CHAPTER II

THEORITICAL REVIEW

This chapter discusses theories that are used in this study. There are narratives, sequence and duration by Seymour Chatman (1978) and nonlinear narratives by Christin Bolewski (2011) and J.R. Boulanger (2011)

2.1. Narratives

A narrative or story is any report of connected events, real or imaginary, presented in a sequence of written or spoken words, and/or still or moving images. Narratives establish a sense of a present moment or reference point called narrative NOW (Chatman, 1978:63). NOW means the point where the event occurs Generally, the narrative structure of any work—be it a film, play, or novel—contains a plot, theme, and resolution. It can also be divided into three sections, which are together referred to as the three-act structure: setup, conflict, and resolution. Narrative can be taken from anywhere, from verbal to non-verbal, from abstract to concrete. Narrative is built based story and discourse. Chatman (1978:9) explains story is the *what* and discourse is the *how* in narrative. It means that story explains what is told and discourse explains how it is told. The way the story is told can be in chorological order or not. Thus, narrative can be divided into linear and nonlinear narratives are the two most common used narratives.

2.1.1. Linear Narrative

Hosale (2008;9) quotes Aristotle, “linear narrative is traditionally understood as a unified action composed of three parts, a beginning, middle, and an end”. In linear narrative, events are portrayed in a chronological order, i.e. telling the events in the order they occurred. Tversky (2004;1) mentioned that narratives are linear: like attention, they take things one after another. It means that the narrative flows normally without any disruption from another time-bound event, it just goes straight from, for example, A to B without obstacles. It is commonly used in novels, movies or short stories. Mostly, the next chapters in novels or scenes in movie will be the reference for which way the plot is moving.

Linear narrative usually uses setting as its guidance to move. Time and place are two essential settings in determine which narrative is used in a novel or movie. In linear, the time setting is usually clockwise. It uses causes and effect chronologically. The effect will follow the causes and becomes a cause of next event. The space setting is also presented in linear way, The interpretation regarding space setting is resembled to the example above with Point A and Point B. So, if Time A is at Space A, the continuation from it is Time B at Space B.

2.1.2. Nonlinear Narrative

Nonlinear narrative is sometimes used in literature or film where events are portrayed, for example out of chronological order, or in other ways where the narrative does not follow the direct causality pattern of the events featured, such as parallel distinctive plot lines, dream immersions or narrating another story

inside the main plot-line. Nonlinear narrative works in non-chronological order, parallel or forking-path narration (Bolewski, 2011:4). It means that when a narrative has a branch or sub-plot that leads into a new information regarding the NOW, helping the NOW to move chronologically in story-time, whether the sub-plot moves backward or forward, it can be said as nonlinear narrative.

The focus of the nonlinear narrative does not stick in one point of events, but various points. Simply said, nonlinear narrative is made to present reality in the most *real* manner possible since the real world as the individual experiences it is anything but linear (Bolewski, 2011:2). Nonlinear narrative is also the most approachable and comprehensible means of understanding a story based on how human talk or interact (Boulanger, 2011; 3). Such novels such as *The Minds of Billy Milligan* (1981) by Daniel Keynes and movies like *Memento* (2000) by Christopher Nolan made the narratives works like how human's mind is working because it mimics the way human talk when they share information.

Human tends to refer to the past to tell something in the present, which means a flashback. However, even though human can, at some points, refer to the future when they talk about the future, flash-forward is impossible to be done by action in the real world, yet in literatures and movies, it is possible. Although nonlinear narrative does not connect the story chronologically; nonlinear narrative is, in fact, linear, all of the events which happen in nonlinear are actually chronological. Yet, the presentation of the sequence of event in nonlinear narrative is different than linear narrative. Nonlinear narrative has a tendency to jump the time either forward or backward which make the presentation of the

story is not presented in chronological order. Later on, the reader should connect each of the fragment of information to make sense of the story. Therefore, time shifting is one of the characteristics of nonlinear narrative.

The shifting of time should support or be connected with NOW in story-time. In other words, the flashback should be related with NOW. It also has a function to give information to the gap that exists in the main plot.

Since nonlinear narrative using the shifting of time, there are the differences between *discourse time* and *story time*.

> Discourse-time *is the time it takes to peruse the discourse and* story-time*, the duration of the purported events of the narrative.* (Chatman, 1978:62)

Based on Story-time, the explanation above, is merely a time set by the author on a certain event. Meanwhile, discourse-time is the duration on how long the event is unfold. It means that discourse-time relies on how the discourse is told, while the story-time is the time in narrative world. Discourse-time can be longer than story-time or in reverse. It depends on how the narrative is developed. Story-time is just one hour, however the discourse of it more than that. For example, a story of a woman who is waiting for a train for five minutes. She then, remembers a lot about her past life. The discourse of her past time becomes the center of attention before it turns back to the event where she wait for the train and the discourse takes more than five minutes of the story time.

The discourse can present the events not chronologically. However it still needs to maintain the discernible story sequence to make it story like (Chatman,

1978:63). The discourse can interrupt the story line which then remake the presentation of beginning and ending of the story.

In nonlinear narrative the beginning and ending might not in line with the story time. The cause-effect relation is also not linear. Unlike linear narrative where the effect follows simultaneously, the effect in nonlinear narrative does not happen simultaneously. It might occurs two or three chapters after the initial cause due to the difference between story-time and discourse-time in nonlinear narrative.

2.2. Order

Order deals with the sequence of the story and discourse. There are two sequences in order, normal and *anachronous* event. Normal sequence is when the story and discourse have the same order with a pattern 1, 2, 3, 4 and *anachronous* sequences, where it can be of two sorts: flashback and flash-forward (Chatman, 1978:64).

2.2.1. *Anachronous* Sequence

Anachronous sequence occurs when the discourse breaks the story-flow to recall earlier events with a pattern 2, 1, 3, 4 or flashback (*analepse*), and where the discourse leaps ahead, to events subsequent to intermediate events or flash-forward (*prolepse*) (Chatman, 1978:64) Theoretically, this is the nonlinear narrative based on Bolewski (2011:3) who argues that nonlinear narrative presents the progression of the story in a non chronological order, for example via

flashbacks and forwards. Flashback allows to get a greater understanding of the characters in the show by illuminating their past experiences (Boulanger, 2011:3). However, these intermediate events or flashbacks and flash-forwards must themselves be re-counted at some later point, for otherwise the leap would simply constitute an ellipsis (Chatman, 1978: 64). In other words, these flashbacks and flash-forward hold the key to the continuation of the story. If one of them is not recounted, the anachronous sequence will not complete and leaves a big hole to fill because there will be no correlation between one chapter with the others if the events are not recounted. For example, in Harry Potter story, If Snape does not recounter, no one will never know that he is a Horcrux.

Chatman (1978:65) divided anachronous sequence into three parts; internal, external and mixed. An external anachrony is one whose beginning and end occur before NOW; an internal anachrony begins after NOW; a mixed anachrony begins before and ends after NOW. In addition, internal anachronies can be subdivied into two parts; those that do not interfere with the interrupted story (*heterodiegetic*) and those that do (*homeodiegetic*) (Chatman, 1978:65)

2.3. Duration

Duration concerns to the relation of the time. It measures the time of the story-events lasted (Chatman, 1978:68). Mainly, it deals with the length difference between story-time and discourse-time in story-events. There are five suggested possibilities; *summary*, *ellipsis*, *scene*, *stretch* and *pause*.

Summary is when the story-time runs longer than discourse-time, it depicts a summary of events in story-time. (Chatman, 1978:68). The discourse is not told here, it is summarized in story-time. For example, *I am married for ten years with her*. The adverb of time shows a specific range of time here, yet it does not tell on how that ten years of the marriage are going, It just simply summarizes that *ten years* into a simple sentence, not a discourse of it.

Ellipsis occurs when the discourse is stopped yet the story-time continues (Chatman, 1978:70). It means that when there is no discourse, the story-time continues. For example, Chatman (1978:71) gave an example: Jake Barnes has lunch with Robert Cohn at the end of Chapter 5 of *The Sun. Also Rises*,"We talked one thing and another, and I left him to come to the office". Then, Chapter 6 begins with "At five o'clock I was in the Hotel Crillon waiting for Brett", which means that from the moment Jack Barnes leaves the office until prior to five o'clock, there is no discourse telling what Jack had done. The discourse-time is not explained there, yet the story-time keeps on going to show that he does something as the time passes, yet the details does not need to be described clearly.

Scene is happened when discourse-time and story-time are equal; it has two usual components, dialogue and overt physical action of relatively short duration, which do not take too much time to perform (Chatman, 1978:72). Chatman takes an example from John Dos Passos's *USA*:

> *Fainy was sweeping out the office, when a man with a face like rawsteak walked up the steps; he was smoking a thin black stogy of asort Fainy had never seen before. He knocked on the groundglassdoor.*
> *"I want to speak to Mr. O'Hara, Timothy O'Hara."*
> *"He's not here yet, be here any minute now, sir. Will you wait?"*

"You bet I'll wait."
(Chatman, 1978:72)

The actions that Fainy did on the example was relatively short in duration, all of it can be done in seconds, sweeping while looking at the man. The dialogue of which the man spoke to Fainy was also short and compact.

Stretch occurs when the discourse is longer than the story-time (Chatman, 1978:72). In other words, the story-time can be frozen while the discourse is stretched. *Stretch* deals occasionally with imaginations and mental thoughts through verbal expressions. Verbal expression may last longer than the events themselves; it takes longer to say thoughts than to think them, and still longer to write them down (Chatman, 1978:73). Chatman (1978:73) also stated that verbal discourse is always slower when it communicates what is in character's mind, especially sudden perceptions or insights. The example of *stretch* is where a man being hung for espionage fantasizes an entire escape from his executioners in Ambrose Bierce's *Occurrence at Owl Creek Bridge* (Chatman, 1978:73). The man fantasies about how he breaks his bond, escaping a thousand bullets while swimming away towards freedom and finally reaches the shore. When he reaches the shore and embraces his wife, it all suddenly goes dark and silence as he is hung. This shows the imagination of the man takes over the discourse as the story-time, when the man is ready to be hung, stops.

Pause happens when story-time stops though the discourse continues, as in descriptive passages (Chatman, 1978:74). It describes something which the narrator senses feel. The example of *pause* is from *Lolita*,

> . . . there came from the upper landing the contralto voice of Mrs.Haze …
> I think I had better describe her right away, to get it over with. Thepoor lady was in her middle thirties, she had a shiny forehead, pluckedeyebrows, and quite simple but not unattractive features of a type thatmay be defined as a weak solution of Marlene Dietrich.
> (Chatman, 1978:74)

The one who describes Mrs. Haze, looks at her and the story-time stops while the discourse of him describing Mrs. Haze, gets in. So, in short, *pause* is when the story-time is zero, yet the discourse-time keeps on going.