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NARRATIVE PACE: THE ROLE OF TEMPORALITY IN ELIF SHAFAK'S 10 MINUTES 38 SECONDS IN THIS STRANGE WORLD

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Abstract

This paper aims at the analysis of narrative pace of Elif Shafak's *10 Minutes and 38 Seconds in this Strange World* through Genette's narratological theory of time. In a narrative pace fundamental dichotomies by Genette are 'story time' and 'discourse time'. Moreover, this paper also provides insights into the process of time shifts in the novel. The character Leila's brain remains 10 minutes alive after her heart stops beating. In retrospect, she relives her whole life in 10 minutes. Genette's concept of 'order' and 'duration' are focused in delineation of the narrative temporality. Narrative shifts are hewed through technical choices of craft and figurative language. Sequential events in the plot of the novel are not arranged linear time frame and it descends into a ceased stride of events.

Introduction

In a fictional discourse temporality is study of the passage of time within any text, therefore a storyline and discourse are interrelated terms. And a unanimous narrative pace is the speed at which the story is unfolded. This paper highlights such things like narrative structure, narration and temporality. All of them are covered up under the umbrella term of narratology. Narratology consists of many elements. Out of those elements, only 'time' is taken under consideration for this study. As time works as a backbone to shape the narrative, so it is important for narratology.

Scheffel et al. (2013) notes that the time is not a corporeal entity hence not observable but it can be perceived when shown in variety of ways. Ricoeur (1984–1987) is of the view that the observation of future, past and present, is entirely a human experience. It is closely connected to the capability of human beings to narrate not only present events but also those which are passed and those about to come. According to Heidegger's (1971) concept of hermeneutics narrative enables the author to craft multiple time frames in present. However, he asserts that the time is represented as an organized succession of 'nows'. Along with other parameters of space (depth, width and height), fourth dimension is the time. It makes locating and measuring the occurrences possible. Time is not a simple phenomenon. It cannot be understood until it is in a proper framework. Lessing (1962) says that contrary to visual art, the art related to speech occurs within time. In the process of time calculation sequence of events is important features of the text. Spatial craft of the narrative in terms of time can be rendered with multiplicity of authorial choices. Pseudo-time of the novel is analyzed in context of story time and the narrative time. The temporality of literary craft can be defined as the difference between story time and the narrative time. These differences correspond to the basic differences between 'fabula' that is a story and 'sjuzet' that is narrative discourse. These two terms were introduced by Victor Shklovsky and other Russian Formalists in the early 20th century. According to them, the story (fabula) is the 'linear, chronological, natural' state but discourse (sjuzet) is the rebuilding of that narrative by the writer with respect to time and space. In other words, story is "what" the narrator is telling while, discourse refers to "how" the narrator is telling. Thus the same story can be retold in various ways by various writers.

In an interview to border kitchen, a year-round programme of crossing border. Elif Shafak tells the interviewer that she got the structure of novel by going into a deep research in neuroscience. Human memory does not function in linearity; the structure of novel is also not linear. Moreover, she says that her interest lies in bringing reality in the fiction. She tells that her motivation in writing this novel was a real prostitute who was also put in a garbage bin after death as a final insult/. She also adds that she got the superstitious background of the novel from rich Anatolian culture which she adopted orally from her grand mothers. Turkey was welcoming in those mid 20th century when the novel is based but the Turkey now is not giving rights to minorities. This may be a symbol of country moving backwards instead of forward.

Ayub et al. (2021) considered Michael Foucault's power relations, Simon De Beauvoir's stance for feminist analysis and Norman Fairclough's three-dimensional model for critical discourse analysis of the novel to investigate how the gender identities are constructed in the novel, *10 Minutes 38 Seconds in this Strange World*. This paper assess how the socially expected gender roles in a Turkish society are presented in the novel. It is expected from men and women to adopt the traits which are accepted by the society. The paper is focused on the gender differences in men and women living in the same society. These differences feed the power to male gender, allowing them to destroy the individuality of women. The researchers gather textual data for addressing the theme of women-exploitation in the society where patriarchy prevails. Simon de Beauvoir's feminist stances are adopted for the analysis of the text. After using her social role theory, the researchers found that there is power of gender. This power of gender makes women objects and men are at subjective position in the Turkish society. This article proposes that Shafak portrayed a patriarchal society where male members are dominant. They are the ones who take decisions of women in their house. The researchers sum up the paper with a note that in her novel, Elif Shafak boosts up the courage of women to realize the value of their own selves. So that they may be able to speak for their rights and pave their paths to their dreams. She demonstrates the society, that is biased and supports male members of society.

Fajariyah,W. (2021) focuses on public patriarchal relation as shown in novel, *10 Minutes 38 Seconds in This Strange World*. He utilizes Walby's structures of patriarchy. This paper analyzes how patriarchy prevails in society and women are suppressed just because they are not male. In this way, men are considered above law, not only at domestic level but also at the level of state women suffer. The results of study show that women are put at peripheral position when it comes to getting rights in a society. Especially Turkey is counted as highly unjust for women.

Salami.A, Taheri.Y (2022) deals with patriarchy as a major feature of Shafak's *Ten Minutes and Thirty-Eight Seconds in this Strange World*. As a significant feature of the novel, patriarchy puts a great impact on the plot construction of the novel. This paper utilizes the theories of Luce Irigaray and Judith Butler in two distinct ways. In one way, the researchers focus on the character of Leila as a prostitute. They also emphasize on the cruelty of society toward such

prostitutes. In the second way, they focus on the role of representation (mimesis) in the portrayal of body, mind and soul of characters. In Luce Irigaray's speculation, women are colonized in their own societies by the men of their own family who are their own father, brother and husband (who are supposed to be their support system). They colonize them by putting the women at the place of object and themselves at subjective place. Same happens with the female characters of the novel under consideration. Women are silenced when it comes to their desires and needs, they are just at the mercy of the men around them. That is the purpose of putting them at the place of 'other'.

Mehdi., et al. (2021) argue that the patriarchal society suppresses not only the body but also the soul of women. The novel is studied through the lens of radical feminism which strongly advocates the rights of women veiled under the mask of patriarchy. The men hold all the power and use it to exploit not only the body but also the feelings of women. That is why women get spoiled by the men of their own as they cannot raise voices on their sufferings. To sum up the findings of this paper, we can say that the lives of women are so restricted that they are wrongfully engulfed by the customs and rules of patriarchal societies. It mostly happens due to weak ties between the members of a family. The child must be given abroad space by parents to share every up and happening to him or her. So that she may not go outside to find any sincere friend or love.

Narratology and Narrative Discourse

Ahmadian. M., (2015) applies the theory of narratology on William Faulkner's short story. This paper discusses that time provides a structure and framework to any narrative, especially text. That is why event-sequences are defined by their temporality. The researcher does analysis of time by Genette's theory of temporality. He takes Genette's concept of time under consideration along with the sub-categories in which he divided the time. These two subcategories are discourse time and the story time. Discourse time is the time it takes to narrate the story and story time is the time it actually passed in the story. The relationship between these two categories in this story indicates the temporality (passage of time) of the text. If it took more time to narrate than it actually passed, it slows down the narrative; if it takes less time to narrate an event of long time, then it speeds up the narrative. According to Genette, the difference between

the story time and discourse time creates anisochronies. These anisochronies maintain the suspense in the storyline. This paper also highlights the subcategory of time, that shows the order of events and clears the boundaries of past, present and future. It comes with the names of prolepsis and analepsis. The researcher looks at the story, “A Rose for Emily” through the lens of Genette’s stance of temporality in narrative theory. This analysis suggests that time is a complex item to be studied, later research consistently finds that if time is put in a framework of study, it leads to a better comprehension of the text.

Abdulraziq.N., Geedallah. A(2021) attempt to connect the elements of temporality to the structural analysis of the text. For this purpose, they utilize the theory of Gerard Genette to the analysis of Charles Dicken’s famous novel Great Expectations. The main discussion of the paper revolves around just two aspects of time; the order and duration. The aspect of order can be further categorized into two different narrative techniques. They are analepsis and prolepsis. Through them, it is determined whether novel is in the chronological or achronological order. Another aspect of the analysis of the novel includes the alternative usage of the techniques which are used to determine the speed of the narrative. They are; descriptive pause, scene, ellipsis and summary. Former ones are adopted to decelerate the narrative and later ones are used to accelerate the narrative. Furthermore, they borrowed the words from Genette that there is a connection between the length of the text and the duration of the story. According to him, in summary, long events are told by using the minimum amount of words. The descriptive pause slows down the narrative and regarded as the minimum speed of the narrative, the ellipses means that the story time is totally omitted with the usage of three dots or terms like, ‘two years later’ and ‘some many years later’. Finally, there is also a category where the story and narrative time are made parallel i.e the scene. The researcher quote Rimmon-Kenan (1986) in their paper by saying that the impact of acceleration in the narrative is determined by observing that there is a short part of the text dedicated to a long period in the story. On the other hand, the impact of deceleration in the narrative is determined by observing that there is a long part of the text dedicated to a short period in the story. At the end, the study reaches to the conclusion that in the novel, Great Expectations, the events are not narrated in a sequence. The Genette’s techniques play an important role in providing a structure to the narrative and gives information about the system of the time in novel.

Abu-Fares.A, (2021) compares the temporality in Virginia Woolf's novel Mrs. Dalloway to the temporality in Charles Dickens's novel Great Expectations. Temporality is a crucial element rather basic one in a literary text. It hugely depicts the style of writing of an author which he uses to show the themes of his story. This paper deals with the difference in the temporality found in traditional novels and modern novels. The events in the novel Great Expectations, a traditional novel, are showed in a sequential order. They are built on the mechanism of cause and effect. Whereas, the narrative events in Mrs. Dalloway, which is a modern novel, are narrated using the technique of "stream of consciousness". It means that there is no clear distinction between past, present and future of the narrative. Moreover, in Great Expectations, the narrative is ordered in a sequence which puts the plot into a unity and a comprehensive whole. This coherence in the text is integral in the development of the story, themes and the protagonist. On the other hand, in Mrs. Dalloway, the temporality is shown as experienced by most characters. The reader is supposed to deeply analyze this experience by putting himself in the shoes of the character to build an understanding of the narrative structure of the novel. In this way, this paper makes an attempt to do a comparative analysis between novels of two different ages. In the end, the author has rightly assessed the way in which the writers of novels presented the narrative and instilled their own concerns in the text. The researcher employes Genette's theory of temporality to point out the scenes and pauses, Ellipses and summary from the both texts which showed the speed of the text. On the other hand prolepsis and analepsis are adopted to point out the order of the narrative. In the end, the paper concludes that chronological sequence of the events add symmetry to the text of Great expectation while the disturbance in this sequence in Mrs. Dalloway's mixes up the boundaries of present past and future. It shows that the time is shared by all characters, the point of view is being shifted from one character to another. It is also feasible to show the internal disturbances of the characters are depicted by the disturbance in outside world.

Scheffelet.al (2014) redefine time in the context of narrative representation according to Genette's theory. Story time is a reference parameter to define relationship between story and discourse. The time inside fiction is independent of the time outside it. It means that the time in real world cannot effect the time in fictional world. In the living handbook of narratology published an article 'Time', Scheffel et al., put forward the definition of time. According to

them, “time is not observable but it becomes manifest and thus perceivable in various changes (e.g. event). Together with the spatial parameters of height, width, and depth, time is the fourth dimension which makes it possible to locate and measure occurrences.” Later on, they defined the story time. They said that the story time is actually a reference parameter when we talk about defining the relation between the sequence of story and that of the discourse. They referred to a Russian Formalist, Tomaševski, who proposed three points of time techniques in a text. The first one he called ‘absolute’ and ‘relative dating’ for instance, ‘five years later’. The second he called the mentioning an exact point in time for instance, ‘they talked for an hour’ and lastly, he called the third one as, ‘duration’ which presents the period of time for instance, ‘they stayed there from morning till evening’. Whereas, another formalist de Toro presented two different concepts which helped in concretization of time. One of them is, ‘selective concretization’ which is an “exact temporal fixation of an event” for instance, ‘after two days,’ ‘he is twelve years old,’ ‘it’s seven o’clock’. The other is ‘non-selective concretization of time which is “vague, metaphorical positioning”. Non-selective concretization may be ‘implicit’ or ‘explicit’. The use of once and now is an example of implicit concretization while ‘a few weeks have passed’ is an example of explicit concretization as the former one is not apparently exhibiting the passage of time. Discourse time, according to Chatman is ‘the time it takes to pursue the discourse.’ Müller said that when the narrator narrates a story he needs a certain duration of physical time. We can measure this time by a clock, that is why there is no variation between measuring the time of narration in the number of printed pages’ minutes”. If we talk about Genette, firstly he presented the term ‘duration’. In this regard he put forth 4 relationships between story and discourse. Pause, Summary, Scene and Ellipses. He distributed the order category of temporality into 2 types. They emerge when there is a difference between story time and discourse time (Genette called this difference as anisochrony. He categorized this anisochrony as prolepsis and analepsis. Their variations may exist in away of the ‘distance,’ ‘extent,’ and relationship with respect to the ‘main narrative.’ The third category is frequency which deals with the relationship between the number of time an event happened and the number of time it is discussed in the text. Furthermore, out of these three, the category of Order got extended by Currie. She outlined three types of prolepsis. Prolepsis 1’ is called ‘narratological prolepsis’ by her. It is that prolepsis which takes place within the time framework of the narrated text. So, it corresponds to flash-

forward in Genette's sense. The next is 'prolepsis 2'. It is a 'structural prolepsis'. It takes place between the time framework of the narrated and the time frame of the narrator. Next is the 'prolepsis 3'. It is a 'rhetorical prolepsis. It takes place between the time frame of the narrator and the time framework of the reader". It is 'prolepsis 3' finally reaches to transcends (to) the textual level. Next is Genette's concept of narrating time. He distinguished among four types of 'narrating time'. One is 'subsequent,' which is actually the classical position of the narrative in past-tense. The second category is 'prior. It is the predictive narrative that is why it is generally in the future-tense. The third one is called 'simultaneous' by him. It is a narrative written in the present. It basically synchronizes with the present action. The forth and last type is 'interpolated'. It is included in between the moments of the action being narrated.

The speed of plot is infused in two things. One of them is the speed with which the fictional characters move in the fictional world. Second is the speed that is depicted by the written form of the narrative (that is, discourse speed). Time is inevitable for any narrative. It reveals itself as the time passes. The narrator may lengthen the narrative, stretching the discourse time or shorten it, shortening the discourse time. He can also lengthen or shorten the story time by extending the events in fictional space. Genette called this phenomena, the narrative pace. He is of the view that the narrative pace is the difference between the time passed in fictional world of the text and the number of pages it takes to narrate that event. He further explained that the reading time of any text is a subjective phenomenon as every reader reads any text according to his own mental approach and understanding about the text but if we want to measure it objectively, then we will have to count the number of words and lines the text took to narrate an event. The text speeds up when it takes longer story time but it slows down when it takes longer discourse time. According to Genette, the relationship between story time and discourse time gives rise to a variety of durations. It includes the scene which occurs when the story time equals discourse time; the summary which occurs when the story time is longer than the discourse time; the pause which occurs when the story time completely stops, but the discourse time proceeds and the ellipsis in which the story time progresses while the discourse time stops. Next he put forward the category of order where there the direction of events is noticed. The direction of narrative is turned to what happened before the current set of events. It includes the memory of character referring toward his youth when he is an old man in 'now' moment. The story unfolds by the

way in which it is revealed, not only by the passage of time. Not only the relationship between story time and discourse time determines the speed of story but also the way in which these categories are coordinated with each other.

Patomäki.H (2011) put forward the idea that like human beings are temporal beings in real world, so are the characters in texts. They pass with the passage of time, they cannot simultaneously exist in past and present. They could just dwell in present or past at a time. We cannot judge when is 'now' exactly because it do not come always at the same time. It is because present is the moment where something is becoming another thing. It means that it talks about a process which is still continued. So, the 'present' is never pure, there is always a part of future in present. That is why the 'presents' are unpredictable. The actions which are happening "now" eventually unfolds before us over time. Later on, when we describe those events, the listeners make guesses about what was happened next. The 'now' depends on the processes which are going on at the moment, it will be changed if the parallel processes will change but the past remains the same. The past is not easily conceivable because there are a number of processes overlapping with each other in the past time. Augustine talked about time that the present is not of proper duration, past and future exist just in our consciousness. They have no real existence. Time passes when we are aware of it. The invention of clock has organized our social lives. Even then lives of individuals passes according to their own time. For some one a day of 24 hours passes slowly but those who are busy in their routines, time for them passes fastly.

Objectives of the Research:

1. To analyze techniques used in the construction of a narrative pace of a literary discourse in 10 Minutes 38 Seconds in this Strange World.
- 2.To discover the role of temporality in giving meaning to 10 Minutes 38 Seconds in this Strange World.
- 3.To determine the ratio of narration time and narrated time in the novel.

Research Questions

1. Which techniques are used in the construction of a narrative pace of literary discourse?
2. What is the role of temporality in giving meaning to 10 Minutes 38 Seconds in this Strange World?
3. What is the ratio of narration time and narrated time in the novel?

Methodology

The current paper deals with explorative research. Its purpose is to understand the text in a better way. The research is qualitative as well as quantitative. The primary source that is the text of the novel is used to collect the required data. For the collection of data, a close reading of the text is done. It helped the researcher in surfacing the hidden themes and meanings in the text. For analysis of text, Gerard Genette's essay narrative Discourse is read to highlight those points which contribute in the temporality of text. Out of many points presented by Genette for narratology, the current research just focuses on the role of temporality in narratology.

Analysis and Discussion

There is a table showing the elements of temporality in the whole novel:

Table: The Data of Order and Duration in the whole novel.

Chapter	Analepsis	Prolepsis	Ellipses	Stretch	Pause	Scene	Summary
The whole novel	26	4	92	48	15	44	6

The story is narrated by an omniscient narrator who remained constantly present in the text. Observing the actions, detailing the sceneries. The focus of narrator is to reveal the inner personality of Leila by presenting the moments which hit her hard in her life time. Author adopted omniscient narrator to depict her life at its fullest. The time on the earth for body is finite but for soul it is infinite time to exist on the earth. That is why the author adopted the soul as a narrator so as to be able to narrate even after death of the body. The death of the protagonist as the beginning of the novel is an indicative that the ending is infact another start. It also highlights the bitter reality of the world that the death is not the end of suffering but it gave another shape to the suffering.

The stories that move fastly fail to provide the readers the time to digest the words they just read. Those stories which move slowly fail to keep the reader awaken. They are also not able to keep the interest of the reader in reading. But the strong narratives make their path in between these two. They move neither too fast nor too slow. They unfold the story at a balanced pace. The pace slows down and speeds up according to the demand of the plot. The pace of narrative in this novel fluctuates from one part to another. The narrator has covered up the whole life of Leila in just 10minutes 38 seconds in part one. It shows that the discourse time is more than the story time which shows the slow narrative pace. However, in the second part of novel, the narrator has narrated the trials faced by Leila's friends in just one day in this chapter. The researcher has find out after a complete analysis of novel through the lens of the theory of narratology, tha the novel

is written in the form of time shifts. The time shifts occurred in the text are determined through two categories of order and duration as suggested by Genette.. In total 26 analepsis, 4 prolepses, 92 ellipses, 48 stretches, 15 pauses, 44 scenes and 6 summaries are found in this novel. These findings indicate that the order and duration in the narrative are not in chronological sequence. Like other modern writers, Shafak has also written her novel without considering the traditional way of following the sequence of events in the plot.

The previous studies done on this theory were either qualitative analysis of temporality or just the quantitative analysis. They counted the events in the text where the order is disrupted or the duration is disturbed and at the end just gave the account of temporality on the basis of the counted numbers. On the other hand, some other researchers just made the qualitative interpretations of the text. While this study is a mixed method where the qualitative interpretations are made on the basis of counted elements of order and duration.

From the analysis of the text, some interpretations are made. They are explained below. The story is narrated by an omniscient narrator who remains constantly present in the text. Observing the actions, detailing the sceneries. The focus of narrator is to reveal the inner personality of Leila by presenting the moments which hit her so hard in her life time. Author adopted omniscient narrator to depict her life at its fullest. The time on earth for body is finite but for soul it is infinite time to exist on the earth. That is why the author adopted the soul as a narrator so as to be able to narrate even after death of the body. The death of the protagonist as the beginning of the novel is an indicative that the ending is in fact another start. It also highlights the bitter reality of the world that the death is not the end of suffering but it gave another shape to the suffering. Shafak put the stories of her friends' lives in between narration in the form of digressions. In genette's term they are called pauses, where the story time is suspended to describe the events, not directly related to the plot. In the section of The Body, her friends took her body from the cemetery of companionless to give it a proper burial. This section is comparatively shorter than the previous section. It is acceleration, where a long segment of text is given to the event which comprises a shorter period. The last section of the novel, The Soul is the shortest of three. It means it is not of much importance to the main plot of the story.

In this novel, the techniques of ellipses, stretch, pause, scene and summary are used in the construction of a narrative pace of the novel. In the start of this study it was assumed that the temporality plays an important role in the novel. The narrative pace is also playing a role in construction of the novel. Now, after the analysis it is declared that the assumption was correct. For a text to become a narrative, it is necessary for it to tell a story. As narrative, it lives by its relationship to the story it recount. For a text to become a discourse, it is necessary for it to be uttered by someone. As discourse, it lives by its relationship to the narrating that utters it. These were few terms related to narrative time. Now comes the sub-categories of it.

The order, duration and frequency. The order explains the sequence of events, the duration explains the speed of events. There are five potential relations between story time and discourse time. Story time is about the length and sequence of actual events in text while the discourse time is about the length and sequence of the words which are making up the text. These potential relations are scene, summary, stretch, ellipsis and pause. All these five relations collectively influence how the reader perceives of the speed of narrative. Many stretches and pauses together slow down the narration to a great extent. On the other hand, the scene and ellipsis give the impression that the events in narration are happening quickly.

Firstly, there is a stretch in narration where Leila remembers her birth in 1947. The whole event of her birth to her first breath, first cry and rituals related to birth are narrated in a slow pace. Then there is a **descriptive pause** about the structure of her house. First **ellipses** comes when Leila was born. It is written there: *They had been sharing the same room for more than twelve hours.* The narrative again moves back to the second marriage of Leila's father, creating an instance of ellipsis: *After three years of waiting...* However, the words like *Afterwards, Later on and three dots* of ellipses are adopted by the narrator to indicate the ellipses in the text.

When the novel starts, the moment in time is, 'present' where the protagonist, Leila is dumped in a rubbish bin on the outskirts of Istanbul. The chapter is about the brief history of her life and the area surrounding her now. Her moments before death are also captured by the narrator. If we talk about duration, this chapter contains 6 ellipses, 2 stretches, 4 descriptive pauses and 1 summary and in order, the chapter started with the 'now' and moving toward near past, it came back to the present. So, 1 analepsis is there in introductory chapter, The End. Many ellipses are

used by the narrator to narrate just those events which are significant for the main plot and omitting the others unnecessary events. 2 stretches are there to give the detailed overview of how Leila is feeling and what she is thinking being in a waste bin after death. 4 descriptive pauses are there to add the details of the area surrounding Leila's body. 1 summary is to narrate the event by using minimum number of words. Only 1 analepsis show that the narration started with present and moved to past just once. So the order of narration is not disrupted much .The following table is a quick review about The Data of Order and Duration in the introductory Chapter, The End.

Table no.01: The Data of Order and Duration in the introductory Chapter, The End

After the introductory chapter, Shafak divided the novel into three major sections. The Mind, the Body, and The Soul.

The first section is further divided into parts; to present her recollections from her life in 10 minutes 38 seconds. The narrator said,

“she recalled things she did not even know she was capable of remembering, things she had believed to be lost forever. Time became fluid, a free flow of recollections seeping into one another, the past and the present inseparable.”

Section 1 is, The Mind where the narrator travels within the mind of the protagonist, Leila for 10 minutes and 38 seconds right after her death.

One Minute

The chapter starts with an analepsis where Leila remembers her birth. She feels salt on her skin and tastes on her tongue. It is the time when time becomes fluid for her; merging past, present and future together, "Time became fluid, a fast flow of recollections seeping into one another, the past and the present inseparable". Firstly, there is a stretch in narration where Leila remembers her birth in 1947. The whole event of her birth to her first breath, first cry and rituals related to birth are narrated in a slow pace. Then there is a descriptive pause about the structure of her house. First elipses comes when Leila was born. It is written there:

They had been sharing the same room for more than twelve hours.

The narrative again moves back to the second marriage of Leila's father, creating an instance of ellipsis:

After three years of waiting...

However, the words like Afterwards, Later on and three dots of ellipses are adopted by the narrator to indicate the ellipses in the text. To sum up, there are 10 Ellipses, 2 pauses, 3 stretches, 3 scenes, 3 prolepsis and 3 analepsis in the whole chapter. The author dedicates 20 pages to this chapter to highlight the events coming in the mind of Leila during the first minute after her death.

Two minutes

This chapter again starts with the present time where Leila remembers her life events related to two contrasting tastes; lemon and sugar. In previous minute, the narrator narrates the birth of protagonist and in next minute the narration jumped directly from 1947 to 1953 where Leila is six years old. So, this is a huge ellipses on the part of narrator. He skipped all the life events happened during those six years in the life of Leila. It may mean that those events are not significant to the main plot of novel. Those events may have a little impact on the life of protagonist. Next, there is description of her house and its surrounding area.

Next there is a political discussion between Leila and Aunty Binnaz. This discussion is counted as a scene where the story time and discourse time synchronize with each other. Then there is a stretch where events are described in more words than necessary. The narrator narrates about the history of that house in descriptive pauses. During those pauses, there are words like, After half an hour, after few minutes. Such statements indicate ellipses in the text. To sum up, there are 4 Ellipses, 2 pauses, 3 stretches, 3 scenes, 2 Analepsis and 1 prolepsis 1 in this chapter. The author dedicates 15 pages to this chapter to highlight the events coming in the mind of Leila during the second minute after her death.

Three minutes

Till now, three minutes have passed after her death. At this time, she remembers about a special type of coffee which takes her thoughts to 1967 in time where she is 20 years old. It is an instance prolepsis that right after her infancy, the narration is shifted to her adulthood. It is time

when she starts working as prostitute in Istanbul. In the start of this chapter, there is a descriptive pause for the description of the street in Istanbul where Leila lived. Then there is a long conversation between Bitter Maa, the owner of brothel where Leila works and a random client. This conversation is in form of dialogue where it acts as a scene because there discourse time and story time synchronize with each other. The ellipses in this chapter are the three dots which are indicative of omission of words and another ellipses is Exactly a year later. The use of three ellipses shows that the narrative is speeded up in this chapter. To sum up, this chapter contains, 3 ellipses, 2 pauses , 2 stretch , 2 scenes , 1 prolepsis and 1 analepsis . The author dedicates 13 pages to this chapter to highlight the events coming in the mind of Leila during the third minute after her death.

Nalan's Story

Here comes the story of Nalan. She is a transgender and Leila's first friend in Istanbul. The whole chapter dedicated to Nalan is written in summary. It is a quick glance at the life of Nalan. In short, the author has used 1analepsis and 2 summary to deliver the major life events of Nalan. In fact, the whole chapter is in form of summary of what happened in Nalan's life up till now and what circumstances made her to be there. The events narrated are the part of past, so it is an analepsis. One summary is in the beginning of chapter, Once and for a long time, Nalan was called Osman. This one sentence covers a long span of time in few words so, it is a summary. The author dedicates just 3 pages to this chapter to highlight the events occurred in Nalan's life due to which she left her home country. So, according to temporality, the narrative pace of this chapter is fast.

Four minutes

The chapter starts with "present" time where Leila is lying in a metallic bin and remembering her past. This time the taste and smell of watermelon came to her mind. This time, she referred back to 1953 when she is 6 years old in Van. It is time when they go out picnic with other family members to play and make merry. In the beginning, the weather is described in a descriptive pause then a scene to narrate the words exchanged by the family members during their journey to picnic spot. Till now all the narration goes in slower pace with pauses, scenes and stretches.

Eventually, the speed increases, The next evening, he didn't show up and Leila was ready to forget the whole incident. This is an instance of summary.

During their activities of picnic, travel, stay, singing and playing, Leila followed the words of her uncle all the time during the day. At the end she thought, Much later in life, Leila would come to loath this gesture of hers-an unconditional obedience to age and authority. This statement is simultaneously a prolepsis and an summary where there is flash forward as well as use of least number of words to describe a major incident of life. Later on, her first interaction with Sinan is narrated in a slower pace . Each detail of their meeting is given by the narrator.

To sum up, there are 2 Ellipses, 2 pauses, 5 scenes and 2 summary in this chapter to maintain duration of narration. The order of narration is handled by 1 analepsis and 1 prolepsis. The author dedicates 11 pages to this chapter to highlight the events coming in the mind of Leila during the fourth minute after her death. So, according to temporality, the narrative pace of this chapter is comparatively faster and the order of narration is swinging between past and future.

Sinan's story is again a summary of his life containing 3 Ellipses, 1 scene, 2 stretches and 1 summary. As it is the introduction to his past life, the whole chapter is written in analepsis. Narrator adopted two stretches to give details of the surroundings of his house and the interior of his house to portray how lonely he is in that house. A conversation between Sinan's mother and a customer is also made the part of this chapter to reveal about the thought patterns of society where they live and how they deal with that patterns. That conversation is counted as a scene. The elliptical sign, three dots are added three times in the chapter to omit some words which are not important for the main plot. This chapter is written in a single analepsis. So the order of events remains in sequence within this chapter. The author dedicated 4 pages to the life story of Sinan. So, according to temporality, the narrative pace of this chapter is comparatively faster and the order of narration is maintained.

Five minutes

Five minutes after her heart has stopped beating, she remembers her brother's birth. She is now 7 years old in 1954 . In the same chapter, Which is apparently covering the time of one minute in the mind of Leila but the narration moves fast to reach to 1963 where Leila is 16 years old. The

author intends to surpass the conventional order of narration here. She knows when to tell what. In the beginning there is a conversation between Leila and Aunty Binnaz. The conversation is counted as scene the purpose of which is to highlight the gap between the relationship of mother and daughter. Then the secret of her pregnancy gets revealed and family pressurizes Leila to marry her uncle's son; the same uncle who has been sexually abusing her for a long time. All the events happened between these revelations and decisions are covered by stretches and pauses which slow down the narrative. The purpose of slowing down the narrative is to transfer each minor detail of events to the readers. Afterwards Leila moved to Istanbul where, Those first days passed in the glow of ease.

The author implies 6 ellipses, 4 scenes, 2 pauses, 2 stretches, 1 analepsis and 1 prolepsis to narrate the events coming in the mind of Leila for one minute. The author dedicated 15 pages to narrate the events coming in her mind in the fifth minute after her death. So, according to temporality, the narrative pace of this chapter is comparatively fast and the order of narration is swinging between past and future.

Six Minutes

Six minutes after her heart had stopped beating, she remembered about her life in Van. There are a number of dialogues exchange among the family members.

The ellipses are indicated by three dots but once the words are used for this purpose. The next day is an ellipses.

The chapter ends with a prolepsis where it is shown that the impact of a memory can be so strong in the mind of a person that it dwells there even after the passage of decades :

The memory of that afternoon would remain so deeply seared on her mind that even now, years later, inside a metal rubbish bin on the outskirts of Istanbul, as her brain continued to shut down, she still remembered the smell of the wood-burning stove with an intense, penetrating sadness.

Seven Minutes

Seven minutes after her death, Leila remembers the taste of soil. The chapter starts with the time when Leila is 16 years old. There comes an instance of analepsis in form of stretch.

Her mind wandered back to the spring when she was ten years old. On the way to the bazaar with Mother, she had seen a group of boys chasing an old man. When they caught up with him, the boys, shouting and laughing, had drawn a circle around him with a piece of chalk.

This analepsis is connected with present narration with the help of an ellipses Years later now, when Leila saw the same circle again.

A few minutes later, The next day, Two days later

There is a descriptive pause

The bus smelled of diesel exhaust, lemon cologne and fatigue. The passenger sitting in front of her was reading a newspaper. Leila's eyes widened when she saw the news on the front page: the President of America, a man with a sunny smile, had been assassinated. There were pictures of him and his pretty wife in her suit and pillbox hat as they rode in a motorcade, waving to the crowds, just minutes before the first shot. She wanted to read more but the lights were soon turned off. Out of her bag she took a hard-boiled egg, peeled it and ate it quietly. Then time slowed down and her eyelids closed.

Jameelah's Story

Jameelah's story is an analepsis within another analepsis. The whole life is capsuled in just 4 pages. It is an instance of summary, there the events of story are speeded up. 2 elipses are used to omit unnecessary details about her life. 1 pause where the description of her residence is provided to the readers. The narration is done at a faster narrative pace.

Eight Minutes

The narrative shifted from 1963 to 1966. In previous chapter Leila had remembered the time when she was 16 years old but in the current memory she is 19 years old. This sudden shift after whole 3 years here is not devoid of purpose. It indicates that during the skipped years no considerable event happened in Leila's life. Within one minute in the mind of Leila 3 years passed and it takes the reader not more than half an hour to read 7 pages whereas the events in the story passed the time at large scale i.e 3 years. The subject of this chapter is to highlight Leila's stay in brothel. The life of prostitutes is portrayed in a zoomed manner. There are a

number of dialogues Leila had with the owner of brothel which are called scenes in term of narratology. Zaynab has started foretelling Leila about her near future. This phenomenon is covered by prolepsis in narration. A number of ellipses are also used in this chapter to omit unnecessary details. Elipses prevent side events from disrupting the main plot.

Zaynab's Story

The whole life of Zynab is capsule in a single chapter where alldetails of her life are narrated.The narrator has adopted the instance of summary for describing her life but in the end of chapter there is a dialoguebetweenZaynab and her customer. It is called the scene,

One of the regular customers, a thickset woman who had her hair dyed a different shade of blonde every few weeks, was fond of Zaynab.

‘Why don’t you come and work for me?’ said the woman one day.

‘What kind of a place is it?’ Zaynab enquired.

‘Well, it’s a brothel. And before you protest, or throw something at my head, let me make one thing clear: I run a decent place. Established, legal. We go way back to Ottoman times, just don’t tell that to everyone. Some people don’t want to hear it, apparently. Anyway, if you come work for me, I’ll make sure you are treated properly. You’ll do the same kind of job you are doing here – cleaning up, brewing coffee, washing the cups ... Nothing more. But I’ll pay you better.’

Nine Minutes

In the previous chapter, Leila was 19 years old but moving toward ninth minute the narration moved toward another analepsis which turned her to 21 years old. This sudden shift is evidence for artistic ability of the narrator. Next, the sign "... " Is incorporated in the text at 10 places, showing that the discourse time is summerized by the narrator. It speeds up the story time in return. Next element of temporality is an example of stretch that describes the settings inside the brothel where prostitutes have rolled up their sleeves to clean up the building. The activities of prostitutes are also described in detail. Next element is a dialogue between Bitter Maa and the prostitutes where she is instructing them to clean every inch of walls as well. In this dialogue, discourse time corresponds to the story time. It means that the events in the story take the same

time as taken by the reader to read the words. This dialogue can be categorised as "scene" according to Genette's model.

Ten Minutes

Leila was thinking about her 21 years old self in the previous,9th minute but moving toward tenth minute the narration moved toward another analepsis which turned her thinking to her 26 years old self. The beginning of chapter is an example of a pause that describes the setting of Bosphorus bridge. Here, the events of story are disrupted and the static setting of Bosphorus Bridge is being described:

October 1973. The Bosphorus Bridge, the world's fourth longest, finally completed after three years of work, was opened to traffic following a spectacular public ceremony[...] The bridge heralded the beginning of a new era. Turkey was now technically in Europe – whether people over there agreed or not.

Next, there is an instance of dialogues between characters who are commenting on the scenery in front of them. It is called 'scene' where the discourse time and story time synchronize with each other. Here is an excerpt from their conversation:

'What an amazing bridge – it's massive,' said Zaynab122, looking up at the fireworks.

'Birds are so lucky,' said Leila. 'Imagine, they can perch on it whenever they like. Seagulls, pigeons, magpies ... And fish can swim underneath. Dolphins, bonitos. What a privilege. Wouldn't you like to end your life like that?'

'Of course I wouldn't,' said Zaynab122.

'Well, I would,' said Leila doggedly.

Next, the words, "few years later" and the sign "..." are incorporated in the text at 7 places, showing that the discourse time is summerized by the narrator. It takes just few seconds by the reader to read "few years later" but the story time of years has passed in these 3 words. This indicates how the story time surpasses the discourse time to give speed to the narration. The author has allocated 10pages to describe the events coming in mind of Leila's dead body in the

10th minute after her death. Here is the tabular description of data related to order and duration during the 10th minute:

Humeyra's Story

The technique of 'summary' is manipulated to give a detailed account of Humeyra's life. The whole chapter dedicated to Humeyra is an 'analepsis' in order and 'summary' in duration. Here is an instance of 'pause' which gives an account of facts in Anatolia. It is just a description for which main narration is halted for some time:

The number of forced suicides, particularly in small towns in south-east Anatolia, had escalated to such a degree that there were articles about it in the foreign press. In Batman, not far from where she was born, suicide was the leading cause of mortality for young women.

There is overall 1 analepsis, 1 pause and 1 summary in the chapter of 4 pages. According to Genette's theory, the narrative pace of this chapter is fast. Here is the tabular description of data related to order and duration during the chapter, Humeyra's Story:

Ten Minutes Twenty Seconds

The chapter begins with a 'stretch' where the details important for the main plot are narrated in a slow pace:

Upstairs in her room she looked at her face in the cracked mirror. In the reflection she thought she saw, for a fleeting moment, her past self. The girl she had been back in Van stared at her with wide-open eyes, an orange hula hoop in her hand. Slowly, compassionately, she smiled at that girl, finally making peace with her.

She is thinking about past, giving an instance of a minor analepsis within a major analepsis. Next, a dialogue between Leila and Zaynab is narrated which is called 'scene'. It happens where discourse time and story time coordinate with each other in narration:

A knock on the door broke her reverie.

‘Did you keep that veil short on purpose?’ asked Zaynab122, entering the room. A squelching sound came from her padded insoles as she crossed the bare floor. ‘Remember, I predicted it was going to be much longer. Now you are making me question my skills.’

‘Don’t be silly. You were right about everything. I just wanted to keep things simple, that’s all.’

Zaynab122 walked towards the coffee cups they kept in the corner. Empty though it was, she glanced at one of the cups, sighing.

There was an uneasy moment before Leila spoke again. ‘I still cannot believe Bitter Ma is letting me go.’

‘It’s because of the acid attack, I think. She still feels guilty, as well she should. I mean, she knew that man was off his nut, but she took his money and offered you up – like a lamb to the slaughter. He could have killed you, that beast.’

Leila was thinking about her 27 years old self in the previous,10th minute but moving toward the twentieth second of tenth minute, the narration moved toward another analepsis which turned her thinking to her 30 years old self. Hence, the narration moved from 1973 to 1977 in just a minute. Only few pages are dedicated to this shift in time. It indicates the passage of more story time with the passage of less discourse time. Next, there is a description of the crowd where Leila and/Ali are raising voice for revolution. The speed of narration is slowed down that is why it is called a ‘stretch’:

For a fleeting moment she was able to see him, about eight or ten feet away; she called out his name, over and again, but the crowd swept her away from him, like a rogue wave that carried away everything in its path. She heard the sound of bullets but could not tell any more where they were coming from; they could just as well have been fired from out of the ground. Next to her, a heavysset man lost his balance and toppled over, hit in the neck. She would never forget the expression on his face, one of incredulity more than pain.

Next, the sign, "... " is incorporated in the text at 4 places, showing that the discourse time is summerized by the narrator. It takes just few seconds by the reader to read it and a long story time has passed in this sign. This indicates how the story time surpasses the discourse time to give speed to the narration. The narrative pace in this chapter according to Genette is, fast. Here

is the tabular description of data related to order and duration during the 20 seconds after 10th minute:

The key findings of the paper are that the narrative of this novel shifts in three layers. The first shift is from the internal (the mind of the protagonist) to the external (the struggles of the friends of protagonist in giving her dead body a proper burial). The second is the shift in narrative from the thoughts to actions. The thoughts going on in the mind of the dead body of Leila to the action done by Leila's friends. The third shift is from the author's summing up Leila's entire life in 10 minutes 38 seconds to the happenings of one hectic day in the lives of her friends. The novel is a proof that the person is not shifted from life to death suddenly. This fact was researched by the author in the field of neuroscience. There are a number of grey areas between the bright life and black death. This narrative is a successful attempt to talk about all those shades. This book answers a number of questions which come in the mind of a person about what will happen to him and the people around him after he will die.

Shafak put the stories of her friends' lives in between narration called pauses, where the story time is suspended to describe the events, not directly related to the plot. In the section of The Body, her friends took her body from the cemetery of companionless to give it a proper burial. This section is comparatively shorter than the previous section. It is acceleration, where a long segment of text is given to the event which comprises a shorter period. The last section of the novel, The Soul is the shortest of three. It means it is not of much importance to the main plot of the story.

The novel highlights how inferiority complex in a person from early childhood can stop his evolutionary process . It is society which creates individuals who are psychologically handicapped. Consequently, they remain no more able to face the pressure from the society.

Least part of the text is given to the deignis; where the author tells about the truth to the reader. On the other hand, most part of novel is covered by the nemesis; where the author shows the

truth to the reader. Memesis is the actually pure transference of truth as it is objective while the deises pollutes the truth because it is subjective and contains the opinion of the author.

CONCLUSIONS

This study of “temporality” in Shafak’s “10 minutes 38 seconds in this strange world” has arrived at several findings. Firstly, Genette’s theory of narratological temporality helped in understanding the “time duration” of the novel. Knowing the role of time in narration, let the researcher explore the structure lying deeply in the novel. Secondly, the two main narrative techniques, analepsis, and prolepsis, helped in determining the “order” of the novel. Moreover, they make the borders of the past, present, and future clear to help the reader determine the time without being lost. The number of techniques are used in the construction of a narrative pace in this novel. These techniques include analepsis , prolepsis, ellipses, stretches, pauses, summaries and scene. The role of temporality in giving meaning to the text is discovered. The author took more time to discuss those characters and events which were important to main plot but she just passed on those events which were not important as such.

The ratio of narration time and narrated time in the novel is investigated in a qualitative sense. The point in text where there is narration time more than the narrated time, the narrative pace is slow. The assessment of ration in the novel as a whole concludes that this ratio leads to slow pace of narrative throughout the novel. However, it is slower in second part then the first part of the novel.

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