

A Timeline-Based Analysis for the Foreshadowing in the Story of *Your Name* (2016)

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Animation has been a popular form of feature length movie. In addition to the mean of entertainment, some animated works move audiences deeply and even arouse their reflection. In order to achieve this, the setup of story structure is critical, and the arrangement of the time and setting of foreshadowing in plots influence significantly on audiences' understanding and feeling towards films. *Your Name*, directed by Japanese animation director, Makoto Shinkai, was an animated feature film released in 2016, soon received high praise by audiences and film review critics, and ended with the highest gross in box office of the director's works ever. The story of this animation is special for its non-linear structure, which is seldom seen in feature length animated works. The question on how this non-linear structure presents a compelling story and touch audiences so deeply is worth to explore in depth. There is very few analytical study that dedicates on the examination of the foreshadowing based on timeline from an empirical point of view in the area of narrative studies. Hence, this study investigates the spatial-time arrangement, and foreshadowing of plots in *Your Name* with the basis of timeline in the film. The textual analysis is undertaken with timeline by deconstructing events and elements in the story to look into the arrangement of foreshadowing. The result indicates that the spatial-time structure is complicated by keeps jumping between the year 2013 and 2016 from the two main characters' point of views in different locations, and ends in the year 2021. There are six elements of foreshadowing in this story, and each of them corresponds to important turning points of the story. They appear in the first and the second act of the story to progress the storyline and make the story reasonable through the functions of advanced notice and advanced mention, and gradually echo and accumulate to build up the climax of the narrative to cross over to the third act. In spite of the three settings of the story, the crash of meteorite, the exchanging of body and soul, and the time traveling are rather ordinary, elements of foreshadowing originated from Japanese folk culture interweave plots of the story to create its specialty.

Keywords: *Your Name*, narrative, timeline, plots, foreshadowing

Introduction

Animated films attract audiences not only by delicate visual styles and emotive audios, but more importantly, by stories. The arrangement of plots with the progress of time is especially critical and complicated for time-based media such as films. In the realm of narratology, time has also been a central topic of discussion for

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storytelling (Tan, 2016). However, in spite of many animation studies focused on narrative structures and cinematography, the analysis of the timeline and foreshadowing is in some extent neglected.

In 2002, Japanese animation director, Makoto Shinkai, released an animated short film *The Voices of a Distant Star*, which was independently produced by his own. The film received immediate attention for its astonishing high-quality imagery in comparison with other independent animated works. In Makoto Shinkai's early animations, story encompassed realistic facets of life experiences, such as childhood emotions, career choices, and so on (Hsu, 2017). Until 2004, Makoto Shinkai launched his first animated feature film, *The Place Promised in Our Early Days*. It was rewarded the 59th Mainichi Film Award for Best Animation Film for its delicate visual style and vivid soundtrack. Mainichi is national circulated newspaper with the longest history in Japan. His following films, *A Chain of Short Stories About Their Distance*, released in 2007 and *The Garden of Words* (2013) were also highly praised, for their beautiful visual elements and touching stories. In Makoto Shinkai's animations, love stories are usually full of faint sorrow and guilty, and impact audiences even after the ending of films. Differing from many commercial animation movies that often end with happiness, the setting of plots with regrets and imperfections in daily life made Makoto Shinkai's animated works move the audience profoundly.

Makoto Shinkai became famous for independent production of visually astonishing animations with stories centered on romantic relationship and introspection, which reflect the real world (Liu, 2015). In addition, the picturesque style is exquisite, and the scenery is both realistic and surrealistic to immerse audiences into the world he created (Lin, 2017). Moreover, Makoto Shinkai has created a unique style to deal with lighting in the scenes with warmth and dreamy atmospheres, which has no predecessor in Japan. In his films, monologues of main characters were often uttered to convey affectionate feelings in scenarios with poetic atmosphere (Li, 2017; Tao, 2013).

Makoto Shinkai's fifth feature animated film *Your Name* was released in 2016. It was so well received by audience and soon broke the record of box office of his previous works. It is the only animated film that has reached as high as more than 10 billion yen of total gross domestically besides animations produced by Studio Ghibli. The popularity and influence of this film were not only domestically but also internationally for it was announced to be adapted to be live-action film with the distribution by Paramount (McNary, 2017).

The story and time arrangement of *Your Name* is different from many animated films for the time and space are complicated in the story, which is unfolded non-linearly. It does not to hinder the audience to understand and appreciate the story as the box office record indicated. The setting of the foreshadowing and echoing with plots possibly plays a key role to tie the narrative into a whole. The information and clues in the film have to be carefully released to make surprising echo in consequent narrative but not too overtly leak up.

This study attempts to investigate the setting of the foreshadowing with a timeline-based analysis for the storyline in the film, *Your Name*, by using the method of textual analysis. This study also intends to establish a preliminary framework on this timeline-based investigation for narrative based upon the previous narrative theories.

The Time of Films

A film is a time-based media, the story progresses, and characters develop with time. It has been of the central discussion in narrative theories (Ricoeur, 2004; Sternberg, 2004). The mechanism of the arrangement of plots with time is crucial for storytelling, no matter what format the story is presented.

This section classifies types of the timeline of the story, especially the differences between story time and film time. Different stories have their own way to present with the timeline setup according to the need. They range from traditional linear type to non-linear fashion. In the narrative of modern movies, psychological connection with audiences is rather emphasized. The setup of time with plots has been developed into more complicated and diversified forms. The basic types of narrative in regard with time arrangement are shown in Table 1 (Wan, 2005; Chang, 2014).

Table 1

Types of Timeline Setup

Type	Classification	Description
Linear	One-dimensional	A story has one main line, and it is in the line with physical time. It is a typical way for writing.
	Multi-dimensional	Multiple story lines are told, and each story progresses linearly.
Non-linear		Circular narrative: The story begins and ends at the same point. It is shown in a loop.
	One-dimensional	Interlaced narrative: Divide the story into several paragraphs, and then reassemble and arrange them into new chronological order.
	Multi-dimensional	Multiple story lines are told with various time and space interlacing to each other, and the chronological order of each of the story lines is non-linear.

From top to down in the list, it is supposed that the more complicated type of timeline setup and arrangement, the more setting on the foreshadowing and correspondent echoing have to be well planned to be able to connect the plots and make them rationally. *Your Name* belongs to in the category of non-linear, one-dimensional narrative type for its interlacing of multiple time and space, whereas within one major storyline centered on the love story of two main characters.

The non-linear type of narrative in *Your Name* fits the notion of anachrony proposed and discussed by Genette (1980) in his book, *Narrative Discourse: An Essay in Method*. Anachrony refers to the disorder of the time and space in stories which he takes examples of literatures, from ancient epic stories to Proust's works. Fundamentally, he defines the word narrative by distinguishing it into content and form. Story refers to the signified or the content, whereas narrative, or discourse refers to the signifier, the form to convey the content, majorly narrative text, in his discussion of literature.

In this study we also have to distinguish story time and film time. A story time is when the events happen in the narrative content (Chang, 2015), for they can happen any time from past, present, to future, or any combination of them. Narrative time, or discourse time (Ahmadian, 2015), on the other hand, is the time of a story screened in a theater, the time of a video is played, or the time a book is read. It is limited within certain length of time and certain magnitude of space, or number of location (Tan, 2016). To be more precise and specific, we use the film time to indicate the time that a filmmaker tells a story covering any range of story time to express the idea.

There are five types of relationship between story time and film time as Jahn (2017) categorized in the framework of narratology as following:

1. The story time is isochronous presented with equal duration of the film time.
2. The story time is speeded up, or accelerated, so is longer than the film time. For example, the fast motion of a clip.
3. The story time is slowed down, or decelerated, so is shorter than the film time. For example, the slow motion of a clip.

4. Parts of the story time is omitted in a story, so the story time is shorter than the film time with the ellipsis of certain parts. For example, footages are cut and edited to make a film.

5. The story time is paused, and the film time continues. The common example in literature is by adding the description or comment. The example in film is by inserting monologue of the protagonist, but is relatively rare seen though.

In a film with non-linear type of timeline as in *Your Name*, the construction of story time into a limited film time is crucial for audience to follow the story since the chronological order and the length of film time have to be carefully devised; otherwise it will hinder viewers' understanding (Liu & Wang, 2007). The purpose of this study is to look into how the story unfolds with the timeline in *Your Name*, and thus identify these narrative clues for the construction of foreshadowing and correspondent to echoing in plots.

A Timeline Based Textual Analysis of *Your Name*

A textual analysis based on the timeline of film is conducted through the careful comparison of film time and story time, with consideration of the perspective of the character in *Your Name*. As Barthes (2004) describes,

Textual analysis does not attempt to describe the structure of a work; it is not a matter of recording a structure, but rather of producing a mobile structuration of the text...does not seek to know what it is that determines the text, but rather how it bursts forth and is dispersed...trying to locate and classify as loosely as possible not all the meaning of the text, but the forms, the codes which make meanings possible. (p.)

According to the notion, the timeline of the story is listed and described with significant plots and events.

As shown in Figure 1, the story time was reorganized and interlaced in *Your Name*, for the construction of the film time for around 100 minutes. In consideration of point of view in the story, or focalization, in Genette's term (1980), the blue band indicates the part of the story from the perspective of Taki, the main male character, while the red band shows the part of the story from the perspective of Mitsuha, the main female character, in the film. It is noted that the perspective is certainly of the characters' mind, not the body, for they keep exchanging bodies in the film.

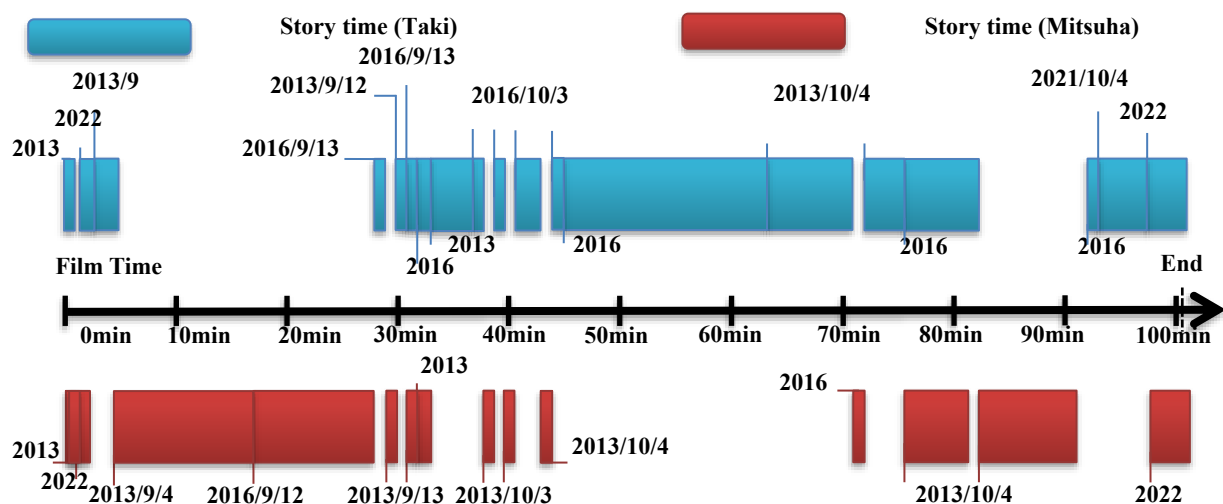


Figure 1. The relationship between story time and film time in *Your Name*.

The story begins with the falling of the comet to the earth on October 4, 2013, and then the story time soon moves to the two main characters, Taki and Mitsuha taking a train in 2022 in search for something. After that, the story time returns to 2016 in Tokyo and 2013 in Itomori. The two main characters wake up, finding they are in each other's body with surprise and unfamiliar. Majorly from Mitsuha's point of view, for she utters to dream to be a boy in Tokyo far from this boring little town for her next life, this part of the story introduces the two characters' lives. Events in the narrative intertwine and give audience an illusion that Taki and Mitsuha are in the same time, but far away from each other. Through describing Mitsuha's maternal ancestor has been guardians of local shrine by Mitshu's grandmother, this part of the story introduces kumihimo, a traditional Japanese braid-making for cords, as a motif of the whole story, for both the content of the two main characters' life and the form the interlacing of time in the storytelling. Kuchikamizake, a ritual alcohol, and the magical twilight, a folk-belief, also appear in this part of narrative to be an important element of foreshadowing for later plots. Until both of them realize that they periodically exchange bodies and souls, the story enters the second act.

The story then shifts to majorly from Taki's point of view. While keeping exchanging bodies, they establish tacit understanding to leave messages in each other's cell phones or note books. In this section of story, Mitsuha's grandmother introduces the tradition of kumihimo and kuchikamizake to reinforce the symbolized meaning in regard with time and the tangling of lives of people. In a chance when Taki exchanges into Mitsuha's body, he accompanies with Mitsuha's younger sister and grandmother to bring kuchikamizake to a place for storage. It is the divine base of the shrine their family guarded, in the center of a gigantic crater caused by a meteorite long ago.

On October 3, 2016, Taki discovers that he has a schedule of dating with a girl he used to admire in his part-time working place. The date is actually scheduled by Mitsuha's help in previous exchanging soul and body. Audience understand that Taki and Mitsuha have feeling on each other after this unsuccessful date. The time and space abruptly shift to October 4, 2013 in Itomori where Mitsuha with a new short hair style is follows by friends to attend the festival in the town to watch the comet. Unexpectedly, the comet splits, and one of the aerolite falls and causes a catastrophe. After that, Taki no longer interchanges his soul and body with Mitsuha. He is unable to connect with her anymore for losing her mobile phone number. With strong concerns about her, Taki sketches the scene of the town that Mitsuha lived, and begins to search for her. In a ramen restaurant close to Itomori, a waiter recognizes that the scene in the sketch is Itomori, and takes them to the high school in the town. Until this time, Taki realizes that the whole town was devastated because of the comet. Here the story reaches the midpoint and starts up based upon this crucial information.

Taki recalls the event of comet aerolite falling three years ago when his soul swapped into Mitsuha's body, he and Mitsuha's families have been to the divine base of the shrine where kuchikamizake is in storage. Taki sets off to the base in the gigantic crater nearby Itomori, and drinks kuchikamizake, hoping to reconnect Mitsuha. With the effect of kuchikamizake, he experiences Mitsuha's life and obtains an extra chance to swap body with Mitsuha. He wakes up on the bed in Mitsuha's body, and immediately knows that this is the date when the comet fragments falling (October 4, 2013). He convinces Mitsuha's friends to evacuate people in the town to evade from the disaster later on. Taki persuades Mitsuha's father, the Mayer of the town, to help them but he refuses. With strong anxiety, Taki desperately goes to the divine base in order to obtain a chance to see Mitsuha and her help. He also realizes that his kumihimo woven band on his hand was given by Mitsuha in a train in Tokyo three years ago before the day of disaster. At that time, Mitsuha has fallen in love with him and tries to meet him on a train, whereas not knowing that they are in different time zone and Taki does not even know her. Right before

separating, Mitsuha gives Taki a kumihimo woven band. With the indifferent response from Taki, Mitsuha comes back to the town with disappointment and cuts her hair.

Mitsuha, as Taki body, wakes up in the divine base in 2016, and sees that the whole Itomori town has gone, knowing that she has been dead. Suddenly, Mitsuha hears Taki's calling and runs to him. The story reaches the climax when they finally meet each other at the time of magical twilight with their own body at the uplift edge of the crater. After a short talk, Taki returns the woven band to Mitsuha and she ties it on her hair. They try to write down each other's name but the magical twilight moment suddenly ends, and the story enters the act three.

After that, Mitsuha returns to the town, continuing to work on the plan of evacuation. The comet piece crashes and destroys the town with suspense if people evade in time. Taki wakes up at mountaintop, remembering nothing. The last part of the story moves to year 2021, when Taki has graduated from university and is looking for a job, with a faded memory about Itomori and the comet accident. He pays special attention on woven hairband for he senses someone who is important for him. The story ends when they encounter on a train that appears in the very beginning of the film, and they eventually meet on a long staircase in the city, asking each other's name.

To summarize the whole narrative, the two main characters experience the mysterious exchanging bodies and souls with annoying, and are gradually getting used to it in the first part of the story. When their feeling to each other has been confirmed, the exchanging relationship is suddenly stopped, and Taki starts to search for Mitsuha. Since the fact that disaster of comet crash only reveals in the midpoint of the story around the 50th minute, it is supposed that audience do not realize then two different time zone the two protagonists lives. Before the point, both Taki's time zone in 2016 and Mitsuha's in 2013 are of the major storyline. After the point, the storyline shifts to Taki's perspective and time zone, on his effort to search and rescue Mitsuha, as well as people in Itomori. They finally meet and separate at the end of act two, where the time zone is ambiguously in the mythical twilight moment. At the instant of film time, audience touch by the regret of seemingly irreversible tragedy the two lovers' connection with the gap of time because of the mysterious exchanging, and inevitable separation by the disaster. The task that rescues people in Itomori shifts to Mitsuha in the third act, while the suspense remains. The final part of the story jumps to year 2022, and ends with the two meets again in Tokyo.

Notions of Foreshadowing in Narrative Theories

Foreshadowing is an important concept for storytelling but is seldom considered as a major subject for discussion. McKee (1997) introduces foreshadowing with regard to inciting incident, especially linking to the crisis of a story, to project the major ordeal to audiences' imagination by the inciting incident.

However, more than that, as Higdon (2010) notes, "for any medium that relies on narrative to convey information, foreshadowing is a very powerful device". The first function of foreshadowing is a tip or hint for the plots afterwards, and makes the story reasonable (Bae, Cheong, & Vella, 2013). The arrangement of foreshadowing hints the following story development. Seger (1994) asserted that every setup for the foreshadowing has to have it corresponding echo event later in the film; otherwise they will confuse or mislead the audience. It has to be noted that the setup has to be smooth, not to be deliberated or abrupt. The best situation is through inadvertent conversation, or elements in scenes to leave impressions in audience's mind without interrupting the story, and later in the story for audience to recollect them.

Similar concept proposed by Higdon (2010) is that foreshadowing functions as a persuasive technique for storytelling to subtly evoke hypothesis in audience's mind. Furthermore, the application of foreshadowing supported by psychological studies indicates within a narrative information, an earlier message increases the acceptability for a subsequent message to the audience. The careful setting of foreshadowing and echoing in plots enhance and rationalize the complicated storyline in *Your Name*.

Foreshadowing has been related to the earlier discussion on the concept of narrative order by Genette (1980), especially the arrangement of "analepses" and "prolepses". In spite of the discussion which is majorly literature, especially epic stories and works of Proust, in which even more complicated story episodes and temporal order have been made up, the notions of analepses and prolepses, by inserted and omission of narrative sections, shed light on the foreshadowing setup for moving images. He further distinguishes them into categories of internal homodiegetic and external heterodiegetic usage. However, unlike a literature work that possesses the possibility to contain almost unlimited content, a film is restricted in the time of screening. Thus most of the story of a film has only one premise or controlling idea, in McKee's (1997) term, to tell, and consists only "first narrative", in Genette's term for the major storyline, with internal homodiegetic analepses and prolepses, even in those narrative with complicated timeline setting, or anachronies in Genette's term, such as *Pulp Fiction* (1994), *21 Grams* (2003), and *Your Name*. In some extent analepses work more as the correspondent echo for the foreshadowing discussed in this article, while prolepses work closer to the notion of foreshadow setting.

The concepts of analepses and prolepses are essentially interrelated. Analepses are retrospect sections of narrative inserted into the present time in the major storyline to fill in the earlier gap of the story. The gap is often intentionally omitted for the storytelling. A case in *Your Name* is that Taki recalls the circumstance when Mitsuha tried to meet him at the train in 2013 and give him a kumihimo woven band, while running to the divine base right before the climax of the two meet at the mountaintop. The section not only explains why Taki owns the kumihimo woven band at the very beginning of the film, but also fills the gap why Mitsuha cut her hair before the date of the disaster.

On the contrary, prolepses are an anticipation for audience for later story. It is strongly related to the central idea of foreshadowing discussed here in terms of the usage and the function for narrative. Genette further distinguishes prolepses into categories of "advance notice" and "advance mention", that differ in the degree of implicitly. Advance notice works as explicit prophecy for later narrative. It has been applied in some ancient epics such as Homer's work to create suspense (Duckworth, 1966), for audience to anticipate while remain curiosity on how the event will happen later. In recent researches of narrative in regard to animation, TV programs, and sound of videogame, the discussion and development on the application of similar notion of advance notice provide comparable analytical results (Mousavi, 2014; Porter, Larson, Harthcock, & Nellis, 2002; Scirea, Cheong, Nelson, & Bae, 2014; Wang et al., 2016). Foreshadowing delivers message through dialogue of characters, words in letters, and so on, in advance of the event to progress the narrative, to increase the suspense, to arouse the curiosity, to fill in the gap of information in story, and so forth. In the story of *Your Name*, the falling and splitting aerolite of comet in the very beginning of the film is one major advance notice foreshadowing in this category to foretell this momentous event for the entire story.

The advance mention, on the other hand, reveals information in an implicit way, as a hint. Without explicit noticing what is going to happen, audience have received information that an element or a dialogue indicates. Only when the event really happens later in the narrative do audience suddenly realize the meaning of the previous

message in the foreshadowing. Again recent researches discussed the application of advance mention type of foreshadowing through the setup of the implicit hint; the relationship of cause and effect thus is established to reasoning the story (Bae & Young, 2008; Shaul, 2012). The effect of surprising audience in narrative is also of central discussion (Currie, 2013; Saillenfest & Dessalles, 2014; Shaul, 2012). Audience favor surprising development of the plot to keep immersing into the story, while reasonable setup is necessary; otherwise the story becomes untrustworthy, which significantly interrupts the viewing experience.

There are a few terminological narrative techniques and functions, in relation to the foreshadowing need to be articulated here for the further analysis of the film. Firstly, the setup, or exposition is usually applied in the first act in a three act narrative, for the introduction of the background of the story and main characters, to gradually build up the crisis and conflict for the second act (McKee, 1997; Snyder, 2005). In some extent foreshadowing is a special type of setup and exposition with rather peculiar items, events, or even behaviors for a compelling storytelling.

Secondly, flashback is an often use technique to retrospect the event happened before the present time of the story to provide information for audience to understand the story, to direct the development of the later plot. It is comparable to the analepses that Genette proposed. Turim (2013) further distinguishes flashback into history and memory, to explain the cause of the process of events that have not been articulated or presented earlier in movies. Although flashback is majorly applied to retrospect the past, it functions as foreshadowing in some occasions for later plot as Rimmon-Kenan (2013) asserted.

Thirdly, turning point is again often applied when the narrative crosses over from the first act to second act, the midpoint of the story, and the second act to the third act. Minor tuning points are also frequently set to tortuous the storyline. The setting of turning point enriches the story by adding the ups and downs for the storyline. The purpose of the arrangement of the foreshadowing is often for the coming turning point of the narrative.

An Analysis of the Foreshadowing Setup in *You Name*

This analysis concentrates on how the elements and evens are located in timeline to form the effect of foreshadowing and corresponding echoing in the narrative. The foreshadowing in *Your name* listed in Table 2. Elements are numbered for they are placed in parentheses in some time of echoing to indicate that it is related to other elements of foreshadowing. It is noted that function refers to narrative technique and function described above and the time of foreshadowing and echoing indicates the starting of the film fragment.

Table 2

Foreshadowing List of Your Name

Element	Time of foreshadowing	Advance notice	Advance mention	Function	Time of echoing	Function
E1 Comet	0 min	v		Flashback	50 min	Turning point
	6 min	v		Flashback		
	33 min	v		Flashback		
	41 min	v		Setup/exposition		
	43 min	v		Setup/exposition		
	4 min	v		Flashback		
E2 Kumihimo	12 min		v	Setup/exposition	72 min	Flashback
	27 min		v	Setup/exposition	77 min	Turning point
	34 min		v	Setup/exposition		
	55 min		v	Setup/exposition		

Table 2 to be continued

E3 Twilight	9 min	v	Setup/exposition	78 min	Turning point
	36 min	v	Setup/exposition		
E4 Kuchikamizake	15 min	v	Setup/exposition	60 min	Turning point
	36 min	v	Setup/exposition		
E5 Sketch	29 min	v	Flashback	49 min (E1)	Turning point
	44 min	v	Setup/exposition		
E6 Divine base	35 min	v	Setup/exposition	59 min (E4)	Turning point
				71 min (E2)	Turning point

Accordingly, the setup of foreshadowing in timeline of *Your Name* is arranged in the following figure.

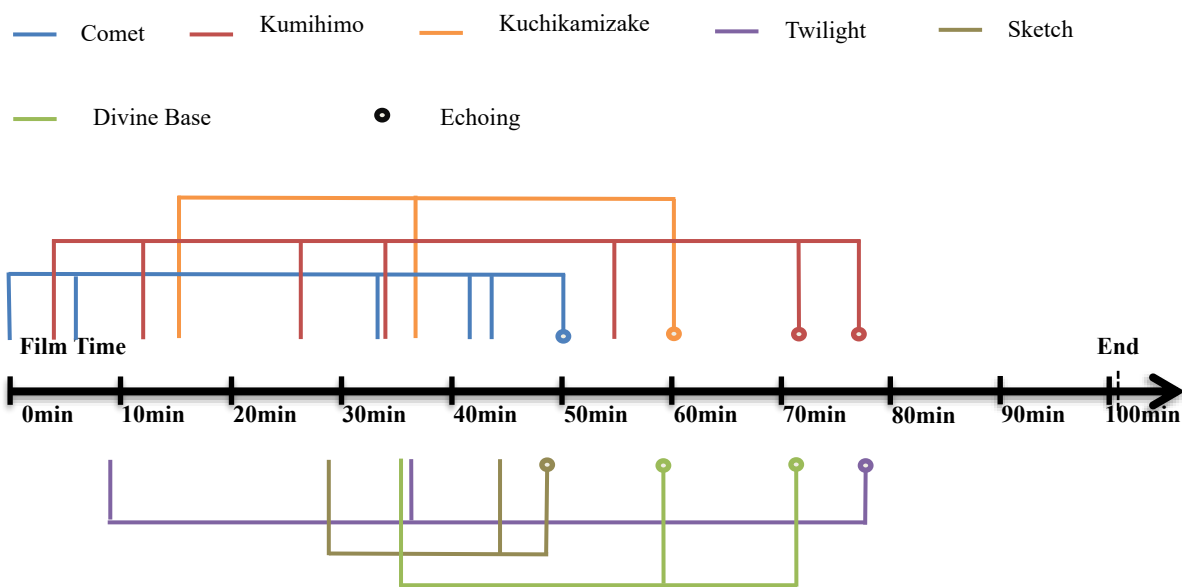


Figure 2. The setup of foreshadowing in the timeline of *Your Name*.

The six elements of foreshadowing and echoing are actually interrelated to each other to structure and reason the cause and effect of plots.

For the disaster caused by the comet aerolite is of the central event of the whole story, it appears at the earliest part of the film as the first foreshadowing setup to create an anticipation for audience. The foreshadowing of comet appears four times in the film, two of them presented as flashback. The first appearing of comet at the very beginning of the film, and in the news on TV at around the 6th minute and the 33rd minute, works as message of hint, or advance notice in the story, letting audience anticipate it as an important event. At the 41st minute, it appears as a message that Mitsuha sends to Taki, as another notice, while Taki does not understand in the year 2016. Until at the 43rd minute the comet splits in the reflection of Mitsuha's eye, the screen soon turns to black for a few seconds, and strongly hints something which goes wrong. The following section, showing Taki no longer has any chance to connect with Mitsuha again, enhances the suspense of the plot. In the midpoint of the film at around the 50th minute, audience confirm that it was a disaster happened three years ago, and the story progresses into the next stage.

Kumihimo is the major motif of the story, meaning for the connection between people, people in different time and space, and even people and spirituals. In the story, an important event is that Mitsuha went to Tokyo to

meet Taki in 2013, when he did not even know her, and she threw the kumihimo band to Taki when they were about to separate. The flashback of this event shows at the 4th minute as a dream of Taki, in Mitsuha's body. This fragment is the only advanced notice, to show something important has happened before, even in dream. The other setups of foreshadowing are all advanced mention to reasoning the plots. The meaning of kumihimo is explained by Mitsuha's grandmother, at the 12th and the 34th minute, repeatedly to strengthen the metaphor of the narrative to audience. At the 27th minute and the 55th minute, kumihimo appears as the band that Taki is wearing on his waist. At the later occasion, the band on his waist reminds Taki about Mitsuha, and leads him to the divine base, where kuchikamizake is stored.

The event in 2013 of the two first meet reveals at the 72nd minute as flashback of Taki, arousing the feeling of regret because of the gap of time in the two protagonists' world. At the 77th minute, the kumihimo connects them again while searching for each other at the mountaintop in different time zone. Later with the effect of magic twilight moment, they finally meet each other, and Taki returns the kumihimo to Mitsuha, seeming to pass the rescuing task to her.

The local folk-belief of magic twilight refers the only time in a day when people have chance to come across the barrier of time. It is first introduced by Mitsuha's high school teacher at the 9th minute in the class. At the 36th minute, it is uttered again by Mitsuha's younger sister for people in the town are used to this local folk-belief. The two story fragments work as advanced mention for the turning point later in the story. As described above, the effect helps the two meet again at the 78th minute, and the story reaches the climax at the end of act two.

Kuchikamizake is the medium for Taki and Mitsuha to exchange body and soul for the last time, in order to obtain the chance to rescue the town. At the 15th minute, it appears as a ritual in the sacred ceremony, where Mitsuha keeps rice in her mouth for a while and spits out with saliva to enhance the process of fermentation to produce rice wine, the kuchikamizake. At the 36th minute, the effect of kuchikamizake is explained by Mitsuha's grandmother. It is a cherished thing for the owner for exchanging, for it is like a storage of the owner who splits a part into it, or half-life, as Mitsuha's grandmother explicated. It strongly relates to the divine base since it is stored in there to sacrifice for the celestial, as advanced mentioned information for their last exchanging for rescuing the town. The location of the divine base in the gigantic crater is caused by a meteorite further link to the major event of disaster that the comet aerolite induces. The last chance of exchanging body and soul of the two characters happens at the 60th minute in the divine base when Taki drinks kuchikamizake made by Mitsuha. At the 71st minute, Mitsuha wakes up in Taki's body in the divine base, and walks up to the mountaintop, the location of their reunion described previously.

Comparing to the other elements of foreshadowing stated above, sketch is of minor important, but still links to some plots for the storytelling. At the 29th minute, the impression that Taki in Mitsuha's body is good at sketch links to the later plot of the story for audience when he sketches the town. At the 44th minute, Taki's sketches of comet, landscape, and scenes of Itomori lead him to discover the fact that the town has been destroyed three years ago, which is the turning point and midpoint of the narrative.

Conclusion

This study first introduces the types of timeline in films and identifies the degree of complication in the director Shinkai's blockbuster feature length film, *Your Name*. By undertaking the textual analysis with careful description of the content of the film, the layout of the narrative in consideration of focalization with timeline is

analyzed. The narrative structure with the turning points between the three acts of the film is also articulated. It is clear that this love story is central on the event that the aerolite split from comet crashed and destroyed Itomori town. The two main characters fall in love because of the destiny inherited from the girl's family to save the town, for her maternal ancestor has been the guardians of the local shrine in a long history. The mythical power links the mission to the boy in the future by periodical exchanging body and soul of the two. The boy's concern and affection for her lead him to discover the fact of the disaster, and further act to save her and people in the town, with the help of the power of kuchikamizake stored in the divine base. In other words, the destiny of the town threatened by the comet is determined by the two protagonists' affection, which is caused by the link thrown by the mythical power of folk divine base located in the crater caused by the last similar crash of the meteorite long time ago. It also hints the strong relation between the aerolite crash and girl's family guarded shrine.

Based on this simplified description of the narrative, we now easily recognize that although the major setting of plots, crash of aerolite and exchanging body and soul, are not rarely seen in other films and animations, even possibly cliché, Japanese traditional folks, including local shrine, folk-belief of twilight and kuchikamizake, function as threads that weave the narrative as the form of foreshadowing, to the extent that kumihimo is not only the motif of the narrative content, but also the motif of the narrative form, in which plots are interweaved by the setting of the foreshadowing. The advanced notice or advanced mention of foreshadowing functions as thread to tie up the whole narrative.

Finally, these elements of foreshadowing often work closely as knots to build up the significant turning points for plots such as in between acts or at the midpoint of the narrative. As in the analysis in the previous section, the echoing of foreshadowed sketch leads to the revealing of the disaster caused by comet in the midpoint of the story. The echoing of foreshadowed kuchikamizake in the divine base starts the action of the male protagonist to rescue the female protagonist and people in the town. The echoing of foreshadowed divine base, kumihimo, as well as twilight, accumulates and pushes the storyline to the emotional climax of the story, where the two meet at the first time after they fall in love with each other. The story then progresses to the third act with remaining influence that has built up previously by the setting of foreshadowing.

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