Marta Albanayathy Gibran Khalil Gibran: Relying on the Time of Gérard Genette

Dr. Vahid Sabzianpoor 1
Professor in Arabic Language and Literature, Razi University, Kermanshah, Iran

Samireh Khosravi
PhD Student in Arabic Language and Literature, Razi University, Kermanshah, Iran

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Extended Abstract
1. Introduction
The feature of time as a template and container in which the story takes place is one of the issues that plays an important role in finalizing the text. The narration as a timely technique is considered to be the most influential genre of the literary genius, and even beyond that, narration is the same time (Zayed, 1988). Based on the narrative version of Gerard Genette, each narration has two periods of time. The time of the story has the same sequence as when the events of the story occurred and corresponds to The time of the story means the chain of things that happen in the story. This time is chronological and continuous. The time of discourse, on the contrary, is not linear. It goes forward and backward. In this way the narrative changes and awareness of narrator reflects differently in the story.

(Al-Haj Ali, 2008). The basis of the narrative time structure is based on the changes in the speed of narration (decreasing or accelerating it), and these changes affect the reader's intellectual orientation in the story so that the speed of presenting events influences the processing and evaluation of the reader as well as his reaction to the entire narrative, that is, he focuses on some of the events and abandons the others (Genette, 1997).

2. Review of Literature
Genette (1997) suggests temporal continuity pattern to measure the speed of the story. This model examines the relationship between the story time and discourse time at four levels: summary, deletion, descriptive deletion, and scene show. The elimination, which is the most effective way of speeding up the narration, is twofold. If the story does not refer to the time elapsed, and the reader himself finds it through following the gaps in the time sequence and the signs inside the text, it is implicitly removed, and if it points out to the omitted time of the story and just in some ways it is described, it is called explicit omission. (Genette, 1997). According to Genette, summarizing the story means that an accident or an adventure lasting several days or years is narrated in the form of one or less than a page template that can be narrated without details. He maintains that the descriptive and scenery techniques reduce the acceleration of discourse time, and it is only in scenery texts. In descriptive pause, narrator describes events that occupy the least time in the story and in

1. Corresponding author. Email: wsabzianpoor@yahoo.com
this way makes the time of discourse longer. Describing the setting makes a dynamic balance between story and discourse, and even in some cases may make the time of story correspond with the time of narration.

3. Method
This article attempts to study the short story of Marta Albanayat by Gibran Khalil Gibran based on the time pattern introduced by Genette (1997). To discover the relationship between time and personality, this paper focuses on human time, that is, when the characters of the story are present. The method used in this analytical description is based on the approach of the narrative discourse proposed by Genette (1997) and the reading of library sources related to the topic under study.

4. Results and Discussion
Gibran's story is the narration of Marta Albanayat’s life. The first part is from the childhood to the age of sixteen (6 pages), and the second part includes the final night of his life (16 pages). In the first part, Gibran neglects the unforeseen events of the story using the explicit (implicit) summary or compression. In that way, he briefly mentions the birth of Marta, the death of his parents at the age 6, and his escape at the age 16; he departs the dead time of the story, and the second part focuses on the culmination of the story. In the second part of the story, the author has attempted to accurately address the consequences of poverty in the life of Marta; therefore, he uses two scene techniques, namely the descriptive pause, and the movement of the story stopped to a great extent. The narrator and the hero of the story are from the village which is in contrast with the city's environment, and the image of the simplicity of Marta as a rural girl is also in contrary with the urban young mischief and deceit, which causes the reader to focus on the moral conclusions of the narrator (writer) and the reader's intellectual path to his intellectual line. In addition, Gibran keeps the story in equilibrium by creating a direct dialogue between the narrator and Marta at the end of his life while unknotted the story.

5. Conclusion
The story of Marta Albanayat by Gibran Khalil Gibran has been narrated in two stages of time. Marta's childhood and teenage years are less expensive, but the final night of Marta’s life is clearly highlighted. The story focuses on summarizing and deleting its early moments. In fact, by eliminating the timing of the story, Gibran brings the reader to hear the main parts of the fate of Marta. In the second part of the story, the main purpose of Gibran is to provide the accurate description of poverty and the difference between living in the countryside and the city; hence, the descriptive endings have been merely used, and in most parts of the story, the period of discourse is longer than the time where the story was made. But in the final scenes of the story, Gibran maintains the time of story and the discourse in a state of equilibrium using the scene technique and the direct dialogue between the narrator and the hero of the story.

Keywords: Structural narratology, Narrative time, Story speed, Gérard Genettnarrative discourse, Gibran Khalil Gibran
References (In Persian)


Reference (In Arabic)


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