Rhythmic Tempi Analysis and Genus Analysis of Elfriede Jelinek’s Novel Die Liebhaberinnen
Mathematical Narratology Model

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Abstract

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This interdisciplinary study is exploring several fields of scientific research – Literary Criticism, Mathematical Narratology, Structural Semiotics, Feminism and Intersectionality, and applying their theoretical and methodological apparatus for analysis of Elfriede Jelinek’s novel *Die Liebhaberinnen* (*Women as Lovers*). The study is focusing on quantitative and qualitative analysis of five rhythmic tempi – pause, ellipsis, summary, slow down and scene. Rhythmic tempi are analyzed based on Mieke Bal’s narratological model which defines tempi through a set of mathematical comparisons between time of the fabula $T_F$ and time of the story $T_S$. For quantitative statistical analysis of rhythmic tempi, it is made a limited strategic choice selection of three chapters, first, middle and last one. It was shown that combined rhythmic tempi frequencies in three selected chapters are: 48% pause, 26% scene, 15% ellipsis, 7% slow-down and 4% summary, while for each selected chapter a set of rhythmic tempi is unique. For qualitative analysis of rhythmic tempi, the examples of each tempo are randomly chosen throughout the entire text of the novel. The narrator is using different rhythmic tempi to present the novel’s narrative messages about intersectional conflicts of dominance. Based on the qualitative and quantitative analysis, it is suggested a concept of *intrafeminine subjugation*, describing women’s intersectional dominance and their *interpellation* in a patriarchal society. The results of the study can be used in multidisciplinary analysis of literary texts and in education.

Keywords: rhythmic tempi, Elfriede Jelinek, *Die Liebhaberinnen*, Mieke Bal, intrafeminine subjugation, Mathematical Narratology, Literary Criticism, multidisciplinary analysis.
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Introduction

Aim, Research Questions and Future Applications

This multidisciplinary study is addressing rhythmic tempi as a reflection of reciprocal relations between narrative text’s temporal aspects of fabula and story. Ludmila Tataru, one of the scholars who analysed the role of rhythmic tempi, has stated that rhythmic tempi have communicative and concept-generating functions and that rhythmic tempi analysis can be used to reveal narrative messages of literary texts. According to Dutch narratologist Mieke Bal, every narrative can be divided into segments corresponding to one of five rhythmic tempi: pause, ellipsis, summary, slow-down and scene. Bal has written that “narrative rhythm, although quite characteristic and effective, will remain the most elusive aspect. What are we to take as a measure of the speed of presentation, the rhythm?” As one can see, Bal is addressing here a mathematical activity “measuring”, defined by Alan Bishop as one of six main human mathematical endeavors: ”Measuring is the the ‘universal’ and significant activity for the development of mathematical ideas, and is concerned with compairing , with ordering, and with qualifying qualities which are of value and importance.” In Mathematics, to compare means to examine the difference between numbers, quantities or values to decide if it is greater than, smaller than or equal. Bal has suggested a model for analysis of rhythmic tempi in “literary and other narrative texts”, where she has defined and codified rhythmic tempi through mathematical comparisons, which are connecting time of the fabula with time of the story. In other words, the model is comparing duration of the fabula with duration of the story.

This study applies Bal’s model for analysis of rhythmic tempi in Elfriede Jelinek’s novel Die Liebhaberinnen (Women as Lovers). The novel is describing women’s position in 1970-ties Austrian society with its ruthless and cruel patriarchal traditions and intersectional conflicts of dominance. Jelinek has stated in one of her interviews that tempi are elements of the narrative without which the whole construction of a literary work can collapse:

Writing is certainly a mixture of two principles: the conscious and the unconscious. Not everything in my works has a rational construction. I, if I may say so, enhance the one while I diminish the other, such as it occurs in Bach’s pieces for organ, in which the acceleration and deceleration, delay,

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3 Ibid., 98
5 Ibid., p. ix.
remove each other to maintain a constant tempo — otherwise the whole “building” should collapse
– like a leaning tower. 

This study presents a quantitative and a qualitative analysis of rhythmic tempi. Quantitative statistical analysis of frequencies of rhythmic tempi in three selected chapters of the novel: first, middle and final ones, chosen through a limited strategic choice selection. Qualitative analysis of rhythmic tempi is performed in this study by randomly choosing three-four examples of each tempi from all chapters of the novel.

The aim of the study is to analyse rhythmic tempi in Elfriede Jelinek’s novel Die Liebhaberinnen by using the model suggested by Dutch narratologist Mieke Bal. The model is addressing the reciprocal interrelation between rhythmic tempi versus time of the fabula and time of the story. Based on the aim, the research questions of the study are the following:

1. Can all or only some of the five rhythmic tempi be found in the analyzed parts of Elfriede Jelinek’s novel Die Liebhaberinnen (Women as Lovers) when applying Mieke Bal’s model?
2. What are relative statistical frequencies of different rhythmic tempi in analyzed chapters of the novel?
3. Can a new concept be generated based on the analysis of how different rhythmic tempi are used by the narrator for revealing an intersectional conflict of the novel?

Future applications can use the results of this article for studying of how the tempi analysis and the thematic content, can be linked together, i.e. how rhythmic tempi can contribute to the understanding of the text and thus serve as a mathematical narratology and literary scientific tool. The results of this study can be further used in the development of a new subject of Mathematical Narratology and in education.

**Earlier Studies and Theories**

**Rhythmic Tempi in Mathematical Narratology and Structural Semiotics**

Alan Bishop has suggested a theory of Mathematical Enculturation which analyses how Mathematics should be taught in a modern society and he concluded that “Mathematical values intringe on society through other subjects”. An interplay between subjects of Mathematics and Narratology, Mathematical Narratology, is a newly emerging area of scientific research and theoretical exploration. A concept of Mathematical Narratology has been suggested by mathematicians Apostolos Doxiadis, Barry Mazur, David Corfield, Jan Christoph, Uri Margolin and a group of colleagues in their book *Circles Disturbed. The interplay of

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8 Alan Bishop, p. 171f.
Mathematics and Narrative. They have stated that Mathematical Narratology is using numerical, algebraical or geometrical formulas, procedures and patterns to determine a composition of a narrative. Barry Mazur has suggested a classification of mathematical narrative as a class of origin stories, which are initiated from a non-mathematical world in the form of actual problems inspiring an investigation; a class of a purpose stories, which give a non-mathematical reason for a certain piece of mathematics; and a class of stories like raisins in the pudding, or purely ornamental mathematical narrative. David Corfield has written that to be fully rational, mathematicians must embrace narrative as a basic tool for understanding the nature of their discipline and research. Jan Christoph has analyzed the possibility of mathematical formalization of concepts of perspective and focalization and he has shown that there are several ways in which mathematical tools may help in modeling of narrative subjectivity. Uri Margolin has concluded that this line of research is only in the beginning of its development: "A systematic study of the manifold relations between narrative (especially fictional) and Mathematics (including formal logic) is in its infancy." 

Another source of ideas which is combining Narratology and Mathematics is based on Juri Lotman’s theory of Structural Semiotics. According to this theory, principal difficulties in a structural description of a text, arise from a fundamental conflict between integral and dynamic nature of a text and a static, analytical nature of a description. This conflict is bringing up a temporal accentuation. Boguslaw Zytko has written that the theory of Structural Semiotics: “is based on not examining individual elements in isolation or a mechanical connection, but on establishing the mutual relationships between the elements and their relationship to the structural whole. It is inseparable from an examination of the functional nature of the system and its parts.” Zytko has been using both narrative and mathematical terminology like structure, whole, system, elements and parts; as well as pinpointing that the semiotic theory is defining the element’s place within the system as a part of a whole text. Lotman and Zytko have suggested treating objects of culture as meaningful structures and applying a terminology

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from other sciences, including notions of model and rhythm.\textsuperscript{16} Applying Structural Semiotics theory, Ludmila Tataru has defined a literary rhythm as “a law regulating the speaker’s/writer’s physiological, psycho-emotional, cognitive, discoursive and aesthetic activity, which is fixed in the structure of his/her texts as a hierarchy of alternating speech units of different levels.”\textsuperscript{17} When it comes to the rhythm of a literary text, Tataru has suggested two basic functions of rhythm, communicative and concept-generating ones:

1) Communicative: rhythm organizes a discourse so as to call forth the reader’s [...] adequate reaction and to generate in his mind a program to comprehend the utterance [...] 2) Concept-generating: rhythm regulates the processes of constructing and reconstructing the key concepts of an utterance... This function consists in regular activizations of certain text segments in the reader’s [...] mind, in alternating representations of the objects, which are of a particular significance to the writer [...], at specific angles, thus making them foregrounded.\textsuperscript{18}

Similarly to Bal, Tataru has also stated that a temporal component of a literary text has been insufficiently little studied so far despite of its importance for narratological analysis. She has written that: “Rhythm, however, seems to be a phenomenon unjustly neglected by narratologists.”\textsuperscript{19} According to Tataru, the importance of this analysis in view of the Semiotic Theory is connected to the rhythm’s interpretive power. She has underlined that: “Rhythm is the universal law organizing every form of human or nonhuman activity and securing its efficiency – we are quite positive that the method of narrative rhythm [...] could be applied as an interpretative strategy to various genres of narrative.”\textsuperscript{20} Mieke Bal has developed ideas of narrative rhythm. She has stated that the “narrative rhythm, although quite characteristic and effective, will remain the most elusive aspect.”\textsuperscript{21} To approach that kind of questions, Bal has connected the elusive aspect of narrative rhythm with an absence of analytical instruments. To fill up this instrumental void and to use the rhythm’s interpretive power, Bal has suggested a model for analysis of five rhythmic tempi: pause, ellipsis, summary, slow down and scene. The model is defining “temporal relations between fabula and story” and is described below in details in section “Materials and Methods”.\textsuperscript{22}

**Family Oppression in Elfriede Jelinek’s Novels**

Brigit Haines defined traditional families described in Elfriede Jelinek’s novel \textit{Die Liebhaberinnen (Women as Lovers)} as female exploitation place:

The major locus for the exploitation of women is, however, not the workplace but the family [...] and this is borne out by \textit{Die Liebhaberinnen}, where [...] we see the patriarchal nuclear family [...]. In such society opportunities for women are extremely limited; they are [...] subjects to the

\textsuperscript{16} Ibid., pp. 27–42.
\textsuperscript{17} Tataru. 2013, pp. 1-7. URL: \url{http://www.narratology.net/node/134} Accessed: 2019-02-12, 23:30.
\textsuperscript{18} Ibid., pp. 1-7.
\textsuperscript{19} Ibid., pp. 1-7.
\textsuperscript{20} Ibid., pp. 1-7.
\textsuperscript{21} Bal, 2009, p. 98f.
\textsuperscript{22} Ibid., pp. 100-109.
institutions of marriage and the family. Marriage is equated with death for both men and women […] Jelinek believes in the importance of paid employment, however menial or low paid it might be, as a first stage in a women’s emancipation. Nevertheless, her female protagonists are blind to the liberatory potential of work and seek marriage as a way to escape from its constraints […]. It does not occur to them to see work as a way of achieving independence from men […] The reason for the women’s blindness is the fact that, to use Althusser’s term they have been successfully interpellated by the ideology of love and marriage perpetuated by the media.23

Haines has recapitulated primitive destinies of the novel’s women: “Brigitte becomes a mother, Paula a prostitute, and even Susi, who tries to live femininity positively, will have to submit to the violence of patriarchy.”24 Haines has alsopointed out that novel’s mothers act againsts their daughters, dominating in a violent and horrible ways: “Nowhere is this lack of solidarity more striking than in the relations between mothers and daughters, where mothers wish the worst for their daughters.”25 The absurdity of these families’ oppression of young women has been also highlighted by Horace Engdahl in his preface to Swedish translation of the novel Die Liebhaberinnen: “The oppression of women is handled largely by the women themselves.”26

In Elfriede Jelinek’s novel Die Klavierspielerin (The Piano Teacher) is described another oppressive situation which is forced on piano teacher Erika by her manipulative mother. Erika, being desperate and self-destructive, attempts to shoote herself. Growing under oppression, Erika acquired latent violence tendencies, which express themselves in her need to be in control. She commits an act of seducing her young male student in a public toillete.27 Mattias Pirholt has studied an atmosphere of physical impossibility for Erika to break away from family oppression, her failed attempts to get free from mother’s dominance, her going in circles:


Therefore, the previous studies of Elfriede Jelinek’s novels have revealed that women characters are being oppressed in their families. Some of these young oppressed women-

24 Ibid., pp. 643-655.
25 Ibid., p. 652.
28 Mattias Pirholt. Ofullbordade utopian. Tyskspråkig litteratur från tre århundraden. Stockholm, Aiolos förlag, 2016, Sweden. Translation of this quotation into English: “Elfriede Jelinek’s Die Klavierspielerin ends, as we saw earlier, with the main character Erika Kohut’s walk home. The novel also starts with her homecoming, which creates a kind of storytelling technical circle composition. It leads us to assume, at least tentatively, that all that matters between these two homecomings, the initial and the concluding – Erika’s sadomasochistic, voyeuristic, consumerist (and so on, and so on) erotic fantasies in the first part of the novel and self-destructive, not to say self-wiping, relationship with student Walter Klemmer the other, in other words: the whole act of the novel – is just one example in this line.” Translation from Swedish is made by Alla Ericson.
characters attempted to revolt against. These attempts sometimes manifested in their controversial behavior. They have also showed the lack of their own will, which could be a consequence of suppressive upbringing. What narrative instruments are used in Elfriede Jelinek’s novels to reveal this oppression? One of such instruments are rhythmic tempi analysed in this study.

**Feminism, Gender Roles and Intersectionality**

The interpretation of gender roles made in this study is based on theoretical postulates of Feminist theory in connection to the theory of Intersectionality. According to Feminist theory a contemporary apparatus of marriage continues to exist since it is impossible for most men and women to pursue separate economics because wages do not allow it.\(^{29}\) It also states that on the other hand, there exist several objective reasons for women’s desire of social and political emancipation. Under the capitalist era many women are included in the labor market, which is using their hands, minds and exploring their reproductive function. Women give birth and reproduce new workers. Feminist theory provides explanations of why discriminatory laws and norms are still in existence. Some of these explanations are based on patriarchal structures and their influence on gender-related power distribution. For example, conservatism with respect to children's upbringing is an important factor for preservation of patriarchal structures.

Patricia Collins has defined the current theoretical status of the theory of Intersectionality. She has stated that even though this theory historically has started as an investigation of society’s oppression of women of color, it has grown now to become an analytical framework which can potentially be applied to all social categories, including social identities usually seen as dominant when considered independently.\(^{30}\) The theory of Intersectionality considers various forms of social stratification, such as class, sexual orientation, religion as well as age and gender which are going to be significant for the analytical purpose of this study. An intersectional approach is treating all types of social stratification and oppression not as an independent notion, but as being connected to one another and not existing separately.

This idea of interconnection of different ways of oppression is also supported by philosopher Lois Tyson, who has looked at gender roles in patriarchal society. Tyson has declared that the contemporal western society is a patriarchal one, since women are still not treated as equal to men:

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Traditional gender roles cast men as rational, strong, protective, and decisive; they cast women as emotional (irrational), weak, nurturing, and submissive. These gender roles have been used very successfully to justify inequities such as excluding women from equal access to leadership and decision-making positions [...] and convincing women that they are not fit for careers in such areas as Mathematics and engineering [...] Patriarchy is thus, by definition, sexist, which means it promotes the belief that women are innately inferior to men.31 Feminist philosopher Judith Butler has also argued that studies of patriarchy exclusively from the point of view of men's dominance over women are not enough to explain all constellations and nuances of gendered power relations. According to Butler there are several forces that oppress women in a patriarchal society: “The notion of universality of patriarchy has in recent years been widely criticized for not being able to explain how gender oppression works in their specific cultural context.”32 These forces can be enforced not only by patriarchal men, but also by some women and a social mechanism of this phenomenon is a logical one. It preserves patriarchal structures and norms and suggests strategies which can be used by some women to improve their status in society and within a family. These strategies can help these women to gain fortunes, to receive better jobs, to get higher status in the society or to get some other benefits. These strategies can improve or damage these women's lives. For example, one of these strategies is marriage, which can lead either to a good or to a catastrophic result. In patriarchal families, less power-oriented women can be exploited through these strategies by men and by stronger women.

Interpellation, Subject Status and Object Status

The concepts of object status, subject status and women interpellation, are interconnected. The interpretation of these concepts is based on poststructuralistic theories and on ideas of modern philosophers Paulo Freire and Michael Foucault.33 Freire and Foucault defined differences between object status and subject status on relationships between people. According to Freire, an object is an individual who does not control its individuality. This suggests existence of dominance of somebody else over that object. The definition is an opposite when it comes to a subject. It is assumed that a subject is an individual which has an ability to define oneself as possessing an active status in the construction of own identity.34 A concept of interpellation, suggested by Louis Althusser, has been applied on literature studies by Jonathan Culler who used the concept of interpellation to show how society influences and manipulates women:

There is a strong impetus to show how people are shaped or manipulated by cultural forces. How far are people constructed as subjects by cultural forms and practices, which ‘interpellate’ or address

31 Lois Tyson. 2015, p.81f.
33 Encyclopædia Britannica defines Poststructuralism as a combination of several theories of literary criticism, as deconstruction or reader-response criticism, that use structuralist methods but argue against the results of structuralism and hold that there is no one true reading of a text. https://www.britannica.com/art/poststructuralism accessed on the 2018-11-04 21:37.
them as people with particular desires and values […] The question of ‘agency’ […] is the question of how far we can be subjects responsible for our actions and how far our apparent choices are constrained by forces we do not control.\(^3^5\) Culler highlighted the group identities when one is interpellated culturally and raised a question of whether the interpellated women, can take responsibility for their actions, when under the influence of surrounding society some of them are shaped into monsters oppressing others. According to Culler, poststructuralism interprets the definition of subject through subject’s environment, meaning that it is the environment that defines whether an individual will grow up as a relatively independent subject or as a dependent object. He has written that: “The structures of the systems of signification do not exist independently of the subject, as objects of knowledge, but are structures for subjects, who are entangled with the forces that produce them.”\(^3^6\) That means that an individual, a woman, may receive a supplement of subject features, achieve a semi-subject status and may be gradually converted to a vigorously acting subject. That woman can get some additional subject features not as an independent individual, but as part of a constellation, a group.

Clare O'Farrell, the researcher of Michael Foucault’s philosophical ideas, has stated that Foucault has been especially interested in what it is that transforms individuals into subjects: “To define it at the most general level, the ‘subject’ is a philosophical category which describes an entity which is able to choose courses of action.”\(^3^7\) Patricia Collins pointed out from the point of view of Intersectionality, that domination always involves objectification of the dominated and all forms of oppression imply devaluation of subjectivity of the oppressed.\(^3^8\)

Therefore, if there are others who decide over a person, this person can be defined as having an object status. In the opposite situation, when a person is acting on its own in a group setting, this person shows a subject status or semi-subject status.

**Materials and Metods**

**Mielke Bal’s Metod of Rhythmic Tempi Analysis**

Mieke Bal has suggested a model of analysing narrative, which includes the analysis of rhythmic tempi, in her book *Narratology: Introduction to the Theory of Narrative*.\(^3^9\) The model is described as an “ensemble of theories of narratives, narrative texts, images, spectacles, events, cultural artifacts that tell a story.” The model includes a hierarchy of three main narratological components: text, story and fabula; four underlying elements: events, location,

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\(^3^6\) Culler. Created from Google books on 2017-02-26 23:45:20, 2011. p. 139f.


\(^3^9\) Bal. 2009, p. 3f.
actors, time; as well as time segments represented in a set of five different rhythmic tempi. Bal has defined these levels as following:

A narrative text is a text in which an agent or subject conveys to an addressee (‘tells’ the reader) a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof. [...] A story is the content of that text, and produce a particular manifestation, infection, and ‘coloring’ of a fabula [...]. A fabula is a series of logically and chronologically related events that are caused or experienced by actor [...] An event is the transition from one state to another state. Actors are agents that perform action [...]. An event, no matter how insignificant, always takes up time. This time has a hypothetical status: in a fabula the events have not actually occurred, or at least, their reality status is not relevant for their internal logic. Nevertheless, the time is often important for the continuation of the fabula and deserves, consequently, to be made describable [...]. Furthermore, events always occur somewhere [...]. Events, actors, time, and location together constitute the material of a fabula [...]. I shall refer to them as elements.40

Every narrative is divided into time segments corresponding to one of five rhythmic tempi: pause, ellipsis, summary, slow-down and scene. The model infers explicit codifications which can be applied to any narrative text using the following mathematical representations of rhythmic tempi, as presented in Figure 1.

For rhythmic tempo defined as pause, time for the fabula is practically standing still, nearly nothing happens, while time for the story goes on infinitely. With mathematical symbols it can be expressed in terms of time of the fabula which is equal to zero $T_F=0$, while time of the story $T_S$ is developing $n$-units which can be presented as $T_S=n$. A comparison between $T_F$ and $T_S$ can be expressed as: $T_F < \infty T_S$, where $<$ stands for shorter than and $\infty$ stands for infinity. It means that $T_F$ is much shorter than $T_S$, while $T_S$ is infinitely longer than $T_F$.

All five rhythmic tempi are defined in this model through narrative concepts of time of the fabula, abbreviated as $T_F$ and time of the story abbreviated as $T_S$.

<table>
<thead>
<tr>
<th>Rhythmic Tempo</th>
<th>$T_F$</th>
<th>$T_S$</th>
</tr>
</thead>
<tbody>
<tr>
<td>pause</td>
<td>$T_F &lt; \infty T_S$ because $T_F = 0$</td>
<td>$T_S = n$</td>
</tr>
<tr>
<td>ellipsis</td>
<td>$T_F &gt; \infty T_S$ because $T_F = n$</td>
<td>$T_S = 0$</td>
</tr>
<tr>
<td>summary</td>
<td>$T_F &gt; T_S$</td>
<td></td>
</tr>
<tr>
<td>slow-down</td>
<td>$T_F &lt; T_S$</td>
<td></td>
</tr>
<tr>
<td>scene</td>
<td>$T_F &lt; \approx T_S$</td>
<td></td>
</tr>
</tbody>
</table>

Figure 1. Mathematical representation of rhythmic tempi, pause, ellipsis, summary, slow-down and scene. The meaning of symbols: $>$ longer than, $<$ shorter than, $\infty$ infinite, $\approx$ approximately equal, $n$ longevity and 0 zero. See details in the section “Materials and Methods”.41

When it comes to ellipsis and summary, the situation is the opposite to the one with pause. Time of the fabula $T_F$ for ellipsis and summary is growing, $T_F = n$, while time of the story $T_S$ is practically standing still, $T_S = 0$. Therefore, the $T_F$ is longer than $T_S$, $T_F > T_S$, where $>$ stands

40 Ibid., pp. 5-8.
41 Figure 1 is practically identical to the figure from Mielke Bal’s book, placed on page 100. In Figure 1 the order of tempi is changed for convenience of this presentation.
for longer than. Bal’s model distinguishes between notions of ellipsis and summary depending on how much the fabula’s time is longer than the story’s one. For ellipsis time of the fabula $T_F$ is infinitely longer than time of the story $T_S$, while for summary time of the fabula $T_F$ is only somewhat longer than time of the story $T_S$. A comparison between time of the fabula and time of the story can be expressed as $T_F > \infty T_S$ for ellipsis and $T_F > T_S$ for summary.

Based on this model, the structure of the analysis which is used in this study, can be summarized with a triangle-shaped scheme shown in Figure 2.

According to Bal it is sometimes difficult to choose between pseudo-ellipsis and summary: “Whether we still regard the next sentence as a pseudo-ellipsis or whether we now label it as summary simply depends on how far we wish to go: the borderline between these two tempi is flexible.”\(^{42}\) Therefore, in this study, where indicated, examples of ellipsis and summary will be combined for the purpose of statistical analysis. Bal describes the rhythmic tempo slow-down as a rare one in literary contexts, so rare that it is sometimes difficult to find its examples in the analyzed text:

Slow-down is a tempo that stands in direct contrast to the summary. In practice this tempo occurs very seldom. Difficult if not impossible as it is already to achieve synchrony in a scene, because the presentation is soon expressed as too slow, imagine slowig down even more. Still, the theoretical possibility of this tempo cannot be ignored. Although it is, in general, set aside for use in small sections of the narrative only, it can nevertheless have an extremely evocative effect. At moments of great suspense, slow-down may work like a magnifying glass.\(^{43}\)

The rhythmic tempo slow-down occurs when development of time of the fabula $T_F$ is almost at a standstill, while time of the story $T_S$ experiences a sudden booming and gives the reader a lot to pick from and to associate with. A typical example of the slow-down tempo can be a moment of a kiss between two lovers, in which $T_F$ is short, because practically nothing is happening, while there are a lot of feelings that develop between kissers and these feelings can

\(^{42}\) Ibid., p. 102.
\(^{43}\) Ibid., pp. 104-10
be described extensively as continuation of the time of the story \( T_S \). Thus, in this case time of the story \( T_S \) is growing. This can mathematically be presented as \( T_F < T_S \). Therefore, for the rhythmic tempo slow-down time of the fabula \( T_F \) is shorter than time of the story \( T_S \). The fifth rhythmic tempo of the model is scene, for which time of the fabula \( T_F \) is slightly shorter or approximately equal \((\approx)\) to time for the story \( T_S \). It is presented symbolically as \( T_F < \approx T_S \).

This model has been explained on examples from several fiction literature sources in Mieke Bal’s book *Narratology: Introduction to the Theory of Narrative*, but there are so far no other published analytical studies which apply the model.

**Methods of Qualitative and Quantitative Analysis**

For qualitative analysis of rhythmic tempi: pause, ellipsis, summary, slow-down and scene of this study three to five examples of each rhythmic tempi are randomly chosen throughout the entire text of the novel. It means that examples from all chapters of the novel are used to show how the narrator is using different rhythmic tempi to present women’s oppression and women’s status in a patriarchal society. Each example is illustrated by quotations. The analysis is based on Bal’s model, which combines Narratology and Mathematics. Examples are analyzed by applying mathematical formulas, which describe the development of relative durations of time of the story \( T_S \) versus time of the fabula \( T_F \) (see details in previous section “Materials and Methods”). The analysis is focused on revealing the narrator’s use of five different rhythmic tempi for illustrating an object status or semi-subject status of women characters of the novel. Rhythmic tempi are analyzed in section “Analysis” in the following order: pause, ellipsis and summary combined, slow-down and scene.

To make a quantitative statistical analysis of frequencies with which different rhythmic tempi are implemented by the narrator. The selection is based on a strategic choice selection approach, as opposed to approaches of systematic or random choice statistical selection ones which are also common for statistical analysis but is not applied in this study. The selected sample is including three chapters of the novel: first, middle and last ones. These chapters are similar in that each of them is seven pages long. The first chapter called “beginning” (pages 5 to 11), the middle one – “when there’s a love, there’s a way” (pages 104 to 110) and the last one – “how paula allows herself to be carried away” (pages 183 to 189)\(^{44}\). Thus, the statistical analysis covers 21 pages out of 196 pages, which represent approximately 14 % of entire novel’s text. Three selected chapters are different in their location within the novel and therefore one can suggest that they might be different in their narratological roles and

\(^{44}\) All proper names and all sentences start in this novel from a lowercase.
narratological contents. In the first chapter an implementation of rhythmic tempi might have an introductory-character and one may hypothesise that this chapter’s content preferentially use those rhythmic tempi that would be typical for an introductory narrative. Likewise, one may hypothesise that the last chapter might preferentially contain rhythmic tempi which would be typical for a resuming narrativ. When it comes to the middle chapter, one might hypothesise that this chapter’s content should be typical for the main body narrative text and should diverge from both first and last chapters in terms of narrator’s choice of rhythmic tempi. This strategic choice selection of chapters used for analysis allows to suggest the H0 and the H1 hypotheses. The H0 suggests that frequencies of rhythmic tempi in three chosen chapters are the same, i.e. there are no differences in implication of rhythmic tempi frequencies between selected chapters. The H1 hypothesis suggests that frequencies of rhythmic tempi are deviating between selected chapters. Statistical approach is allowing to calculate these frequencies. Based on a preliminary generalisation about possible similarities or differences in narrator’s rhythmic tempi preferences in the introductory, middle and the final chapters of the novel. At the same time, this strategic choice selection does not allow to make a generalisation about frequencies of different rhythmic tempi throughout the entire text of the novel. Statistical analysis of the whole text would require an analysis of rhythmic tempi frequencies in all chapters of the novel which is broader than a scope of this pioneering study.

For statistical analysis each chapter is devided into nine parts, which provided a resonably detailed number of parts to be analysed per chapter. Therefore, the size of the analysed sample is 9 · 3=27 parts, where the quantity of parts per chapter is 9 and the quantity of analysed chapters is 3. Rhythmic tempi are identified in each part, one tempo per part. Rhythmic tempi in all 27 parts identified, collected and organized in tables and respective figures. Data for the first chapter were collected in Table 1, for the middle chapter in Table 2 and for the last chapter in Table 3 and in Figures 3, 4 and 5 respectively. In Tables 1-3 there are presented relative frequencies of rhythmic tempi which are shown in order of their appearence in each of three chapters from first to ninth (numbers 1 to 9). In Table 4 and Figure 6 there are presented relative frequencies of rhythmic tempi as numerical quantities per chapter (first, middle and last) and in total in all three chapters. In Table 5 and Figure 7 there are summarised relative frequencies of rhythmic tempi presented as total procentual quantities (% of individual tempi and two combinations of rhythmic tempi used for the convenience of comparison. The combination of ellipsis (E) and summary (S) and slow down (Sd) is used because of two reasons. 1) because these three tempi are less used in the analysed sections and 2) because of a possible bias in
distinguishing between these two tempi due to how Mieke Bal defined E and S tempi. The reason for combining of pause (P) and scene (Sc) is because these two rhythms are most often used in analysed chapters.

**Analysis**

**Quantitative Analysis of Rhythmic Tempi**

To make a statistical analysis of frequencies of rhythmic tempi implementation in the novel, it has been done a strategic choice selection. There were chosen three chapters: the first chapter “beginning”, the middle chapter “when there is a love there is a way” and the last chapter “how paula allows herself to be carried away”, as described in section “Materials and Methods”. In short, nine examples of rhythmic tempi were taken in calculation from each of these three chapters. It was analyzed which rhythmic tempi were used by narrator in each of analyzed chapters, in which order different rhythmic tempi were used within each chapter and how often different rhythmic tempi are used in each chapter. The idea of this strategic choice selection is to test whether the narrator’s implementation of rhythmic tempi may differ due to different location within the novel’s structure, different sequences and frequencies of the tempi within the chapter. The H1 hypothesis suggests that frequencies of rhythmic tempi are varying between chapters, which reflects narrator’s choice of different rhythmic tempi. H0 hypothesis otherwise suggests that the narrator is using the same set of rhythmic tempi between chapters. So, this selection gives a possibility to choose between the H0 and H1 hypotheses.

**Statistical Analysis of Rhythmic Tempi Frequences**

The frequencies with which the narrator is using different rhythmic tempi in the first chapter of the novel, “beginning”, are collected in Table 1, see section “Attachments”, and are presented in Figure 3. Different rhythmic tempi have appeared in the first chapter in the following order: 1) pause – narrator’s description of Brigitte’s thoughts, 2) pause – narrator’s description of Brigitte’s work, 3) pause – narrator’s description of Brigitte’s private life, 4) pause – narrator’s description of Heinz, Brigitte’s boyfriend, 5) scene – Brigitte is sewing, 6) ellipsis – future of Heinz and Brigitte, 7) scene – Brigitte is washing the lavatory in Heinz’s house, 8) pause – narrator’s description of thoughts of Brigitte and Heinz, 9) slow-down – Brigitte is crawling up “Heinz mummy’s arse”46. As it is presented in Figure 3, pause with its five instances is the most frequently implemented tempo in the chapter “beginning”, followed by scene with two instances, while ellipsis and slow-down are both used only once. Summary-tempo is missing in the chapter “beginning”.

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45 Ibid., p. 100.
46 Ibid., p. 11
The next analyzed chapter “when there’s a love, there’s a way” is from the middle of the novel. Data for this chapter are collected in Table 2, see section “Attachments”, and are presented in Figure 4. Different rhythmic tempi are appearing in this chapter in the following order: 1) pause – narrator’s description of Paula’s life, 2) scene – Erich is at the co-op shop, 3) pause – Erich’s thoughts about a child and about love, 4) scene – Paula at the parking lot, 5) ellipsis – how Erich likes to torment those weaker ones, 6) scene – the whole inn is watching the beating, 7) pause – Paula’s beliefs about love, 8) slow-down – Paula wipes away blood with a “sunday handkerchief”, 9) pause – narrator’s description of absence of love.

As it is presented in Figure 4, in the middle chapter rhythmic tempo summary is absent, ellipsis and slow-down are used once, scene is second frequent and pause is the most frequent tempo. This is like in the first chapter, although exact frequencies of different tempi diverge from the first chapter. Frequencies with which the narrator is using rhythmic tempi in the last chapter of
the novel, “how paula allows herself to be carried away”, are collected in Table 3, see section “Attachments”, and are presented in Figure 5.

It follows further from Table 3, that in the last chapter of the novel, “how paula allows herself to be carried away” different rhythmic tempi appear in the following order: 1) pause – narrator’s explanations of why Paula did some disgusting things, 2) pause – Paula’s thoughts about keeping a man, 3) scene – Paula’s first seduction by an unknown man, 4) pause – Paula’s thoughts about how prostitution-money can contribute to her family, 5) scene – a driver stumbles into a situation when Paula is with an unknown man in the woods, 6) pause – driver’s thoughts about how Paula should be punished, 7) ellipsis – what the long term consequences for Paula are, 8) summary – what happens to Paula’s children after the divorce, 9) ellipsis – what happens to Erich and Paula further.

![Figure 5. Rhythmic tempi frequencies in the last chapter “how paula allows herself to be carried away”.](image-url)

This is presented in Figure 5, which shows that most frequent rhythmic tempo in the last chapter like in two other analysed chapters is pause with four instances, ellipsis and scene are used twice, summary is used once, while rhythmic tempo slow-down is missing.
To answer the question of how often different rhythmic tempi are being implemented by the narrator in each of statistically analyzed three chapters, the frequency of different rhythmic tempi appearance in these chapters is summarised in Tables 4 and 5, see section “Attachments”, and in Figures 6 and 7 respectively.

Some rhythmic tempi appear equally or similarly frequent in some of the analyzed chapters, but in total frequencies are different. Procentual amounts of rhythmic tempi frequencies in all analysed chapters are: pause (48%), scene (26%), ellipsis (15%), slow-down (7%) and summary (4%). The rearest rhythmic tempo appeared to be summary and the most frequent one is pause.

Therefore, H0 hypothesis can be omitted and the H1 hyposesis can be accepted: the distribution of frequencies of rhythmic tempi is different in analyzed chapters, which can reflect the different role and location of analysed chapters within the novel.

**Qualitative Analysis of Rhythmic Tempi**

Qualitative analysis is addressing the problems of women’s objectivity and semi-subjectivity, women’s oppression and interpellation in patriarchal society. These problems are applied on analysis of narrator’s use of individual rhythmical tempi as they are defined in Mieke Bal’s model starting with pause-tempo, followed by ellipsis and summary, slow down and finally by scene tempo.
Women’s Oppression in Patriarchal Society Shown through Pause

In rhythmic tempo pause time of the fabula $T_r$ is practically standing still and nearly nothing happens, while time of the story $T_s$ goes on, $T_F < \infty T_s$, when $T_F = 0$ and $T_s = n$. It is therefore a static tempo. The novel contains numerous examples denoting descriptions of places, persons and events. These examples represent rhythmic tempo pause.

Description of young Paula, one of two main characters of the novel, is constructed on contradictions. She is in love and she wants to spend more time with her boyfriend. Instead she must work hard at home: "Paula can not enjoy her great love properly at all, because she has to get up at five and make breakfast for her dadda." Paula’s mother thinks about her own unpleasant events in life, she thinks about her womb: "this ruined womb, in which in the course of the long years of marriage a thing or two has happened, we don’t even want to mention the abortion sessions in boiling hot water." Paula’s father ("dada") does not appreciate his wife’s and daughter’s sacrifices for him. On the contrary, he has his own reasons to dislike both of them. He thinks that his wife took his freedom and his daughter is a burden:

dada and gerald take the view, that paula can’t be allowed to shirk things by doing light clean dress-making, when they themselves do heavy dirty wood-cutting. she better not believes, that she can escape dada’s hate, with a clean job, when dada after all had to marry mother because of her, well, not because of her, but because of her eldest sister, who is already married now and unusable. since we already hated your momma […]

The following passage describes a place – a sewing factory which is a main working place for women in a little Austrian city:

the factory looks like it was part of this beautiful landscape. it looks as if it had grown here, but no! if one looks at it more closely, one sees: good people built it. nothing comes of nothing after all. and good people go in and out of it, afterwards they pour into the landscape, as if it belonged to them. the factory and the plot of land beneath it belong to the owner. that is, a company. the factory is nevertheless happy, when happy people pour into it, because they do more work than unhappy ones. the women who work here do not belong to the factory owner. the women, who work here, belong entirely to their families.

Another example of factory description shows what can happen with women, who work there:

perhaps women are also different now what they used to be. […] paula started the breaking, now she is completely broken. the girl in the first year of her dressmaking apprenticeship, who was full of hope, has become a broken woman with inadequate dressmaking skills. that is too little.

The narrator describes also a stereotypical gender difference between women and men working in the factory. Although the narrator conveys the gender differences like it should be taken for granted: “the windows have been cleaned by women, the cars usually by men”, the pause-

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47 Jelinek, 2008, 1975, p. 88f. Note that all first names in this quotation and in all other ones used in this study, start with low character according to orthography in English edition of the novel. Standard capitalization is used in the other parts of this study otherwise.
48 Ibid., p. 89.
49 Ibid., p. 18.
51 Ibid., p. 189.
tempo presents it so that the reader understands the narrator’s negative attitude toward this degrading for women treatment of gender differences.\textsuperscript{52}

Another typical description of a person is the description of Brigitte who is a second main character of the novel. The narrator characterises young Brigitte’s attitude toward her boyfriend Heinz in a pause-tempo and highlights the static nature of the description by presenting that their story “is not something that grows, it is something that is suddenly there [...].”\textsuperscript{53} Brigitte’s thoughts about how incredibly important Heinz is for her are also described in pause-tempo. In Brigitte’s mind, Heinz is her only savior, who can save her from work at the factory: ”brigitte hopes that one day she will drop out because of marriage and childbirth. brigitte hopes that heinz will get her out of here. anything else would be the death of her, even if she stays alive.”\textsuperscript{54}

Descriptions of oppressive behavior of women of older generation toward younger ones are stretching over nearly two decades of characters’ lives. When at the end of the novel Paula is a divorced woman, she has a job and is economically independent. Nevertheless, her parents are using juridical help to take away Paula’s children from her. By doing this they demonstrate their superiority, their power. Parents oppress Paula together. Therefore, it is not only an example of male’s (father’s) oppression, but it is also an example of female’s (mother’s) oppression of Paula. It is shown that older males and females can cooperate in oppression of young women which supports Judit Butler’s idea that there are several types of oppression under patriarchy, is described above in section “Feminism, Gender Roles and Intersectionality”. The narrator shows that Paula can do practically nothing to stand up for protecting herself and her children from parent’s and society’s oppression. There are several types of oppression that Paula experienced, which will be exemplified with other rhythmic tempi below. The narrator shows a contradiction between characters’ unhappy lives and the beauty of the surrounding nature:

\begin{quote}
do you know this BEAUTIFUL country with its valleys and hills? In the distance it is bounded by beautiful mountains. It has a horizon, which is something many do not have. Do you know the meadows, fields and fields of this land? Do you know the peaceful houses and the peaceful people who live there?\textsuperscript{55}
\end{quote}

In these pause-tempo examples the narrator reveals a dependent object status of younger women-characters. They do not control and direct events in their lives. The narrator shows that different genders can play roles of oppressors and that oppressors are numerous, such as factory owners, fathers, boyfriends and older women. These messages illustrate theoretical formulations presented above in section “Feminism, Gender Roles and Intersectionality”,

\textsuperscript{52} Ibid., p. 2.  
\textsuperscript{53} Ibid., p. 7.  
\textsuperscript{54} Ibid., p. 6.  
\textsuperscript{55} Ibid., p 1.
where Tyson describes treatment of women as “emotional (irrational), weak, nurturing, and submissive” and Tataru suggests that rhythmic tempi fulfill two basic functions, communicative and concept-generating ones. Therefore, pause-tempo gives the narrator an opportunity to show several aspects of women’s object status in a patriarchal society – to convey a notion of young women’s intrapation in oppressive situation. It helps the narrator to convey gender relations in the society.

Women’s Oppressed Status Conveyed by Ellipsis and Summary

Ellipsis and summary are dynamic rhythmic tempi, as opposed to described above static pause-tempo. The narrator is using ellipsis and summary tempi to show the development of fabula. For these two tempi the time of fabula \( T_F \) is growing, while the time of the story \( T_S \) is standing still, so \( T_F > \infty T_S \), for ellipsis and \( T_F > T_S \) for summary.

An examples of ellipsis can be found in the description of young Brigitte’s life: “brigitte is the illegitimate daughter of a mother, who sews the same things as brigitte, that is brassiéres and pantie-girdles.” The reader gets to know that Brigitte was born and raised by a single mother who like Brigitte has also worked in the factory, but the reader has not been told how Brigitte’s mother and father met, how did mother’s pregnancy develop, how has Brigitte been born and how she grew up. Another example can be found in the description of earlier life of Paula's mother: “when my dada was still alive, i slaved for him, and then i went on slaving for your dada and for gerald, and now that you are old enough to slave with me, you suddenly don’t want to any more […]” The reader learns about Paula’s mother’s youth, about her father and his death, about her marriage and her getting son Gerald and daughter Paula. As in the previous example with Brigitte’s mother, these events of the fabula are not reflected in the novel’s story: \( T_F = n \) while \( T_S = 0 \). By using rhythmic tempo ellipsis, the narrator shows that Paula’s mother had a dependent object status in her family when she was young. The narrator is using the ellipsis to highlight that Paula’s mother had in her youth such an oppressed subject status, that her story is even not worth telling, she was nothing, she simply did what she was told to do. Her family owned her. The narrator shows that Paula’s mother accepted inequality and male-dominance at home. Life-events were just rolled over her by the oppressors with subject status. She accepted that this attitude to women should continue. It will be illustrated with several examples below, that she herself used oppression to gain a semi-subject status in the family by applying this attitude on the next generation, on her daughter Paula.

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56 Tyson, 2015, p. 81f.
58 Jelinek, 2008, p. 9f.
59 Ibid., pp. 18-19. Note “i” without capitalization “I”, according to the original orthography in the novel.
Summary-tempo differs from ellipsis in that it links together a shorter period of the story, while ellipsis links a longer one. Summary can be found in narrator’s description of two weddings – one of Brigitte’s and one of Paula’s, and what has happened after them:

Heinz doesn’t drink anything away, because he is ambitious and sensible. With Brigitte and Heinz things work out so well, that soon they will have driven their parents and parents-in-law out of the house. With Brigitte and Heinz things are going so well, that they will have a little boy as well: Harry. With Paula and Erich things are going badly, one year later they will have a boy as well: Karl. In the meantime, however, we still want to dance lightheartedly at Brigitte and Heinz’s wedding. In the meantime, however, we still want to dance lightheartedly are rich and Paula’s wedding. And enjoy the beautiful day. And enjoy the beautiful day.

Another example of summary-tempo can be found in the chapter “The hours trickle away:” “the hours take their inevitable course, and Paula will soon be ready to deliver, if things go like this. The midwife is already waiting.”61 By using summary-tempo the narrator skips details of Paula’s pregnancy. The reader gets to know that pregnant Paula becomes “thick as a barrel”, which highlights Paula’s object status when she is rolled down like a barrel into midwife’s hands. Paula is delivering her daughter, Susanne.

In these examples the time of the fabula $T_F$ grows at least nine months (gestation period), until the two couple’s, Paula and Eric as well as Brigitte and Heinz, children are born, which can be presented in symbols of $T_F=n$. At the same time, there has been no development of the time of the story $T_S$, $T_S$ equals zero, $T_S = 0$. Therefore, this can be interpreted as an example of a summary-tempo, because the time of the fabula $T_F=n$ grows only about nine months, which is not too long.

Like with pause-tempo above, the narrator is using rhythmic tempi ellipsis and summary to show detailes of young women’s situation in patriarchal society: them being dependent, oppressed and them having an object status in the family.

**An Object Status Conveyed through Slow-Down**

In rhythmic tempo slow-down the time of fabula $T_F$ is almost at a standstill, while the time of story $T_S$ experience a sudden booming up, so $T_F < T_S$. These differences between development of fabula and story highlights additional sides of women’s oppressed object status in the society narrated in the novel. One of the examples of rhythmic tempo slow-down is in the description of the situation when Brigitte and Heinz are walking toward the cottage which belongs to Heinz parents:

One day Brigitte and Heinz were at it again, and Heinz unzipped the zip fastener on her back, suddenly all of Brigitte’s back was revealed in the daylight. It’s not that beautiful that it can be exposed to bright light, says Heinz. Nevertheless, moved by so much unnecessary enthusiasm, he takes Brigitte in his car out to his parents’ little summer house.62

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60 Ibid., p.168.
61 Ibid., p. 143.
62 Ibid., pp.72-73.
This is one of rare incidents in Heinz’s life, when he experiences sparkles of love, enthusiasm and admiration. On most occasions, he is saying to Brigitte something unpleasant, but on this occasion, he is shown experiencing an initial warm feeling. That is a moment of semi-happiness of a short time span, time of fabula $T_F$ in this episode is very short, but to highlight this pleasant moment of admiration, the narrator extends the time of story, $T_S$. Brigitte is shown in Heinz’s eyes not as a girl whom he is going to be in love with for the rest of his life. After a brief evaluation she appears to him as not being beautiful enough to admire her. Here, with rhythmic tempo slow-down, which allows detail description of characters’ feelings, the narrator is increasing the reader’s impression that Heinz regards Brigitte only as an object. In this example, Heinz has no doubts about himself, about his own dominating subject status. He decides to unzip a zip fastener on Brigitte’s dress and he does it without asking her permission. He does what he wants to do, and he is not interested in knowing whether Brigitte also wants that.

Examples of slow-down tempo can be found in descriptions of Paula’s life also. In one of conversations between Paula and her mother, both women describe imaginable life-events, these events exist only in their minds. Here story, $T_S$, develops, but the fabula, $T_F$, is standing still. Young Paula is telling her mother about some possible benefits of her learning dressmaking. To be able to sew is one of Paula’s dreams. She describes her plan to marry, to raise children and to sew for them for saving money, but she expects her future husband to forbid her to sew for other people or to acquire a sewing-related job, even though, as the narrator tells the reader, she would like it. Being only fifteen years old Paula already knows that she will give in to her future husband. Paula’s mother raised her to believe, that it will be the yet unknown husband who would decide over her:

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i want to look for a decent man, or a less decent man […] i want to marry and have children […] there will be two, a boy and a girl, […] and a detached house, built ourselves with a hardworking husband. and for children and myself i’ll sew everything, that will save a lot of money, then i’ll no longer have to sew for strangers, he won’t allow that, no. momma, please, i want to learn dressmaking.63
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Paula knows, that if she wants something, she must beg for it. She expects that mother would be against her plans to learn dressmaking. In the same conversation Paula tells mother about what more she wants to do before getting married:

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when i have finished learning to be a dressmaker, i want to have something of my life, drive to italy and go to the cinema with the money i’ve earned myself, and after i’ve had something of life, i want to drive to italy once more, for the last time and, […] go to the cinema once again, for the very last time […]64
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63 Ibid., pp. 17-18.
64 Ibid., p.17.
The narrator brings it to an absurd. Paula is old enough to have a boyfriend, but she still must ask for mother's permission to go out to see a movie. Despite of her low object status in the family, Paula has some dreams for the future. These dreams are modest and humble. They are not about going to a college or university. They are much simpler. She dreams about visiting a neighboring country, about going to movies and about learning to sew. Her dreams include only the nearest future. A culmination of Paula’s dreams is marriage and giving in to her husband. She is planning to transit from one dependent object status to another one, from being a parents-dependent daughter to becoming a husband-dependent wife.

The narrator makes reader to wonder about mother’s answer to Paula’s dreams. It appears that mother does not even want to listen to Paula, she has her own plans for Paula:

- her mother says: then stay at home, paula, and become a housewife and help me with the housework and with the animals and wait upon your dada as i wait upon him and also wait upon your brother, when he comes from the wood, why should you be better off than me, i was never better off than my mother, who was a housewife, because in those days there weren’t any sales assistants here yet, and my dada would have beaten me to death if there had been any.

As story progresses, the reader gets to know that Paula’s mother told and made many awful things to Paula. Mother is jealous: she wants her daughter to have as bad life as her’s own one. When mother was young she followed Paula’s grandmother’s footsteps. Mother is telling Paula, that she went to a cinema only three times in her life and she did not like it; she worked as a slave for her father, then for her husband and son. It seems self-evident for mother, that Paula must do and feel the same. As story develops several years later after this conversation, the reader is confronted with another grotesque description in a slow-down tempo. It is the period when Paula becomes a prostitute. The narrator describes Paula’s shredded thoughts that are flying through her head, thoughts about money she could earn, about a house she could buy. But she experiences no feelings, nothing like love or sexual attraction. In this moment she feels as being dead inside, without any feelings and thoughts:

- but then paula agreed, to drive a little way with the man, to a secluded place. we do not know, what at this moment took place in paula’s head, from which dressmaking had already been banished years ago and into which erich and the children had already moved some time ago […] paula should have known, that she can’t achieve anything with an object like her body. paula has not learnt anything new since her brief youth. paula’s body does not fail her it is true, it willingly does its duty.

Thus, in these examples the slow-down tempo is used by the narrator to reveal Paula’s destiny: she has grown up being oppressed in her own family, oppressed not only by men but also by an older woman, her own mother. The narrator shows that it leads to young woman Paula gaining an object status and elder woman Paula’s mother moving up to a semi-subject status.

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65 Ibid., pp. 16-17.
66 Ibid., p. 185.
In other slow-down examples one can see that the narrator ties women’s oppression not only to relatively poor and low educated families like Paula’s and Brigitte’s ones. The narrator shows that the same is observed in rich and better educated families. The narrator describes Susi, a young woman who comes from a wealthy family which appreciates education. Susi is an acquaintance of Brigitte and her boyfriend Heinz. Heinz is sensing that Susi can be more advantageous girlfriend for him than Brigitte is. In his thoughts he is trying to choose between Brigitte and Susi in one slow-down moment:

susi is refined, not Brigitte […] if he decides for susi and refinement, his parents will give him some nice initial capital for the marriage, that is their entire savings from their entire life together. it’s not much, but it’s nice. brigitte goes to the factory […] susi goes to the girls’ grammar school to her cookery classes.67

Susi is studying further after her elementary school education, unlike Brigitte or Paula. She is a student at girls’ grammar school. She has a special interest in cooking. She is allowed by her family to spend her leisure time in altruistic dreams about achieving better life for all humanity. She dreams of being involved in politics: "for susi debating and discussing come first […]. susi still feels sorry for people, who are worse off than she is."68 Susi might seem to a reader to be a young woman with subject status fulfilling her altruistic dreams. But the narrator shows that it is not the case. When it happens, that Susi fails her cooking exercise, her father punishes her: “daddy’s little girl, you must be punished, no going out tonight. and we’ll practice cooking together, then you’ll be another step closer to a housewife."69 The reader understands that the family is preparing her nothing more than for a housewife role, like with Paula and Brigitte. Therefore, rhythmic tempo slow-down gives the narrator opportunity to broaden the description of young women’s oppression additionally to what is conveying through ellipsis and summary tempi, presented in previous section above.

A Semi-Subject Status Conveyed in Scene

Scene-tempo is used by the narrator to highlight genders object status or subject status, with additional nuances. For this tempo the time of fabula, $T_f$, is shorter or approximately equal to the time of story $T_s$, $T_f \leq \approx T_s$. Throughout the novel there are many scene-tempo examples, which show the object status of women in the novel.

One of humiliating examples of young women’s treatment by women from an older generation is presented in a coffee-party scene in a chapter called: “brigitte also is repelled by Heinz brigitte is also repelled by Heinz”. The word “repelled” is repeated in the title twice, probably to prepare the reader for chapter’s unpleasant and repelling content. The narrator

67 Ibid., p. 73.
68 Ibid., pp. 96-97.
69 Ibid., p. 74.
shows that inspite of Brigitte’s efforts to be accepted by Heinz and his family, her status among them is extremely low:

one day heinz’s married sister with her baby and her small child came to visit. brigitte stumble around, heavily laden with cups, cake plates and the cakes that go with them. heinz’s mother would like to hide brigitte, perhaps in the hydrangea bed?! […] heinz’s mummy shoves brigitte under the coffee table, stuffs her into the china cupboard, brigitte has to hand over everything she’s carrying, the cake, the whipped cream, the little sugar bowl and the coffee pot. brigitte is not allowed to help. mummy herself and in person, the mother person, carries all this in helped by her married daughter and mother of her grandchildren over the coffee the women talk about the household, the appliances that go with it, the earners of the household money and the children. over the coffee men talk about football, football, work, money and about football.

The narrator shows that inspite of Brigitte’s efforts to be accepted by Heinz and his family, her status among them is extremely low. No one cares about Brigitte. She senses the negativity, but she has chosen to go on, since she wants to be like these people. The disgusting behavior of several persons at that coffee-party, is shown as a contrast to beautiful and good things around: a hyacinth in blossom, a fine porcelain, snow-white linen, fine furniture and a tasty cake. This contradiction between unpleasiness and beauty is used by narrator to enhance readers’ sense of disgust with Heinz and his mother.

In the next chapter the narrator describes another situation in rhythmic tempo scene. It is also a coffee-party but with other people. This time there are Paula and her boyfriend, her future husband Erich, whom she is in love with. In this example like in Brigitte’s coffee-party one, the time of story Ts and the time of fabula Tr have practically equal span, with story reflecting a little bit further into the future:

paula skims the milk, to make whipped cream. the women in paula’s family are famous for their cleanliness. otherwise there is nothing positive to be reported about the women in paula’s family. that’s why it’s worth living, that’s something one can always improve on: cleanliness, come on paula, on with cleaning! slow erich sits on the bench and eats enough for three. everything, that at home only dada gets. he stuffs the cake down his throat as if it’s his confirmation party, pours coffee after it and schnapps from the secret drawer. slow erich spreads like a plant over the bench and on the bench, eats and eats, and is thinking of nothing else except his engines, moped […]

Using scene-tempo, the narrator shows that even though these two examples are different, Paula’s status in her family is as low as Brigitte’s status in hers. Erich’s attitude to Paula is like Heinz’s attitude to Brigitte. Eric is eating dishes which Paula has cooked for him. Erich does not appreciate Paula’s cooking. The narrator presents, that Erich is eating as much as he only can, but Paula's value is still nothing for him compared to engines, mopeds and cars.

Another example of scene-tempo is the discussion between Paula and her mother which overgrows into violence. Paula's mother has experienced violence from her mother and father, Paula’s grandparents, and she became violent herself. Mother is dreaming of becoming violent towards pregnant Paula. In the following scene she fulfills this aggressive edge:

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70 Ibid., pp. 35-36.
71 Ibid., p. 48.
Alla Ericson. Rhythmic Tempi in Elfriede Jelinek’s Novel Die Liebhaberinnen (Women as Lovers. Mathematical Narratology

paula places trust in the femininity of her mother, which is disappointed. momma sharpens paula and hammers her straight into the ground [...] it would be merry work, bashing paula, if it were not carried out with so much hate [...] love unites, but hate divides. paula’s mother hates paula because of the child in her stomach. various of paula’s important organs break under this treatment [...] as usual paula’s trust is rewarded with terrible thrashings and loud cries of hate [...] mother [...] has to hit and hit again [...] paula feels as she is being treated as unpleasant object and not as the human being that she is. by the time of the wedding the abrasions, cuts and bruises will hopefully have faded away.72

The narrator shows that an older woman dominates and oppresses a young one the same way or even worse than men do. Rhythmic tempo scene is used by the narrator to highlight mother’s transformation into an oppressive, violent person with a semi-subject status.

A rare example of scene-tempo is the one in which the narrator describes relations of rivalry and oppression within the generation of younger women, between Brigitte and Susi. Brigitte’s aspiration to gain a semi-subject status is beginning to develop. The narrator describes a nice day in the garden when Brigitte is showing plum trees to Susi. Brigitte is worrying that Susi could come between herself and Heinz. Therefore, Brigitte feels that she must fight Susi to protect what is hers, even to kill if it would come to that. The narrator is showing Brigitte’s low self-confidence and her tendency to become a violent person when she will grow older and the narrator is using the scene-tempo to show that:

brigitte has to show susi the garden and the fruit trees. susi claps her hands with pleasure. brigitte trembles before each plum tree, for god’s sake, she surely doesn’t want to take this from me, which almost already belongs to me, that is, this tree, this, this and this away from me! i’ll kill you, if you take away my future fruit trees, which are already almost mine, if you take away my future life, which is called heinz, if you take away my future house, which is called brigitte-and-heinz, if you take all that away from me, then i’ll kill you, you can be sure of that. susi walks happily through the grass with a spring in her step. carelessly she treats down michaelmas daisies, dahlias and lesser garden flowers, snap, brigitte throws herself on the ground and carefully straightens michaelmas daisies, dahlias and lesser garden flowers again, hopefully nothing is irreparably bent. hopefully, susi will be kicked out now she’s done that.73

As one can see from given examples, when the narrator is using rhythmic tempo scene, the time of fabula Tr and the time of story Ts develop nearly in parallel, Tr < ≃ Ts, both times develop nearly equally.

Discussion
Rhythmic Tempi and Novel’s Narrative Message
This study presents an example of application of Mieke Bal’s model of rhythmic tempi analysis for qualitative and quantitative statistical analysis of rhythmic tempi in fiction literary text. It is revealed here that frequencies of different rhythmic tempi in three analyzed chapters of the novel are different. It is interpreted here as being dependent on the narrative messages of the respective chapter of the novel, on the message which the narrator delivers to the reader. On the other hand, different frequencies can also reflect the author’s specific narrative style. To

72 Ibid., p. 114.
73 Ibid. pp. 77-78.
chose between these two possibilities it would be interesting in future to analyse rhythmic tempi frequencies in other Elfriede Jelinek’s novels, to analyse novels of other authors, other styles of novels as well as to analyse other fictional literature genres.

To answer the research questions of this study, Mieke Bal’s model of analysis of rhythmic tempi was applied on Elfriede Jelinek’s novel Die Liebhaberinnen (Women as Lovers). It is shown that, the application of Mieke Bal’s model has clarified the novel's narrative messages. There has been revealed the narrator’s ideas about shocking consequences of a mother-daughter subject-object age-domination and gender-domination in patriarchal society, an object status of young women and a semi-subject status of older generation women.

This work is focused on qualitative analysis and quantitative statistical analysis of rhythmic tempi. Statistical analysis of different rhythmic tempi frequencies in three strategically chosen chapters has shown that the most frequent tempo is pause (48%), followed by scene (26%), by combined frequency (19%) of ellipsis and summary (15% and 4%, respectively) and by slowdown (7%). Through this combination of rhythmic tempi frequencies, the narrator reveals and describes women's *interpellation*. A new concept of *interfeminine subjugation* has been suggested in this study. This concept describes the situation when one woman is oppressed by the other one. Women oppressing other women in a patriarchal society seems to be a paradox. This paradox is the central narrativ message of this novel.

**Rhythmic Tempi, Interpellation and Interfeminine Subjugation**

Mieke Bal’s model is applied in this study to analyse the narrator’s messages in the novel Die Liebhaberinnen (Women as Lovers) about young women’s oppression in patriarchal society, about age and gender dominance. This analysis is initiated from a non-mathematical world and can therefore be defined according to the definition of Barry Mazur as belonging to a class of *origin stories*.74 This approach allows mathematics-based analysis of problems raised in fictional literature.

This study’s analysis of narrator’s implementation of different rhythmic tempi shows that all rhythmic tempi communicate narrative messages and highlight a notion of women’s *interpellation* in patriarchal society. The analysis reveals that elder generation of the novel’s women have developed a tendency to oppress other women from a younger generation and that sometimes oppressive relations develop even between women of young generation. By doing that an oppressive woman gains a slightly higher status in her family – from having an object status up to a semi-subject status. This is an illustration of a feminist discourse about an object

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status of a young *interpellated* women, who are being manipulated in patriarchal society while they do not even understand that they are. For, example Paula’s mother wanted to become a shop assistant, but she new that if she would choose to become one, her father will kill her. She couldn’t exclude the possibility that her husband can one day kill their daughter Paula, if Paula will not please him enough.75 The narrator shows that Paula’s mother has had an object status when she was a young woman, but when she got married and got a daughter whom she started to oppress, she managed to climb up to a semi-subject status. The narrator illustrates how in some cases marriage can destructively transform a woman in a patriarchal society. Paula’s mother is shown to oppress Paula together with her husband, Paula’s father, Paula’s brother and Erich, Paula’s boyfriend and later Paula’s husband. With her semi-subject status Paula’s mother achieved an opportunity to violently rule over her daughter. As it is illustrated in section “Analysis”, the narrator is using all five rhythmic tempi to show that oppressed young women live, act and feel like slaves, while oppressive older women manage to climb up in status-hierarchy to semi-subject status and they keep this slightly higher status by oppressing weaker women, often their daughters. The narrator is also using several rhythmic tempi to deliver the message that even Susi’s family, which has a higher social status and higher level of education, manages to put an end to Susi’s dreams and to imprint in her consciousness that the most important thing in life is to get married. The reader sees that Susi is *interpellated* in her development like Paula and Brigitte are.76 The narrator shows disparaging attitudes of fathers, brothers, boyfriends, husbands and mothers toward young women independency of family’s economic status.

Therefore, based on this study’s analysis of relations between older and younger generations of women it is possible to suggest a new concept of *interfeminine subjugation*, which stands for oppressive interrelation between women. This new concept characterises what happens to young women, who are oppressed not only by men but also by other women. It supports Ludmila Tataru’s notion of communicative and concept-generating function of rhythmic tempi, described in section “Introduction”. The *interfeminine subjugation* interpellates, blocks the development of young women and influences their lives negatively. The analysis of narrator’s use of rhythmic tempi reveals the novel’s complex power relations typical for patriarchal society. An *intrafeminine subjugation* brings up a paradoxical aspect of women’s fate in the novel. A woman grows up been oppressed and *interpellated* by her family since her childhood. She grows up being denied her rights. That makes her to become an

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75 Jelinek, 2008, p. 114f.
76 A concept of interpellation was introduced by Louis Althusser, see section Earlier Studies and Theories, this work.
oppressive individual, who in her own turn will start to dominate and oppress cruelly other women, younger ones. This is a striking paradox that a woman being herself a victim of a patriarchal oppression becomes an oppressor herself. Rhythmic tempi through which the narrator shows an *interfeminine subjugation* and women’s *interpellation* are among narrator’s instruments to reveal this paradox.

Some feminists accuse Elfriede Jelinek in that her novels contradict the feminist issues, discourses and goals. They do not like her describing an opportunistic behavior of some women despite all the achievements of feminism. In this sense the narrator’s messages and the described paradox can be considered as controversial. The novel’s women are brought up by their parents to dream of becoming housewives in families where all rights belong to men. Why are women described in the novel, accept and nearly always welcome *interfeminine subjugation* and *interpellation*? The narrator does not give in the novel the final answer to this question. It is one of central issues for all Elfriede Jelinek's novels, dramas, for all her literature works.

Judith Butler pointed out that looking at the patriarchate as only men dominance over women can not explain how gender dominance functions in its complex cultural context. The oppression of women analyzed here, supports this idea. Serendipity of the novel’s key-message is that it is not only patriarchal men who oppress young women, but even patriarchal women, mothers, who may also play the oppressor-role. As it is described in the section “Introduction”, the earlier studies support the notion that family members like those described in the novel, are forced to stay together due to economical reasons, due to not having enough money to leave separately. The family members compete for family’s resources, which generates irritation, conflicts and reinforces patriarchal forms of family relationships. Women in the novel are forced to stay at home, to be housewives or to take the easier jobs with low wages. This situation adds to women’s discontent and aggression. On the other hand, the novel’s narrator illustrates young women’s limited expectations of life and restrictions, which are implanted on them by their families.

**Rhythmic Tempi-analysis and Genus-analysis, How They Are Connected to Each Other**

The analysis in this article allows to make basic conclusion about Elfriede Jelinek’s narrative use of rhythmic tempi. As it seems from the control of the novel in this article, the statistical analysis allows to suggest that the narrator is choosing rhythmic tempi ellipsis and summary

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77 For example, Jelinek is accused in acting against feminism in: Haines, 1997, pp. 643-655f.
78 Butler, 2007, p. 52f.
as more suitable for gestaltiing an oppression in a patriarchal setting, probably because they work as a “microphotography”, zooming out, presenting an oppression in a perspective, when characters of the novel are looked at on a distance as agents in a bigger temporal structure. At the same time rhythmic tempi slow down and pause, seem to serve instead as a form of “macrophotography”, zooming in, highlighting a subjective, particulate, atomized and focused view, presenting novel characters’ soul feelings. When it comes to a rhythmic tempo scene – situations receives more focus, in which the characters get more space to act as agents, as subjects, where they are illuminated as subjects which works as the opposite of them being objects of oppression.

As the next step it would be interesting to analyse several novels of this genre and to compare the rhythmic tempi use in them, to apply Mieke Bal’s model on these novels and to use the statistical approach for analysis. One can then compare it to the analysis of rhythmic tempi in texts of another genre. Such analysis might reveal some genre-specific formulas and other general tendencies in rhythmic tempi use in narrative texts, as well as it would show how an analysis of rhythmic tempi might be able to add for understanding of narrative texts and to work as a critical literacy instrument. It will be possible to choose between several possibilities, when it comes to rhythmic tempi use by different narrators: that texts of the same genre may have similar distribution of rhythmic tempi, that this distribution is typical a specific narrator or that this distribution is typical for a singular novel. In other words, it would be possible to present the reasoning around tempi-analysis versus genus-analysis, to show how they are coupled to each other in narrative texts.

**Summary**

Based on the aim, the research questions of the study, it is possible to conclude that: 1) all five rhythmic tempi from the Mieke Bal’s model can be found in the analyzed parts of Elfriede Jelinek’s novel *Die Liebhaberinnen (Women as Lovers)*; 2) comparison of relative statistical frequencies of different rhythmic tempi in the novel might serve as an analytical instrument for revealing the connection between rhythmic tempi-analysis versus genus-analysis; 3) this type of analysis of how different rhythmic tempi are used by the narrator can reveal an intersectional conflicts and can help suggesting new concepts, making predictions and plans for further analysis.

A few earlier studies in the field of Mathematical Narratology have been mainly focused on introducing a narrative in the process of mathematical education. Presented here analytical approach advocates for further research in the field of Mathematical Narratology which can contribute for education in such field as Teaching and Learning Mathematics, in teaching and

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learning mathematical terminology and mathematical symbols; and in the field of Teaching and Learning Narratology, including teaching and learning Literary Criticism, narratological concepts of fabula and story and about their temporal relations.

References


Attachments

Tables

Table 1. Relative frequencies of rhythmic tempi in the first chapter presented in the order of their appearing from numbers 1 to 9.

<table>
<thead>
<tr>
<th>Order</th>
<th>Pause</th>
<th>Ellipsis</th>
<th>Summary</th>
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Table 2. Relative frequencies of rhythmic tempi in the middle chapter presented in the order of their appearing from numbers 1 to 9.

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Table 3. Relative frequencies of rhythmic tempi in the last chapter presented in the order of their appearing from numbers 1 to 9.

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Table 4. Relative frequencies of rhythmic tempi presented as numerical quantities in first, middle or last chapter and as total in these three chapters.

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Table 5. Summarised relative frequencies of individual and grouped rhythmic tempi presented as numerical or procentual (%) quantities.

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Comment

The front-page illustration has been created by Alla Ericson.