

# 4

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## Time and space

Temporal and spatial relationships are essential to our understanding of narratives and go beyond the specification of a date and a location.<sup>1</sup> Flaubert's *Madame Bovary*, the illustrative narrative that I shall focus on in this chapter, is set in the mid nineteenth century in Normandy, France.<sup>2</sup> While this information concerning the *when* and *where* of the novel is important to our cultural understanding of the novel and to our response to Emma's actions and emotions, it is only part of a much wider network of temporal and spatial structures. Narratives unfold in time, and the past, present, and future of a given event or action affect our interpretation of that action, while the characters who populate narrative texts move around, inhabit and experience different spaces and locations, allowing readers to construct complex worlds in their minds.

To read a narrative is to engage with an alternative world that has its own temporal and spatial structures.<sup>3</sup> The rules that govern these structures may or may not resemble those of the readers' world. And while readers do not, on the whole, try to map out hierarchical relations between world levels in the way narratologists do, they nevertheless have a sense that narratives can be divided into different temporal and spatial zones. According to the standard protocols of realist narrative, for example, a narrator looking back on her past life cannot step back in time to intervene in events, any more than a protagonist can know what the author does outside the pages of the text. In each case, access from one "world" to another is blocked by their separation in time and space (in the latter case, access may also be prevented by the fictional status of the protagonist). In non-realist texts, of course, the traversing of spatio-temporal barriers is possible, and is indeed a feature of postmodern narratives where the reader's recognition of the transgression is part of the reading experience. For example, in Paul Auster's *City of Glass* a writer called Paul Auster appears in the fictional world of the story.

Time and space are thus more than background elements in narrative; they are part of its fabric, affecting our basic understanding of a narrative text

and of the protocols of different narrative genres. They profoundly influence the way in which we build mental images of what we read.

In what follows, I review key concepts of temporality in narrative, as well as research on narrative representations of space. I then show how these concepts work in more detail, anchoring them in illustrative passages from Flaubert's text. Although I separate time and space for the purposes of discussion, their interaction will become increasingly evident, especially in the discussion of *Madame Bovary*. This novel relates Emma Bovary's boredom with her restrictive provincial existence, her disappointment in her marriage to Charles, a medical officer, and her equally disappointing love affairs with Léon, a clerk, and Rodolphe, a local landowner. Emma eventually commits suicide after falling into debt. The novel offers a detailed and ironic portrayal of provincial life where Emma's foolish romantic dreams, although they are exposed, are treated less harshly than the social aspirations and conformity of those around her.

### Key concepts of time and space in narrative

Time has always played an important role in theories of narrative, given that we tend to think of stories as sequences of events.<sup>4</sup> Space has often been set in opposition to time, associated with static description which slows up and intrudes into the narration of dynamic events. However, this opposition fails to recognize how far time and space are bound up with each other in narrative, as Bakhtin has shown.<sup>5</sup> As narratology has come to take account of both possible-world theory and the importance of spatial experience to our understanding, greater attention has been paid to the spatial dimensions of narrative, as will be seen.

#### *Approaches to time in narrative*

Theorists posit two basic temporalities of narrative which are generally referred to as "story" and "discourse." The essential distinction here is between the "story" as the basic sequence of events that can be abstracted from any narrative telling and the "discourse" as the presentation and reception of these events in linguistic form (in other words, the act of writing resulting in the written text and the act of reading that text).<sup>6</sup> In oral narratives, the two temporalities can be described as the time of what is told (story), and that of the telling (discourse). In written narratives, where we do not have access to the act of writing and where there is usually little in the text to tell us about the time frame of the narrator's performance, it is the time of *reading* which is the important reference time for discourse.<sup>7</sup> The

time of reading clearly varies with different readers, but it can be roughly estimated in relation to the space of the text, the number of pages it takes to treat a particular length of story time. The two temporalities of narrative produce a situation in which the experience of narrative is always linked to temporal relationships. In some texts story and discourse times may roughly correspond, but in most texts they will differ in some way or other as will be shown below.

Whatever the temporal patterns set out within fictional worlds – whether they are those of a nineteenth-century novel that moves toward a defined and anticipated ending, or whether they are those of a postmodern narrative, operating by disjunctions, loops, and effacements – it is inescapable that these patterns will be set against the reader's temporal experience of the text, founded on memory and anticipation. And the reader's attempt to relate these two kinds of temporality will be an important part of the effect of the text.

Genette suggests three main areas in which temporal relationships between story and discourse can produce interesting effects. The first relates to the order of events; the second concerns how long events or scenes last; and the third concerns how often an event occurs. They are known respectively as “order”, “duration,” and “frequency.”<sup>8</sup> In some narratives events are told strictly in the order in which they occur. But they may also be told out of order, for example, using flashback to fill in an important part of a character's past, like Emma Bovary's past life at her convent school. Variations in duration can be used to show which scenes are most important. A scene which is narrated briefly will usually be considered less important than a scene which it takes many pages to narrate, such as the ball scene in *Madame Bovary*, which is the closest Emma comes to entering the world of her dreams and is treated extensively. A scene which is narrated more than once may show a narrator's obsession or it may, in a detective story for example, reveal different views of the same events by different characters.

It is important to consider the effects on the reader of temporal patterns. Sternberg is particularly interested in these, suggesting that we should consider the story–discourse relationship in terms of the universals of suspense, curiosity, and surprise, which are generated by the gaps between story time and discourse time (or communicative time).<sup>9</sup> Suspense arises from the gap between what we have been told so far and what we anticipate lies ahead. Curiosity arises from the gap between what we have been told of the past and what else we imagine might have happened. Surprise arises when a twist in the order of narrative conceals from us an event which is subsequently revealed. For Sternberg, “the play of suspense/curiosity/surprise between represented and communicative time” defines narrativity.<sup>10</sup>

*Approaches to space in narrative*

As Zoran suggests, spatial relationships can be constructed at a basic and relatively stable topographical level, linking objects and locations, but they can also apply to movements of things and people around a narrative world.<sup>11</sup> We can imagine the layout of Emma's house and garden, we know that Yonville is nearer to Rouen than to Paris, and we can also track the movement of characters around these spaces and between locations, imagining Emma's secret meetings with Rodolphe in the garden, and her journeys to Rouen to meet Léon. Objective spatial relationships between aspects of a narrative are helpful in enabling readers to visualize its contents, but equally important, here, is the way in which characters inhabit the space of their world both socially and psychologically.<sup>12</sup> We do not need to know whether the arbor at the bottom of the garden is on the right or the left, nor how many miles it is from Yonville to Paris, but we do need to have a sense that the arbor is not directly visible from the house, enabling it to be appropriated by the lovers, and that Paris is a distant dream for Emma.

Cognitive theorists have proposed that spatial elements of bodily experience (such as up/down, near/far, inside/outside) are very important for our understanding of both the world around us and of more abstract concepts (including time).<sup>13</sup> Dannenberg, in her work on plot, has shown how useful these core concepts can be in analyzing how space is constructed in different narratives from Sidney's *Arcadia* to Byatt's *Possession*.<sup>14</sup> Of particular importance, she suggests, are Johnson's *path* and *container*, and her own additional concept of the *portal* (whether door or window).

We can conceive of plot as a metaphorical network of paths, which either converge or diverge, of goals which are either reached or blocked. More literally, our image of a work can involve the paths of the protagonists around their world, bringing together time and space to shape a plot.<sup>15</sup> Thus Léon's departure to study in Paris prevents his relationship with Emma from developing further, while his return, and the coincidence of their meeting at the opera in Rouen, triggers its resumption and consummation. Sometimes the plot of a narrative may be even more directly associated with a path, as in pilgrimage narratives. The concept of the container is necessary to our understanding of inside and outside. Containers may be rooms, houses, vehicles, or entire cities and are important factors in the three-dimensionality of narrative space. Whole narratives may be constructed on whether protagonists are inside or outside a container, for example narratives of exile and return (where the country is the container). Dannenberg's portal may be a doorway through which characters can enter or exit a room, or it may be a window through which characters can observe or be observed by others in adjacent

spaces.<sup>16</sup> In novels of the fantastic, portals between different worlds, such as mirrors, take on particular significance as privileged sites of power.

The idea of perspective, or point of view, in narratology includes indications in the text of both physical angles of view and the subjective attitudes and emotions of individuals; further, the former can often signal the latter. The physical and psychological point of view of different protagonists can be an important structuring device. In *Madame Bovary* it is largely Emma's point of view which is represented, but sometimes the world is portrayed through the eyes of others, in particular her husband Charles. As readers, we, too, may adopt a perspective suggested by the text and this will affect our attitude towards the world.

Last, when considering space in narrative, we should not neglect how useful spatial information is in keeping track of what is going on. Our association of certain locations with the events that occur in them is particularly strong in our reading of narrative. As a basic mechanism of reading, in texts which develop more than one plot-line at once, location allows us to identify rapidly a return to an already-established ongoing scene ("back in Gotham City"). But the locations of a fictional world can also develop in prominence as they accumulate layers of past history against which we read current activities. The arbor at the end of Emma's garden is such a place. First, she and Léon spend time there; it then becomes the emblematic location for her meetings with Rodolphe, reminding readers that he is not her first lover (II.10). Later, Charles dies there (III.11). Our image of him in death is therefore overlaid by our images of Emma's meetings with her lovers.

### *Changing conceptions of time and space*

Different cultural concepts of both time and space and their interrelationships can influence how narrative is constructed and experienced. For example, in Western writing many nineteenth-century narratives, both fictional and historical, show a strong linear drive towards an ending, whereas modernist and postmodernist narratives tend to perturb this focus on an end point. In modernist fiction, of which *Madame Bovary* is an early example, time becomes subject to personal experience, perceptions, and memories. And, as Heise remarks, in postmodernist fiction, the past and the present become subject to the same uncertainty as the future, and without resolution.<sup>17</sup> Space in nineteenth-century realist novels emerges as a concrete and stable phenomenon, while in modernist fiction it is filtered, like time, through the perceptions of protagonists. In postmodernist fiction, the idea of a "world" is itself destabilized, and different spaces multiply and merge.

### A closer look at time

The point in the story at which a narrative begins and ends can have a considerable effect on the reader, as Sternberg emphasizes.<sup>18</sup> Beginnings are where we first encounter the narrative world and establish its key characteristics. And endings are where we move towards our final interpretation of the narrative. Rabinowitz calls these “privileged positions.”<sup>19</sup> *Madame Bovary* opens with a scene of schoolroom ridicule, not in Emma’s life, but in that of her husband, Charles. It ends, not with her death, nor even with that of Charles, but with the award of the highly coveted *Légion d’honneur* to the local pharmacist, Homais. These choices are highly nuanced in their effect on the reader, but it is obvious that both sideline Emma as the eponymous main protagonist. Further, the opening profoundly influences our view of Charles. Had the novel begun with his early childhood we might have developed an empathy with him, despite his emotional and intellectual simplicity, but this opening enduringly establishes him as an object of scorn.

### Order

All reading is a combination of memory and anticipation. Our focus on whatever moment in the text we have reached will invariably be colored by our memory of what has gone before and our anticipation of what is to come. The order in which events are presented in the text is therefore crucial to our temporal experience of narrative.

Many narrative texts employ flashback (*analepsis*, in Genette’s terms) as a matter of course, in order to fill in the past history of protagonists while avoiding a lengthy introduction or in order to reveal new facts. At the beginning of *Madame Bovary*, after the scene introducing Charles, there is an analeptic summary of his life until that point. Flashback can be more than textual housekeeping, though. For example, Flaubert uses analepsis in *Madame Bovary* to create an ironic gap between Emma’s memory of past events within the main narrative (protagonist analepsis) and the reader’s own memory of those events. When Emma looks back with nostalgia on her early life (II.10), the reader remembers her incompetence on her father’s farm and her desire to escape by marrying Charles. More generally, the experience of reading calls for us to look back and re-evaluate events in light of current circumstances.

Textually explicit flashforward (or *prolepsis*) is far less common than flashback. Explicit flashforward can establish a narrator’s mastery of his or her tale or can generate suspense. In *Madame Bovary*, short-term prolepsis between chapters offers anticipation which is quickly satisfied.

Anticipation is not always produced by prolepsis. The reader's anticipation of what will come next, and indeed what will come at the end of a narrative, is an important part of reading and can be a major motivation for engagement with the text. The strongest anticipatory effects of *Madame Bovary* depend on the creation of situations for which the reader can predict unfortunate if not disastrous outcomes, such as the couple's perpetual borrowing from Lheureux. The knowledge that the latter has brought about the financial ruin of Tuvache sets up a pattern of action which allows the reader to anticipate the same outcome for the Bovarys. By using chronological narration rather than flashforward, Flaubert refuses to give readers a glimpse of the Bovarys' future, thereby disallowing a speedy resolution, drawing out the telling, and increasing suspense.<sup>20</sup>

Readers are accustomed to switching to-and-fro between multiple simultaneous plot strands. One of the most famous scenes in *Madame Bovary* is an exercise in simultaneity, where Emma is seduced by Rodolphe in a room overlooking the square in which the prize-giving at an agricultural fair is taking place (II.8). Our desire to know whether Rodolphe will be successful in seducing Emma is frustrated by the narration of long boring speeches from the prize-giving. The climax of Rodolphe's highly clichéd spiel is intercalated line-by-line with the words of the dignitaries, completing the effect of comic deflation. At the other end of the generic spectrum, in adventure narratives, simultaneous plot lines are used to quite different effect, creating suspense as one narrative line is interrupted by another at a crucial moment.

### *Duration*

It would clearly be a very rare thing for the duration of reading to correspond exactly to the putative duration of events in the story (Genette suggests that dialogue comes closest to this).<sup>21</sup> We do, nevertheless, have a strong sense that the relationship of duration between reading and story-time can vary immensely, and the simplest measure of this variation is the number of words, sentences, or pages it takes to recount a given episode. The main categories suggested by narratologists are descriptive pause (maximum textual space, zero story time), slow-down or stretch (textual space greater than story time), scene (textual space equal to story time), summary (textual space less than story time), and ellipsis (zero textual space, variable story time). The treatment of duration is an important way of foregrounding certain events and reducing the status of others. If an episode is narrated in great detail, this leads us to assume that it is of some significance, for example Emma's death scene in *Madame Bovary*. By contrast, the earlier narration of

the death of Charles's first wife occurs with what might be seen as unseemly haste:

A week later, as she was hanging out the washing in the yard, she had a spasm, and spat blood; and on the following day, as Charles was drawing the curtains, his back turned to her, she exclaimed: "Oh, God!" heaved a sigh and fell unconscious. She was dead! It was incredible!

When all was over at the cemetery, Charles returned home. (32, I.3)

Not only is the period from first signs of illness to death recounted in two sentences (summary), the social ceremonies attendant on death are completely suppressed (ellipsis). Although Charles devotes some kind thoughts to her, her status is nevertheless reduced by the brevity of the narration, and a potentially significant event is thereby downgraded.

Anticipated norms of duration can be flouted, too, by the extended treatment of an element or event which the reader judges to be insignificant, such as the speeches at the agricultural fair. In such cases, suspense and anticipation can be heightened by the sense that minor matters are delaying the forward movement of the action.

### *Frequency*

The number of times an event is narrated can influence the reader's interpretation of a narrative. *Repetition* involves more than one occurrence at the level of discourse of a single story event, while *iteration* involves the single telling of multiple events.<sup>22</sup> In *Madame Bovary* we have seen how repetition can be associated with the memories of a protagonist as Emma looks back on her past life. Repetition also undermines dramatic impact in Flaubert's use of summary followed by scene. Such events as the wedding and Emma's trip to Rouen with Léon which, through their nature, are logical climaxes in the story, are told twice, the summary serving to deflate and detract from the impact of the subsequent scene, just as a punch-line delivered a second too early detracts from the impact of a joke. Repetition can be used to portray more than one view of events in epistolary novels (i.e., novels told via exchanges of letters between characters), and in modernist stream-of-consciousness novels. In the French *nouveau roman*, events, scenes, and fragments of scenes are repeated in different configurations to far more unsettling effect as the repetitions cannot be attributed to the perceiving eye of a particular protagonist or group of protagonists.

In *Madame Bovary*, the repetitive nature of Emma's life is underlined by the extensive use of iteration, in which repeated actions in the story occur only once in the discourse. This technique is even applied to her two love



affairs. For example, Emma's relationship with Léon is not narrated as a sequence of individual and unforgettable moments, but as a set of habitual actions which occur every Thursday (III.5), emphasizing its banality.<sup>23</sup>

### A closer look at space

This section first looks at what might be termed measurable and geometric features of the narrative world, while demonstrating how these relate to human experience of that world. It then looks more specifically at how the reader can be positioned in the narrative world.

#### *Dimensions, paths, portals, and containers*

The dimensions of narrative worlds can vary. They can range from a single dark space (Beckett *The Unnameable*) to a set of multi-world parallel universes (science-fiction fantasy). The scope of the world can contribute strongly to the effects of a text. Emma feels trapped because the furthest she can escape from Yonville is to the county town of Rouen while she dreams of Paris, Switzerland, and Italy. By contrast, the limits of Charles's personal horizon do not stretch beyond local villages and towns: "He'd be laughed at, talked about! It would spread to Forges, to Neufchâtel, Rouen, everywhere" (196, II.11). It is Emma's lovers, not her husband, who go to Paris.

Proximity and distance between landmarks or humans can be expressed in neutral topographical terms. But their narrative interest lies in their role in indicating how people experience their world. For example, as Emma becomes conscious of her interest in Léon, her acute sensitivity to him is expressed by her attunement to his presence at the limits of her perception. Thus, her heightened awareness of him passing her window (II.4) is expressed through what she can and cannot hear and see: "Twice a day Léon went past from his office to the Golden Lion. Emma heard his step some way off and leaned forward listening; and the young man glided by behind the curtains, always dressed the same, and never turning his head" (110)

The path taken by Emma to La Huchette to meet her lover Rodolphe is described twice in the novel.

. . . soon she was half-way across the meadow, hurrying along with never a glance behind her.

. . .

Beyond the farmyard was a large building that must be the château itself. She glided in as though the walls had parted magically at her approach. A big

straight staircase led up to a corridor. Emma lifted a door-latch and at once picked out a man's form asleep on the far side of the room. It was Rodolphe. She gave a cry . . . (176, II.9)

When the cow-plank was not in place, she had to make her way along by the garden-walls beside the river. The bank was slippery and she clung to the tufts of withered wallflowers to prevent herself from falling. Then she struck across ploughed fields, sinking in, floundering, getting her thin shoes clogged with mud . . . (176-7)

There is a strong contrast in the treatment of Emma's paths. The first follows the principle of the idealized fairy-story approach to an enchanted castle by a favored protagonist. Her orientation is forward, the physical environment parts before her, the staircase is straight and movement is fast and unimpeded. The second represents a quite different situation – she follows an indirect route and physical obstacles produce sideways and downward movements that slow her progress. The contrast between Emma's fantasies and the reality of her life is here expressed in almost entirely spatial terms.

Spatial containment is often associated with the partial access represented by windows in *Madame Bovary*. Both Emma and Charles appear by windows to dream of the places and people beyond them, while the walls of Emma's house serve as the barrier she needs to dream without reality intruding.

The agricultural fair scene, already discussed in relation to time, exploits adjacent spaces with partial access between the bounded space of the room and the open space of the fair. It ends with a shift to the outside, leaving the reader ignorant of the end of the scene between Emma and Rodolphe. Exclusion from a contained space is exploited even more fully in the famous cab scene, where Emma and Léon (we assume) make love as their cab moves around the streets of Rouen. In place of a description of their sexual encounter (made impossible on the grounds of decency), we are presented with a highly detailed topographical account of their route round Rouen. The complete mismatch between external and internal activity produces a comic effect of irony while enabling Flaubert to remain within the proprieties required by nineteenth-century society (although this did not prevent the removal of this passage from the text of the serial publication of the novel in the *Revue de Paris* in 1856).

Such exclusions and inclusions often relate to distinctions between public and private spaces and the manner in which such spaces are constructed and occupied by the protagonists can be revealing. In *Madame Bovary* the deteriorating relationship between the Homais and Bovary households is expressed through the degree of access to each other's private space. At first,

the relationship is one of mutual access. Homais invades the Bovary house at all times of the day and evening, while Emma enters Homais's inner sanctum to take the arsenic which kills her. However, after Emma's death, Homais no longer allows his children to play with Berthe Bovary and the two houses are represented as divided by the public space of the street (III. 11). This physical opposition rhetorically underlines the contrasts in the fortunes of the two families at the end of the book.

*Space, the reader's position, and focalization*

In our own worlds, we are physically confined to our bodily experience of the world, but we have the ability to shift this experiencing center to imagine ourselves in other people's places, and in other locations. This ability is constantly utilized in the immersive activity of reading narrative fiction as we shift conceptually from our own reader-centered position to locations in the storyworld. This resembles the changes in camera angle and zoom in cinema, except that the latter must always be explicit, while not all reader positions are clearly cued in a written text.

Fludernik discusses how the spatial indicators of texts can set up an empty space, or "camera position," for the reader.<sup>24</sup> This may coincide with a protagonist's point of vision; it may offer a panoramic panning shot; or something in between. We can have a bird's-eye view or a worm's-eye view; we can find ourselves stationary or in motion; we can be directed along paths followed by a protagonist, as in Emma's visits to La Huchette discussed above, but we can also follow paths around a narrative world with no protagonist present. This is what happens, for example, in the description of Yonville which opens Part II, in which there is no perceiving protagonist to go down the hill with the reader.

When we see through the eyes of a protagonist (who thereby becomes the "focalizer"), his or her location becomes the center of experience. In *Madame Bovary*, surprisingly, Emma does not become the experiencing center until after her wedding but is viewed from the outside by other protagonists. Even when we gain access to her perceptions and thoughts we still often see her from the outside, especially in seduction scenes where her body is described. This restriction of access to her internal states leaves the reader distanced from her emotionally at these moments.

Spatial indicators can indicate a shift in conceptual space from the main storyworld to a sub-world (such as a protagonist's mind). This is often linked to the direction of a protagonist's gaze. Here is a passage which occurs shortly after Emma has realized that she is in love with Léon:

Emma was on his arm, leaning lightly against his shoulder, watching the sun's disc diffusing its pale brilliance through the mist. She turned [her head] round: there stood Charles, his cap pulled down over his eyes, his thick lips trembling, which lent an added stupidity to his face. (114, II.5)<sup>25</sup>

Here, the opening of the first sentence is external narratorial description. The move towards protagonist perception is signalled by “watching” and reinforced by “She turned [her head] round,” denoting a shift in the orientation of her gaze. The reader's position shifts from an external view of Emma to a “seeing with” her. In this process, the spatialized indicators of a shift in the experiencing center have an important effect on our interpretation of the text, allowing us to read the critical judgments of Charles in the second sentence as Emma's.

### Conclusion: the functions of time and space

On the basis of the above discussion, we can conclude that time and space affect reading at different levels. First, the process of reading is itself a temporally situated experience of the physical space of the text. Although we may temporarily suspend our engagement with our own world while reading, the temporal dimension of reading remains significant, as does the space of the page as the means by which order, frequency, and duration are regulated. Second, time and space are components of the basic conceptual framework for the construction of the narrative world. Much of this chapter has been devoted to demonstrating the mechanisms by which the temporal and spatial aspects of this world can be constructed. While any worlds we construct when reading are only partial worlds, not fully defined in either spatial or temporal terms, they still require a minimal level of spatio-temporal stability. And although postmodern narrative worlds may become quite ragged at the edges and may lose their overall logic of either time or space (but rarely both at once), I would strongly argue that, as readers, we nevertheless continue to require spatio-temporal hooks on which to hang our interpretations. If these are not consistently provided or their uncertainty is highlighted in a given narrative, we experience disorientation and a degree of unease as an essential part of our engagement with that narrative. Third, our immersive experience of narrative has temporal and spatial dimensions.<sup>26</sup> Our emotional engagement with narrative is often linked to temporal parameters (boredom, suspense) or spatial parameters (security, claustrophobia, fear of the unknown), often through empathy with a protagonist's experience of his or her world. Last, our interpretation of narratives, their point, is influenced

by temporal and spatial information, both at a local level, and in our overall construction of plot as a mapping in time and space. Our sense of climax and resolution, of complications and resolutions, the metaphors we use for the paths taken by plots are constructed on spatio-temporal patterns. Our awareness as readers of time and space at these four levels is neither equal nor constant. Genres partly determine which level or specific aspect is in focus, but each narrative will have its own internal patterns which foreground certain aspects of time–space. The profile thereby created is a complex structure which is part of our sense of the identity of a given narrative, of what makes it unique.

This chapter has been about written fictional narrative, but many of the complexities in the representation of time and space it has described are to be found in the narratives we tell ourselves and others about our lives, influencing our perceptions of the world and, indeed, our experience of time and space themselves.

## NOTES

1. The focus of this chapter is on written narratives. The dynamics of oral narratives, to which I refer where relevant, differ in several respects from these.
2. Quotations are from Gustave Flaubert, *Madame Bovary*. Translated by Alan Russell (London: Penguin, 1950 and all subsequent editions). Part and chapter numbers are indicated for ease of reference to other editions.
3. See Marie-Laure Ryan, *Possible Worlds, Artificial Intelligence, and Narrative Theory* (Bloomington: Indiana University Press, 1991) and Paul Werth, *Text Worlds: Representing Conceptual Space in Discourse* (London: Longman, 1999) for different approaches to fictional-world theory.
4. See E. M. Forster, *Aspects of the Novel* (New York: Harcourt Brace Jovanovich, 1927) and Gerald Prince, *Narratology: The Form and Functioning of Narrative* (Berlin: Mouton, 1982).
5. Mikhail Bakhtin, “Forms of Time and of the Chronotope in the Novel: Notes Towards a Historical Poetics.” In Michael Holquist (ed.) *The Dialogic Imagination*. Translated by Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), pp. 84–258. For criticisms of the time/space opposition see Gabriel Zoran, “Towards a Theory of Space in Narrative.” *Poetics Today* 5:2 (1984), pp. 309–35, and David Herman, *Story Logic: Problems and Possibilities of Narrative* (Lincoln: University of Nebraska Press, 2002), pp. 266–7 and 298.
6. “Discourse” is a much-used word in cultural and critical theory. In linguistics it refers to interactions in language between language-users. In the story/discourse pair of narratology it refers to the particular “putting into language” of a non-linguistic sequence of events. Film adaptations of books are different discourse representations of what is, supposedly, the same story.
7. For written narrative, “discourse time” is thus the time in which the reader engages with the text (interacts with it), and the “discourse world” is the spatio-temporal domain in which writing and reading occurs (language-use takes place).

8. Gérard Genette, *Narrative Discourse. An Essay in Method*. Translated by Jane E. Lewin (Ithaca: Cornell University Press, 1980).
9. See Meir Sternberg, "Universals of Narrative and their Cognitivist Fortunes (I)," *Poetics Today* 24:2 (2003), pp. 326–8, for a summary.
10. Sternberg, "Universals," p. 328.
11. Zoran, "Towards a Theory of Space in Narrative," pp. 315–19.
12. On the social construction of space, see Michel de Certeau, *The Practice of Everyday Life*. Translated by Steven Rendall (Berkeley: University of California Press, 1988).
13. See, for example, Mark Johnson, *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason* (Chicago: University of Chicago Press, 1987).
14. Hilary Dannenberg, *Convergent and Divergent Lives: Plotting Coincidence and Counterfactuality in Narrative Fiction* (Lincoln: University of Nebraska Press, forthcoming), chapter 3.
15. For approaches to narrative founded on the combination of time and space see Bakhtin, "Forms of Time and of the Chronotope in the Novel," and Mike Baynham, "Narratives in Space and Time: Beyond 'Backdrop' Accounts of Narrative Orientation." *Narrative Inquiry* 13:2 (2003), pp. 347–66.
16. Dannenberg, *Convergent and Divergent Lives*, chapter 3.
17. Ursula K. Heise, *Chronoschisms: Time, Narrative and Postmodernism* (Cambridge: Cambridge University Press, 1997), p. 64. See also Brian Richardson, "Beyond Story and Discourse: Narrative Time in Postmodern and Nonmimetic Fiction." In Brian Richardson (ed.) *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames* (Columbus: Ohio State University Press, 2002), pp. 47–63.
18. Meir Sternberg, "Telling in Time (I): Chronology and Narrative Theory." *Poetics Today* 11:4 (1990), pp. 929–32.
19. Peter Rabinowitz, "Reading Beginnings and Endings." In Brian Richardson (ed.) *Narrative Dynamics: Essays on Time, Plot, Closure, and Frames* (Columbus: Ohio State University Press, 2002), pp. 300–3.
20. See Sternberg, "Telling in Time (I)," for a defence and discussion of the matching of story and discourse orders.
21. Genette, *Narrative Discourse*, p. 87.
22. Genette, *Narrative Discourse*, pp. 113–17.
23. Achieved in French through the use of the imperfect tense. On tense in narrative see Suzanne Fleischman, *Tense and Narrativity: From Medieval Performance to Modern Fiction* (London: Routledge, 1990).
24. Monika Fludernik, *Towards a "Natural" Narratology* (London: Routledge, 1996), pp. 192–201.
25. The English translation omits "her head," which in the original makes the direction of Emma's gaze more explicit.
26. See Marie-Laure Ryan, *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media* (Baltimore: Johns Hopkins University Press, 2001).