

TIME OF THE STORY AND TIME OF THE TEXT IN A NEO-HISTORICAL AND DYSTOPIAN NOVEL

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Abstract The paper analyses models of organisation and time management in a part of the corpus of the Croatian writer of German origin Ludwig Bauer – in his neo-historical novels – based on Shlomith Rimmon-Kenan's theoretical considerations on the pseudotemporal character of story/plot time and text/topic time, as well as the research of elements of their mismatch: *Kratka kronika porodice Weber* [*A Short Chronicle of the Weber Family*] and *Zavičaj, zaborav* [*Homeland, Oblivion*] and the dystopian novel *Muškarac u žutom kaputu* [*The Man in a Yellow Coat*].

Keywords:

Ludwig Bauer, dystopia, neo-historical novel, narratology, time

VRIJEME PRIČE I VRIJEME TEKSTA U NOVOPOVIJESNOM I DISTOPIJSKOM ROMANU

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Sažetak Na dijelu korpusa hrvatskog književnika njemačkog podrijetla Ludwiga Bauera u radu se analiziraju modeli organiziranja i upravljanja vremenom koji se oslanjaju na teorijska razmatranja Shlomith Rimmon-Kenan o pseudotemporalnom karakteru vremena priče/fabule i vremena teksta/sižea, odnosno istraživanje elemenata njihova nepodudaranja – u novopovijesnim romanima (*Kratka kronika porodice Weber* i *Zavičaj, zaborav*) te distopijskom romanu (*Muškarac u žutom kaputu*).

1 Introduction¹

Mihail Bahtin [Mikhail Bakhtin] (2019: 605) explains his thesis about the novel as the most plastic genre, *essentially non-canonical*, with the nature of the novel – the only genre *in the making* among the *completed* genres, and already partly dead (Bahtin 2019: 572). *It is a genre that seeks eternally, explores itself eternally, and re-examines all those forms that have already arisen. A genre built in the zone of direct contact with the emerging reality cannot be other than that* (Bahtin 2019: 605). As the present is not complete, the temporal model of novelistic reality extends to the past (*the true foreign language of a foreign time*) and towards the future in/about which the last word has not yet been uttered. Together with concluding that *a true objective representation of the past, as the past, [is] possible only in a novel*, if nothing else, because *every great and serious modernity needs a true form of the past*, Bahtin (2019: 596) also warns of the danger of the *novelistic zone of contact* – unlike other *distanced* genres (e.g. like the epic), *it is possible to enter the novel*, which, in turn, opens the possibility of such phenomena as *replacing one's life with an intoxicating reading of novels, or an imagination created according to a novelistic example* (Bahtin 2019: 599).

Vladimir Biti (1994: 20-21) maintains that the novelistic world is *more real than the real one*, and argues that, in the novel, the reader can experience *identification mobility*, which real life denies him.² Referring in particular to the present burdened by the past, or, generally, the appropriation of history as part of stereotypical notions of the Balkans, he points out the simultaneous presence of the writers' representational consciousness and a European emancipatory pattern, through which *a disturbing radical other should be transformed into a tamed, usable other*, that is, made into *a useful part of his own history*. He concludes by asking if we should all really have *a single common history* (Biti 1994: 123-139).

¹ This work has been fully supported by the University North.

² About models of *reproductive crossing* that novel encourages, cf. Biti 1994: 22-28.

2 Time organisation and management models

The Croatian writer of German origin Ludwig (Ljudevit, Lujó) Bauer is the author of an opus that is diverse both stylistically and in terms of genre. In its centre lies a specific block of neo-historical novels.³ Of late and increasingly often, critics use the syntagm *Bauer's genre* to describe it (Dujčić 2021: 14-15). From *Kratka kronika porodice Weber* [*A Short Chronicle of the Weber Family*] as the progenitor of the genre, to the autobiographical *Toranj kiselih jabuka* [*Tower of Sour Apples*], with his novels Bauer *redraws the line*⁴ between artistic fiction and reality by creating an authentic chronotope – in the background of the official history of the twentieth century, his prose occupies the Central European geopolitical space and shapes German (minority) stories within the Slavic world, verifying them (also) with autobiographical material. This paper deals specifically with the temporal asymmetry established between the neo-historical novels *Kratka kronika porodice Weber* [*A Short Chronicle of the Weber Family*] and *Zavičaj, zaborav* [*Homeland, Oblivion*], which is already visible formally, in the fact that the former covers four generations and more than a century (120 years) in 237 pages of text, while the latter devotes 426 pages to the fate of an individual (an alternative autobiography of Ludwig Bauer, a literary namesake of the author) in the period between the two wars (World War II and the Homeland War).⁵ Both novels give voice to, and ensure the literary destiny of, those who have been denied a historical destiny – a short chronicle does it based on the fictional material of the fictional Weber family in the fictional Croatian town of Gradec; the diverse autobiography by *branding* the identity in accordance with the new socialist social order and the role of the family. Bauer's novels in the second group,⁶ which this work critiques, have been recognised mostly by critics as (allegorical) dystopias. The author himself, apart from the elements of dystopia, also sees first of all a deviation, not just from the quite realistic reality, but also from a number of his neo-historical novels. He sees a gradation – from *Seroquel* [*Seroquel*] in which this deviation is the smallest because the novel proved quite realistic in announcing the immigrant crisis;

³ The novels in question are the following: *Kratka kronika porodice Weber* [*A Short Chronicle of the Weber Family*] (1990), *Biserje za Karolinu* [*Pearls for Karolina*] (1997), *Partitura za čarobnu frulu* [*Score for Magic Flute*] (1999), *Prevodenje lirске poezije* [*Translating Lyric Poetry*] (2001), *Don Juanova velika ljubav i mali balkanski rat* [*Don Juan's Great Love and a Small Balkans War*] (2002), *Zapisi i vremena Nikice Slavića* [*Notes and Times of Nikica Slavić*] (2007), *Patnje Antonije Brabec* [*The Suffering of Antonija Brabec*] (2008), *Zavičaj, zaborav* [*Homeland, Oblivion*] (2010), *Karusel* [*Carousel*] (2011), *Toranj kiselih jabuka* [*Tower of Sour Apples*] (2013).

⁴ Syntagm taken from Vladimir Biti (1994: 26).

⁵ More in: Dujčić 2015: 41-46.

⁶ The novels in question are the following: *Seroquel ili Čudnovati gospodin Kubitschek* [*Seroquel, or the Curious Mr. Kubitschek*] (2015), *Muškarac u žutom kaputu* [*The Man in a Yellow Coat*] (2018), *Repriza* [*Rerun*] (2020).

over *Muškarac u žutom kaputu* [*The Man in a Yellow Coat*], which builds partly a dystopia, but also a satire in the collision of the worlds of the past and the future; to *Repriza* [*Rerun*], which deals with the time after dystopia (Pernjak 2021: 144-145).

The study of the models of organisation and management of time in Bauer's neo-historical and dystopian novels theoretically relies on the considerations of Shlomith Rimmon-Kenan presented in the study *Narrative Fiction: Contemporary Poetics* (2002). Defining time in narrative fiction as the relationship of chronology between story/plot and text/topic, Rimmon-Kenan (2002: 44) finds that both times are pseudotemporal, because the story time is only a conventional, linear sequence that suggests *natural* time, while the time of the text is actually a spatial rather than a temporal dimension – meaning that the only temporality of the narrative text can be derived metonymically from reading. Given that the time of the story and the time of the text almost never coincide⁷ completely, Rimmon-Kenan continues to explore three aspects of the mismatch between story time and text time that Gérard Genette had already addressed: *Order*, *Duration* and *Frequency*. Order refers to the relationship between the chronology of events in the story and in the text (with analepsis/retrospection and prolepsis/anticipation as the main types of discrepancies). Duration deals with the relationship between the time required for the events in the story and the amount of text narrated (there are four main types between acceleration and deceleration: Ellipse, descriptive pause, summary and scene). Frequency follows the relationship between the number of events in the story and the number of mentions in the text (in three forms of repetition relationship: singular, repetitive and iterative), (Rimmon-Kenan 2002: 46-58).

2.1 *Kratka kronika porodice Weber* [*A Short Chronicle of the Weber Family*]

The title, genre, paratext and prologue of Bauer's first neo-historical novel, *Kratka kronika porodice Weber* [*A Short Chronicle of the Weber Family*]⁸, signal clearly that time is its theme. While the title/genre remain within the parameters of the expected chronologically exposed historical narrative, the paratext and the prologue also leave room for different readings. Four verses by Josip Sever appear in the paratext as the motto of the novel (*and when we dismantled the defeat strongly / and interpreted everything*

⁷ Cf. Grdešić 2015: 26-28.

⁸ Hereinafter *Kratka kronika* [*A Short Chronicle*]. All quotes are from the first Sarajevo edition (1990). The novel was also published in two editions in Croatia: Mozaik knjiga (2001) and Fraktura (2007).

known, / we found it upside down / our birth shown).⁹ Its keywords seemingly support the idea of reconstructing what was misrepresented or misinterpreted between birth and defeat. Even more significant is the first sentence of the prologue, in which Bauer addresses the reader by combining a persuasive strategy with an intertextual citation polemic (Nemec 2017: 94, 116): *Obsessed with his act, like that neurotic student with an axe under his coat, the author cannot help saying something in advance, a few words – on his own behalf, of course – offer an alibi, and maybe more than just one* (Bauer 1990: 9). Regardless of the fact that, like the writers of historical novels, he will report on his sources (a disordered and incomplete family chronicle entrusted to him by its author, Gizela Weber) further on, Bauer immediately activates his alibi – instead of a historical novel in which he would reconstruct a picture of a time, he writes a hybrid text, because he realised he was more interested in destinies than epochs. This certainly gives rise to some shortcomings (*the exactness of the chronicle is blurred by the impressions, information melts into interpretation*), but the author still believes he has not *sinned against the truth* (Bauer 1990: 10-11). Given that the Webers *were not people whose memories are kept in museums* (Bauer 1990: 11), Bauer's alibi – to present their true chronicle in a neo-historical novel that not only tests, but also destabilises *great* history with *small* stories by filling in *white spots on the map*, elided details about domestic foreigners – is perfectly acceptable.

Story time in *Kratka kronika* [*A Short Chronicle*] is positioned between two official views on the Webers (from the *Hungarians* of the Kossuth Rebellion of 1848/1849 to *Swabians* 1941) and framed by private episodes related first to the character and then to the circumstances of the taking over of Gizela's chronicle (1968). The time of the text mimics *natural* time, one-way and irreversible, using its measurable patterns – tying the private history of the Webers to verifiable historical facts, for example: The first Weber, Vilmos, arrived at Gradec after participating in the aforementioned Kossuth Rebellion of 1848/1849; his son Wilhelm was born in Gradec, but went to Vienna to continue his education in the year of Darwin's death (1882); married for the second time on the eve of World War I, etc. The economy of Bauer's narration is perhaps best illustrated by the example of Vilmos's love diary, in which acceleration is produced through summarisation, so that the time of the text is shorter than the time of the story (Rimmon-Kenan 2002: 53). Without betraying genre conventions (chronicles and diaries), Bauer thus creates a temporal summary of how Vilmos wooed Ljubica Kralj, beginning each sentence with

⁹ The fourth of a total of five quatrains of Sever's poem *zatišje 2* published in the collection *Diktator* [*Dictator*] (1969).

indefinite adverbs of time: *Every morning, Vilmos looked over the fresh rolls at her full breasts and the smiling brown eyes. One morning he kissed the hand holding the basket of rolls. (...) Next time he kissed her neck. (...) – I'll come to you tonight! – he said* (Bauer 1990: 30). Although the first adverb of time (*Every morning*) could be considered a form of iterative narration in which something that has happened several times is narrated once¹⁰, Bauer's narration in *Kratka kronika* [*A Short Chronicle*] is singular – even when ambiguities and contradictions are mentioned because there are multiple versions of certain events. The final dominance of the neo-historical novel genre is recognised in a kind of inversion of relevant history when the private history assumes the discourse of official history, i.e. establishes its own time matrix, so that the plot relies either on Vilmos' age (65, 84, 91, 100) or the ages of Wilhelm's children (Margaret wrote a poem at 12; when Rudolf was 17, he chose to be a revolutionary; Margareta enrolled in the study of medicine in Zagreb in 1935; in the autumn of 1937, Rudolf enrolled in the study of philosophy in Zagreb; on July 28, Rudolf, with his father's help, demolished his father's wooden bridge over which a German convoy was crossing...). The ending of the novel is also marked by a mismatch between the time of the story and the time of the text – unlike the text that closes thematically, the story of the Webers remains not only open, but also gets different oral versions: *contradictory, incomplete, third-hand fragments* (Bauer 1990: 236). At the same time, the author uses such stories to close the novel into a loop with the same sentence (about the Webers not being people whose memories are kept in museums), and for a metafictional ending that emphasises the arbitrariness of the act of narration: *some of these apocryphal stories might have been reworked into effective endings to this chronicle* (Bauer 1990: 237).¹¹

2.2 *Zavičaj, zaborav* [*Homeland, Oblivion*]

The mottos of the novel *Zavičaj, zaborav* [*Homeland, Oblivion*] are two (Joyce's but unattributed) sentences: *The world is described by the words of others. We look at him through the servant's cracked mirror*. Symmetrical composition (three parts with three sections) framed by chapters (Susret [Meeting] and Most [Bridge]) in which the same parts of the text are repeated – mother's sentence *but we stay, we stay here, we stay at home* (Bauer 2010: 13, 425), and the announced and then articulated voices of some others *he doesn't seem to be theirs... but he's not ours, either* (Bauer 2010: 426) – suggests a different

¹⁰ Genette calls such a form a pseudo-iterative narrative that is not taken literally, but as a kind of pattern of different variants of the same or a similar event. According to: Grdešić 2015: 56.

¹¹ Cf. Nemeč 2021.

type of organisation and time management than that employed in *Kratka kronika* [*A Short Chronicle*]. Referring to Erving Goffman, Krešimir Nemeč (2017: 117) reminds that frames are *cognitive structures that direct the perception and representation of reality*, and, thus, *have an important compositional, structural and semantic function, because they separate diegetic levels, their narrators and actors* – this in addition to the framing procedure *also allowing the manipulation of epic distance*. In his review of the novel *Zavičaj, zaborav* [*Homeland, Oblivion*], Strahimir Primorac (2011: 331) singles out the frame as an example of temporal inversion, a temporal distortion formally realised in the first chapter (with two clearly time-delimited scenes), and semantically accessible only at the end, when the reader perceives a *break* within the frame of the novel.

While the time of the story is set in the half a century between the two world wars, the time of the text is marked by a jumpy, iterative narrative with frequent analepsis. For example, the boy Lukijan Pavlović, who feels the stitches of another family story on his own body and language, and in search of his real identity must go through double recognition (*klajna Ludvih* for others and *I'm Ludvig Bauer* for me¹²), has no other way but narration to check the images and voices in his memory. His request (*Dad, tell me again how you found me in the refugee camp*) and the ellipse with which his mother responds (*you were a fugitive, he found you and brought you here, home*) instead of the father, who has *told the story so many times* (Bauer 2010: 21-22), again thematise the relationship between (private) narrative and (official) history. The genre of the neo-historical novel will prefer the former – not just unreliable, but also subaltern, narrators. A witty example of an exact analysis of the family portrait by which Lukijan establishes that his mother gave birth to him at the age of thirteen, will further expand the perception of the new age and the gender aspect: *why would I give birth to you; your Pa gave birth to you* (Bauer 2010: 45). A woman's view of time will also result in a rare example of a repetitive narrative of how Lukijan grows by leaps and bounds (Bauer 2010: 74, 102), which, in turn, is illustrated by the motif of a short shirt in the eponymous chapter. In general, the temporal markers that present the way time is treated in this novel can already be found in the titles of several chapters: *Vijesti iz prošlosti* [News from the Past]; *Schachtel* [Schachtel]; *I opet: Schachtel* [Again: Schachtel]; *Još jednom: Schachtel* [Once More: Schachtel]; *Ljeto, ljeto, zima* [Summer, Summer, Winter]; *Stanka ili diskontinuitet* [A Pause or Discontinuity], etc.

¹² Cf. Dujčić 2015: 43-45.

Given that the father, for the most humane reasons, and not without personal risk or remorse, just wants to spare Lukijan from *what it means to be German* (Bauer 2010: 128), the narrative progression dismantles the identity of the hero as well as the social model in which he is being shaped simultaneously. Genette's *reach of analepsis*¹³, which expresses the temporal distance of the past in relation to the temporal origin of the text, corresponds to the so-called *external analepsis*, which reaches stories that had taken place before the beginning of the text (Rimmon-Kenan 2002: 48). Paratextual information about the world described in the words of others on the example of Lukijan Pavlović/Ludwig Bauer is, thus, shown to be the applicant of the text in which the hero and the reach of analepsis grow proportionately – after filling in the *white spots* of his own biography, changing the discourse, the literary Ludwig Bauer will embark on a professional and scientific search for his national (German) identity, the German Central European diaspora, and even the content of the idea of Germanism (Primorac 2011: 331). According to Bahtin (2019: 515), signs of the times *thicken and concretise in certain parts of space* that make the chronotope, *the primary form of materialisation of time in space, the very centre of the representational concretisation of reality*, and always includes a value aspect. In *Zavičaj, zaborav* [*Homeland, Oblivion*], Bahtin's chronotope of the threshold and the chronotope of the road meet – they open with a child's observation that, in our street, *no one was from here* (Bauer 2010: 25), and close with the knowledge of the alternative Ludwig Bauer: *I was fed up with history* (Bauer 2010: 425). How much Bauer insists on the literary persuasiveness of his novels is confirmed by another spatial element – the plot of this novel takes place in Švabenbajer, a village located east of Gradec; the same Gradec in which the Webers lived, so real that in *Zavičaj, zaborav* [*Homeland, Oblivion*], in high school, Lukijan hangs out with Vlado Weber and meets Gizela Weber, then a piano teacher. In such an unusual type of intertextuality, when a character from one fictional work appears in another (here by the same author), Umberto Eco (2005: 154) recognises an additional *truth signal*, as such migrations give fictional characters *the right of citizenship in the real world, and unshackle them from the story that had created them*.

¹³ According to: Grdešić 2015: 35.

2.3 *Muškarac u žutom kaputu* [*The Man in a Yellow Coat*]

The paratextual threshold (*Only in myths does the individual put the interests of society before his own? ... Each narration contradicts itself*), followed by the beginning of the novel *in medias res*, a literal awakening and a mediated transition from one reality to another, seemingly suggest a departure from the practice of neo-historical novels focused on the silent *others*. The hero is still recognisably Bauer's, ethnologist and anthropologist Robert Treiber (German: *bound*), a man in a yellow coat and the leader of the anti-electronic revolution caused by an epidemic of allergies to the radiation of electronic devices and the flood of nonsense that has completely overwhelmed the electronic media space; not coincidentally, also an expert who advocates the thesis that our entire civilization rests on language, with lying being essentially communication.¹⁴ With such capacity, Treiber accidentally arrives in a completely unfamiliar alley in the neighbourhood to face distorted truths – positioned between the history of literature and the history of the future.

The story time is an extensive time between genres (poem and myth), from the 12th century to about 2030, while the text time is condensed conditionally into two days (yesterday, this morning) after the aforementioned anti-electronic revolution. The alley is a prototype model of Baudrillard's *simulacrum*, a picture of a picture, a perfect copy without the original, an arbitrarily determined space in which some future state, Karpatia Libera, develops. By the distortion of the chronotope, which in literature carries *essentially a genre meaning* (Bahtin 2019: 344), the novel *Muškarac u žutom kaputu* [*The Man in a Yellow Coat*] approaches dystopia – although the author, following Orwell's example, advocates the term 'pessimistic utopia' (Pernjak 2021: 145). This could take the two-part reality from which Treiber enters the alley and then returns – while the first part consists of a mother and a dog, the second features two young women from the alley, Betty and Carmen – as some kind of frame of the two-part composition. The alley is on a hill and called *Under the cemetery*. Of all the stories it pulsates with, Bauer's hero chooses not just a *small* one, but also the weakest – he intends to save a Roma girl from a father who wants to capitalise on her beauty – although such bookish altruism cannot spare him the great historical story, which tumbles him from a man with a dog, through the leader of the revolution, to the chief State censor. To that extent, the time of the text precedes the time of the story, which has not yet happened and is not even secured by the so-called *theory of additions*

¹⁴ Cf. Dujčić 2019.

which, for example, was used by Margaret Atwood and George Orwell as a means of framing such pessimistic utopias (as if) they had actually occurred, and we are now studying them from the future. In the alley *between two realities* (Bauer 2018: 100), in a symbolic hidden nest of ideas (Bauer 2018: 165), Robert Treiber becomes the Voltaire of our times (e-philosophy of e-history) who functions as a catalyst – between a street chronicler who does not write but remembers, because history, anyway, *lasts forever, but cannot be intervened in* (Bauer 2018: 81); and the institutions of the future State that call for a definition or adjustment of *truth*. Because *the future of our glorious future* (Bauer 2018: 136) also rests on lies (the past), Karpatia Libera could easily be Romani Libera, in which the Roma are the most numerous inhabitants and, more than anything else, engaged in storytelling.

In conclusion, the paratextual trail (of a narrative that contradicts itself) produces a kind of a temporal oxymoron one could call the history of the future; namely, with the already present global fear of *yellowing* and a panicky game of hunger for a leader, it finds a hound whose appearance is preceded by his previously planted media image, and who is *Lost in time and space* (Bauer 2018: 94) to such an extent that he chooses literary-historical truths instead of historical ones. In such a context, the question remains whether we could consider the whole history of literature as a form of the abovementioned *theory of additions*, which ensures an adequate reading of the genre – is dystopia not actually a prolepsis, *not based on the reader's inference or conjecture, but on a clear account of a particular event from the future*, which is why Genette connects it with the phenomenon of the *narrative impatience* (Grdešić 2015: 41). Bauer interprets his action thus: *By studying the past, whose course evades all theories, I have come to the conclusion that history is not only largely irrational, but also made such by the irrational contribution of the people of the given times. People influence the course of history against their own interests. This has led me to wonder whether such a relationship was predetermined for that part of history that has not yet happened, the history that is not the past, but a conceivable, possible future.* Muškarac u žutom kaputu [The Man in a Yellow Coat] *is just such a novel, showing that people are not only victims of history, but also, for the most part, its tailors* (Dujčić 2021: 15).

3 Conclusion

In this paper, the analysis of the model of organising and managing time on a part of Ludwig Bauer's literary corpus – two temporally asymmetric neo-historical novels (*Kratka kronika porodice Weber* [*A Short Chronicle of the Weber Family*] and *Zavičaj, zaborav* [*Homeland, Oblivion*]) and a dystopian novel (*Muškarac u žutom kaputu* [*The Man in a*

Yellow Coat) – was aimed at determining the form of discrepancy between the time of the story/plot and the time of the text/topic. The initial thesis of Shlomith Rimmon-Kenan (2002: 44) that the only temporality of a narrative text can be derived metonymically from reading, because both tenses are of a pseudotemporal character (the time of the story is just a conventional, linear sequence that suggests *natural* time, while the time of the text is actually a spatial rather than a temporal dimension), was investigated on the basis of elements of three aspects of mismatch: *Order*, *Duration* and *Frequency*. It is shown, on the one hand, that the same genre (neo-historical novel) of different subgenres influences the economics of Bauer's narration, so that, for example, a singular narrative and summaries of two hundred pages of text can master the entire Weber family chronicle for more than a century, while twice as much text with external analepsis and even repetitive narration is required for an extensive alternative autobiography, which will partly integrate the aforementioned chronicle into its chronotope. On the other hand, in Bauer's example, *inflection in poetics* (Dujčić 2021: 15), which marks the transition from neo-historical to dystopian novels, is realised as a continuation of the research of time elasticity (condensation, interpolation, distortion), i.e. the possibility of its dilution and (or) thickening in a story that (as if) happened because we observe it with prolepsis from the future.

Umberto Eco (2005: 39-40) believed that a narrative text could be read in two ways – one is the model of the first level readers who just want to know how the story ends, and the other is the model of the second level readers who wonder what kind of reader the story actually needs them to be, and how the author guides them through the story. In both cases, the text is *a lazy machine that requires the reader's cooperation*. Employing various strategies of shaping time in his novels, Bauer obviously addresses the more demanding readers – those who know the history (of literature) well enough to be aware of its nonlinearity, and, therefore, of the potential incompatibility with the notion of time thematised by the neo-historical and dystopian novels.

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Vrijeme priče i vrijeme teksta u novopovijesnom i distopijskom romanu

Tezu Shlomith Rimmon-Kenan o pseudotemporalnom karakteru vremena priče i vremena teksta u književnoj naraciji u radu se istražuje na primjerima dvaju novopovijesnih i jednoga distopijskog romana hrvatskog književnika njemačkog podrijetla Ludwiga Bauera. Na temelju elemenata triju aspekata nepodudaranja: poredak (*Order*), trajanje (*Duration*) i učestalost (*Frequency*), prate se modeli organiziranja i upravljanja vremenom kojima se u novopovijesnim romanima službenoj povijesti dopisuju *bijela mjesta* – u konkretnim primjerima, tako da obiteljska kronika *domaćih stranaca* sažima vrijeme od gotovo 120 godina na metaforički prostor hrvatskog Gradeca (u romanu *Kratka kronika porodice Weber*, 1990) dok se alternativna autobiografija *našeg stranca ali i neprijatelja* široko razvija i uspostavlja na stvarnom srednjoeuropskom prostoru (u romanu *Zavičaj, zaborav*, 2010). Ako je vrijeme teksta u književnoj naraciji zaista prostorna a ne vremenska dimenzija, odnosno ako jedina temporalnost književnog teksta metonimijski proizlazi iz čitanja, onda Bauerova rješenja sugeriraju i neke recepcijske graničnike – postavljene u ovim romanima na principu temporalne ali i žanrovske inverzije *kratke kronike* i razvedene autobiografije. Naizgled suprotnom strategijom distorzije kronotopa (svedenog tek na dva dana i jednu nestabilnu ulicu), Bauer kreira distopiju (u romanu *Muškarac u žutom kaputu*, 2018) u kojoj vrijeme teksta prethodi vremenu priče koja se još nije dogodila niti je osigurana tzv. *teorijom dodataka* pa njezina recepcija oblikuje neku vrstu temporalnog oksimorona koji bismo uvjetno mogli nazvati *povijest budućnosti*. Zaključno se u radu razmatra pitanje (ne)ravnoteže u ekonomiji pripovijedanja obaju žanrova, kao i kompatibilnosti s pojmom vremena koje od njih očekuju čitatelji.

