

**Landscape Versus Time
in the novella *Facing the Sea*
by David Fogel (Vogel)**

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A. Introductory remarks

In the classical novel, the description of landscapes serves as background to the events of the plot, or as surroundings in which the main characters are set. A prominent example is the long description of the boarding house known as the *Maison Vauquer* in the opening of the novel *Le Père Goriot* by Honoré de Balzac. This description is the setting employed to present the main characters of the novel, who are lodgers at that boarding house: Old Goriot and Eugène de Rastignac (Balzac 1963: 7-30).

Another function of landscapes in the novel is as an expression of the characters' emotions. For example, in the novel *My Michael* by Amos Oz, the anxiety and depression of Hanna are reflected in an agonizing rustle of trees, in shrieking sounds of metal milk jugs, or in the ceiling painting of the *Via Dolorosa* in the monastery, where her wedding celebration was held (Oz 1968).

However, in novels that challenge this literary convention, such as those that belong to the *Nouveau Roman* or other avant-garde literary works, descriptions are foregrounded. In Suzanne Fleischman's words "the 'descriptive' has priority over the 'eventive'" (Fleischman 1990: 11). Foregrounding landscapes in such literary works affects the relationship between space and time, since literature is basically an art of time, in contrast to painting and sculpture that exist in space.

The Hebrew novella *Facing the Sea* by the author and poet David Fogel (Vogel), which was written in Paris in 1932, can be considered as avant-garde in relation to the *Nouveau Roman*. I stress this date because it was only in the late fifties and early sixties of the twentieth century that Alain Robbe-Grillet, one of the introducers and spokesmen of this new genre, wrote essays on fiction, and compiled them in a collection entitled *Pour un nouveau roman* (Robbe-Grillet 1963). Some of the critics of this new genre labeled it *École du regard* (Robbe-Grillet 1965:9). Actually, Robbe-Grillet justified this 'label' by adding the words *ciné-roman* to the title of his work *Glissements progressifs du plaisir* (Robbe-Grillet 1974). Attributing to *Glissements...* the heading of a new genre is fully justified, also because the sentence "*illustré de 56 photographies extraites du film*"¹ follows the words *ciné-roman* on the cover page. Robbe-Grillet classified at least two of his other works as *ciné-romans*: *L'année dernière à Marienbad* – a text written for a film by Alain Resnais (Robbe-Grillet 1961), and *L'immortelle* (Robbe-Grillet 1963).

There are a number of novels published by Robbe-Grillet which are close to the genre of *ciné-roman*, even though they do not include illustrations from movie scenes. For example, while

reading *La Jalousie* (Robbe-Grillet 1957, 1965) the reader feels at certain points that he is reading the stage instructions of a cinema or theater director. The opening of the novel is a description of a house veranda, which serves as the main stage setting. It resembles scenery exposed by a camera while a movie is being filmed. The detailed geometrical description of the veranda and especially its shadowy parts affected by the position of the sun at a certain time of the day is unique, as we can see in the following lines:

"Now the shadow of the column – the column which supports the south-west corner of the roof – divides the corresponding corner of the veranda into two equal parts. This veranda is a wide, covered gallery surrounding the house on three sides. Since its width is the same for the central portion, as for the sides, the line of shadow cast by the column extends precisely to the corner of the house; but it stops there, for only the veranda flagstones are reached by the sun, which is still too high in the sky." (Robbe-Grillet, *Jealousy* 1965: 9).

Commenting on the 'filmed narrative' Robbe-Grillet claimed that fragments of crude reality strike the audience very vividly and in a solid concrete and immediate way in the cinema (Robbe-Grillet, *For a New Novel*, 1965: 20-21). He maintained that the art of the novel had fallen into stagnation and that a radical change was needed for its survival (id. 17). He stressed that the novel of characters, of the hero, was an art of the past (id. 28-29), as the chronological linear order of the plot, which imposed the image of a coherent world, had disappeared (id. 32). Using *La Jalousie* as an example, Robbe-Grillet commented that it was absurd to suppose that the novel displayed an unambiguous and clear order

of events. On the contrary, he stressed, "any attempt to reconstruct an external chronology would lead, sooner or later, to a series of contradictions, hence to an impasse" (id. 154).

In contrast to the plastic arts – painting and sculpture – that exist in space, literature is basically an art of time. However, when we say that sculpture exists in space, we do not take into account the process of erosion that metal statuettes go through, a process that exists in time. Moreover, looking at a painting – observing the layout, the colors, etc. – entails time. Yet one may grasp the main theme of a painting by a glance, whereas reading prose that entails processing information and imagining scenes requires a considerable amount of time. The traditional novel accentuated time by weaving plots of events that follow up in a chronological order, in a mimetic fashion.

B. The dimension of time and attempts to blur it

At this point, a description of the nature of time is called for from scientists' point of view on the one hand and from that of cognitive linguists on the other hand.

From scientists' point of view time was associated with movement already in the first century AD by Philo of Alexandria. Philo wrote in an interpretation of the first verse in the Bible: "In the beginning God created the heaven and the earth" (Genesis 1: 1).

'Beginning' should not be taken in a chronological sense, for there was no time before there was a world. Time began either simultaneously with the world or after it. Since time is a measured space determined by the world's movement, and since

movement could not be prior to the object moving, [...] it follows of necessity that time also is either coeval with or later born than the world (Philo, "On the Creation", Section 26; LCL Vol. 1: 21).

Aharon Katzir paraphrased Philo's words in a modern scientific way: there is no absolute time, fixed in the basis of the world, but rather time is a property of the material world (Katzir, 1972: 131). And indeed, from Stephen Hawking's definition of a meter as the time it takes a ray of light to pass it (Hawking 1988: 22), we can conclude that time is one variable of three, the other two being distance in space and speed (Abadi 2003). Time is not separated from space, as we learned from Einstein, but forms together with it a "four-dimensional space-time continuum" (Einstein [1916] 1997, 6:349). In other words, time is the fourth dimension in a space-time complex called also a *chronotopos* (Zoran 1984: 309).

Cognitive linguists studied the conceptualization of time. The well-known linguist Charles F. Fillmore claimed that since time is one-directional, the relationship between the time dimension and that which remains the same at different times is usually conceptualized as movement. Fillmore distinguished between two kinds of movement metaphors:

- a. "The world" moves through time.
- b. "The world" is constant, and time passes by it (Fillmore, 1975: 28).

These two metaphors of time may be given substance by reference to the potential and contradictory perceptions of a passenger traveling by train, or by plane when taxiing before take-off.

a. The landscape appears to move, whereas the train/plane stands still.

b. The landscape appears stable, while the train/plane is moving.

The second concept described by Fillmore of the passage of time through the world is reflected by the terms designating the tenses of the verbs in a few languages (for example, English, French or Hebrew).

Since time is one-directional, one way to blur its 'passage' is by describing time as cyclic, which is the time of the seasons of nature. Bakhtin describes pastoral time as cyclicized idyllic time, and names it pastoral idyllic chronotopos (Bakhtin 1978: 509).

Another way to blur the 'passage of time' is by describing a world in a perpetual present. Robbe-Grillet blurs the movement of time in the ciné-roman *L'année Dernière à Marienbad* (*Last year at Marienbad*) (Robbe-Grillet 1961) by creating a universe that occurs in a perpetual present, a world without a past, in which the characters live without recourse to memory (Robbe-Grillet 1965: 152).

There also exist grammatical means for blurring the movement of time, such as using the present tense. Robbe-Grillet employed the present tense throughout his novel *La Jalousie*, and the reader feels that he is watching a film screened in front of his eyes, as is illustrated in the following example:

"Elle fait quelques pas dans la chambre et s'approche de la grosse commode, dont elle ouvre le tiroir supérieur. Elle remue les papiers, dans la partie droite du tiroir, se penche et, afin d'en mieux voir le fond, tire un peu plus le casier vers elle."

(Robbe-Grillet 1957: 14).²

Time is reflected not only in movement but also in change, such as the so-called change of the position of the sun in the sky, change in the height of growing children, erosion in metal and so on. Blurring time is achieved in literature by descriptions of unchanged situations and repeated acts, thus creating a static and perpetual world of discourse.

Below we present illustrations from the novella *Facing the Sea* by David Fogel (Vogel) in order to show the various means employed to endow landscape with dominance over time in a literary work. The most important one is foregrounding landscape by describing it in many places in the work, mainly in salient places, such as the title and the exposition.

A different kind of means employed in this novella to give space priority over time is weakening the dimension of time. This is done by the avoidance of a chronological order of the plot; by replacement of a linear order of events with a parallel order; and by descriptions of repetitive events, unchanged and even eternal situations. The 'passage' of time is shaded also by grammatical means, such as an ample use of the present tense and an avoidance of the past tense to a certain extent.

These traits of the novella *Facing the Sea* resemble the characteristics of literary works in the genre of the *Nouveau Roman* that flourished in the nineteen-fifties and nineteen-sixties. However, since these traits are not employed in the novella in an extreme way (such as a total avoidance of the past tense), and some of the characteristics of the genre are absent from it (such as contradictions), we do not attempt to argue that the novella may

be categorized in the *Nouveau Roman*, but rather that it anticipates the *Nouveau Roman*. Hence, since the novella was composed in Paris in 1932, its author David Fogel (Vogel) may be considered a precursor of this genre.

C. The novella *Facing the Sea*³

I. Foregrounding the landscape of the sea

The title of the novella *Facing the Sea* points to the importance of the landscape of the sea in the novella. Furthermore, it is mentioned twice in the very opening paragraph in a short conversation between Madam Bremon – an owner of a boarding house near the sea in a fishermen's village – and Gina and Barth, in which renting a room is concluded.⁴ Various descriptions of the sea permeate the entire novella. The sea also serves as a focus of attention for the few characters who spend their summer vacation at the seaside in the village, for example, e) below. Let us look at the following examples:

a. The sea was spread out in its richest blue. Fishermen drifted from the shore, **spreading** their nets from boats scattered here and there across the horizon
(Fogel 1932: 219).⁵

b. The sea sprawled motionless at their feet. Only on the horizon did a boat drift, dreamlike. But here, next to them, romped Stephano's brood, half a dozen dirty children aged two and up, **giggling, screaming, and splashing** water. And to the side, Lazi and Suzi **playing** catch with Marcelle, the dark Lyonean who radiated charm and youthful vigor – as though the three of them **cast of bronze** (p. 220).

Reading these examples turns the reader into a spectator. In example a), the reader's eye gaze moves from the front of the field of vision to its rear as he follows the fishermen to the horizon, a typical eye movement when looking at a painting, as if it has a third dimension. In processing the description in example b), the reader's eyes move from the characters to the sea which is at their feet, namely in the foreground of the scene, and from there - to the horizon. From the background, his eyes shift back to the foreground, to the children who are 'here, next to them'. And then, as if following the lens of a camera, the reader's eyes are drawn slowly to the side, as he watches three girls playing ball. The visual effect of this three-dimensional panoramic scene resembles a cinematic experience. Moreover, at the end of the scene the plastic art of sculpture is brought to mind by fancying the girls as bronze sculptures. The joyful atmosphere in the scene described in example b) above reflected by the children's giggles, prevails also in a scene described in example c) below from which laughter is audible:

c. The water quietly washed the shore. Nearby crawled a boat filled with naked bodies, noise, and **laughter**. [...] **Stray arms and legs**, outstretched over the gunwales, splashed the water. (p. 232-233)

In example c), the reader processes the description of human limbs as if detached from the body like a viewer watching a painting from the modern school of art, for example a work by Picasso.

The aspiration of the novella to emulate the plastic art of painting is implicit in the preparations made for painting by one of the

characters, and later on in accomplishing it, as we see in example d):

d. Latzi emerged from the pension equipped with his **paints** and a stretched **canvas**. [...] Yet after a few steps, he stopped by Stephano's house and set up his **easel**. [...] Latzi continued to stand and **paint** [...] (p. 256-258).

There are other, more explicit ways of attributing a quality of painting to the novella, such as using figurative language, as we see below:

e. Then she looked out to the smooth sea at her feet and to a tiny boat that receded to a point on the horizon [...] **Now** a ship with black sails appeared as though **sketched on the azure horizon** (p. 257).

f. The summer presents itself to him. Also, **this morning the sun has painted** a bit of a window at the top of the blue wall (p. 237).

In example e), a description of the horizon is formulated in a simile, whereas in example f), the activity of painting is metaphorically attributed to the sun. In addition to the art of painting, the plastic art of sculpture is alluded to in the novella (as has already been mentioned in the analysis of example b) above). Let us examine an additional example:

g. Gina glanced at Cici. He **sat dark and motionless**. His collar was thrown open over his shoulders, revealing the **broad convexity of his bare chest**. The strong man, **resembling a cast bronze statue in his stance**, seemed so pitiful seated next to her in his misery (p. 232).

The description of a motionless figure in example g) and especially the three dimensional convexity of his chest brings to mind a sculpture. This feeling is enhanced by the simile that follows "resembling a cast bronze statue".

Accentuating descriptions affects the dimension of time in a literary work; in Fleischman's words: "foregrounding description at the expense of events [...] contributes to the feeling that time does not move" (Fleischman 1990: 302). Special means are employed in the novella for blurring time, as we shall see below.

II. Blurring the dimension of time in *Facing the sea*

In the novella *Facing the sea*, there is no plot, and a chronological time of events is not conveyed. The reader has no idea how much time has elapsed from the opening scene to the next one. Later on, he can surmise from a casual conversation that three days separated these two scenes, but only at the end does the reader realize that the time span of the events described in the novella is six weeks.

Moreover, other ways are employed in the novella to blur time. Unlike the conventional novel in which the events in the narrative plot are described in a linear order as happening in the past, in this novella parallel activities are displayed in scenes taking place in the present time. An abundant use of the present tense and sparing use of the past tense, that by its nature accentuate the 'passage of time', are emphasized in this novella by the use of time adverbs or other lexical categories denoting time, such as 'now', 'this morning'. Other means to depict time that Fogel employs in the novella are: creating time that leaves no traces, merging the three

times, and describing an eternal time. We will open with the grammatical means of writing in the present tense.

1. Depicting scenes in the present tense

Throughout the novella there is a reduction in the use of the past tense, which is typical of the narrative genre.⁶ Instead, David Fogel had lavishly employed forms of the present tense long before fiction writers associated with the *Nouveau Roman* "have conceivably gone the furthest in exploiting the options made available through the present tense," in Suzanne Fleischman's words (1990: 10-11). Fleischman explains that the past tense was suitable for reporting events by conventional narrators, whereas the present tense is suitable for eye-witness observers verbalizing the "visualized spectacles [...] passing before their eyes" (id.). In example h) below, the present tense is prominent in the description of events, as if they are happening in front of the reader's eyes:

h. Diligently Gina prepared dinner, Barth **helping** at her side. After a short while, they sat down in the dining room [wrapped]⁷ in semidarkness – Didi and Bijou **gaping** at them, their eyes eagerly **following** each movement, one with his thumb in his mouth, the other **wagging** his tail and **blinking** his bleary eyes (p. 224).

It is true that there are two verbs in the past tense in example h), but verbs in the present tense prevail. The simultaneous activities of Gina and Barth on the one hand, and the semi-activities of Didi, the three-year-old, and Bijou the puppy on the other hand, create double parallels within the text, which break the linear temporal line of narration. Moreover, the nominal clause in surface

structure "one with his thumb in his mouth"⁸ and the use of verbs in the present tense "gaping", "following", "wagging", and "blinking", which denote activities in the present, turn the text into a scene. The change of scenery from the kitchen to the dining room, without change in time, endows the scene with the quality of a movie. See also example b) above, where activities described in the present tense are contemporaneous rather than sequential, thus freezing time.

2. Descriptions in the present time

As mentioned above, the adverb of the present time "now" creates a perception that the situations described in the novella are unfolding before the reader's eyes. Naturally this adverb appears in sentences that include verbs in the present tense, but each includes also one verb in the past tense. Let us examine the following examples in order to see whether the present time prevails:

i. During the fishing season, when the schools of sardines are sighted, he **takes** to the sea with the fishermen in the evenings, **remaining** with them through the night, **spreading and hauling** their nets. [**Now**] he **worked** with the "Arab" as a builder (p. 226).

j. [Barth and Gina] **retreated** to the opposite side of the street, **passing** the pension where guests were **now sitting** down in the garden for dinner (p. 226).

k. An evil thought entered Gina's mind: how good it would be if gorgeous Marcelle were with them **now**, and maybe another beautiful woman, **here**, all together, in the rarefied dusk scented

with perfume and cologne, and **overflowing** with the stunning vapors of lust... (p. 224)

l. Gina and Cici were splashing each other **now** (p. 222).

m. A dark tranquility was spilling over the village onto the sea. On **this evening in this place**, one feels oneself secure from all despair (p. 228).

In example i), there is one verb in the past tense in comparison to four verbs in the present tense, so it seems that the adverb of time "now"⁹ reinforces the present tense. In example j), the adverb "now" turns the view of the diners into a vivid sight in the eyes of Barth and Gina. In example k), the verb in the past tense appears in the narration of the author, whereas the adverb "now" is part of the story-time and is formulated in Gina's mind. Moreover, it is enhanced by the adverb of place "here", creating a vivid scene. In example l), the adverb "now" turns the description into a visual vivid scene that unfolds in front of the reader's eyes. See also example e) above. There is no doubt that the present time prevails in the examples above due to the adverb of time "now" and the verbs in the present participle.

Example m) is different from the former ones as it includes two occurrences of the deictic pronoun of near reference "this" ("ze" in Hebrew). The first occurrence of the pronoun serves as a demonstrative of time, whereas the second one functions as a demonstrative of place (cf. Abadi 1988: 116-121). It should be mentioned that the generic pronoun in the expression "one feels oneself" endows the statement with a timeless quality.

3. Creating time that leaves no traces

As mentioned above, time is reflected not only in movement but also in change. Therefore, description of characters in identical attire and look, carrying out repetitive activities, creates a world of discourse where the 'passage of time' is concealed (cf. Abadi 2010: 347-349). Adding an adverb of time underscoring unlimited time reinforces the denotation of a perpetual static time, as we can see in the examples below:

n. Madam Stephano [...] **always** wore the **same dress**, which, once white, was **now** grayed by dirt. Her blue-black hair, **always** uncombed, [hanging]¹⁰ in tangled clumps, [falling] over her wrinkled face. Her bare legs, in tattered cloth shoes as **always**, were pale white, laced with blue veins (p. 222).

o. **Twice a day**, in the morning and early evening, the Englishman would swim the **same distance** with his dog, behind Stephano's house and along the length of the entire village – **always in the same** straight line, as if swimming in an invisible lane (p. 233).

In example n), the figure of Madame Stephano, who appears in the opening of the novella and in many additional places, is described as an unchanging person in her looks and attire. The three occurrences of the adverb of time "always" that precede adjectives depict her as a static character. In example o), there is a description of the actions of another figure in the novella, rather than his attire and looks. However, since the actions are repetitive and identical, the Englishman is also depicted as an unchanging and static person. These descriptions reflect on the perception of time, turning it into a static dimension, as if it does

not 'cause' any change in the look or behavior of human beings. See also example r) below.

The above analysis may be phrased better in Bakhtin's words: "Nothing changes in this time: the world remains as it was, the biographical life of the heroes does not change, their feelings remain unchanged [...]. This empty time leaves no traces on anything, no permanent marks of its passing" (Bakhtin 1978: 499). Bakhtin adds: "Time here is devoid of events and therefore seems almost to have stopped" (id. 520).

4. Merging the three times

Lakoff and Johnson devoted a long chapter to the perception of time in their book *Philosophy in the Flesh – the Embodied Mind and its Challenge to Western Thought* (1999). They showed that time is mostly conceptualized by metaphors or metonyms. One of the prevalent metaphors reflected by many linguistic expressions is: Time is a flowing river (Lakoff and Johnson 1999: 144). This metaphor is in accordance with Fillmore's description of time as "one-dimensional and unidirectional" (Fillmore 1975: 28). In geometrical terms, we may formulate a one-dimensional entity as a straight line. However, time may be depicted geometrically in different ways, as is the case in the following example:

p. Darkness settled upon the world, **past, present, future**. Their lips mingled with one another (p. 250).

The merging of the three categories of time in example p), may be conceptualized geometrically as the shrinkage of a line into a

dot. The dot marks the moment of happening and symbolizes the almost total absence of time. Without time only the landscape of darkness prevails.

5. Describing an eternal time

This final category is different from the previous four in the perception of time, since here time is not blurred but rather acquires the feature of a change in its character, as exemplified below:

q. In a remote corner of Gina's soul, a feeling that she had **always** walked this path, and would continue along it **until the end of her days**, came upon her, mingled with the fragile rush of the stream, the fragrant night, and even the strange man. **As if all her past life** and the possibility for **future life** had been pumped out of her (p. 250).

r. The calm sea, and the dewy homes and gardens facing it, were covered with a dreamlike chiffon. The fishermen's wives, under broad straw hats, were already busy mending their nets on the shore clear of bathers. Near them, dark and dirty, half-naked children romped in the gravel. **Simplicity, naturalness**, as it has been **for generations, since the ascent of humanity**, just so, **unaffected by the passage of time** (p. 255).

Example q), is an illustration of personal, psychological time. Gina, who has just experienced a unique emotional experience, feels that her personal time has been drained out of her. It is not clear whether the freezing of the moment is an outcome of her unconscious wish not to be severed from an overwhelming experience or reflects a trauma that she went through. Elements from

space serve as a compensation for the loss of her feeling of time, like the sound of the stream and the fragrant night.

In example r), the daily work of the fishermen's wives is described as being far away from the vacationers who spend a summer in the village. The repetitive constant activities of the women and the romping of the children "unaffected by the passage of time" do not reflect a linear but rather a cyclic time. This brings to mind Bakhtin's description of "idyllic time, which is a combination of natural time (cyclic) and the domestic time of conventional pastoral [...] life" (Bakhtin 1978: 509). Furthermore, describing the women's activities "for generations, since the ascent of humanity" reflects an eternal time.

D. Conclusions

The sea mentioned in the headline of the novella is foregrounded and its various descriptions permeate the whole work. The sea also serves as a focus of attention for the few characters spending their vacation at the sea shore in a small fishermen's village. The pastoral life of the fishermen and fisherwomen who live in this little village is described as unchanging, cyclic and even eternal.

Since time is conceptualized almost universally as linear and moving, the effect on the reader is that time in the novella *Facing the Sea* does not move or, in other words, that time is detemporalized. Moreover, since most readers are aware of Einstein's description of space-time as a four-dimensional complex – the chronotopos, the effect on them is that the three dimensions of space conceal and even consume the fourth dimension of time. To put it in Robbe-Grille's words: "Dans le récit moderne, on dirait

que le temps se trouve coupé de sa temporalité. Il ne coule plus. [...] Ici l'espace détruit le temps, et le temps sabote l'espace." (Robbe-Grillet, 1963: 168).¹¹

However, in a few descriptions in the novella there is a merging of space and time. Space is presented by the sea, and time is symbolized by night or evening, as in the following examples:

s. Gina looked [...] toward **the sea** that heaved silently, **interwoven with night** into one great heaviness. (p. 240).

t. On their right **the sea had mingled with the evening**, swallowing the fishermen and their boats. [...] and all at once you find yourself plucked from a place, not specific, though its shape is permanently imprinted in the soul, and you are reattached to something else limitless that is both within you and without. (p. 226).

The analysis carried out in this chapter of the thematic and linguistic features identified in the Hebrew novella *Facing the Sea* by David Fogel (Vogel) leaves little doubt as to the conclusion that this novella is among the precursors of the *nouveau roman*.

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NOTES:

1. Illustrated by 56 photographs from the film.
2. She takes a few steps into the room, goes over to the heavy chest and opens its top drawer. She shifts the papers in the rear of the drawer better, pulls it a little farther out of the right-hand side of the drawer, leans over and, in order to see the rear of the drawer better, pulls it a little further out of the chest. (Robbe-Grillet, 1965: 11)
3. My comments on *Facing the Sea* are made on the original text written by David Fogel (Vogel) in Hebrew. For the reader's convenience, I am providing a translation of the examples into English made by Daniel Silverstone (1983). On those occasions when

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the translator omitted an important word, I added it in square brackets or wrote a comment in a footnote. It is important to note that the analysis is on the Hebrew text, since there are linguistic differences between Hebrew and English (See notes 6, 7 and 10).

4. According to one draft of the story, it is a French fishermen village, most of whose inhabitants are Italians (Perry 1980: 332).

5. The emphasis here and in all the examples below is mine, and since all of them are taken from this novella by Fogel, only the page number is specified hereon.

6. In Hebrew there is no Past perfect tense.

7. I use square brackets when the translation deviates from the original Hebrew text. In the Hebrew text, the nominal phrase "dining room" is modified by a nominal clause "wrapped in semidarkness". "Wrapped" is a translation of "sharuy", which is analysed as an adjectival predicate. Since the predicate is not a verb, the clause is analysed as a nominal clause and not as a verbal clause (see Ornan, 1972 V. 8: 148). This analysis is not according to the rules of Generative Transformational Linguistics, but rather according to the rules of Structural Linguistics where the surface structure is analysed (id. 143).

8. See note 6 in reference to the use of square brackets.

9. The adverb "now" appears in the original Hebrew text.

10. I would like to remind the reader that the forms in square brackets are literal translations from the Hebrew text, as mentioned in note 6. See there also an explanation about the theory by which my analysis is made. Therefore I do not analyse "always uncombed" as a reduced relative clause, but analyse "uncombed" in surface structure as an adjective. "Hanging" is my literal translation of the Hebrew adjective "*teluyim*", and "falling" is my translation of the Hebrew participle "*yordim*" (see Rodrigue- Schwarzwald & Sokoloff, 1992: 161).

11. In the modern narrative, time seems to be cut off from its temporality. It no longer passes. It no longer completes anything. [...] Here space destroys time, and time sabotages space." (Robbe-Grillet 1965: 155).