideration because they are essentially iterative in character and as such cannot be placed in a chronological sequence as singulative events can. These will be dealt with in the section of this study in which the issue of frequency is addressed.

64. *Mort*, IV, 152-205.
69. *Mort*, IV, 156.
70. *Mort*, IV, 156.
72. *Mort*, IV, 158.
73. *Mort*, IV, 159.


78. *Mort*, IV, 172-82.
82. Mort, IV, 182-7.
83. Mort, IV, 190-205.
84. Mort, IV, 197.
85. Mort, IV, 201-5.
87. Mort, IV, 213.
88. Mort, IV, 213.
89. Mort, IV, 213.
93. Mort, IV, 223.
94. Mort, IV, 229.
95. Mort, IV, 228.
96. Mort, IV, 228.
97. Mort, IV, 228.
98. Mort, IV, 230-1.
100. Mort, IV, 231-6.

101. It is worthy of note at this point that without exception no analeptic nor proleptic segment is presented directly by the primary narrator. The full significance of this fact will come into view later as the narrator himself is examined.

102. L'Iris, pp. 80-3.
103. L'Iris, pp. 83-93.
104. L'Iris, pp. 100-6.
117. Any narration of events--whether real or imagined--which have not yet taken place at the time of their narrating is defined for the purposes of this study as proleptic.
139. Note that it seems necessary to use the past tense to refer to the part of the present which has already been experienced— the beginning of the present.
153. Mort, IV, 201.
154. Mort, IV, 222.
155. Mort, IV, 197, underline added.
156. Mort, IV, 159.
158. Mort, IV, 186.
159. L'Iris, p. 9.
161. L'Iris, p. 142.
162. L'Iris, p. 20, underline added.
163. L'Iris, p. 128, underline added.
164. L'Iris, p. 156, underline added.
165. L'Iris, p. 147.
166. Genette, Narrative, pp. 87-8.
167. In developing such figures for each of the four novels, certain unspecific periods such as a winter in the mountains or the grandmother's vigorous years in the Pardi household have been assigned arbitrary time values. An exact knowledge of the duration of such periods of diegetic time would in no way alter the general patterns which emerge.

170. Genette, Narrative, pp. 93-112.
171. The concepts of chronological and psychological time are developed by Mendilow, pp. 63-156.

172. "Agreement to believe" is simply a positive restatement of the familiar negative "suspension of disbelief."

173. Genette, Narrative, p. 94.

175. The characters may seem more or less to be actually engaged in an activity as a scene is examined from the point of view of believability. This question—a valid one—is not pertinent to the issue of duration and is in fact outside the scope of this study as it involves a questioning of the diegetic "given" value.

176. Bentley, p. 50, underline added.

177. Bentley, p. 52.


179. Genette, Narrative, p. 95.

180. Chatman, pp. 72-3.


184. L'Iris, p. 206.

185. L'Iris, pp. 28-9.

186. L'Iris, pp. 61-2.

187. L'Iris, p. 9.

188. Le Chant, II, 197.

189. Le Chant, II, 200-1.


195. Mort, IV, 152.
196. Mort, IV, 152-3.
197. Mort, IV, 153.
198. Mort, IV, 180-1.
200. Mort, IV, 144.
201. Mort, IV, 147.
203. Mort, IV, 143, emphasis added.
204. Mort, IV, 144, emphasis added.
205. Genette, Narrative, p. 121.
206. Mort, IV, 148-9, emphasis added.
207. Mort, IV, 149, emphasis added.
208. Mort, IV, 165, emphasis added.
209. Mort, IV, 166-7, emphasis added.
211. Mort, IV, 200.
212. Mort, IV, 216.
214. Mort, IV, 224.
Chapter III

1. Genette, Narrative, p. 161. For example: "The infinitive and subjunctive of indirect discourse in Latin, or, in French, the conditional that indicates information not confirmed."

2. Cited in Chapter I, note 23.


5. Genette, Narrative, p. 165.


7. Genette, Narrative, p. 166.

8. Genette, Narrative, p. 163.


12. L'Iris, p. 132.


15. L'Iris, p. 232.


17. L'Iris, p. 27.

18. L'Iris, p. 41.

20. L'Iris, p. 16.
22. L'Iris, p. 38.
30. Baumugnes, I, 279.
32. Le Chant, II, 212.
33. Le Chant, II, 257.
34. Le Chant, II, 257-8.
35. Le Chant, II, 412.
36. Le Chant, II, 342-5.
37. Le Chant, II, 199.
40. L'Iris, p. 48.
41. L'Iris, p. 49.
42. L'Iris, p. 59.

43. L'Iris, p. 59.

44. L'Iris, pp. 142-3.

45. L'Iris, p. 71.

46. Genette, Narrative, p. 186.


51. Genette, Narrative, p. 188.

52. Bal, Narratologie, p. 57, note 21. Bal notes that Genette's merit is not in having been the first to distinguish the presence of both the seer and the speaker but in being the first to separate the two in a theory of narrative.

53. Pouillon.


56. Pouillon, p. 78.

57. While this three-part typology has much in common with those of Pouillon and Todorov, there are conceptual differences among the three and they should not be seen as simply different statements of a single critical approach.
58. Pouillon, pp. 75-6.
59. Pouillon, p. 74.
60. Genette, Narrative, p. 189. Genette's examples.
61. Genette, Narrative, p. 189.
64. Or characters. Although the issue is not addressed by Genette, there would seem to be a possibility for fixed, variable and even perhaps multiple external focalization.
65. Genette, Narrative, p. 190.
68. Genette, Narrative, p. 195.
70. Bal, Narratologie.
71. Kayser, p. 77, emphasis added.
72. Kayser, pp. 77-8.
75. Genette, Narrative, p. 194.
76. Baumugnes, I, 238.
77. Baumugnes, I, 302.
78. Baumugnes, I, 276.
82. Le Chant, II, 206.
84. Le Chant, II, 208.
86. Le Chant, II, 346-53.
87. Le Chant, II, 300-5.
88. Le Chant, II, 336-42.
89. Le Chant, II, 200-1.
90. Le Chant, II, 200.
91. Le Chant, II, 201.
92. Le Chant, II, 198.
93. Le Chant, II, 206.
94. Le Chant, II, 236.
95. Le Chant, II, 220.
96. Le Chant, II, 222.
100. Le Chant, II, 409.
102. L'Iris, p. 214.
103. L'Iris, p. 12.
Chapter IV

1. Genette, Narrative, p. 213.
2. Genette, Narrative, p. 214.
5. Genette, Narrative, p. 219.
10. Genette, Narrative, p. 228, emphasis added.

20. Diegetic level is not a question of importance nor of levels of reality. The characters and events of the story underlying the primary narrator's narrative constitute the first diegetic level. If one character on this level begins to narrate to another, the characters and events of his narrative (and of the story behind it) are on a second diegetic level. The characters on this level may be even more important in the narrative text than those on the first level. They may be equally as real or even more real in the sense of historical reality. But there is a frontier between the two levels which cannot be crossed. The Albin of the first diegetic level cannot contact le Louis of the second diegetic level nor indeed can he communicate with the Albin of that level. The same relationship exists between the first and second diegetic levels that exists between the world of the historic reader and author and the world of the first diegetic level.

22. *Baumugnes*, I, 294...
29. L'Iris, p. 67.
30. L'Iris, p. 239.
31. L'Iris, p. 152.
32. L'Iris, p. 93.
33. L'Iris, p. 71.
34. L'Iris, p. 123.
35. L'Iris, p. 204.
36. L'Iris, p. 94.
37. L'Iris, p. 204, emphasis added.
39. L'Iris, p. 205.
40. Or more accurately, perceived.
41. Baumugnes, I, 315.
42. Mort, IV, 231.
43. Baumugnes, I, 221.
44. Mort, IV, 231.
45. Genette, Narrative, pp. 243-5.
47. Jakobson, p. 356.
49. Genette, Narrative, p. 256.
51. Baumugnes, I, 250.
52. Baumugnes, I, 261.
54. Baumugnes, I, 236.
57. Baumugnes, I, 286.
58. Baumugnes, I, 263.
60. Baumugnes, I, 319.
62. Baumugnes, I, 293.
63. Baumugnes, I, 294.
64. Baumugnes, I, 221.
68. Baumugnes, I, 240.
69. Baumugnes, I, 246.
70. Baumugnes, I, 251.
71. Baumugnes, I, 250.
72. Baumugnes, I, 277.
73. Baumugnes, I, 271.
74. Baumugnes, I, 263.
75. Baumugnes, I, 306.
76. Baumugnes, I, 315.
77. Baumugnes, I, 250.
81. Baumugnes, I, 236.
82. Baumugnes, I, 259.
84. Baumugnes, I, 270.
85. Baumugnes, I, 309.
86. Le Chant, II, 200, emphasis added.
87. Le Chant, II, 311.
88. Le Chant, II, 243.
89. Le Chant, II, 270.
90. Le Chant, II, 287.
91. Le Chant, II, 312.
92. Le Chant, II, 401.
93. Le Chant, II, 403.
94. Le Chant, II, 243.
95. Le Chant, II, 403.
96. Le Chant, II, 237.
97. Le Chant, II, 402.
98. Le Chant, II, 249.
100. L'Iris, p. 240.
Chapter V


2. Lodge, p. ix.
3. Lodge, p. ix.
4. Lodge, p. ix.
5. Lodge, p. ix.

Tables

1. Segments are numbered according to diegetic chronology but listed according to narrative chronology.

2. Page numbers in parenthesis refer to Giono, Oeuvres, Vol. I.

3. Page references are to Giono, Oeuvres, Vol. II.
4. Page references are to Giono, Oeuvres, Vol. IV.
5. Page references are to Giono, L'Iris.
BALBEDOTOGRAPHY

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   ___ "Point of View in Fiction: The Development of a Critical Concept." PMLA, 70 (1955), 1160-84.


——. "Notes Toward a Categorization of Fictional 'Narratees.'" Genre, 4 (1971), 100-106.


