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A Binary (Narratological/ Cognitive) Approach to Anachrony in Doyle's A Study in Scarlet

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ABSTRACT

The quest for a strategic and theoretically-based reading style; when we encounter intricate narratives, is the lifeblood of this thesis. Contextual Frame Theory exploits insights from discourse and artificial intelligence to cover the main tasks put on the reader, in order to successfully process and fully comprehend a piece of narrative. Detective fiction is claimed to ‘immerse’ the reader with a folded narrative discourse. Hereafter, this theory provides a framework and instruments with which we can explore the relation between the content of Doyle's *A Study in Scarlet* (1887) and its discourse, i.e. how it is presented to the reader. Due to the implication of the retrospective anachrony, a facile reading prevents the reader from recognising and appreciating its dynamism. To outline the changes in some narrative components resulting from this flashback; and how readers cognitively respond to them, we start by bringing a literature review of the theory in the first chapter, and then we apply its findings on this corpus in the second chapter. Depending on the procedures of contextual monitoring and framing, the analysis reveals the reasons behind our inability to successfully process the flashback narrative. Besides, it unearths the novel's ‘double-plotted’ structure, and the writer's purposes behind the insertion of the flashback. To anticipate the benefits of including Contextual Frame Theory in the pedagogical context, chapter three provides some suggested activities which aim at ‘emending’ the learners' reading and writing skills. Finally, we draw our conclusion by highlighting the fact that *A Study in Scarlet* has a defamiliarised structure. This finding opens the avenue to further analyses of this corpus, and other literary corpora.

Key Terms: ‘narrative-anatomy’, main narrative, flashback, Contextual Frame Theory, frame switch, frame I, frame II, mental process, narrative comprehension.
ملخص

يُعد البحث عن أسلوب قراءة مُمَنهج على أساس نظري حين التعامل مع سرد إشكالي، يتيح فهم الإطار السياقي أحكاما من مجال تحليل الخطاب، الاضماعي في الكشف عن ما هو مطالب به القارئ. يُلزمه الوصول إلى فهم متكامل للنص السردي.

الروايات البوليسية تغرق قراءتها بقصص ذات بنية زوجية، وفاعلا لذلك وجدنا في هذه النظرية الإطارية العلمي الذي يمكننا من كشف العلاقة بين محتوى ومنهجية طرح رواية دراسة في اللون القرمزي (1887) للمؤلف دويل (Doyle). الرواية تتضمن على أسلوب الاتجاع الفني (Flashback) لذلك فان مجرد القراءة السطحية لها ستكون حاجزا يمنع القارئ من الإدراك وتقدير ديناميكية الرواية.

نهدف من خلال هذا إلى عرض الاختلافات التي تلاقها بعض العناصر المكونة للقصة و التي تتجزئ عن توظيف هذا الأسلوب، بالإضافة إلى الكشف عن استجابة القارئ المعترف بها عن أساليب رواية.

يقوم الفصل الأول على إيجاز مراجعة أدبية لمضامين نظرية الإطار السياقي، بينما يتناول الفصل الثاني تحليلا مقارنا للتباديل المتوقفين في الرواية اعتمادا على أحكام النظرية، من بينها: الرصد والتأطير السياقي الذي يمكننا من استظهراء أهداف الكاتب خلف استخدام أسلوب الاتجاع الفني.

التمرين في طرق للاستفادة من تضمين مفاهم نظرية الإطار السياقي في وضعيات بيداعوية هو الحافز لاقتراح بعض النشاطات المزعومة في الفصل الثالث التي تهدف إلى تحسين كفاءة المتعلمين في القراءة والكتابة.

كلمات مفتاحية: بنية السرد، السرد المصدر، الاتجاع الفني، نظرية الإطار السياقي، تبديل الإطار، الإطار الأول، الإطار الثاني، معالجة ذهنية، فهم الرواية.
To those without whom my heart shall never beat.
ACKNOWLEDGMENTS

Recollecting those moments, during the elaboration of this dissertation, where the universe seemed narrow; when I had to be on my own groaning with my musings, I can only say: "So this is what it takes to be a researcher!" Nonetheless, I would not have been able to walk through this tunnel and find the exit if not blessed with the guidance and kindness of a few people, who deserve most to be mentioned and thanked here.

First of all, my sincere regards and gratitude go for my supervisor, Dr. Baya BENSALAH whose efforts in teaching and supervision are beyond counting. Without being a student of hers, I could never arrive at this stage, or even think the way I do now. I thank her for the commitment she has shown, and for the priceless instructions and comments she has always given.

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List of Abbreviations

ASIS: A Study in Scarlet (1887)
FI: Frame I
FII: Frame II
CFT: Contextual Frame Theory
TL I: Time Level I (the present)
TLII: Time Level II (the past)
GENERAL INTRODUCTION
By tracing back human history, words were created to bespeak constructs, contentions, and emotions held by mankind. Thenceforth, literature is a preponderant evidence of human psychological and physical existence, for it is but a captured actuality. This representation demands a ‘self-elucidating’ appellation. Hereby, *narrative* is the apposite term given by narratologists referring to the medium through which a message is transmitted; in this case, the message is a *story*. When the latter comprises concomitants contributing to successive events relevant to fictional world, and is rendered in stretches of sentences, this species is called *narrative fiction* (Rimmon-Kenan, 2002: 1-3).

In Narratology, notwithstanding adversarial concepts and perspectives, both ‘narrative-entirety’ and ‘narrative-anatomy’ constitute *narrative fiction*. The former stands for what a story is as an abstraction. The latter stands for how this story is narrated (including setting, narrator, and characters), and what order its events have; the way they are rendered in the narrative (plot). This distinction between the two concepts was first approved by the Russian Formalist Viktor Shklovskii when he coined the terms *fabula* and *suzet*. Here, we accord ‘narrative-anatomy’ a crucial aspect of narrative fiction for it is concerned with fictional events.

Thence, regarding literature as a representation of the real world permits fiction to manipulate certain aspects ‘unchainly’; self-evident instances are chronotopes: time and space (Bemong et al, 2010: 3-5). In a fictional world, there are no time boundaries, for past, present, and future can intersect; readers encounter events occurring in different points of time; i.e., non-linear events; besides, they are capable of moving to distinct places in the blink of an eye. At this juncture, it is apropos to subsume detective fiction as a species of narrative where shifting ‘time-rivers’ manifest. For, detective narrative deals with a crime, often a murder, along with the detective's investigation to divulge the criminal; hence, the analysis of the ‘narrative-anatomy’ of any literary detection demonstrates, basically, two ongoing stories: the story of the crime and the story of investigation².

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1 Accessible at: [http://www.davidlavery.net/Courses/Narratology/JHGTC/Narratology.pdf](http://www.davidlavery.net/Courses/Narratology/JHGTC/Narratology.pdf)  [Last accessed 03.18.2015]

2 Tzvetan Todorov (1977) claims that what distinguishes detective fiction as a genre is temporal displacement [...] Narrative presentation combines them in a specific manner. In whodunits, the story of the crime belongs to the past and is – because hidden – absent from the present, whereas the story of the investigation happens in the present” Rzepka and Horsley, 2010.
Though earlier, his kingdom was science and medicine; though later, he
turned from a sceptic into a Spiritualist to acclimatise his belief that consciousness
lingers alive after physical death, Sir Arthur Conan Doyle rests well-relived as the
most elegant writer of detective stories. Despite the fact that Edgar Allan Poe is given
credit of devising detective fiction as a secluded genre (See Rzepka and Horsley
(2010), and Scaggs (2005)), it is Arthur Conan Doyle (henceforth Doyle) the one
acclaimed for giving its true prestige by bringing an immortal character into the world
of fiction: *Sherlock Holmes*, a character permeates four novels and fifty six short
stories that were and are still subjects for critical studies, and awe-inspiring scenarios
for many film directors (ibid).

Being the heartland of this study, Doyle's novel *A Study in Scarlet* published
in 1887 was but the first of forward triumph. As a corollary of the impulse of
inspiration by his colleague Joseph Bell, Doyle presents, in this novel, the methods of
detection and *Holmes'* investigating thoughts in a form submitted to delicate
intelligence, and a priori induction. Thence, detection is no more a ‘metalogical’ forte
as one may assume; however, it is an accurate science (Doyle, 1987: 24).

*A Study in Scarlet* encompasses two parts that contain the narration of how
Dr. Watson meets Sherlock Holmes, how these men perceive the news of a binary
murder, and how consulting detective *Holmes* ascertain the criminal’s identity that
illuminates later the inclinations behind these murders. Besides, Doyle's choice of the
dichotomic characters—genius detective *Holmes* and his average assistant *Watson*—
creates a chance for the reader to intervene in solving the mysterious case; in other
words, the reader attempts to precede Watson and transcend Holmes. Moreover, to be
conversant with all these components of the ‘narrative-anatomy’ beheld in this novel,
the reader encounters upstream coalescing ‘time-rivers’ i.e., While s/he reads
prospectively as the investigation-narrative occurs in the present, s/he cogitates
retrospectively, for the crime-narrative occurs in the past.

Yet, another generated impediment attends when reading the second part of
the novel; precisely, the first five chapters. We find ourselves assailed by confusion

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3 Accessible at: [http://www.ascsi.org/ASCS/Library/LegacyRoom/Biographies/Doyle_AC.pdf](http://www.ascsi.org/ASCS/Library/LegacyRoom/Biographies/Doyle_AC.pdf) [Last accessed on: 02/17/2015.]

4 "The point of the puzzle element is to enable readers not to solve the crime but to exercise their retrospective imaginations. As we read forward, we imagine backward, analeptically.” Rzepka and Horsley (ibid).
and suspicion of whether this part is a continuation of the first one, and whether we still read detective fiction or we are moved to another type of fiction. For, the first part expires, however temporarily, with the cab man Mr. Jefferson Hope, the murderer, being apprehended and Sherlock Holmes welcoming to answer his friends' inquiries as how he manages to solve the case. The second part, alienating the last two chapters, explicates the motive behind the crime that is a vengeance for an old love story. Therein lies the confusion, we actually find ourselves thrown into a flashback while we expect to remain in the main narrative. To be sure, the second part revolves around mystery but no detection any further.

In this occasion, we attempt to crystallise our apprehension to this novel as we digest its dual ‘narrative-anatomy’. For, we are accompanied with the presumption that the latter is what grants this novel its éclat. Therefore, to realise our aspiration we commence by bringing answers to the following enquiries:

- What elucidation can we provide for our ambivalence?
- How does the flashback in part II differ from the main narrative?
- How do readers respond to the changes?
- Why does Doyle choose to present this flashback as a separate unit?
- Does this have any association with peculiarities of the genre; detective genre?
- Does grounding in anachronies have any expedience for our comprehension of this work?
- How Can we employ findings of Emmott’s contextual frame theory in EFL pedagogical situation for a fertile fathoming of literary corpora; ergo, their evaluation?

While we read in part I of this novel about the aspects of two men's murders and how Sherlock Holmes penetrates micro things as salient; consequently, our minds expect enthusiastically to receive data concerning the detective's instruments in bringing the criminal to justice; yet, we are compelled by this expectation, and transported from a fictional world, including time and location, to another, and discharged from the main narrative to sample a flashback.

As mentioned earlier, the story of what leads the man to commit the murders is narrated in a form of a flashback; thus, the novel is divided onto three: the main narrative, flashback, and then, regaining, the main narrative. As a general view, the main narrative is constituted of: first person point of view, for Watson is the narrator;
an introductory passage about him back to England; London in 1878 as for the setting; *Holmes* and *Watson* as recurrent characters in each scene; in addition to scientific reasoning as a prominent attitude. The flashback, however, is constituted of: third person point of view; unknown omniscient narrator; introductory passages describing the wild desert; as for the setting, we have the great North American Continent in 1847 then years go by; a five year old girl named *Lucy* adopted by a man named *John Ferrier*, together they join a tribe of the *Mormons* (Doyle, 1987: 48); then in later years appears a chivalrous man called Jefferson Hope; besides the mystic attitude there is a use of *Early Middle English*.

Along with these components, we experience two different text speeds (Genette, 1983)[⁶], for in the main narrative, time passes depending on what duration each event requires, but in the flashback there is a feeling of time extending. Hereafter, the reader, when encounters these contextual changes, begins to eliminate contextual elements (e.g. participants in a certain contextual frame) out of the second context, that is flashback, and waiting for first contextual elements to be summoned or not. Moreover, s/he starts to enquire about the writer's purpose (s) behind the implication of this Anachrony. For, there is the possibility, if intended by Doyle, of rendering the criminal's motive in a form of a short confession that would not break the main narrative.

Forged by the impulse of our delicate foreknowledge, we assume that Doyle rather presents purposely the authentic story behind the criminal's motive as a stand-alone unit in a form of a flashback to evoke suspense and preserve the classical formula of detective genre as was defined by Cawelti forty years ago (Rzepka and Horsley (ibid)). Detective fiction respecting this formula presents three linear sequences: the discovery of the crime, the detective's investigation, and the criminal's disclosure. Thus, any intervening events to this procession would be regarded, if not circumspectly plunged into the narrative, as an aberrant diversion.

Besides, literature could not have elicited much furtherance without narratives. In return, we, the humans, will stand incapable of being delighted by the

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⁵ Accessible at: [http://www.thehistoryofenglish.com/history_middle.html](http://www.thehistoryofenglish.com/history_middle.html) [ Last accessed on : 02/27/2015]

⁶ “...the speed of a narrative will be defined by the relationship between a duration (that of the story, measured in seconds, minutes, hours, days, months, and years) and a length (that of the text, measured in lines and in pages)’’ Genette, 1980.
treasures literature embraces if we do not comprehend its narratives, and how each
narrative is presented. From this assumption, we presume that when the teacher is
cognizant of the mental mechanisms that attend in the reader's mind whenever
processing a narrative technique, this will be of assistance in analysing any literary
work hereby its understanding. And as for the case of EFL learners, this study
illuminates issues related to the difficulties these learners endure each time they
encounter anachronies, flashbacks in particular. For, it is venial to determine which is
privileged: form, or content? The appreciation of aesthetics of a literary production is
achieved when both its ‘narrative-anatomy’ and ‘narrative-entirety’ are chased
equitably.

We assume that the textual cues are our instruments to untangle this
serpentine ‘narrative-anatomy’ beheld in A Study in Scarlet (henceforth ISIS); also,
we believe that the impact of the anachrony employed here is but the surface of an
iceberg which, i.e. the anachrony, greater part extends hidden in the reader's
cognition. Therefore, cognitive stylistics is the field of research where our enquiries
can be answered, and our task can be accomplished. Being it so, we are escorted along
this study with findings of Catherine Emmott's Contextual Frame Theory7 (henceforth
CFT).

CFT is a text processing theory first canvassed by Emmott (1994), and fully
expounded in her later publication (1997). By devising the principles of this theory,
Emmott attempts to cohere what researchers in different disciplines are working on
concerning the mental processing of text to apply their findings in the case of
computers and robots, as the fact that a reader shows interest in what s/he reads, but a
computer does not, opens great debates. These disciplines include artificial
intelligence, linguistics, psychology, literary theories, cognition, discourse analysis,
and education. This variety reveals and evinces the complexity of the subject that is to
soundly account for narrative comprehension. The Gricean assumption of
Cooperation between the language producer and the language receiver in a
conversation accentuates the case of a novel where there is the relation between the

7 See Emmott 1999. Accessible at: https://www.questia.com/read/102554053/narrative-
comprehension-a-discourse-perspective [Last accessed 02.28.2015]
The latter differential categorization alludes to what texts demand from their readers; hence, interpreters. Therefore, Emmott presents an elaborate model of how readers form and maintain mental representations to what they read; how they envisage fictional contexts and assemble fictional frames. This context building enables readers to keep track of characters and the events they contribute to in a narrative text. Depending on this basis, she brings to light the way readers cognitively respond to contextual narrative shifts; particularly, shifts between flashback and main narrative.

A fictional context surrounds characters sharing the same setting that is: the same temporal and spatial locality and the reader cannot but transform textual information into mental representations; hereby, each context has its own mental model, its own contextual frame. Having this result, the reader of narrative fiction needs to maintain this knowledge as long as it is convenient to that particular context. This knowledge is held still in the memory, and it will not be referred to in each sentence; thus, the reader needs to monitor the contextual frames for any changes. Whenever there is a contextual shift, s/he ought to construct a new frame, and if the narrative regains the previous context and leaves the current one, what happens is that the reader recalls the previous frame.

Sentences are our means to make sense of what we read, and our minds are devoted to this process simply because we build stores of information (e.g. information about characters' traits and how these enactors contribute to events, when and where this contribution occurs) by decoding each sentence. For instance, these sentences are comprised of characters' nouns that can be substituted by pronouns, and readers disambiguate identity references depending on contextual information; also, readers are engaged with the events, and know their progress; however, they must be conscious and attentive to detect any cues in the narrative that may encode a shift in

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8 In this novel, the narrator is not the writer; thus, there is the relation between the narrator and the narratee, and the relation between the writer and the reader. At this stage, we only consider the latter relation.

9 "Of course, for written (and spoken) text there may be a vast gap between the 'implied reader' (Iser 1978) or 'ideal reader' (Fillmore 1982) (i.e. the person with the exact amount of knowledge that the text demands) and the 'actual reader' (i.e. the particular individual who reads a book on a specific occasion)" Emmott (ibid: 8).

10 "By 'context', I mean that a narrative portrays a group of participants as being together in the same physical location at a particular point in time. This type of context is, therefore, part of the fictional (or non-fictional) world created from a text and represented within the mind of the reader." (ibid: VII)
its whole structure. Said differently, readers must be ready to process continuity or total change in the context. Generally, frame switches are equipped by textual clues (e.g. an orthographic break in the text indicated by the beginning of a new chapter)\(^{11}\). Miscuing these clues affects the reader's awareness of contextual information; hereafter, s/he may fail in narrative comprehension of the text being read.

The issue being tackled in this theory is concerned with contextual switches maintaining the same participants, and it focuses on the interaction between context and characters. Alternatively, a character in flashback is the one in the main narrative. This demonstrates two versions of one enactor; its being now and then, in accordance with the context it is present in. Then, having this store of knowledge, Emmott argues, is fundamental in interpreting third person pronouns as they stretch along the narrative. Yet, this theory is of assistance, for detective stories represent a delicate example where knowing about characters and contexts is paramount\(^{12}\).

Besides, the case we have between hands offers another sphere of the issue where we have two major contexts each has its own characters. Few of the latter are shared, but they do not enact the same roles; explained differently, who is a victim in the first part becomes a perpetrator in the second part, and vice versa. For instance, Mr. Jefferson Hope is an antagonist in the main narrative, for he commits the murders, but he appears to be a protagonist in the flashback, for he is a hero who shows fortitude to save his beloved girl. We gain this knowledge and recognise the differences through the shift between the two narrative techniques, and through anachrony.

Literature lies breathless if not read, and writers stand ‘less-prowess’ if their works remain untouched or unanalysed, and their intentions are kept captive. For this, we initiate by laying the reasons behind our selection of Doyle as a writer and A Study in Scarlet as a corpus.

To begin with, our first experience of reading an English literary work was five years ago. Doyle's The Final Problem, a short story, was selected. Back then, reading in English was a difficult task; however, Doyle's diction proved us wrong.

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\(^{11}\) “Frame switches are often accompanied by an orthographic break in the text created by starting a new chapter or section” (ibid:148)

\(^{12}\) “This is most evident in detective stories, where being in a place at a particular point can make a difference to the overall plot. A character who has been present when a murder is committed or who has overheard an incriminating fact is usually in some danger from the murderer” (ibid:106)
themes were detective and scientific, yet style was appealing, we could not but continue reading the complete Sherlock Holmes' stories. As years went by, being it a detective fiction engaged us in some game of analysis, i.e. to consider Doyle’s style as evidence of ongoing operations. Hereby, a thrill of conducting a research was overwhelming.

Last year, the above mentioned compulsion enabled us to bring a comparison between the two great poles known in literary detection: Edgar Allen Poe, and Sir Arthur Conan Doyle. The comparison13 between the former's *The Murders in the Morgue* and the latter's *A Study in Scarlet* revealed the interaction between these writers. However, we found that the structure of Doyle's novel is abstruse; hence, we dissected this narrative into smaller units, as it has already contained two larger parts. Then, we came by the result that the implication of flashback, along with other factors that can establish cornerstones of other studies, was the reason behind the confusion.

Doyle's productions vary from literary to non-literary and from detective to non-detective; though it may suggest a controversy, this variety receives success. Therefore, we are tempted to put foot on the doorstep of his realm14 in the hope of gaining further illumination concerning the narrative techniques employed in Doyle's whole maneuver.

Moreover, when dealing with literature, we, teachers and learners, are expected to have a sufficient background in Narratology, narrative techniques and their mechanisms, which seem to be absent in pedagogical discussions. At least depending on the experience we had the last two years, there have not been any courses dealing with the subject thoroughly15. Having this load aids EFL learners treat narratives with firm bases, in return, these learners will contribute to the pedagogical process.

This study comprises three chapters ranged as follow: chapter one provides a review of various definitions of conceptions related to anachrony, and its relation to discourse. After this, an in-depth account of CFT is presented; then, we focus on its principles and key terms pertinent to flashback.

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13 We compared characters and narrators that are employed, the use of French language, and the overall structure of the two novels.
14 His first success which is his first Sherlockian novel: *A Study in Scarlet*.
Chapter two is constructed of the corpus analysis. First, it demonstrates a comparison between the two parts of the novel at the level of their ‘narrative-anatomies’. Second, we explicate how flashback excites differences found, and how we cognitively process it. Third, we endeavour to highlight the purposes behind this anachrony. This analysis depends extensively on Emmott's CFT findings.

Chapter three consists of some pedagogical implications of CFT in teaching literature in EFL classes. This is followed by some proposed activities to enhance learners' analytical reading skills. Finally, results are discussed and conclusions are drawn.

In spite of the challenges present due to the nature of both CFT and the corpus, we believe that the results will help us reconstruct our humble fathoming of the notion of narrative and how its mental procession occurs; hence, a better understanding and appreciation to *A Study in Scarlet* in a particular, and peculiarities of detective fiction in general.
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LITERATURE REVIEW
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1. Introduction

“People don't see the world before their eyes until it's put in a narrative mode” (De Palma in Abbot, 2001: 6).

Tracing back the history of humans, narratives were used to entertain and enthrall their audience, to perpetuate historical events, and to share experiences with readers, far more than this, they could be life-savers. For a narrative to serve these functions writers of fiction purposely employ certain narrative structures and techniques that may include temporal and spatial shifts, i.e. the content of a narrative without its felicitous form may not grant the impact a writer intends to create. Contextual Frame Theory aims to highlight the multifarious operations occurring in the reader's cognition when s/he experiences temporal and spatial narrative shifts. It starts by the recognition of these shifts and arrives at the psychological effects they engender.

In this chapter, our task is to pinpoint the zone in this theory which associates with our study, though this will be preceded by defining certain narratological concepts.

2. Definition of Terms

2.1. Narrative

Due to its significance, scholars from different fields have endeavoured to devise a sound definition of the term narrative. Their perspectives vary, however they all lead to the conclusion that narrative has dualistic nature; there is the aspect of what is said, and the aspect of how it is presented.

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16 “Narrative is so much a part of the way we apprehend the world in time that it is virtually built in to the way we see. Filmmaker Brian De Palma put this idea even more strongly: “People don’t see the world before their eyes until it’s put in a narrative mode.” ” Abbot, 2001: 6

17 This can be illustrated by the example of princess Scheherazade, in The Arabian Nights, and how she escaped her execution via telling the brutal king (her husband) a concatenation of stories.

According to Chatman (1987), a narrative text has a *story* and *discourse*. “*Story is the content of the narrative expression, while discourse is the form of that expression*” (ibid: 19-23). Whereas, a simpler definition states that “*narrative is the representation of an event or a series of events*” (Abbot, ibid: 12). While, by including the communication process, Rimmon-Kenan (2002) defines narrative fiction as “*the narration of a succession of fictional events*” (ibid: 2).

Gérard Genette in his *Narrative Discourse* (1980)\(^\text{19}\) discriminates three different notions under the term narrative.

First, he considers the broader sense of narrative that is related to a communicative production. He claims that: “*A first meaning- the one nowadays most evident and most central in common usage- has narrative refer to the narrative statement, the oral or written discourse that undertakes to tell of an event or a series of events*” (ibid: 25)

Then, by considering other intellectuals' perspectives towards the significance of events, Genette states:

*A second meaning, less widespread but current today among analysts and theoreticians of narrative content, has narrative refer to the succession of events, real or fictitious, that are the subjects of this discourse, and to their several relations of linking, opposition, repetition, etc.* (ibid)

His last definition suggests that if the events of the narrative discourse are fictitious, there will be more focus on the act of narrating itself. He argues: “*A third meaning, apparently the oldest, has narrative refer once more to an event: not, however, the event that is recounted, but the event that consists of someone recounting something: the act of narrating taken in itself.*” (ibid: 25-26)

Having argued that, Genette regards analysis of narrative discourse as “*the study of relationships*” (ibid: 27) conflating the three aspects of narrative; “*on the one hand the relationship between a discourse and the events that it recounts*, and “*on the other hand the relationship between the same discourse and the act that produces it*”

---

\(^{19}\) The English version (1980) of his *Discours du recit* (1972), translated by Lewin, J. E.
(ibid), i.e. the relationships between narrative, story and narrating. Disclosing these relationships brings more clarification to the narrative discourse.

Time, in particular, and space have a fundamental role in the formation of these relationships in first place. Thus, they were a thought-provoking spot to many scholars (mainly, formalists and structuralists) who have investigated how distortions in narrative time and space manifest.

Genette pinpoints that the study of the temporal order of events in a narrative depends on the comparison between the arrangement of these events in the narrative discourse, and their order of succession in the story (ibid: 35).

2.2. Anachrony

The term anachrony originates from the Greek ana “against” khronos “time” (ἀνά χρόνος), and Anachronism appears as “a juxtaposition of person (s), objects, or customs from different periods of time”

A famous example of this concept lies in art where in the following painting the shape of the table, which was unknown for the time and place delineating the scene of The Last Supper, denotes an error.

![Figure 1. The Last Supper.](http://en.wikipedia.org/wiki/Anachronism#/media/File:Leonardo_da_Vinci_(1452-1519)_-_The_Last_Supper_(1495-1498).jpg) [Last accessed: 04.10.2015]

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20 “I propose, without insisting on the obvious reasons for my choice of terms, to use the word story for the signified or narrative content[...], to use the word narrative for the signifier, statement, discourse or narrative text itself, and to use the word narrating for the producing narrative action[...].” (1980:27)

21 Accessible at: [http://pixgood.com/anachronism.html](http://pixgood.com/anachronism.html) [last accessed: 05.15.2015]

Narrative anachronies are signified by “infidelities to the chronological order of events.” (ibid: 29); that is, a discrepancy between the two temporal orderings of story, and of narrative which results in the creation of two time levels in the text: “a level of time I the present into which the anachrony has been inserted (TL I), and a level of time II- subordinate to TL I which is created by the anachrony itself (TL II)” (Meister & Schernus (Eds), 2011: 118). The distinction between these two levels generates two other concepts: reach and extent that is how far anachrony can expand into the past or future, and what duration of story it covers. Moreover, anachronies fall into three types: analepsis (retrospection), prolepsis (anticipation), and ellipses.

2.2.1. Analipsis

Genette introduced the term analepsis referring to “any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment” (ibid: 40); therefore, analepsis is a backshift from a first narrative to a second narrative. Also, analepsis are divided into three major types: Internal, external, and mixed. “An external anachrony is one whose beginning and end occur before NOW; an internal anachrony begins after NOW; a mixed anachrony begins before and ends after NOW.” (Chatman, 1980: 65).

2.2.2. Flashback

The term flashback is sometimes used as alternative, and sometimes as a sub-set of analepsis. It could be argued that flashback is related to cinematic field, and cannot be used in reference to retrospective flow of narrative in literary texts.

But the terms "flashback" and "flashforward" should probably be limited to the specifically cinematic medium. It was not, mere ignorance of the literary tradition that led early filmmakers to introduce these colorful metaphors. In the cinema, "flash-back" means a narrative passage that "goes back" but specifically visually, as a scene, in its own autonomy, that is, introduced by some overt mark of transition like a cut or a dissolve. It is not correct to refer to traditional summary passages as "flashbacks." Flashbacks and -forwards are only media-specific instances of the larger classes of analepsis and prolepsis. (Chatman, 1980, P: 64)
Also, it could be argued that flashback is synonym of analepsis, i.e. there are no differences between the two terms and both refer to a backward temporality in narrative.

The most common of these [temporal distortion in general] is the flashback, also called analepsis, in which prior happenings are recounted, often as part of something the hero/heroine remembers. (Fludernik, 2009: 34)\textsuperscript{23}

Under the heading Flashbacks and Analepses, Rong (2009) shows the difference between the two concepts depending on their textual depiction. Accordingly, if the three aspects that contribute to the flash effects (abruptness, specification, and dramatisation) are actualised in a retrospective narrative, then it is appropriate to label this anachrony flashback (ibid: 3-5).

Let us consider now the following two examples, and see how an analepsis is slightly different from a flashback in literature.

This first passage is taken from Chekhov's Misery\textsuperscript{24}:

Iona looks as his fare and moves his lips. . . . Apparently he means to say something, but nothing comes but a sniff. "What?" inquires the officer.
Iona gives a wry smile, and straining his throat, brings out huskily: "My son . . . er . . . my son died this week, sir."
"H'm! What did he die of?"
Iona turns his whole body round to his fare, and says:
"Who can tell? It must have been from fever. . . . He lay three days in the hospital and then he died. . . . God's will."
"Turn round, you devil!" comes out of the darkness. "Have you gone cracked, you old dog? Look where you are going!"

This second passage is taken from Shakespeare's Hamlet (1890: 72):

Hautboys play. The dumb-show enters
Enter a King and a Queen very lovingly; the Queen embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck; lays him down upon a bank of flowers: she, seeing him asleep, leaves him. Anon comes in

\begin{flushright}
23 See Rong (2009), Lancaster University, UK.
\end{flushright}
a fellow, takes off his crown, kisses it, and pours poison in the King's ears, and exit. The Queen returns; finds the King dead, and makes passionate action. The Poisoner, with some two or three Mutes, comes in again, seeming to lament with her. The dead body is carried away. The Poisoner wooes the Queen with gifts: she seems loath and unwilling awhile, but in the end accepts his love

Exeunt

In the first passage, the words written in bold indicate what is supposed to be earlier than the present of the narrative. Here, the cabman Iona states only what happened to his son without much description. Here, the reader is provided with reason for the character's grief, which is his son's death.

The second passage comes after reading about Hamlet suspecting his uncle, the current king, in murdering his king brother; Hamlet's father. Thus, Hamlet plans to let his audience behold a play which indirectly recalls what truly occurred, and proves the previous accusation. While reading this, we are drawing a mental representation of the murder scene as if it is “happening immediately, dramatically and in front of us” (Rong, 2009: 4).

Now, the cognitive effort demanded by the second passage and with the vividness it contains—which is lacking in the first passage—lead us to label the first anachrony an analepsis, and label the second a flashback. This distinction depends on how the reader processes the narrative, and this very subject is raised and tackled within Contextual Frame Theory.

3. Contextual Frame Theory

3.1. General Background

Among researches conducted by cognitive linguists, there has been a paucity of focus on narrative comprehension. The knowledge provided by these studies pinpoints mental models constructed by readers; for example, “spatial maps” that deal with the description of settings. However, how readers elaborately process narratives was the part which eluded these studies.

CFT (Emmott, 1994, 1995, 1997, 1998) is a text processing theory that carries “insights from discourse analysis and artificial intelligence to present a

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detailed model of how readers build, maintain, and use mental representations of fictional contexts”, along with “how they keep track of characters and contexts within a complex, changing fictional world” (Emmott, 1997). Though the focus is on anaphoric pronouns, it accounts for the significance of contextual monitoring in narrative comprehension, and brings clarification to how readers cognitively respond to flashbacks since they constitute a crucial part of contextual changes in narratives. Hereby, the principle of this theory is analysing fictional contexts: Contextual Frames that lead to other key concepts to be outlined below.

3.2. Contextual Frame

3.2.1. Context Building and Monitoring

According to Emmott, context does not solely hold information about the physical location indicated in the narrative; rather, it provides detailed information about the participants in that location, and any other salient data about the context. Therefore, “whenever the text describes an event in the fictional world”, the reader must accumulate “orientational information which may not be stated explicitly in the text at that particular point.” (Emmott, 1999: 103-104). These information (see Figure 2) are cognitively stored to form what she labels “entity representations” (ibid: 39).

![Figure 2. “Orientational Information” in a particular context.](image-url)
She suggests that the reader needs to be constantly aware of who is present in the context, so that s/he can judge the effect of actions on characters. Besides, it is crucial to know the specific time and place in order to see if the action is occurring in main narrative (LT I), or flashback (LT II). Thereby, the reader will be able to recognise contextual narrative shifts.

Now, “Readers do not need to be reminded of the fictional context in every sentence if, as they read, they monitor this context mentally.” (ibid: 115). Thus, contextual monitoring is a form of an active memory which enables readers to assemble entity representations, and remain aware to notice any occurring modifications to these information. Also, in narrative, there are two types of information: episodic and non-episodic. The former has relation with details about specific event or situation that has been recently mentioned in the narrative, and the latter has relation with information which may not be specific but remain true; for example, a character's age (ibid: 121). This mental store is called a contextual frame.

3.2.2. Frame Switch

When contextual information change, the contextual frame must be replaced by a new one; this operation is called a frame switch. Emmott states that:

In everyday life, we cannot suddenly be transported back or forwards several years in time and we cannot be instantaneously relocated miles away. In fiction this does not usually happen to the characters themselves (except in science fiction), but the reader’s focus of attention may be suddenly shifted from context to context in this way. This means that although there is a general expectation of continuity within a context, there also has to be a readiness to respond to signals of total change [...] The narrative may move backwards in time or there may be a leap into the future (e.g. the following day, week, month, or year) which suggests that the frame that has been being monitored may no longer be primed and that it is necessary to switch to a new frame. (ibid, P: 120-150, highlighting mine)

Thus, the reader encounters a change in her/his cognitive processing, and needs to place the previous frame in the background of his/her mind. The frame switch leads to another level of frames' classification; hence, characters' classification depending on their presence in particular contextual frame.
a) Priming and Binding Frames

When a frame shift occurs, one particular contextual frame seizes the reader's focus of attention. According to CFT, this process is called priming (indicated in figure 3 as number 1). Consequently, the ‘foregrounded’ contextual frame that is given description in the narrative at this particular point is called primed frame. On the other hand, the “backgrounded frame” (Rong, ibid: 12) which is absent from the immediate part of narrative, by the process of binding (indicated in figure 3 as number 2), becomes unprimed, and is called bound frame.

![Figure 3. The Cognitive Process of Priming and Binding.](image)

b) Primed and Bound (unprimed) Characters

As a result to frame switch, entity representations of characters also require change. When entering a new context at a particular point in the reading process (i.e. primed frame), the participants present in this context are primed characters; whereas, the participants related to the previous contextual frame (bound frame) are unprimed, i.e. bound. This process may not be textually referred to; yet, it is the reader's task to
monitor the context, and to identify the present participants, and the ones who are not present. Emmott argues that:

\[\text{No binding marker is necessary when the switch is to a new frame because the characters are not normally entering the new frame. They are already there and the reader is the one who, in his or her imagination, is entering the context. (ibid: 148).}\]

c) Overt and Covert Characters

In accordance with CFT, the mind remains aware of the presence, or absence, of participants in a given fictional context even if this information is not perpetually mentioned all along stretches of sentences. In this case, Emmott suggests, the reader's ability to hold these assumptions is like the blind person's. The latter when put in a room with some other people will be able to form some suppositions concerning, for instance, the number and gender of people present; though, they might not be all talking at the same time.

Therefore, a textually-overt (abbreviated: overt) character is the one whose presence and contribution to the event is textually described. A textually-covert (abbreviated: covert) character is the one who is “temporally hidden as far the text is concerned”, but s/he remains present. In other words, there is no textual indication to the presence of covert characters; however, the contextual monitoring assists the reader in forming this assumption.

Let us consider the following extract from Walker's Everyday Use (1973), a story narrated by the mother in first person point of view.

"Well," I say. "Dee."
"No, Mama," she says. "Not 'Dee,' Wangero Leewanika Kemanjo!"
"What happened to 'Dee'?" I wanted to know.
"She's dead," Wangero said. "I couldn't bear it any longer, being named after the people who oppress me."
"You know as well as me you was named after your aunt Dicie," I said. Dicie is my sister. She named Dee. We called her "Big Dee" after Dee was born.
"But who was she named after?" asked Wangero.
"I guess after Grandma Dee," I said.
"And who was she named after?" asked Wangero.
"Her mother," I said, and saw Wangero was getting tired.
"That's about as far back as I can trace it," I said. Though,
in fact, I probably could have carried it back beyond the Civil War through the branches.

Reading this passage out of its context in the story makes us believe that there are only two characters: the mother, and her daughter; Dee (or Wangero since she wants to be called so). However, when we read what comes before and after these lines, we will know that four characters are together: the mother, Wangero, Maggie (Wangero's little sister), and Hakim (Wangero's boyfriend); or as being first called by the mother: Asalamalakim.

Having said this, both the mother and Wangero are overt characters, and their presence is indicated textually; for example, by the use of the pronoun I and she or Wangero, along with the illocutionary verbs (e.g. asked, said, wanted to know…). On the other hand, Hakim and Maggie up till the last sentence in this abstract are covert. Although they are not involved in this conversation, and there is no textual indication to their presence, we assume their presence while monitoring this primed context. Hakim and Maggie remain covert until they interrupt saying:

"Well," said Asalamalakim, "there you are."

"Uhnnnh," I heard Maggie say.

"There I was not," I said, "before 'Dicie' cropped up in our family, so why should I try to trace it that far back?"

He just stood there grinning, looking down on me like somebody inspecting a Model A car. Every once in a while he and Wangero sent eye signals over my head.

Here, as being mentioned they turn to be overt; however, temporally, because the mother and Wangero will dominate the next speech again.

3.2.3. **Frame Recall**

Tracing back the example of the blind and his ability to form assumptions facilitates our understanding to what a frame recall is.

23
Figure 4. Family members gathered in the living room.

Figure (4) depicts some people sitting together, and their relation to each other is indicated depending on their relation to the grandfather. We assume that the latter is blind. Now, what if he leaves the living room; then, comes back and regains his seat?

Relying on contextual information, the old man knows that there are two women sitting on the sofa on his left because they are exchanging talks. Though she is silent, he knows that his daughter-in-law is sitting on his right reading a book, perhaps, because of the sound of turning the pages. Also, he presumes that the little girl is sitting on the floor playing in front of him because of her laughter. When he leaves the room (only for a short time), the blind man constructs a new frame according to his current location. The previous information related to the living room are stored in his mind, and bound to its frame, i.e. this frame is not primed. When he enters again the living room, he still assumes the presence of these people by priming again the contextual information of this frame. Moreover, he will be able to know if they have finished drinking their coffee, or not yet, due to its smell.

“Since the characters are bound there is the possibility that the frame can be re-primed” (Emmott, ibid: 151); accordingly, when there is a frame switch as explained earlier in Figure (3), in many cases, this will be followed by another frame switch from the flashback frame to the original frame. As we can see, this switch is not to a totally new frame; however, it is a switch to an unprimed frame, and the

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26 In this figure we combined two pictures which are accessible at: http://punch.photoshelter.com/image/I0000uvFbSsHTHWo and at: https://www.cartoonstock.com/directory/h/historic_house.asp [Last accessed on: 05.26.2015]
reader does not need to be reminded of each element related to this frame once more thanks to episodic information (ibid: 152). Besides, “A mention of one element means that the others, being bound to it, can be re-primed automatically” (ibid). In CFT, this process is termed frame recall (ibid: 83-91).

To bring illustration to this process of frame recall, we lay this abstract from Huxley's *Brave New World*: Chapter eight (1932). Due to its length, we only display the pertinent parts. Figure (5) shows a sample structure of narrative where there is a frame switch occurring twice.

**Figure 5. An instance of frames switch in *Brave New World*.**
In FI (i.e. the main narrative frame), Bernard and John are overt characters, this automatically makes them primed. When we switch to FII (i.e. the flashback frame), Bernard is primed out of this frame; therefore, he is a bound character. John remains overt, and his mother Linda is primed in this frame; hence she is overt, too.

By the end of this flashback, we recall FI. We know that the second switch is to the FI, because John in this frame is a young man; whereas, he is just a child, then becomes a teenager, in FII, adding that Bernard becomes overt, again.

3.2.4. Repairing Contextual Monitoring

All along this theory, there has been much consideration to the reader's consciousness which allows him or her to monitor frames and be alerted to any changes, in order to make general sense of what is being read. Hereafter, it is important to know what probable consequences are, if a piece of information; particularly one that indicates a frame switch, escapes the reader's mind.

Emmott supports the following finding by her own experience: she was reading a novel; and after many sections, her comprehension of the events at a certain point became writh. She believed that she must have missed something. Turning backward the pages, she found that she did not notice the orthographic break: Part Two, which indicated the entrance to a flashback in that narrative (ibid: 160).

Consequently, when readers do not pay attention, or “miscue” (ibid: 161-162) such textual details, they may fail in processing the narrative, because they may not be able to recognise the frame switch; hence, it will be difficult to understand the changes occurring to the entity representations. In this case, readers have to “repair their reading” (ibid: 160) by adding the missing information.

3.3. Character vs. Enactor

In narrative text, characters are exposed to changes especially if they perform actions in past and present contexts, which may lead to having different versions of characters (Semino, & Culpeper (Eds), 2002: 170). According to CFT, the different versions are named narrative enactors:

*Flashbacks often result in the same character being juxtaposed in past and present contexts. A reader,*
therefore, needs not only to be able to identify and monitor the context, but to identify which 'version' of the character is being referred to at any particular point in the text. There has to be some means of separately accessing those facts which are true of entities in the past as opposed to those facts which are true of the same entities in the present. (Emmott, ibid, P: 175)

Besides, flashbacks are the writers' means to extend the readers' knowledge of characters, this knowledge is paramount in narrative comprehension, she (ibid) adds: “Reading is about empathizing with characters, about understanding their motivations, and about judging the effect of the actions of one character on other characters in the context”.

4. The use of Flashback in Detective Fiction

In detective fiction, the contextual relation between time, location, and characters is paramount, for it is essential to a detective to know where a certain character was at a particular time. When a writer employs the flashback in such a genre, readers' and researcher's responses vary between those of appreciation and those of disapproval, for the flashback affects the narrative structure.

Emmott (ibid) attests that this narrative technique “is also a classic device for increasing suspense, since the action is temporarily halted as it reaches an exciting point”.

Therefore, having a flashback inserted in a detective story will, supposedly, capture the reader's attention, and suspense will increase as this reader waits for the end of the detection.

However, some critics argue that the structure of detective fiction is already involving the reader in a ‘time-challenge’. That is, they need to keep track of the flow of events in present, and they need to think backward to find clues for the solution, before the detective reveals the mystery. Hence, inserting a flashback generates impediments to the readers. With regard to Bennett's assumption:

Moreover, detective fiction emphasizes sequence, suspense, and closure, which together produce a classically shaped plot. It renders events in easily nameable sequences, thus illustrating the functioning of a
chronological and linear plot that starts with a violation of order, depicts the attempts to restore it, and ends once this aim has been achieved. It also demonstrates the importance of closure, as the conclusion represents a definitive ending, which reveals the logical, causal, and temporal connections among the events.

Bennett observes that creating a sense of mystery requires a specific mode of narration, one that presents the crime as an enigma and the detective as a problem-solver. (Rzepka & Horsley, 2010, P: 50)

Depending on this, the classical formula of a good detective story, as demonstrated in Figure (6), should not be interrupted by any fragmentations or achronological breaks, for they drift away the reader's expectations from that discourse.

![Figure 6. The Classical Formula of Detective Fiction.](image)

5. Conclusion

Along this literature review, we have pinpointed the main findings relevant to the term flashback, in addition to the basic findings of Contextual Frame Theory. Having done this, we are, hopefully, equipped with the essential investigating devices required by this study.

The following chapter will carry out the analysis of how *A Study in Scarlet* is constructed by employing the concepts of Contextual Frame Theory. Moreover, it will bring an analytical and practical reasoning to the hypotheses which have been stated in earlier stage.
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1. Introduction

Doyle's ASIS has been regarded as revolutionary; for, it approximates the edge where it leaves the reader suspecting whether it is fictional or real, since it is narrated by the detective's assistant; and it belongs to the Victorian era, but it has some features that fit the twentieth century literature (Routledge, 2008).27

Besides, the structure of this novel raises many critical debates. Some argue that it is weak and derivative, due to Holmes' manners of detection whenever he arrives at the solution using clues which have been kept beyond the reader's reach. In detective fiction, this is considered a sin, because the reader must be all the time informed of the investigation details. Nonetheless, others assert that the events are successfully arranged in respect to what Tzvetan Todorov describes in his The Typology of Detective Fiction (1977). That is, a good detective story begins with a murder which mystery lingers far back in the past, before the crime was committed (Routledge, ibid).

Apart from the intellectual feedbacks, this novel seems to be abstruse to many “actual readers”28. The anachrony presented in the second part distorts the reader to think that the novel contains two independent short stories.

Therefore, in this chapter, we endeavour to bring this problematic to a narratological and cognitive study, hoping to unveil the writer's purposes behind the insertion of the flashback.

The analytical examination of the entire novel enables us delineate the elements constructing this narrative: the setting, the characters (major, and minor), the enactors participating, and point of views. To keep track of these elements, we guide ourselves by a number of passages, and carry out this analysis by applying some theoretical concepts of CFT.

2. Analytical Comparison

Previously, it has been mentioned that ASIS encompasses two parts, and each part folds seven chapters. Let us begin by having a demonstration of the

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28 See footnote 15 in General Introduction
‘narrative-anatomy’ of these parts in terms of what content and structural details they have.

2.1. **Headings of the Parts and the Chapters**

Table (1) displays how each part and chapter is entitled.

<table>
<thead>
<tr>
<th>Part I</th>
<th>Part II</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>(Being a reprint from the reminiscences of JOHN H. WATSON, M.D.,</em></td>
<td><em>The Country of the Saints.</em></td>
</tr>
<tr>
<td><em>late of the Army Medical Department.)</em></td>
<td></td>
</tr>
<tr>
<td>Chapter I</td>
<td>Chapter II</td>
</tr>
<tr>
<td>MR. SHERLOCK HOLMES</td>
<td>ON THE GREAT ALKALI PLAIN</td>
</tr>
<tr>
<td>Chapter II</td>
<td>THE SCIENCE OF DEDUCTION</td>
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<td>THE LAURISTON GARDEN MYSTERY</td>
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<td>CHAPTER V</td>
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<tr>
<td>WHAT JOHN RANCE HAD TO TELL</td>
<td>OUR ADVERTISEMENT BRINGS A VISITOR</td>
</tr>
<tr>
<td>CHAPTER VII</td>
<td>TOBIAS GREGSON SHOWS WHAT HE CAN DO</td>
</tr>
<tr>
<td>LIGHT IN THE DARKNESS</td>
<td>A CONTINUATION OF THE REMINISCENCES OF JOHN WATSON, M.D.</td>
</tr>
<tr>
<td>THE CONCLUSION</td>
<td></td>
</tr>
</tbody>
</table>

*Table 1: Heading of the Parts and the Chapters*

Before any further reading, when we compare these headings, we can notice that the sixth headings in the second part indicates that what is presented in this chapter and the following one is going to be a continuation to the first part. Seen from another angle, the first five chapters in this part may be considered as a break which interrupts the narrative's flow in the Part I.
2.2. Orientational Information in Part I

The following extracts, from the novel's early paragraphs, show that the beginning of this narrative deals with background event occurred during the year 1878 to Dr. Watson (henceforth Watson) while he was in Afghanistan, before returning to England.

\begin{quote}
In the year 1878 I took my degree of Doctor of Medicine of the University of London, and proceeded to Netley to go through the course prescribed for surgeons in the army. [...] I served at the fatal battle of Maiwand. There I was struck on the shoulder by a Jezail bullet [...]. For months my life was despaired of [...] medical board determined that not a day should be lost in sending me back to England. I was dispatched, accordingly, in the troopship "Orontes," and landed a month later on Portsmouth jetty, with my health irretrievably ruined, but with permission from a paternal government to spend the next nine months in attempting to improve it [...] Under such circumstances, I naturally gravitated to London [...] I was standing at the Criterion Bar, when someone tapped me on the shoulder, and turning round I recognized young Stamford, who had been a dresser under me at Barts. The sight of a friendly face in the great wilderness of London is a pleasant thing indeed to a lonely man. [...] "Dr. Watson, Mr. Sherlock Holmes," said Stamford, introducing us. (Doyle, 1887: 1-8)
\end{quote}

The yellow highlighting indicates time reference; thus, the starting point is 1878, and if we count approximately the sum of months given, we will deduce that the subsequent events happened a year later; i.e. 1879. Whereas, the green highlighting indicates place reference which makes clear that the narrative transpires in London.

As for the characters, whose names are written in pink, we have: Watson, Mr. Sherlock Holmes (henceforth Holmes), and Stamford. Referring to Watson, the words written in red stand for first-person pronouns, which in this part of the novel define the type of narrator used; that is first person point of view.

This part is overwhelmed by the use of a terminology pertinent to the scientific and detective semantic field. For example:

- “He is a little queer in his ideas -- an enthusiast in some branches of science.”
  (ibid: 7)
• “The question now is about **hemoglobin**. No doubt you see the significance of this discovery of mine?” (ibid: 8)

• “**Criminal cases** are continually hinging upon that one point. A man is suspected of a crime months perhaps after it has been committed. […] Are they **blood stains**, […]? That is a question which has puzzled many an expert, and why? Because there was no **reliable test**.” (ibid:9)

• “**He was not studying medicine**” (ibid: 11).

• “**My surprise reached a climax, however, when I found incidentally that he was ignorant of the Copernican Theory and of the composition of the Solar System**” (ibid)

• “**Like all other arts, the Science of Deduction and Analysis is one which can only be acquired by long and patient study**” (ibid: 13).

The consulting detective Holmes was looking for a roommate, and Watson was looking for lodgings; this is how they became acquainted with each other. Watson says: “**WE met next day as he had arranged, and inspected the rooms at No. 221B, Baker Street, of which he had spoken at our meeting.**” (ibid: 11), and “**upon the 4th of March**” (ibid: 13) Holmes states that he can solve cases without living his room; then, he receives a letter from another detective: Mr. Gregson asking for help in unraveling a murder case (ibid: 14-17). These details tell us that a great deal of the investigation will take place at 221B.

The mysterious case is about a murder of two related men in different locations. For the first murder, ordinary eyes cannot assume that it is so, for there are no wounds or scars of beating in the corpse, or even signs of resistance. The motive behind the scene is unknown. Nevertheless, the only strong concrete evidence is a golden ring and 'Rache' (the German for "revenge") written with blood on the wall; yet it adds only ambiguity, for the blood belongs not to the murdered man; Drebber, but to the murderer, and that means that he is not worried about being exposed. Four hours later, the assistant of the first victim; Stangerson, is found dead, too. However, he has been stabbed. Holmes anticipates vengeance as the criminal's motive, and suspects poison as the reason of Drebber's death. Figure (1) encapsulates the details of the binary crime investigated in the novel.
By the end of part one, detectives Gregson and Lestrade, Watson and Holmes are gathered discussing the possibility that the pills found might be poisonous; in addition to Holmes bringing the criminal cab man; Jefferson, to justice. Thence, this part concludes as follow:

"We have his cab," said Sherlock Holmes. "It will serve to take him to Scotland Yard. And now, gentlemen," he continued, with a pleasant smile, "We have reached the end of our little mystery. You are very welcome to put any questions that you like to me now, and there is no danger that I will refuse to answer them." (ibid: 43)

Along this part, we are given some of the crime aspects, and the story of the investigation which occurs in the present. Therefore, by the highlighted concluding

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29 The two pictures used in this figure are retrieved from: [http://www.sherlockpeoria.net/Hansom_pages/HansomCabs.html](http://www.sherlockpeoria.net/Hansom_pages/HansomCabs.html) on 05.17.2015.
words, we expect to receive information about the detective's instruments and manners in identifying the murderer, and the criminal's confession.

2.3. **Orientational Information in Part II**

The following extracts are from part II of the corpus being analysed. At this point in the narrative, we, as readers, perceive information that have not been presented in the first part, and we notice many changes on the level of the narrative, and the narration.

2.3.1 **Setting and Characters in the First Five Chapters**

*In the central portion of the great North American Continent there lies an arid and repulsive desert, which for many a long year served as a barrier against the advance of civilisation. From the Sierra Nevada to Nebraska, and from the Yellowstone River in the north to the Colorado upon the south, is a region of desolation and silence. Nor is Nature always in one mood throughout this grim district. [...] Looking down on this very scene, there stood upon the fourth of May, eighteen hundred and forty-seven, a solitary traveller. His appearance was such that he might have been the very genius or demon of the region. An observer would have found it difficult to say whether he was nearer to forty or to sixty [...] "You've hurt me!" said a childish voice reproachfully. "Have I though," the man answered penitently, "I didn't go for to do it." As he spoke he unwrapped the grey shawl and extricated a pretty little girl of about five years of age. (ibid: 44-45)*

The beginning of this part suggests that the events take place in America in 1847. This story is told from the point of view of an omniscient narrator.

After many incidents, the two wanderers meet a group of Mormons led by a man called Brother Stangerson. Hereby, we learn the man's name, as we learn the girl's: John Ferrier and Lucy Ferrier; yet, he has just adopted her (see ibid: 48).

As years go by, Lucy grows up beautiful, and in one of her father's commissions, she faces an obstacle; fortunately, she is saved by a man named Jefferson Hope of St. Louis (see ibid: 52). Affection grows bigger between these two characters. They plan to marry; however, this would be regarded as a sin in the Mormons Doctrine, for the girl must be married to a son of one of the Four Elders. Later, she is given a month to choose between young Drebber, and Joseph Stangerson.
However, the two lovers, and Ferrier manage to escape just before the last day is over. Nevertheless, the Mormons’ mysterious powers are invincible. Jefferson goes looking for food to return and find no trace of his beloved, but only Ferrier’s grave. Thus, he becomes overwhelmed by flames of vengeance.

Lucy, after being forced to marry young Drebber, dies within a month due to her grief. This fact is what released the beast in Jefferson. After that, he has been following Drebber and Stangerson wherever they put foot on this earth. Until his long waited chance is seized in London. This is indicated at the end of chapter V:

When he reached St. Petersburg they had departed for Paris; and when he followed them there he learned that they had just set off for Copenhagen. At the Danish capital he was again a few days late, for they had journeyed on to London, where he at last succeeded in running them to earth. (ibid: 67)

a) Lexical and Semantic Changes

The examination of the style used in these five chapters unravels the use of different lexis, and distinct semantic field. In opposition to part I that indicates diction and a way of speaking suiting the field of detection, while reading this part, we encounter language deviations. Table (2) demonstrates the results of this analysis.

<table>
<thead>
<tr>
<th>Grammatical Deviation</th>
<th>Graphological Deviation</th>
<th>Language shift</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ain’t</td>
<td>Hain’t</td>
<td>The word Nature with capitalised N</td>
</tr>
<tr>
<td>O’ (of)</td>
<td>Ye (you)</td>
<td>The suffix th of EME: He grindeth</td>
</tr>
<tr>
<td>Nay</td>
<td>In’ (ing)</td>
<td></td>
</tr>
<tr>
<td>It don’t</td>
<td>We goes</td>
<td></td>
</tr>
<tr>
<td>Recurrence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

Table 2. Statistical Data of grammatical and Graphological Deviation

As for the semantic field, there are some spiritual and religious concepts which differentiate the genre of these chapters. The following are some examples:
“...I’ll bet she meets us at the door of Heaven...” (ibid: 46)

“We are the persecuted children of God -- the chosen of the Angel Merona.”” (ibid: 48),

“We have delayed long enough. Forward! On, on to Zion!”” (ibid: 49)

“...the name of the Danite Band, or the Avenging Angels, is a sinister and an ill-omened one.” (ibid: 54)

“What strength or courage could avail against an enemy armed with such mysterious powers?” (ibid: 58)

In part I, the reader is overwhelmed with a scientific detective accuracy; while here, she/he perceives themes that are beyond logic. This thematic shift demonstrates a ‘genre shift’, i.e. we are transported from a detection mood, to an adventure mood.

2.3.2 Back to Part I

In chapter VI, and VII, the remaining of the narrative is narrated by Watson, and the characters of part I are in 221 B, again.

OUR prisoner's furious resistance did not apparently indicate any ferocity in his disposition towards ourselves, for on finding himself powerless, he smiled in an affable manner, and expressed his hopes that he had not hurt any of us in the scuffle. "I guess you're going to take me to the police-station," he remarked to Sherlock Holmes. "My cab's at the door. If you'll lose my legs I'll walk down to it. I'm not so light to lift as I used to be.” (ibid: 68)

Hereby, the reader meets his/her previous expectation as the narrative in part I regains its position. The last two chapters reveal the murderer's manners of his crimes, and outlines Holmes' methods used in discovering the identity of the murderer.

2.4. Structuring Plots

In accordance with the results of the previous comparison, we find, at this level, that ASIS displays the process of two ongoing stories:

1) If we add the last two chapters in part II (indicated in blue line) to part I, we obtain a complete story I whose plot structure can be demonstrated as in figure (2).
2) If we consider the first five chapters in part II, we obtain an incomplete story 2 whose plot structure can be demonstrated in figure (3).

**Figure 2: Plot Structure of Story 1.**

- The pills are not poisonous like what Holmes has supposed.
- A cab man named Mr. Jefferson Hope is chained and accused of being the murderer.

**Figure 3: Plot Structure of Story 2.**
3. **Constructing Frames and Recognizing the Switch**

Having accounted for the overall content of the narrative in *ASIS*, it is time to employ CFT findings accordingly, to highlight the true reasons behind our—and other readers'—failure to recognise immediately the implication of the flashback in the second part.

- For the first part, we take Frame I as the border of the main narrative. Thus, monitoring this frame shows that:
  
  A. Holmes, and Watson are *primed*, and most of the time, they are *overt*.
  B. The murderer is *bound* to this frame; however, he only becomes *primed*; hence, *overt*, at the end of this part.
  C. The two victims are *bound*.

- The beginning of the second part indicates a spatial shift, which is from London to the centre of North America. Then, we find a temporal shift which is from the narrative “*Now*”: 1879, to the narrative “*Then*”: 1847.

Therefore, the reader needs to construct a new contextual frame; Frame II, to delineate the flashback. Yet, Jefferson, Drebber, and Stangerson are *primed* in this frame. The former is mostly *overt*, and the latter are mainly *covert*.

As a result to this switch, new entity representations of these three characters must be formed, in parallel to their traits in the flashback. Said differently, Jefferson cannot be considered as a murderer; conversely, he is depicted as an honest strong young man who wanted happiness with his beloved Lucy. On the other hand Drebber and Stangerson are depicted as fools, and they only bring misery to Lucy herself, her father, and her lover.

Hereafter, these juxtaposing character representations are what demand the use of the term *enactor*. The enactors: Jefferson, Drebber, and Stangerson do not only provide us with information of their past, but also, they change the way we judge their contribution to the whole narrative, and the way we sympathise with them.

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• When the flashback terminates, there is a switch to Frame I. The second switch, unlike the first one, is signaled through the orthographic break, i.e. chapter VI heading: “A CONTINUATION OF THE REMINISCENCES OF JOHN WATSON, M.D.”. At this point, the reader needs to recall the stored model of Frame I.

During reading the novel, we were not able to find (after reading three chapters at least) how part 2 could be linked to part 1, and to the whole novel, (since it is a detective novel), because we did not realise the implication of the anachrony, and the latter occurred, for we expected a continuity in the main narrative.

<table>
<thead>
<tr>
<th>Enactor</th>
<th>Number of pages between the last occurrence in Part I, and the first occurrence in Part II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jefferson Hope</td>
<td>8</td>
</tr>
<tr>
<td>Enoch (young) Drebber</td>
<td>13</td>
</tr>
<tr>
<td>Joseph Stangerson</td>
<td>13</td>
</tr>
</tbody>
</table>

Table 3. Occurrence of Enactors Priming in Frame II

The analysis provided in this chapter after the contextual monitoring to these frames evinces that the reversal was due to cognitively ‘mismodeling’ entity representations of the enactors. In clearer words, Jefferson, Drebber, and Stangerson, were not given much awareness in part I (i.e. we did not store their character information: name, nationality, their connections); thus, when they were re-represented in part II, we did not realise that they were the same people.

Figure (4) simulates the mental processes integral in reading this novel. If one narrative component goes absent, the reader needs to repair the related model, by modifying or adding the lacking data.
This process enables us to understand the ‘dynamicity’ of the structure in *ASIS*. The flashback occurs when the reader is one step away from knowing the cab man's motive. Also, the frame of the flashback when is ‘backgrounded’ shows that the end of the narrative within **FII** is linked to the beginning of the main narrative in **FI**. Hence, the end of the flashback is integral in the rising action of the main narrative.

Accordingly, when we combine the plot structure of Story 1 (indicated in black), and the plot structure of Story 2 (indicated in red), we find that *ASIS* is a ‘double-plotted’ detective novel. Figure (5) demonstrates how the implicit chronological structure is.

---

By reconsidering figure (2); first, we see that revealing the criminal's identity occurs in the climax which is not usually the case with detective stories, for this element takes place in the falling action; second, the flashback is inserted immediately after the climax; thus, the reader is kept in suspense.

Hereafter, this interrelated distortion is what some critics argue about. A classic formula should preserve the sequence of stages of investigation: announcing the crime, presenting the detective as a hero during the investigation, and then bringing the solution into light. Hence, temporal distortions are regarded as misleading.

4. **The Writer's Inclinations**

When Watson is informing us about his response to Holmes' personality, there appears an interesting point.

*His hands were invariably blotted with ink and stained with chemicals, yet he was possessed of extraordinary delicacy of touch, as I frequently had occasion to observe when I watched him manipulating his fragile philosophical instruments.*

*The reader may set me down as a hopeless busybody, when I confess how much this man stimulated my curiosity, and how often I endeavoured to break through the reticence which he showed on all that concerned himself. Before pronouncing judgment, however, be it*
**remembered**, how objectless was my life, and how little there was to engage my attention. (Doyle, ibid: 11)

The highlighted words in this passage represent the writer's awareness of the fact that the reader is engaged within this process of reading and interpreting, then bringing evaluation to the characters' thoughts and actions.

Thereby, depending on these pieces of arguments, we find that Doyle purposely employs the technique of flashback.

First, it is his only medium through which he can upload the mysterious old story that resulted in the crime. Readers would not be satisfied if the flashback narrative was given as a few sentences, the detective might get as from the murderer's confession. Doyle is fully taking into consideration the readers' curiosity, since what motivates them to continue reading is the enquiry, and suspense created therein: what happens next?

Second, if the flashback narrative was not implicated, rather, presented as a separate short story, or after the investigation narrative being completed, Doyle might lose control over his readers. It could not be granted that they will finish reading, for their interest grows bigger for the genius Holmes and his science of deduction. However, being it integrated within the main narrative, the character of Jefferson is given a reason to be appreciated by the reader. For, the latter stands between believing in the justice of law or the justice of fate since both victims deserve to be punished.

Third, the shift in the point of view is demanded, because neither Watson nor any other character can account for the story in the flashback, for they were never present in the context of the old story. If it were so, the narrator would be regarded as unreliable one, due to his limited knowledge (see Rimmon-Kenan, ibid).

At this point, we find that Doyle wants to show that deviating from the rules of the classical formula of detective novel does not necessarily result in the loss of the fundamental elements inherent in this genre; mystery, puzzle, and suspense. Thereafter, **ASIS** represents a “defamiliarised”[^32] formula of the genre.

[^32]: A term coined by Shklovsky which means making strange (for the Russian: *ostranenie*). See A Dictionary of Cultural and Critical Theory (2010)
5. **Conclusion**

In this chapter, we have relied on textual cues to outline the main contextual, lexical, and semantic differences between the main narrative and the flashback. We have found that the implication of this anachrony did not only generate temporal and spatial shifts, but other data shifts. For example: the point of view, characterisation, and diction.

Through the analysis, we have tried to test the efficiency of Contextual Frame theory by applying its concepts on this corpus. The application showed that through the process of contextual monitoring, the reader can mentally store information throughout the process of reading, and keep track of characters to modify their representation whenever required. Also, being conscious allows the mind to capture any changes or switches by noticing the textual signaling.

All these stored information is linked to each other, and processed by the reader in order to maintain a sound comprehension of the narrative. This allows the reader to develop a skill of an evaluative reading, and critical understanding.

At last, this analysis confirmed that Doyle's forte sparkles in this novel, not because he was preserving the classical formula of detective fiction, but because he skillfully *defamiliarised* its conventions.
CHAPTER THREE

PEDAGOGICAL IMPLICATION
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1. Introduction

Learning a foreign language can be a fruitless process if it approaches the lexical, grammatical, semantic, and phonological aspects of this language in contexts different to literature, for what could be better than literature to explore the language usage, besides the usual and unusual, or innovatory, language uses! Whether it is prose, poetry, or drama, the reader (who in this case is the learner) is often imported with a narrative discourse whose ‘entirety’ needs to be fathomed, and whose ‘anatomy’ needs to be divulged.

As being concerned with Anglo–Saxon literature, our humble limited experience of learning might not bespeak the experience of every student of English literature in Algeria. Nevertheless, it has been noticed that students are usually asked to carry out a corpus analysis, mainly to ‘tear it up’ by unveiling the story summary, characters, the narrative techniques, plot structure, the writer's style, and the themes being treated, through basic tasks such as: identifying the interaction between a particular writer and a literary movement, or exploring the characteristics of the periods through the analysis of literary corpora. However, this analytical load is not up-to-date, and is never accompanied by a cognitive account to how these students mentally store and assemble these pieces of information.

Hereby, what this chapter holds is mere suggestions driven by our hope that we see the application of CFT's findings in the ELT existing approaches in Algerian universities. These learners are coming from a culture where the language conventions are different from those of the English language. Therefore, if their aim is to learn and be aware of linguistic and cultural behaviours, they need to understand the mechanisms of processing narratives. The least result expected from applying CFT in analysing literary productions, is that the learner will be able to know his ‘flaws’ in reading tasks. Thus, we suggest some activities which are founded on collaborating literary texts with film scenes, and which aim at helping the learner in processing narratives; hence, improve his / her reading skill and writing skill; moreover, to understand, interpret, and appreciate literature. The task of exploring the significance of fictional context addresses beginner learners, while the other tasks address advanced learners.
2. Reading

2.1. Fictional Context: Significance Exploration

In narrative text, the fictional context does not surround the reader (or listener) as in the case of a real-life context: it has to be constructed by making text-specific assumptions about the continued presence of the participants and about the place and time of the action. (Emmott, 1999: 63)

The quotation above emphasises the reader's role in using textual cues to create a “text world” which is “peopled by characters and has its own spatio-temporal parameters” (ibid: 56). Therefore, the learners should be asked to read using the cognitive procedures of contextual monitoring which activates their consciousness, and initiates a ‘filming psycho-process’, i.e. to let the what is being read metamorphose into dynamic images, for “many readers form images as they read” (ibid: 115). This leads them to form contextual frames; thence, entity representations of setting, characters, and any other salient contextual details.

Doing so, the learners will discover that:

- They can access any information about the narrative, since it is mentally stored.
- These representations are episodically linked.
- The participants are interrelated and interacting by means of fictional context.

Framing the fictional context assists in identifying the position of characters; whether they are primed or bound, overt or covert; hence, in judging the effect of one character's action or speech on other characters. According to CFT:

The actions of one character will affect other characters in a context. For example, the speech of one character will often change the knowledge or beliefs of other characters present. Likewise, a physical action by one individual might either have a direct physical effect on another character or might change that other character's opinion of the first individual. To judge the effects of an action on other characters, the reader needs to have a continuing awareness of who is present in the context. (ibid: 103)

Moreover, this framing helps the reader determine whether there is continuity or change in the order of events.
For this exploring task, learners are given a short narrative; for example: *The Tale of the Three Apples* from *The Arabian Nights*. Then, learners are asked to list characters, their relations. After this, the question of how a fictional context can be of significance in providing knowledge is brought to discussion.

2.2. **Teaching Flashback**

Can we think of an example of a timeless or a ‘spaceless’ narrative? A simple answer is no, because chronotopes are the spinal cord of any narrative. Tenses of verbs, adverbs, and prepositions can indicate the textual presence of these chronotopes. However, “narratives often switch suddenly from one location to another or from one time to another” (ibid: 104).

It has been recently shown that the learners in an advanced level have encountered a difficulty in understanding a piece of narrative, due to the disordered event. During our experience of teaching EFL, the learners have been asked to retell the story in a chronological way, but only one could make it. This was the case with a short paragraph, what about longer narratives?

Ergo, we suggest at this juncture a method of explaining to students the difference between main narrative and flashback (emphasising the idea that a flashback is a sub-set of analepsis). In the following activity, we integrate a film-based approach; that is, we use some scenes of films and analyse their structure.

2.2.1. **Identifying the Flashback**

It is quite probable that many students have watched *Titanic* (1997), or at least have heard about the story in the film.

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33 The course was held in a heterogeneous classroom: level 8 (see American Headway 4A, Student Book, 2005: 22).
Figure 1. Screen-shots from Titanic (1997).

Task 1: This activity aims at introducing the features of flashiness, and the contextual changes resulted from the implication of flashback. Give an overall summary to what happens.

- How many stories are being told within this film?
- Is the film presented in a linear plot?
- When and where are the two stories occurring?
- What is the term used to refer to these temporal and spatial distortions?
- Do you think that the location switch occurring at the beginning of the film results from a flashback?

Task 2: This highlights the idea that flashback may have a long duration. Besides, learners will be able to know that spatial shifts can occur within the same temporal frame. Divide the film into smaller sections depending on the categorisation: present time, and flashback.

- How long does each section last?
- Which one takes a great deal of the film: the story in the present, or the flashback?
- What are the special effects used that distinguish the flashbacks from the story “Now”?
- Who are the people present in both time spans?
2.2.2. Application on a Literary Text

Works with flashbacks are many. Therefore, firstly, students need to be acquainted with the technique of flashback in literature, and how the switch from FI to FII results in flashback effects in a narrative text. Then, they are invited to have a reading journey equipped with this knowledge. Here, we only give a corpus example which has been mentioned in chapter one.

Task 1: Students are asked to read Huxley's *Brave New World* (1932) following these instructions:

- Underline any terms that inform about time or location.
- Highlight the names and pronouns referring to characters (using one colour to refer to one character).
- Identify verb tenses.
- Identify the point of view.
- Put a tick whenever there is a temporal or spatial shift.
- Mark the textual cues that indicate these shifts.
- Frame the piece of narrative that precedes the shift with a colour and name it: FI, and the one that occurs within the shift frame with a different colour and name it FII (add FIII if the work has more than one switch), then answer the following questions:

1) Are the characters in FI the same characters in FII?
2) Are the stories in FI and FII being told from the same perspective? Justify.
3) How do these spatial and temporal shifts affect the writer's style?

2.3. ‘Popping up Flashbacks’

Apart from long stretches of flashbacks that seek to deepen the reader's awareness of previous events that, in most cases, result in present events, an unconventional mode of writing emerged during the modern era giving birth to a new type of literary discourse: the antinovel. Using stream of consciousness, the antinovel seeks to expose the characters thoughts and memories through free direct speech and
fragmented memories. When these narrative techniques are put together, there is a more mental effort required from the reader who must recognise the occurrence of these techniques, and then attempts to reconstruct the meaning.

Flashbacks, as they express distortion, are fundamental in these narratives. They are short and recurrent; hence, we label them ‘popping out flashbacks’. The following activity applies CFT findings to help readers distinguish the ‘flashbacking’ parts from ‘thought presenting’ parts.

**Task 1:** This activity warms up the learners' minds by activating the ‘filming psycho-process’ in order to examine a literary text. Also, it explores the efficiency of CFT when dealing with cataphoric reference. The readers are invited to watch a part from *Twilight* (2008). The scene begins at 00:33.30, and ends at 00:34.54.

**Figure 2. Screen-shots from Twilight (2008).**

Questions:

1) How many times does the switch from the present to the past occur?
2) Can anyone express what was he thinking of when the flashbacks occurred?
3) Who are the people in the present situation and the people in the previous context?
4) Are the flashbacks telling something about *Jacob* and *Bella’s* past, or something else?
5) How does this scene contribute to the development of events in the whole film?

**Task 2:** The learners are given copies of the short story *Eveline* (1914), without mentioning the title.

- Read the short story and highlight what indicates:
  - The main narrative in blue (FI).
  - The flashback in green (FII, FIII…).
  - The thought presentation in yellow.

**Questions:**

1) What are the contextual data provided at the beginning of the text?
2) How do you come to the result that *she* refers to Eveline?
3) Do the parts of thought presentation belong to the main narrative or the flashback? Justify by providing textual cues.
4) What would have been changed if the story was accompanied by its title "Eveline"?
5) Identify the significance of context in demystifying cataphoric pronouns.
6) How does this narrative discourse reflect Eveline's living situation?

3. **Writing**

**Task 1:** This assignment may depend on the learners' competences aims at improving the learners writing skill and enhancing their narrative competence, as they apply their understanding of what fictional context is, and what textual cues serve in terms of creating the effects of flashback.

- Write a short story where you reformulate one of the fairy tales you have read before by inserting the technique of flashback.

4. **Conclusion**

Along this chapter, we have been trying to illuminate some issues related to reading and writing skills in EFL pedagogical situation. Our suggestions were but mere results of what has been noticed to be lacking in TEFL context.
First, we have shown that teachers should be aware of the cognitive mechanisms that occur in the reader's mind during reading, in order to be better providers; thus, to help their learners improve the demanded skills. This can be accomplished by integrating Emmott's CFT as a stylistic cognitive approach in teaching literature.

Second, our proposition of using cinematic productions as a teaching material has aimed at increasing the readers' awareness of what it takes to recognise temporal and spatial shifts in narratives; for unlike a watcher of film, the reader only has words before his eyes, and not people acting scenes. All this assists the reader in appreciating the writer's ability of making the language a means to create vivid fictional worlds.

Third, we have raised the idea of applying CFT in analysing antinovels that use a combination of narrative techniques. Emmott (1999) applies her theory in the case of anaphoric pronouns, and we have mentioned the issue of cataphoric reference in order to suggest a further research avenue.

It is about time that Algerian universities improved their approaches to English literature. Students are in need of a refreshing change in order to cope with the world's evolution, and to 'stylisise' the way they perceive literary corpora.
GENERAL CONCLUSION
A story is a composition of words put together in a certain concatenation to form sentences that convey meanings, and construct events. Reading is not a mere articulation of sounds of letters, but decoding each word in accordance with its context, it is about blending information from inference-making, prior knowledge of the text, and interpretation of textual cues. All together beside the reader's ability to engage with temporal and spatial narrative shifts, they present but a smaller part of a greater process which the reader's mind performs.

In this thesis, we have got a chance to highlight an impediment that may haunt any reader without a sound comprehension of the effect of using anachronies in narratives. We hoped to satisfy our quench by bringing answers to the raised enquiries, and elaborate arguments to the proposed hypotheses.

Doyle's *A Study in Scarlet* has provided us with both: the complication, and the panacea. The implication of the long stretch of flashback in this detective novel has led us to question his true purposes; was it to confuse readers, or to enlighten them? We needed to know and understand the reasons behind our responses. Therefore, we have sought Cognition and Narratology to meet Contextual Frame Theory which has formed the pertinent theoretical framework.

Contextual Frame Theory explores the way in which narrative texts are being processed by readers. According to this theory, consciousness is paramount when reading, because to make sense of what is being read, the mind undergoes many operations. Also, it attests that contextual monitoring is what every reader ought to develop, since it helps in constructing contextual frames. Each of the latter is claimed to assemble information about time, location, and participants. These participants are bound to a particular frame, which, when it is the focus of the reader, it becomes primed along with its participants whether they are being textually mentioned, or not. Hence, this awareness enables the reader to recognise any temporal or spatial shifts, for they result in a frame switch.

Moreover, this theory argues that the reader has the ability to store information when reading; hence, when the narrative discourse shows a return to an earlier fictional context, there is going to be a frame recalling, i.e. the reader does not
need to construct a new frame, but to recall the frame that has been stored. These procedures have been used in our investigation of the corpus.

Conducting this study, we have begun with dividing the novel into three sections, and comparing the components of narrative constructing them. The first section has covered part one of the novel; the second section has included the first five chapters in part two, while section three included the last two chapters.

The comparison has shown that section one and three maintain the same contextual information of the main narrative: the same characters, and the same time and location; thus, this has been referred to as FI, whereas section two has provided a different fictional context, indicating temporal and spatial shifts, thus, this has been referred to as FII. Due to the implication of the flashback, this section reveals a story that is different to detective fiction. Therefore, new characters are presented, and some of the characters in section one are later involved, yet having different traits.

Moreover, this anachrony results in the shift of point of view. For, the similar sections are narrated by a major character, using first person pronoun, and the section of the flashback uses an omniscient narrator. Adding to this, the use of different lexis and semantic field, some grammatical and phonological deviations denote this part of narrative.

Thanks to Contextual Frame Theory, we have found throughout the analysis that our inability to engage with the flashback was a result of ‘underexposing’ the information about the two murdered characters, i.e. we have not successfully stored the given information about them. Hence, when they have been primed in FII, we have miscued their presence and interaction with FI. It has been shown that this very point has placed the comprehension of the form and the content of this novel beyond our reach.

At a later stage, we have endeavoured to unveil the writer's purposes behind the implication of such a narrative technique within a detective narrative that is ought - at least to what is expected- to bespeak ‘scienticity’, thought organisation, and methodology. Surprisingly, we have found that Doyle is aware of his readers' needs and expectations as far as surprise and suspense are concerned.
Generally, any detective story demands an account for the motives behind the crime. In this novel, the story revealing the motive reaches back in the history; therefore, as a matter of reliability, it would not have been enthralling if the criminal was telling the story, his account may not be taken for granted; if it were the same narrator of \textit{FI} that is Watson, he would have been considered unreliable because of his limited knowledge of the case, and detection. The details of story are not even accessible to Holmes; the genius detective himself.

Having accomplished that, we have considered the peculiarities of detective genre, for example, what kind of plot to be required. Hereafter, we have come to the result that \textit{A Study in Scarlet} represents a defamiliarised model of detective fiction. We have highlighted some critics’ perspectives about the use of distorted narrative in detective story claiming that this technique prevents suspense. Yet, this novel has proved the contrary.

In EFL pedagogical situation, literary texts are exposed to the demands of different courses. We are driven by the belief that adding cognitive approaches to the procedures by which we analyse literary corpora will contribute to better understanding, and interpretation. Thus, the last chapter has provided some suggestions concerning how Contextual Frame Theory can be involved. Students will be able to construct characters’ analysis, point of view identification, and events plotting depending on monitoring the fictional context.

As a matter of fact, we look forward to seeing collaborative courses; for example, to relate what discourse analysis or stylistics provides to what British or American literature lectures present. Being it like this, students will have adequate analytical instruments to apply different approaches, and enhance their analytical reading skill.

To conclude, we explore human writing talents by means of texts, and to comprehend these texts, we find ourselves assailed by ignorance of how the human mind truly operates when reading. Believing it this way or the other, literature is there to be investigated and appreciated in terms of form and content. Unveiling the dynamic structure of \textit{A Study in Scarlet} offers a chance to show how a writer of fiction, and of detective fiction in a particular, gives an equal consideration to the
structure of her/his work, because it contributes to the way characters evolve in the narrative
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الملخص

يُعد البحث عن أسلوب قراءة ممنهج على أساس نظري حين التعامل مع سرد إشكالي، النبرة التي تناسب
منه هذه الأطرافاً وسائره مع ذلك، توظف نظرية الإطار السياقي أحكاماً من مجال تحليل الخطاب وذكاء
الاصطناعي في الكشف عن ما هو مطالب به القارئ، بغية الوصول إلى فهم متكامل للنص السردي.

الروايات البوليسية تغمض قواناها بقصص ذات بنية زوجية، تبعا لذلك وجدنا في هذه النظرية الإطار
العلمي الذي يمكننا من كشف العلاقة بين محتوى ومنهجية طرح رواية دراسة في اللون الفرنسي (1887)
المؤلف دويل (Doyle) للرواية تتضمن على أسلوب الارتجاع الفني (Flashback) لذلك فإن مجرد القراءة
السطحية لها ستكون حاجزاً يمنع القارئ من إدراك وتقدير ديناميكية الرواية.

نهدف من خلال هذا إلى عرض الاختلافات التي تلاقها بعض العناصر المكونة للقصة و التي تتجزأ عن
توظيف هذا الأسلوب، بالإضافة إلى الكشف عن استجابة القارئ المعرفية نحو هكذا أساليب روانية.

يقوم الفصل الأول على إيجاز مراجعة أدبية لمضمون نظرية الإطار السياقي، بينما يتناول الفصل الثاني
تحليلاً مقارناً للثنائيات المتوفرتين في الرواية اعتماداً على أحكام النظرية، من بينها: الرصد والتأطير السياقي
التي تمكننا من استظهار أهداف الكاتب خلف استخدام أسلوب الارتجاع الفني.

التخمين في طرق للاستفادة من تضمين مفاهيم نظرية التأطير السياقي في وضعيات بيذاعوية هو الحافز
لاقتراح بعض النشاطات المعرَّضة في الفصل الثالث، التي تهدف إلى تحسين كفاءة المتعلم في القراءة و
الكتابة.

كلمات مفتاحية: بنية السرد، السرد المصدر، الارتجاع الفني، نظرية الإطار السياقي، تبديل الإطار، الإطار
الأول، الإطار الثاني، معالجة ذهنية، فهم السرد.