

FORMS OF TIME AND OF THE CHRONOTOPE OF THE NOVEL

1. "What is the significance of all these chronotopes? What is most obvious is their meaning for *narrative*. They are the **organizing centers** for the fundamental narrative events of the novel. The chronotope is **the place where the knots of narrative are tied and untied**. It can be said without qualification that to them belongs **the meaning that shapes narrative**." (p. 250).
 - a. "The paths of destiny" ... the "chronotope" of the temple in Heidegger's "the Origin of the Work of Art"?
 - b. "Chronotope" ' that which determines what *can* happen, the basic setting/lighting/staging/blocking in which something can show itself *as something* (Heidegger's *Sein*). As such a "world" or "background" for all that happens, the chronotope is both *omnipresent* but never *there* as some explicit event or person. In this respect, it's like the "lighting" of a painting, the "feel" of a song, the "hang" of some sport, or direction of a play.
 - c. Time-space (*Zeitraum*) or time-place is the basic projection of a world within which specific events unfold.
2. FORM OF MATERIALIZING TIME: "It is precisely the chronotope that provides the ground essential for the **showing forth**, the **representability of events**. ... It serves as the primary point from which 'scenes' in a novel unfold, while at the same time other '**binding**' events, located far from the chronotope, appear as mere dry information and communicated facts ... Thus the chronotope, functioning as the primary means for **materializing time in space**, emerges as a **center for concretizing representation**, as a force giving body to the entire novel" (p. 250).
3. GENERAL CHARACTERISTICS OF CHRONOTOPES:
 - a. Not *what* is depicted but the **ground** of depiction.
 - b. "**Field** of possibilities" held open by a particular narrative genre.
 - c. Organizing **center** of persons, actions and events.
 - d. "Narrative [is] shaped by a **specific way of conceptualizing the possibilities of action**. It is as if each genre possesses a **specific field that determines the parameters of events** even though the field does not uniquely specify particular events" (MB, p. 370).

FORMS OF TIME AND OF THE CHRONOTOPE OF THE NOVEL:
NOTES TOWARD A HISTORICAL POETICS

- 4) "The **process of assimilating real historical time and spaced in literature** has a complicated and erratic history, as does the articulation of actual historical persons in such a time and space. Isolated aspects of time and space, however -- those available in a given historical stage of human development -- have been assimilated, and **corresponding generic techniques** have been assimilated, and corresponding **generic techniques have been devised for reflecting and artistically processing such appropriated aspects of reality**" (84).
- 5) "We will give the name *chronotope* (literally, "time space") to the **intrinsic connectedness of temporal and spatial relationships** that are artistically expressed in literature" (p. 84).
- 6) "In the literary artistic chronotope, **spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible**; likewise, **space becomes charged and responsive to the movements of time, plot and history**. This intersection of axes and fusion of indicators characterizes the artistic chronotope" (p. 84).
- 7) BAKHTIN CONCEPTUALIZES LITERARY GENRES AS CHRONOTOPES: "It can even be said that it is **precisely the chronotope that defines genre** and generic distinctions, for in literature the primary category is the chronotope is time. The chronotope as a formally constitutive category determines to a significant degree the image of man in literature as well. **The image of man is always intrinsically chronotopic**" (p. 85):
 - a) Since timespace defines *what can happen* and *who can act*, the **image of man** i.e. the basic conception of being in the world so that *what can show up* and *how humans exist* are two sides of the same literary form.
 - i) Traditional account of determinants of action:
 - (1) Fate
 - (2) Divine intervention or creation
 - (3) Human initiative
 - (4) Chance
 - ii) NB:

- (1) Cf. MH's *Zeitraum*.
- (2) ((Body ' possibility of movement) then chronotope connected to body!): MP and MB.
- (3) Cf Kant's distinction between *intellectual* and *sensible* forms C suspended within a philosophy of language not susceptible to such dichotomies.

- 8) HISTORICAL CHRONOTOPE ' REAL EXPERIENCE OF TIME/SPACE: the process of assimilating an actual historical chronotope in literature has been complicated and erratic; certain isolated aspects of the chronotope, available in given historical conditions, have been worked out, although only certain specific forms of an actual chronotope were reflected in art.(85)
- 9) GREAT TIME? AThis explains the simultaneous existence in literature of phenomenon taken from separate periods of time, which greatly complicates the historico-literary process.(85).

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- 10. . . . serious work on the study of space and time in art and literature has only just begun . . . (85).
- 11. ALLUSION TO KANT'S CONCEPT OF TRANSCENDENTAL SYNTHESIS/CHRONOTOPE ' FORMS OF THE MOST IMMEDIATE REALITY: NB: footnote " . . . we employ the Kantian evaluation of the importance of these forms in the cognitive process, but differ from Kant in taking them not as transcendental but as forms of the most immediate reality. We shall attempt to show the role these forms play in the process of concrete artistic cognition (artistic visualization) under conditions obtaining in the genre of the novel" (85).
- 12. Three basic types of novels developed in ancient times, and **there are consequently three corresponding methods for artistically fixing time and space in these novels in short, there were three novelistic chronotopes** (86)
 - a. **ANCIENT NOVEL:**
 - i. Adventure novel of ordeal, AGreekor ASophistnovels 2nd - 6th centuries AD.
 - ii. Adventure novel of everyday life: *Satyricon* (Petronius) & *The Golden Ass* (Apuleius).

- iii. Biographical novel.
 - b. **HISTORICAL INVERSION AND THE FOLKLORIC CHRONOTOPE:** (In all forms that partake of this relationship, the real future is drained and bled of its substance (148).
 - i. Myths about paradise, the Golden Age, a heroic age, an ancient truth, as well as later concepts of a state of nature (all express historical inversions).
 - ii. Eschatology: Future is emptied out in another way . . . perceive as the end of everything that exists, as the end of all being
 - c. **THE CHIVALRIC ROMANCE:**
 - d. **THE FUNCTION OF THE ROGUE, CLOWN AND FOOL IN THE NOVEL:**
 - e. **THE RABELASIAN CHRONOTOPE:**
 - f. **THE IDYLIC CHRONOTOPE IN THE NOVEL**
1. TYPES OF TIME:
- a. Real:
 - i. Adventure.
 - ii. Natural.
 - iii. Biological.
 - iv. Everyday.
 - v. Cyclical everyday time (Flaubert's idyllic time).
 - vi. Labor.
 - vii. Conventional times:
 - (1) The walk.
 - (2) The dinner party.
 - (3) The weekend.
 - (4) Lecture.
 - (5) Talk.
 - (6) The meeting.
 - (7) etc.
 - viii. Ritual.
 - ix. Magical.
 - x. Historical (Advancing, progressive).
 - xi. Provincial.
 - xii. Biographical.
 - xiii. Apocalyptic.

- xiv. Carnival.
- xv. Sexual.
- xvi. Eating.
- xvii. Dream.
- xviii. Fatigue.

b. Literary: (Same as above under generic linguistic devices).

c. Adjectives:

- i. Instantaneous/enduring.
- ii. Flowing/punctuated, melodic/staccato.
- iii. Cyclical/linear.
- iv. Spiralling.
- v. Falling.
- vi. Rising.
- vii. *Sub specie aeternitas*.
- viii. Falling or rising?
- ix. Etc.

2. ASPECTS OF THE CHRONOTOPE:

a. NATURE OF TIME:

- i. Order of incidents reversible/irreversible
- ii. Unique/repeatable?
- iii. Open with multiple possibilities v. closed or scripted in advance?
- iv. What temporal ecstasis is privileged?

b. NATURE OF SPACE:

- i. Open/enclosed.
- ii. Known/unknown.
- iii. Homogenous/differentiated.
- iv. Oriented/disoriented.
- v. Inviting/foreboding.
- vi. Natural/Social.
- vii. Private/public.
- viii. Commercial/domestic.
- ix. Safe/dangerous.

x.

c. NATURE OF PLACE (INTRINSIC CONNECTEDNESS OF TIME & SPACE):

- i. Relation between action and context:

- (1) Context *mere* background (Adventure novel) v. actively shapes events?
 - (2) Actions dependent upon *when* and *where* they occur?
 - (3) Space "replaceable?"
 - (4) Same action possible or probable in different historical and social contexts?
 - (5) Does the social context change, how?
 - (6) Is place (time/space) shaped by the events that take place in them?
 - (7) Everyday realm distinct from the historical?
 - (8) What "matrix" organizes place, bodily?
- d. VARIETIES OF MOTIFS:
- e. DETERMINATION OF ACTION:
- i. Agent Active/Passive?
 - ii. Type of Agent initiative: exercise choice and control (nature and degree) v. things happen to them.
 - iii. Nature of agent's outlook corresponds to Afieldor Azoneof depicting the hero.
 - iv. Degree of ethical responsibility?
 - v. What kind of creativity is possible?
- f. DETERMINATION OF EVENTS:
- i. Chance?
 - ii. Fated?
 - iii. Absurd?
 - iv. Caused by:
 - (1) Human agency.
 - (2) Divine agency.
 - (3) Nature:
 - (a) anonymous.
 - (b) personified.
- g. DEPICTION OR "IMAGE" OF INDIVIDUAL:
- i. Does personal identity and character change in response to events or are they fixed?
 - ii. What role do social and historical factors play in shaping personal identity?
 - iii. Distinction between personal and private, interior v. exterior?
 - iv. CORRESPONDENCE TO ELEMENTS OF REAL TIME:

QUOTATIONS & COMPARISON OF LITERARY CHRONOTOPES

1) ANCIENT NOVEL #1: GREEK ADVENTURE NOVEL OF ORDEAL (*PRUEFUNGSROMAN*), GREEK ADVENTURE-ROMANCE:

- a) NATURE OF TIME: "Adventure time"
 - i) Abstract.
 - ii) "highly intensified but undifferentiated -- not registered in the slightest way in the age of the heroes. We have an extratemporal hiatus between two biological moments -- the arousal of passion, and its satisfaction" (p. 90).
 - iii) "does not have even an elementary biological or maturational duration" (p. 90).
 - iv) "Sharp hiatus between two moments of biographical time, a hiatus that leaves no *trace* in the lives of the heroes or in their personalities" (p. 90)
 - v) "The events of the novel that fill this hiatus are a pure digression from the normal course of life; they are excluded from the kind of real duration in which additions to a normal biography are made" (p. 90).
 - vi) "Such a form of time [the hiatus], in which they experience a most improbable number of adventures, is not measured off in the novel and does not add up; it is simply days, nights, hours, moments **clocked in a technical sense** within the limits of each separate adventure"
 - vii) Just one (time or space) after the other, no *internal* differentiations as material for a *synthesizing rule* of relation.
 - viii) "Greek adventure-time lacks any natural, everyday cyclicity -- such as might have introduced into it a temporal order and indices on a human scale, tying it to the repetitive aspects of natural and human life. No matter where one goes with all its countries and cities, buildings and works of art, there are absolutely no indication of historical time, no identifying traces of the era" (p. 91).
 - ix) "It is composed of a series of short segments that correspond to separate adventures; within each such adventure, time is organized from without, technically. **What is important is to be able to escape, to catch up, to outstrip, to be or not to be in a given place at a given moment, to meet or not to meet and so forth.** Within the limits of a given adventure, days, nights, hours, even minutes and seconds add up, as they would in any struggle or any active external undertaking. **These time segments are introduced and intersect with specific link-words: "suddenly" and "at just that moment"**" (p. 92).
 - x) "'Suddenly' and 'at just that moment' best characterize this type of time, for this time usually has its origin and comes into its own in just those places where

the normal, pragmatic and premeditated course of events is interrupted -- and provides an **opening for sheer chance**, which has its own specific logic" **This logic is one of random contingency [sovpadenie], which is to say, chance simultaneity [meetings] and chance rupture [nonmeetings], that is, a logic of random disjunctions in time as well.** In this **random contingency**, 'earlier' and 'later' are **crucially, even decisively, significant**. Should something happen a minute earlier or a minute later, that is, should there be no chance simultaneity or chance disjunctions in time, there would be no plot at all, and nothing to write about" (p. 92).

- xi) **This 'game of fate,' its 'suddenlys' and 'at just that moments' make up the entire contents of the novel"** (p. 92)
 - xii) "adventure time lives a rather fraught life in the romance; one day, one hour, even one minute earlier or later have everywhere a decisive and fatal significance. The adventures themselves are strung together in an **extratemporal and in effect infinite series**: this series can be extended as long as one likes; in itself it has no necessary internal limits. ... There are no internal limits to this increase. For all the days, hours, minutes that are ticked off within the separate adventures are not united into a real time series, they do not become the days and hours of a human life. These hours and days leave no trace, and therefore, one may have as many of them as one likes" (p. 94).
 - xiii) Internal limit 'distinctive features biological, psychological, historical, social, developmental of human life. **Mathematical concepts as the ultimate abstraction, abstracted even from matter.** Basic openness to contingency, without any human resources for dealing with it besides suffering it.
 - xiv) "Moments of adventuristic time occur at those points when the normal course of events, the normal, intended or purposeful sequence of life's events is interrupted. These points provide an opening for the intrusion of nonhuman forces -- fate, gods, villains -- and it is precisely these forces, and not the heroes, who in adventure-time take all the **initiative**" (p. 95).
 - xv) **Initiative, source of action and meaning, completely external.** No Hegelian synthesis.
- b) NATURE OF SPACE:**
- i) "any meeting the temporal marker ('at one and the same time') is inseparable from the spatial marker ('in one and the same place'). ... The inseparable unity of time and space markers (a unity without a merging) gives to the chronotope of meeting an **elementary clear, formal, almost mathematical character**" (p. 97).
 - ii) "For Greek adventure-time to work, one must have an **abstract expanse of space**. The world of the Greek romance is of course chronotopic, but the link between space and a time has, as it were, not an organic but a **purely technical (and**

- mechanical) nature.** The contingency that governs events is inseparably tied up with space, measured primarily by *distance* on the one hand and by *proximity* of the other (and varying degrees of both)" (p. 99).
- iii) "Abductions, escape, pursuit, search and captivity all play an immense role in the Greek romance. It, therefore, requires large spaces, land and seas, different countries. The world of these romances is large and diverse. But this size and **diversity is utterly abstract**. For a shipwreck one must have a sea, but which particular sea (in the geographical and historical sense) makes no difference at all" (p. 100).
 - iv) The *determination* of things and events is **utterly minimal, sheer materiality, thereness, without further differentiations**, just as it is with the representation of humans.
 - v) "The adventurous events .. have **no essential ties with any particular details of individual countries that might figure in the novel, with their social or political structure, with their culture or history**. None of these distinctive details contribute in any way to the event as a determining factor; **the event is determined by chance alone, by random contingency in a given spatial locus (a given country, city and so forth)**. The nature of a given place does not figure as a component in the event; the place figures in solely as a naked, abstract expanse" (p. 100).
 - vi) "All adventures in the Greek romance are thus **governed by an interchangeability of space; what happens in Babylon could just as well happen in Egypt or Byzantium and vice versa**" (p. 100).
 - vii) "**The adventure chronotope is thus characterized by a technical, abstract connection between space and time, by the reversibility of moments in a temporal sequence, and by their interchangeability in space**" (p. 100).
- c) NATURE OF PLACE:
- i) "**random coincidences and interruptions**" (p. 94).
 - ii) "In this chronotope **all initiative and power belongs to chance**. Therefore, the **degree of specificity and concreteness of this world is necessarily very limited**. For any concretization -- geographic, economic, sociopolitical, quotidian -- would fetter the freedom and flexibility of the adventures and limit **the absolute power of chance**. Every concretization, of even the most simple and everyday variety, would introduce its own **rule-generating force, its own order, its inevitable ties to human life** and to the time specific to that life. **Events would end up being interwoven with these rules**, and to a greater or lesser extent would find themselves participating in this order, subject to its ties. This would critically limit the power of chance; the movement of the adventures would be organically localized and tied down in time and space. But if one were

to depict one's own native world, the indigenous reality surrounding one, such **specificity and concretization would be absolutely unavoidable** (at least to some degree). A depiction of one's own world -- no matter where or what it is -- could never achieve that degree of abstractness necessary for Greek adventure-time" (p. 101).

- iii) **"Nothing in this world limits the absolute power of chance**, and for that reason all these abductions, escapes, captivities and liberations, alleged deaths and resurrections and other adventure follow upon each other with such remarkable speed and ease" (p. 101).
- iv) " ... many items and events in this abstract-alien world are described in minute detail. How can this be reconciled with the principle of abstraction? the abstraction is still there, because every feature described in Greek romances is described as if it were *isolated, single and unique*. ... This **isolation and disconnectedness permeates all the objects** described in the novel. Thus the sum total of these objects does not equal the countries that are depicted (or more precisely, enumerated) in the novel, but rather each object is sufficient unit itself" (p. 102).
- v) "Since there is no scale for measuring these items and events, no clear background of the usual, of one's own world, against which to perceive unusual things, they take on the nature of **curiosities, wonders, rarities**" (p. 102).
- d) **VARIETIES OF MOTIFS:**
 - i) **"Passion at the beginning, marriage at the end"** (p. 90).
 - ii) Meeting/parting (separation):
 - (1) "Of special importance is the close link between the motif of meeting and such **motifs** as *parting, escape, acquisition, loss, marriage* and so forth, which are similar to the motif of meeting in their unity of space and time markers" (p. 98).
 - (2) "The motif of meeting is also closely related to other important motifs, especially the motif of recognition/nonrecognition, which plays an enormous role in literature (for example, in ancient tragedy)." (p. 98).
 - iii) Loss/acquisition.
 - iv) Search/discovery.
 - v) Recognition/nonrecognition.
- e) **DETERMINATION OF ACTION:**
 - i) "Thus all of the action in a Greek romance, all the events and adventures that fill it, **constitute time-sequences that are neither historical, quotidian, biographical, nor even biological and maturational**. Actions lie outside these sequences, beyond the reach of that force, inherent in these sequences, that **generates rules and defines the measure of man. In this kind**

of time, nothing changes: the world remains as it was, the biographical life of the heroes does not change, their feelings do not change, people do not even age. This empty time leaves no traces anywhere, no indications of its passing. This, we repeat, is an extratemporal hiatus that appears between two moments of a real time sequence" (p. 91).

- ii) "Of course the heroes themselves act in adventure-time -- they escape, defend themselves, engage in battle, save themselves -- but they **act**, as it were, as **merely physical persons**, and **the initiative does not belong to them. Even love is unexpectedly sent to them by all-powerful Eros.** In this time, persons are forever having things **happen to them** (they might even 'happen' to win a kingdom); **purely adventuristic persons** is a person of chance. He enters adventuristic time as a person to whom something happens. But the **initiative in this time does not belong to human beings**" (p. 95). " ... all these 'suddenlys' and 'at just that moments,' cannot be foreseen with the help of analysis, study, wise foresight, experience, etc., alone. Such things are better understood through fortune-telling, omens, legends, oracular predictions, prophetic dreams and premonitions" (p. 95).
- iii) I.e. no dialectical integration of the physical into a human world. World and self stand in abstract, unmediated opposition.
 - (1) " ... **initiative is handed over to change**, which controls meetings and failures to meet -- either as an impersonal, anonymous force in the novel or as fate, as divine foresight, as romantic 'villains' or romantic benefactors.'" (p. 95).
- f) **DETERMINATION OF EVENTS:**
 - i) "All moments of this infinite adventure-time are controlled by one force -- *chance*" (p. 94).
 - ii) "Pervading these novels is a **curious 'philosophy of history'** that hands over the settling of historical destinies to an extratemporal hiatus that exists between two moments of a real time sequence" (p. 97).
- g) **DEPICTION OF INDIVIDUAL:**
 - i) "How indeed can a human being be portrayed in the 'adventure-time' that we have outlined above, where things occur simultaneously by chance and also *fail* to occur simultaneously by chance, where **events have no consequences**, where **the initiative belongs everywhere exclusively to chance**? It goes without saying that in this type of time, **an individual can be nothing other than completely passive, completely unchanging.** As we have said earlier, to such an individual things can merely *happen*. He himself is deprived of any initiative. He is **merely the physical subject of the action**. And it follows that his **actions will be by and large of an elementary-spatial sort**. In essence, all

the character's actions in Greek romance are reduced to *enforced movement through space* (escape, persecution, quests); that is, to a change in spatial location" (p. 105).

(1) "And **he not only endures -- he keeps on being the same person and emerges from this game, from all these turns of fate and chance, with his identity absolutely unchanged**" (p. 105).

(2) "The majority of adventures in a Greek romance are organized precisely as trials of the hero and heroine, especially trials of their chastity and mutual fidelity. But other things may also be tested: their nobility, courage, strength, fearlessness, and -- more rarely -- their intelligence" (p. 106).

(3) "**The novel as a whole is conceived precisely as a test of the heroes**" (p. 106).

(4) " ... lapidary force ... " (p. 108).

(5) " ... human beings in such works .. are *individuals, private persons*. This feature corresponds to the *abstract-alien world* of the Greek romance: in such a world, a **man can only function as an isolated and private individual, deprived of any organic connection with his country, his city, his own social group, his claim, even his own family. He does not feel himself to be a part of the social whole.** ... Privacy and isolation are the essential features of the human image in a Greek romance, and they are inevitably linked up with the peculiarities of adventure-time and abstract space" (p. 108).

(6) "But at the same time this private and isolated man of the Greek romance quite often behaves, on the surface like a public man ... He delivers long speeches ... to enlighten us with the private and intimate details of his love life rather in the form of a *public accounting*. Finally, in the majority of these novels legal procedures play a critical role: they serve to sum up the adventures of the heroes and provide a **legal and judicial affirmation of their identity**, especially in its most crucial aspects -- **the lover's fidelity to each other**" (p. 109).

(7) "If, in the final analysis, we should ask what, more than anything else, defines the *unity of the human image* in the Greek romance, we would have to answer that this unity is characterized precisely by what is *rhetorical* and *judicial* in it" (p. 109).

h) **CORRESPONDENCE TO ELEMENTS OF REAL TIME:**

i) "In general, chance is but one form of the principle of necessity and as such has a place in any novel, as it has its place in life itself. Even in human time-sequences that are more real (that are of varying degrees of reality) corresponding to moments of Greek initiative-generated chance, there are moments (one cannot of

course even speak in a general way of their *strict* correspondence) of human error, crime (sometimes even in the Baroque novel), fluctuations and choice, decisions made on the basis of human initiative" (p. 97).

- ii) "A real-life chronotope of meeting is present in organizations of social and governmental life" (p. 99).
- iii) "In general, the ancient world did not succeed in generating forms and unities that were adequate to the private individual and his life. ... In the major genres the private life of an individualized person was only externally and inadequately arrayed, and, therefore, in forms that were inorganic and formalistic, either public and bureaucratic or public and rhetorical" (p. 110).
- iv) "In general, the homogenization of all that is heterogeneous in a Greek romance (in the history of its origins as well as in its essence as a genre), a homogenization that results in a huge, almost extreme abstraction, schematization and a denuding of all that is concrete and merely local. The chronotope of the Greek romance is the most abstract of all novelistic chronotopes" (p. 110).
- v) This most abstract of all chronotopes is also the most static. In such a chronotope **the world and the individual are finished items, absolutely immobile**. In it there is no potential for evolution, for growth, for change. As a result of the action described in the novel, nothing in its world is destroyed, remade, changed or created anew. What we get is a mere affirmation of the identity between what had been at the beginning and what is at the end. Adventure-time leaves no trace" (p. 110).

2) ANCIENT NOVEL #2: ADVENTURE NOVEL OF EVERYDAY LIFE: APULEIUS' *THE GOLDEN ASS* AND PETRONIUS' *SATYRICON*:

a) NATURE OF TIME:

- i) " ... **mix of adventure-time with everyday time** -- a quality we sought to express in our provisional designation of the type as an '**adventure-everyday novel**.'" ... a special sort of everyday time" (p. 111).
- ii) "**The plot [sjuzet] of *The Golden Ass* is no sense an extratemporal hiatus between two adjacent moments of real-life sequence. On the contrary, it is precisely the course of the hero's (Lucius') life in its critical moments that makes up the plot of the novel.** But two special prerequisites are essential to the portrayal of this life, which define the peculiar nature of *time* in this novel" (p. 111).
- iii) "the logic of chance is subordinated to another and higher logic." (p. 116).
- iv) "But of course his entire life, from childhood through old age and death, is not laid out for us. This is **not, therefore, a biographical life in its entirety. In the**

crisis-type of portrayal we seen only one or two moments that decide the fate of a man's life and determine its entire disposition. In keeping with this principle, the novel provides us with two or three different images of the same individual, images that have been disjoined and rejoined through his crisis and rebirths" (p. 115).

- v) "The concept of **critical moments, of turning points**, is essential to this logic, because development is not understood as **constant, gradual, and prosaic**, as it is for example in Jane Austin's novels, **but as taking place in a limited set of specific moments. It is a logic of 'punctuated equilibrium.'**" Precisely for this reason, it served as an ideal vehicle for Christian 'crisis hagiographies'" (MB, p. 386).
- vi) "These, then, are the constitutive features of adventure-time of the second type. It is not the time of a Greek romance, **a time that leaves no traces**. On the contrary, **it leaves a deep and irradicable mark on the man himself as well as on his entire life**. It is, nevertheless, decidedly adventure-time: a time of exceptional and unusual events, events determined by chance, which, moreover, manifest themselves in fortuitous encounters (temporal junctures) and fortuitous nonencounters (temporal disjunctions)" (p. 116).
- vii) "Beginning with the purely mythological conception of metamorphosis, we have devised a means more legitimately to express some of the more critical and realistic characteristics of time. Here time is not merely **technical**, not a **mere distribution** of days, hours, moments that are **reversible, transposable, unlimited internally, along a straight line**; here the **temporal sequence is an integrated and irreversible whole**. And as a consequence, the abstractness so characteristic of Greek adventure-time falls away. Quite the contrary, this new temporal sequence demands precisely concreteness of expression" (p. 119).
- viii) "Thus, the basic temporal sequence of the novel -- although it is, as we have said, irreversible and integral -- is nevertheless a closed circuit, isolated, not localized in historical time (that is, it does not participate in the **irreversible historical sequence of time**, because the novel does not yet know such a sequence)" (p. 120).
- ix) "In *The Golden Ass* and other examples of the ancient adventure novel of everyday life, 'everyday time' is in no sense cyclical. ... The only cyclical time known to ancient literature was an idealized, agricultural, everyday time, one interwoven with the times of nature and myth (the basic stages of its development are Hesiod, Theocritus and Virgil). **Novelistic everyday time** differs sharply from all these variants of cyclical time." (p. 128).

- x) "In this everyday maelstrom of personal life, time is deprived of its unity and wholeness -- it is **chopped up into separate segments, each encompassing a single episode from everyday life.**" (p. 128).
 - xi) "These temporal segments of episodes from everyday life are, therefore, arranged, as it were, **perpendicular to the pivotal axis of the novel, which is the sequence guilt-punishment-redemption-purification-blessedness (precisely at the moment of punishment-redemption).** Everyday time is not parallel to this basic axis and not interwoven with it, but separate segments of this time -- those parts into which everyday time breaks down -- are perpendicular to this basic axis and intersect with it at right angles" (p. 128).
 - xii) "The everyday world itself is *static* in Apuleius, it has no "becoming": this is precisely the reason why there is no *single* everyday time. But **it does reveal social heterogeneity. Social contradictions** have not yet become apparent in this heterogeneity, but the situation is fraught with them. If such contradictions were to surface, then the world would start to move, it would be shoved into the future, time would receive a fullness and a historicity. But this process was not brought to completion in ancient times, and certainly not with Apuleius." (p. 129).
- b) **NATURE OF SPACE:**
- i) "The most characteristic thing about this novel is the way it fuses the course of an individual's life (at its major turning points) with his actual spatial course or road -- that is, with his wanderings. Thus is realized the metaphor 'the path of life'" (p. 120).
 - ii) "An individual's movement through space, his pilgrimages, lose that abstract and technical character that they had in the Greek romance, where it was merely a mannered **enchaining of coordinates** both spatial (near/for) and temporal (at the *same* time/at *different* times). Space becomes more concrete and **saturated with a time that is more substantial**; space is filled with real, living meaning, and forms a crucial relationship with the hero and his fate. This type of space so saturates this new chronotope that such events as meeting, separation, collision, escape and so forth take on a new and markedly more concrete chronotopic significance" (p. 120).
- c) **NATURE OF PLACE:**
- i) "It is always the case that **the hero cannot, by his very nature, be a part of everyday life; he passes through such life as would a man from another world.** Most often this hero is a **rogue, a man who changes his everyday personalities as he pleases and who occupies no fixed place in everyday life, who plays with life and does not take it seriously.** The hero might also be a wandering actor disguised as an aristocrat, or a high-born gentleman ignorant of his lineage (a 'foundling'). Everyday life is that lowest sphere of existence from

which the hero tries to liberate himself, and with which he will novel internally fuse himself. The course of his life is uncommon, outside everyday life; one of its stages just happens to be a progression through the everyday sphere" (p. 122).

- ii) "Everyday life is the nether world, the grave, where the sun does not shine, where there is no starry firmament. For this reason, everyday life is presented to us as the underside of real life. At its center is obscenity, that is, the seamier side of sexual love, love alienated from reproduction, from a progression of generations, from the structures of the family and the clan. Here everyday life is priapic, its logic is the logic of obscenity. But around this sexual nucleus of common life (infidelity, sexually motivated murder, etc.) are distributed other everyday aspects: violence, thievery, various types of fraud, beatings." (p. 128).

d) VARIETIES OF MOTIFS (PLOT):

- i) "**The basic plot of the novel -- the life story of Lucius -- is presented as the course of a life sheathed in a metamorphosis** -- as is also the case in the inserted novella about Cupid and Psyche, which turns out to be a parallel semantic variant of the basic plot. The themes of *metamorphosis* (transformation)" -- particularly human transformation -- and *identity* (particularly human identity) are drawn from the treasury of pre-class world folklore. The folkloric image of man is intimately bound up with transformation and identity" (p. 111).
- ii) In the subsequent history of the novel, the *criminal trial* -- in its direct and oblique forms -- and legal-criminal categories in general have an enormous organizational significance. Crimes play a correspondingly huge and significant role in the actual content of such novels." (p. 124).
- iii) "The significance of **legal-criminal categories in the novel**, and the various ways they are used -- as specific forms for uncovering and making private life public -- is an interesting and important problem in the history of the novel" (p. 124).
- iv) For the spying and eavesdropping on private life, the position of Lucius the Ass is most advantageous" (p. 124).

e) DETERMINATION OF ACTION:

- i) "We have a series of adventures, in each one of which time is measured 'technically' in terms of speech and fortuitous conjunctions, but which, *as a series*, has a purpose and a direction. **Corresponding to this new logic is a different image of a person.** Specifically, the hero, though buffeted by fortune, is not merely the object of forces over which he has no control and for which he has no responsibility. A measure of agency, initiative, and accountability enters the world of this kind of novel. Lucius becomes an ass in the first place because

of his own weaknesses, because of his voluptuousness and curiosity; as in later Christian versions of the plot, he is truly guilty" (MB, p. 387)."

- ii) "*He himself is guilty*. He undoes the game of chance by his own prurience. The *primary initiative*, therefore, belongs to *the hero himself* and to his own *personality*. It is true that this initiative is *not positive in a creative sense* ... what we have is *guilt, moral weakness, error* (an in its Christian hagiographic variant, sin) as initiating forces" (p. 117).
- iii) "Such an individual's potential for initiating actions is, however, not creative; it is realized only negatively, in rash and hasty acts, in mistakes, in guilt. Therefore, the working of the entire sequence is limited by the particular shape of the individual and his fate. As in a Greek romance, this temporal sequence leaves no traces in the surrounding world. Therefore, the connection between an individual's fate and his world is *external*. The individual changes and undergoes metamorphosis completely independent of the world; **the world itself remains unchanged**. Therefore, metamorphosis has a merely personal and unproductive character" (p. 119).

(1) True *becoming* involves, then, both self and world, as the terms of a dialectical intertwining.

f) **DETERMINATION OF EVENTS:**

- i) " ... the ways Hesiod ... took this complex mythological theme ... sequence of shifts in ages and generations (the myth of the five ages: Golden, Silver, Bronze, 'Trojan' or Heroic and Iron)" (p. 113).
- ii) "**Dreams and visions, therefore, do not [in the adventure novel] incite the heroes to any activity**. In Apuleius, on the contrary, **dreams and visions provide instructions to the heroes, telling them what to do, how to act in order to change their fate; that is, they force the heroes to take definite steps, to act**" (p. 117).
- iii) "**Thus we see that the adventure sequence, governed as it is by chance, is here utterly subordinated to the other sequence that encompasses and interprets it: guilt - punishment - redemption -blessedness. This sequence is governed by a completely different logic, one that has nothing to do with adventure logic**. It is an active sequence, determining (as its first priority) the very metamorphosis itself, that is, the shifting appearance of the hero" (p. 118).
- iv) (formation of new events, the *everyday*): "The everyday life that Lucius observes and studies is an *exclusively personal and private life*. By its very nature there can be **nothing public about it**. All its events are the personal affairs of isolated people: they could not occur "in the eyes of the world," publicly, in the presence of a *chorus*. These events are not liable to public reckoning on the open square.

Events acquire a public significance as such only when they become crimes. The *criminal act* is a moment of private life that becomes, as it were, *involuntarily public*" (p. 122).

- v) "But **when the private individual and private life entered literature (in the Hellenistic era)** these problems inevitably were bound to arise. *A contradiction developed between the public nature of the literary form and the private nature of its content. The process of working out private genres began.* But this process remained incomplete in ancient times" (p. 123).
- vi) "The quintessential private life that entered the novel at this time was, by its very nature and as opposed to public life, *closed*. **In essence one could only spy and eavesdrop on it.** The literature of private life is essentially a **literature of snooping about, of overhearing "how others life."** ... finally we encounter those forms of self-revelation that occur in the ordinary caws of our everyday lives: the personal letter, the intimate diary, the confession" (p. 123).
- g) **DEPICTION OF INDIVIDUAL:**
 - i) "The folktale image of man -- throughout the extraordinary variety of folkloric narratives -- **always orders itself around the motifs of transformation and identity** (no matter how varied in its turn the concrete expression of these motifs might be)" (p. 112).
 - ii) "**Metamorphosis or transformation is a mythological sheath for the idea of development -- but one that unfolds not so much in a straight line as spasmodically, a line with 'knots' in it, one that therefore constitutes a distinctive type of temporal sequence**" (p. 113).
 - iii) "Metamorphosis serves as the basis for a **method of portraying the whole of an individual's life in its more important moments of crisis: for showing how an individual becomes other than what he was.** We are offered various sharply differing images of one and the same individual, images that are united in him as various epochs and stages in the course of his life. There is **no evolution in the strict sense of the word**; what we get, rather, is **crisis and rebirth**" (p. 115).
 - iv) "**In early Christian crisis hagiographies belonging to this type, we also have as a rule only two images of an individual, images that are separated and reunited through crisis and rebirth: the image of the sinner (before rebirth) and the image of the holy man or saint (after crisis and rebirth). Three-image sequences ...** " (p. 115).
 - v) "They pass through the everyday sphere of private life but do not participate internally in it. These rogues are spies, charlatans and parasites, spying and eavesdropping on all the cynical aspects of private life" (p. 129).
- h) **CORRESPONDENCE TO ELEMENTS OF REAL TIME:**

- i) "Playing the lowest role in the lowest level of society, **Lucius does not participate internally in that life and is, therefore, in an even better position to observe it and study all its secrets. For him this is the *experience* of studying and understanding human beings**" (p. 122).
- ii) "**The position of an ass is particularly convenient one for observing the secrets of everyday life.** The presence of an ass embarrasses no one, all open up completely. **"And in my oppressive life only one consolation remained to me:** to indulge that curiosity which is my native bent, since people never took my presence into consideration and talked and acted as freely as they wished"" (p. 122).
- iii) "The everyday life that Lucius observes and studies is an *exclusively personal and private life*. By its very nature there can be nothing *public* about it. All its events are the personal affairs of isolated people: they could not occur "in the eyes of the world," publicly, in the presence of a *chorus*. These events are not liable to public reckoning on the open square. Events acquire a public significance as such only when they become crime. The *criminal act* is a moment of private life that becomes, as it were, *involuntarily* public." (p. 122).
- iv) "But when private individual and private life entered literature (in the Hellenistic era) these problems inevitably were bound to arise. *A contradiction developed between the public nature of the literary form and the private nature of its content.* The process of working out *private genres* began. But this process remained incomplete in ancient times." (p. 123).
- v) "The quintessentially private life that entered the novel at this time was, by its very nature and as opposed to public life, *closed*. In essence one could only *spy* and *eavesdrop* on it. The literature of private life is essentially a literature of snooping about, or overhearing "how others live." This life may be exposed and made public in a criminal trial, either directly, by inserting the trial into the novel (along with searches and investigations), by inserting criminal activities into private life, or circumstantially and conditionally, in a half-hidden way, by utilizing eyewitness accounts, confessions of the accused, court documents, evidence, investigative hunches and so forth. And finally we encounter those forms of self-revelation that occur in the ordinary course of our everyday lives: the personal letter, the intimate diary, the confession." (p. 123).
- vi) "**What is preserved of the metamorphosis-into-ass is precisely this specific placement of the hero as a "third person" in relation to private everyday life, permitting him to spy and eavesdrop. Such is the positioning of the rogue and the adventurer, who do not participate internally in everyday life, who do not occupy in it any definite fixed place, yet who at the same time pass through that life and are forced to study its workings, all its secret cogs**

and wheels. This is particularly true of the **positioning of the *servant*** who goes from one master to the other. **The servant is the eternal "third man" in the private life of his lords.** Servants are the most privileged witnesses to private life. **People are as little embarrassed in a servant's presence as they are in the presence of an ass,** and at the same time the servant is called upon to participate in all intimate aspects of personal life. Thus, servants replace the ass in the later history of the adventure novel of the second type" (p. 125).

(1) NB: prostitute, courtesan, the procurer, the adventurer, and in particular the parvenu occupy a place analogous to that of the servant, fulfill analogous *functions* in the novel.

3) THE PICARESQUE NOVEL, LAZARILLO DE TORMES, GIL BLAS:

a) NATURE OF TIME:

i) " ... they share the same chronotope [with ancient novel 1 & 2]" (p. 125).

b) NATURE OF SPACE:

c) NATURE OF PLACE:

d) VARIETIES OF MOTIFS:

i) "The servant is that distinctive, embodied point of view on the world of private life without which a literature treating private life could not manage. The ***prostitute and the courtesan occupy a place in the novel analogous*** (in their functions) to that of the servant (cf. for example, Defoe's *Moll Flanders* and *Roxanne*)" (p. 125).

ii) " ... **the adventurer (in the broad sense of the term) and in particular the parvenu fulfill analogous functions in the novel.** The role of the adventurer and parvenu is the role of one who has not yet found a definite or fixed place in life, but who seeks personal success -- building a career, accumulating wealth, winning glory ... **this role impels him to study personal life, uncover its hidden workings, spy and eavesdrop on its most intimate secrets. And so he begins his journey "to the depths"**" (p. 125-6).

iii) "Such, then, is the extraordinary important position Lucius the Ass occupies as an observer of private life. In what sort of time does this private life unfold?" (p. 127).

e) DETERMINATION OF ACTION:

f) DETERMINATION OF EVENTS:

g) DEPICTION OF INDIVIDUAL:

i) "Rameau's nephew in Diderot embodies and distills in himself, in a wonderfully complete and profound way, all the specific attributes of **an ass, a rogue, a tramp, a servant, an adventurer, a parvenu, an actor: he offers us a remarkably strong and deep example of the philosophy of the third person in**

private life. This is the philosophy of a person who knows only private life and craves it alone, but who does not participate in it, who has no place in it -- and **therefore sees it in sharp focus, as a whole, in all its nakedness, playing out all its roles but not fusing his identity with any one of them**" (p. 126).

- ii) "In hagiographic examples of the everyday-type adventure, **the factor of metamorphosis is foregrounded (a sinful life-- crisis-redemption-sainthood)**. The everyday-plane adventure is given in the form of an exposure of a sinful life, or of a repentant confession. These forms-- and particularly the latter-- already border on a third type of ancient novel" (p. 129).

iii) CORRESPONDENCE TO ELEMENTS OF REAL TIME:

4) **ANCIENT NOVEL #3: THE BIOGRAPHICAL NOVEL: ANCIENT BIOGRAPHY AND AUTOBIOGRAPHY:** (2 types: Platonic & Rhetorical/Isocrates autobiography).

a) NATURE OF TIME:

- i) At the heart of these ancient forms lies a **new type of *biographical time* and a human image constructed to new specifications, that of an individual who passes through the course of a whole life** (130).
- ii) Real biographical time is here almost entirely dissolved in the ideal (and even abstract) time of metamorphosis. (131).
- iii) The specific historicity that Rome gave to autobiographical self-consciousness distinguishes it from its Greek counterpart, which was oriented toward living contemporaries, toward those who were actually there on the public square. **Roman self-consciousness felt itself to be primarily a link between, on the one hand, deceased ancestors, and on the other, descendants who had not yet entered political life.** Such self-consciousness is thus not as pre-formed as in the Greek model, but it is more thoroughly saturated with time. (138).

b) ARISTOTELIAN MODEL, 2 VARIANTS: **ENERGETIC AND ANALYTIC:** This Aristotelian identification of ultimate purpose with origin [entelechy as the ultimate purpose of development that is at the same time its first cause] inevitably had a crucial effect on the distinctive nature of biographical time. From here it follows that a character at its most mature is the authentic origin in development. It is here that we get that unique **inversion in a character's development that excludes any authentic *becoming* in character.** A man's entire youth is treated as nothing but preliminary to his maturity. . . . **The base remains the stable essence of an already completed character** (140).

c) HISTORY IMPOTENT: This energetic type of biography was first established by Plutarch Biographical time in Plutarch is specific. It is a time that discloses character, but is not at all the time of a man's *becoming* or *growth* [FT Time is

phenomenal; the essence of character is outside time. It is therefore not time that gives a character its substantiality]. . . . in keeping with the principle of *entelechy*, **character is predetermined and may be disclosed only in a single defined direction.** Historical reality itself, in which disclosure of character takes place, **serves merely as a means for the disclosure**, it provides in words and deeds a vehicle for those manifestations of character: **but historical reality is deprived of any determining influence on character as such, it does not shape or create it, it merely manifests its.** Historical reality is an arena for the disclosing and unfolding of human character **C nothing more** (141).

d) **CONTRADICTIONS AND THE MOVE TOWARD REAL TIME:**

i) “ . . the ancient novel also contained the feeble first efforts at *new* forms for expressing time’s fullness **forms related to the uncovering of social contradictions.** **The more profoundly these contradictions are uncovered and the riper they become in consequence, the more authentic and comprehensive becomes time’s fullness as the artist represents it.** . . . But these first efforts were too feeble to stave off the collapse of the major epic forms into novelness. (147).

ii) NATURE OF SPACE:

iii) NATURE OF PLACE:

iv) VARIETIES OF MOTIFS:

(1) This type, involving an individual’s autobiographical self-consciousness, is related to the stricter forms of metamorphosis as found in mythology. **At its heart lies the chronotope of the life course of one seeking true knowledge. The life of such a seeker is broken down into precise and well-marked epochs or steps.** His course passes from self-confident ignorance, through self-critical scepticism, to self-knowledge and ultimately to authentic knowing (mathematics and music). (130).

(2) “ . . made more complex in Hellenistic and Roman times by the addition of various highly important motifs: **the seeker’s passage through a series of philosophical schools with their various tests, and the marking of this path by temporal divisions determined by their own biographical projects.** (130).

(3) . . . also a moment of crisis and rebirth (the words of the oracle as a turning point in the course of Socrates’ life. The specific nature of this seeker’s path . . . revealed . . . analogous scheme: **the course of the soul’s ascent toward a perception of the Forms.** . . . In such works the mythological and mystery-cult bases of the scheme are clearly in evidence (131).

- (4) At the base of this [second Greek type . . . *rhetorical* autobiography] lies the encomium the civic funeral and memorial speech that had replaced the ancient lament (*trenos*). (131).
- v) DETERMINATION OF ACTION:
- vi) DETERMINATION OF EVENTS
- (1) For the classical Greek, every aspect of existence could be *seen* and *heard*. **In principle (in essence) he did not know an invisible and mute reality.** This applied to existence as a whole, but preeminently to human existence. **A mute internal life, a mute grief, mute thought, were completely foreign to the Greek.** All this that is, **his entire internal life could exist only if manifested externally in audible or visible form.** (134)
- (2) “. . . such forms were completely determined by events: either verbal praise of civic and political acts, or **real human beings giving a public account of themselves.** Therefore, the important thing here is not only, and not so much, their internal chronotope (that is, the time-space of their represented life) as it is rather, and preeminently, that exterior real-life chronotope in which the representation of one’s own or someone else’s life is realized either as verbal praise of a civic-political act or as an account of the self. **It is precisely under the conditions of this real-life chronotope, in which one’s own or another’s life is laid bare (that is, made public), that the limits of a human image and the life it leads are illuminated in all their specificity** (131).
- vii) DEPICTION OF INDIVIDUAL: (see above)
- (1) And in this concrete and as it were all-encompassing chronotope, the laying bare and examination of a citizen’s whole life was accomplished, and received its public and civic stamp of approval. (132)
- (2) It is fully understandable that in such a ***biographized* individual (in such an image of a man)** there was not, nor could there be anything intimate or private, secret or personal, anything relating solely to the individual himself, anything that was, in principle, solitary. **Here the individual is open on all sides, he is all surface, there is in him nothing that exists for his sake alone, nothing that could not be subject to public or state control and evaluation.** Everything here, down to the last detail, is entirely public. (132).
- (3) **It is fully understandable that under such conditions there could not in principle be any difference between the approach one took to another’s life and to one’s own, that is between the biographical and the autobiographical points of view** (132).

- (4) **There is no mute or invisible core to the individual himself: he is entirely visible and audible, all on the surface. But in general there are no mute or invisible spheres of existence either, of the sort in which a man might take part and by which he might be shaped (the Platonic realm of Forms is thoroughly visible and audible).** (134).
- (5) It is significant that even today one cannot read St. Augustine's *Confessions* to oneself; it must be declaimed aloud to such an extent is **the spirit of the Greek public square still alive in it, that square upon which the self-consciousness of European man first coalesced** (135)
- (a) NB: Role identity?
- (6) The more general question, namely, the legitimacy of taking the same approach to one's own life as to another's life, to one's own self as to another self. The very posing of such a question is evidence that the classical *public wholeness* of an individual had broken down, and a differentiation between biographical and autobiographical forms had begun. But there could be not talk of such a differentiation under the conditions of the Greek public square, where the self-consciousness of the individual originated. There was as yet no internal man, no man for himself (I for myself), nor any individualized approach to one's own self. An individual's unity and his self-consciousness were exclusively public. Man was completely *on the surface*, in the most literal sense of the word. This utter exteriority is a very important feature of the human image as we find it in classical art and literature.(133).
- (7) To be exterior meant to be for others, for the collective, for one's own people. A man was utterly exteriorized, but within a human element, in the human medium of his own people. Therefore, the *unity* of a man's externalized wholeness was of a *public* nature. . . . This image has neither core nor shell, neither an inner nor an outer, and was similar to nature as Goethe saw it (it was in fact just this image that provided the *Urphaenomenon*). In this it differs profoundly from the concept of man held in succeeding epochs(135).
- (a) NB Rabelais and Goethe sought to revive it!
- (8) In the encomium is the idealized image of definite life type, a specific profession – that of military commander, ruler, political figure. This idealized form is nothing but an accumulation of all the attributes adhering to a given profession: a commander should be *like this*, followed by an enumeration of all the qualities and virtues of a commander (136).
- (9) **ROLE IDENTITY!** The individual's consciousness of himself in such cases relies exclusively upon those aspects of his personality and his life that are turned outward, that exist for others in the same way they exist of the

individual himself; in those aspects alone can self-consciousness seek its support and integrity; it knows of no aspects other than these, aspects that might be intimately personal, unrepeatably individual, charged with self(137).

- (10) ROLE IDENTITY: ASuch are the types of ancient autobiography, whcih might all be called forms for depicting the *public self-consciousness of a man*.(140).

- (11) Character itself does not grow, does not change, it is **merely filled in**: at the beginning its is incomplete, imperfect disclosed, fragmentary; it becomes *full* and well rounded only at the end. Consequently, **the process of disclosing character does not lead to a real change or becoming' in historical reality**, but rather solely to a *fulfillment*, that is, to a filling-in of that form sketched at the very outset. Such is the Plutarchian biographical type(142).

- (12) ANALYTIC TYPE ' CATEGORIES OF ANALYSIS AS RUBRICS: SUETONIUS: The second type of biography may be called *analytic*. At its heart we have a scheme with well-defined rubrics, beneath which all biographical material is distributed: social life, family life, conduct in war, relationships with friends, memorable sayings, virtues, vices, physical appearance, habits and so forth.(142).

viii) CORRESPONDENCE TO ELEMENTS OF REAL TIME:

- (1) Such is the normative and pedagogical character of this earliest autobiography.(137).

ix) ADDITIONAL MATERIALS:

- (1) touch upon those autobiogrphical forms in which the breakdown of this public exteriority of a man is already evident, where the detached and singular individual's private self-consciousness begins to force itself through and bring to the surface the private spheres of his life.(143).

- (a) FIRST: . . . First modification consists of a satirico-ironic or humorous treatment, in satires and diatribes, of one's self and one's life. . . . ironic autobiographies and self-characterizations in verse by Horace, Ovid and Propertius . . . parodying of public and heroic forms. **Here personal and private topics, unable to find a positive form for thier espression, are clothed in irony and humor**.(143).

- (b) SECOND: . . . second modification . . . Cicero's letters to Atticus . . . *drawing-room rhetoric* . . . and the most significant form was the *familiar letter*. In this intimate and familiar atmosphere (. . . semiconventionalized) a new private sense of self, suited to the drawing room, began to emerge. . . . Landscape' is born, that is nature conceived

as horizon (what a man sees) and as the environment . . . for a completely private, singular individual who does not interact with it. . . .differs sharply from nature as conceived in a pastoral idyll Numerous petty details of private life begin to take on an importance; in them, the individual feels himself at home,' his private sense of self begins to take its bearings from these petty details. The human begins to shift to a space that is closed and private, the space of private rooms where something approaching intimacy is possible, where it loses its monumental formedness and exclusively public exteriority. [letter to Atticus](143-4).

- (c) THIRD: . . . the *stoic* types of autobiography. First and foremost, we must include in this group the so-called consolations' (consolations). These consolations were constructed in the form of a dialogue with Philosophy the Consoler. For our first example (one which has not survived) we must take the *Consolatio* of Cicero, which he wrote after the death of his daughter. Cicero's *Hortensius* belongs here as well. In succeeding epochs we meet such consolations in Augustine, Boethius and finally in Petrarch . . . Seneca's letters, Marcus Aurelius' autobiographical book (To Myself) and, finally, *The Confessions* and other autobiographical works of St. Augustine.(144).
- (d) Typical of all of the above-named works [third type] is the advent of a new form for relating to one's self. One might best characterize this new relationship by using Augustine's term *Soliloquia*, that is, solitary conversations with oneself.' . . . This is a new relationship to one's own self, to one's own particular I'-- with no witnesses, without any concessions to the voice of a third person,' whoever it might be. **Here the self-consciousness of a solitary individual seeks support and more authoritative reading of its fate in its own self, without mediation in the sphere of ideas and philosophy.** . . . The point of view that another' take toward us . . . functions as the source of vanity, vain pride, or as the source of offense. **It clouds our self-consciousness and our powers of self-evaluation; we must free ourselves from it** (145).
- (e) MORTALITY AND THE TRANSITORY GAIN SIGNIFICANCE: All events that have a public significance, however, the personal side of these events now begins to be accentuated. As part of this process, such issues as the transitoriness of all that is good, man's mortality, become very prominent; in general, the theme of personal death (and diverse variants on that theme) begins to play a crucial role in an individual's autobiographical self-consciousness (in public self-consciousness its role had been, of course, reduced almost to zero).(145).

- (f) Despite these new features, even this third modification remains to a significant extent public and rhetorical. There is, as yet, nothing of that authentically solitary individual who makes his appearance only in the Middle Ages and henceforth plays such an enormous role in the European novel. . . . A sense of self is still rooted firmly in the public sphere.(145)

5) **HISTORICAL INVERSION AND THE FOLKLORIC CHRONOTOPE:**

a) NATURE OF TIME:

- i) The distinctive feature manifests itself preeminently in what might be called a ***historical inversion***. The essence of this inversion is found in the fact that mythological and artistic thinking locates such categories as purpose, ideal, justice, perfection, the harmonious condition of man and society and the like in the *past*. Myths about paradise, a Golden Age, a heroic age, an ancient truth, as well as the later concepts of a state of nature, 'of natural, innate rights and so on, are all expressions of this historical inversion. **To put it in somewhat simplified terms, we might say that a thing that could and in fact must only be realized exclusively in the future is here portrayed as something out of the past, a thing that is in no sense part of the past's reality, but a thing that is in its essence a purpose, an obligation.** (147).
- ii) **This peculiar trans-positioning, 'this inversion' of time typically of mythological and artistic modes of thought in various eras of human development, is characterized by a special concept of time, and in particular of future time. The present and even more the past are enriched at the expense of the future.**(147).
- iii) PERSONALITY DISORDER: The future is not homogenous with the present and the past, and no matter how much time it occupies it is denied a basic concreteness, it is somehow empty and fragmented. Since everything affirmative, ideal, obligatory, desired has been shifted, via the inversion, into the past (or partly into the present); en route, it has become weightier, more authentic and persuasive. In order to endow any ideal with authenticity, one need only conceive of its once having existed in its once having existed in its natural state' in some Golden Age, or perhaps existing in the present but somewhere at the other end of the world, east of the sun and west of the moon, if not on earth then underground, if not underground then in heaven. **There is a greater readiness to build a superstructure for reality (the present) along a vertical axis of upper and lower than to move forward along the horizontal axis of time**(148)
- iv) From the point of view of a present reality, historical inversion (in the strict sense of the word) prefers the past which is more weighty, more fleshed out to such a future. **And these vertical, other-worldly structurings prefer to**

such a past that which is eternal and outside time altogether, yet which functions as if it were indeed real and contemporary. In its own way each of these forms empties out the future, dissects and bleeds it white, as were(148).

- v) Another form that exhibits a like relationship to the future is eschatology. Here **the future is emptied out in another way. . . . It matters only that the end effect everything that exists, and that this end be, moreover, relatively close at hand** (148).
- vi) **In all forms that partake of this relationship, the real future is drained and bled of its substance. But within the limits of each form, concrete variants of differing degree of value are possible.**(149).
- b) NATURE OF SPACE:
- c) NATURE OF PLACE:
- d) VARIETIES OF MOTIFS:
- e) DETERMINATION OF ACTION:
- f) DETERMINATION OF EVENTS:
 - i) In essence these forms **strive to make actual that which is presumed obligatory and true, to infuse it with being, to join it to time**, to counterpose it --- as something that actually exists and is at the same time true to the available reality, which also exists, but which in contrast is bad, not true.(149).
 - ii) . . . one might even say that **all the energy of this presumed future served only to deepen and intensify images of material here-and-now reality. . . .** but it is important to emphasize that such a folklore did not know a system of ideals separate from embodiment of that system in time and space. **In the final analysis everything that carries significance can and must also be significant in terms of space and time. . . .** A deliberate opposition between ideational significance and physical dimensions (in the broad sense of the word) is utterly foreign to folklore, as is the accommodation of the ideal to temporally and spatially skimpy forms (which would have the effect of playing down the importance time and space have).(149-150).
 - iii) Therefore, **the fantastic in folklore is a realistic fantastic:** in no way does it exceed the limits of the real, here-and-now material world, and it does not stitch together rents in that world with anything that is idealistic or other-worldly; it works with the ordinary expanses of time and space, and experiences these expanses and utilizes them in great breadth and depth.(150).
- A. DEPICTION OF INDIVIDUAL:
- B. CORRESPONDENCE TO ELEMENTS OF REAL TIME:

II. THE CHIVALRIC ROMANCE:

A. NATURE OF TIME:

1. The chivalric romance functions with adventure-time of the basically Greek type although in certain novels time is closer to the everyday adventure type used by Apuleius (this is particularly true of Wolfram von Eschenback's *Parzival*). Time breaks down into a sequence of adventure-fragments, within which it is organized abstractly and technically; the connection of time to space is also merely technical.(151).

2. **This 'suddenly' is normalized**, as it were, in chivalric romances; it becomes something generally applicable, in fact, almost ordinary. The whole world becomes miraculous, so the miraculous becomes ordinary without easing at the same time to be miraculous. **Even unexpededness' itself since it is always with us ceases to be something unexpected. The unexpected, and only the unexpected, is what is expected. The unexpected, and only the unexpected, is what is expected.**(152).

3. **Time begins to be influenced by dreams**; that is, we begin to see the **peculiar distortion of temporal perspective characteristics of dreams**. Dreams no longer function merely as an element of the content, but **begin to acquire a form-generating function**, in the same way that visions' are made analogous to dreams (in medieval literature, visions' are a very important organizing form). . . . **In general the chivalric romance exhibits a subjective playing with time, an emotional and lyrical stretching and compressing of it** (excepting those fair-tale and dream-vision deformations mentioned above); whole events disappear as if they had never been (thus in *Parzival* the episode in Montslvat . . . Such a subjective playing with time is utterly foreign to antiquity. In fact, time at least within the boundaries of individual adventures was characterized in the Greek romance by a dry and considered precision. Antiquity treated time with great respect (it was sanctioned by myths) and did not permit itself the liberty of any subjective playing around with time. (155).

4.

B. NATURE OF SPACE:

1. The chronotope of the miraculous world, which is characterized by this **subjective playing with time**, this violation of elementary temporal relationships and perspectives, has a **corresponding subjective playing with space**, in which elementary spatial relationships and perspectives are violated. In the majority of cases, moreover, **there is not trace of the free' relationship of a man to space that is affirmed in folklore and fair tales**. What we get rather is an **emotional, subjective distortion of space, which is part symbolic.**(155).

2. But Langland and even more **Dante stack up these many contradictions and stretch them out along a vertical axis**. Literally, and with the consistency and force of genius, Dante realizes this stretching-out of the world a historical world, in essence along a

vertical axis. . . . The temporal logic of this vertical world consists in the sheer simultaneity of all that occurs (or the coexistence of everything in eternity'). **Everything that on earth is divided by time, here, in this verticality, coalesces into eternity, into pure simultaneous coexistence.** Such divisions as time introduces – 'earlier' and later' -- **have no substance here; they must be ignored in order to understand this vertical world; everything must be perceived as being within a single time, that is, in the synchrony of a single moment; one must see this entire world as simultaneous.** . . . an environment outside time altogether(156).

3. To synchronize diachrony,' to replace all temporal and historical divisions and linkages with purely interpretative, extratemporal and hierarchicized ones such was Dante's form-generating impulse, which is defined by an image of the world structured according to pure verticality.(157).

C. NATURE OF PLACE:

D. VARIETIES OF MOTIFS:

1. TESTING AND ENCHANTMENT AWAY FROM IDENTITY: A testing of the identity of heroes (and things) basically, their fidelity in love and their faithfulness to the demands of the chivalric code plays the same organizing role. . . . We also find oriental and fairy-tale motifs that are ultimately linked to the issue of identity: enchantments of every sort, which temporarily take a man out of the ordinary course of events and transport him to a strange world.(151).

2. What is most remarkable in these works [*Roman de la Rose, Inferno*. etc.] is the fact that especially in our last two examples -- there lies at their heart an acute feeling for the epoch's contradictions, long overripe; this is, in essence, a feeling for the end of an epoch. . . . And the manifold contradictions must be posited and portrayed by means of a single feature.(156).

E. DETERMINATION OF ACTION:

F. DETERMINATION OF EVENTS:

1. In the chivalric romance, by contrast, **chance has all the seductiveness of the miraculous and the mysterious; it is personified by good and evil fairies, good and evil magicians;** in enchanted groves, in castles and elsewhere it lies in wait.(153).

G. DEPICTION OF INDIVIDUAL:

1. . . . he [the hero of the Greek adventure novel] was not an adventurer *per se*, he himself did not seek out adventures (he was deprived of any initiative in this respect). **The hero of a chivalric romance, on the other hand, plunges headfirst into adventures as if they were his native elements; for him, the world exists exclusively under the sign of the miraculous suddenly'; it is the normal condition of his world.** . . . By his very

nature he can live only in this world of miraculous chance, for only it preserves his identity(152).

2.In contrast to the heroes of Greek romance, the heroes of chivalric romance are *individualized*, yet at the same time *symbolic*.(153).

H. CORRESPONDENCE TO ELEMENTS OF REAL TIME:

I. COMMENTS:

1... the subjective playing with time . . . re-emerge in the subsequent history of the novel . . . among the Romantics . . . the Symbolists, the Expressionists . . . and occasionally among the Surrealists as well.(155).

2.Toward the end of the Middle Ages, a special sort of work begins to appear: encyclopedic (and synthetic) in its content, and which is structured as a vision.' We have in mind here *Roman de la Rose* . . . and, finally, *The Divine Comedy*. . . Here the influence of the **medieval, other-worldly, vertical axis is extremely strong. The entire spatial and temporal world is subject to symbolic interpretation.** One might even say that in such works time is utterly excluded from action. . . . All that is spatial and temporal, the images of people and objects, as well as actions, have either an allegorical significance (especially in *Roman de la Rose*), or a symbolic one.(156).

III. THE FUNCTIONS OF THE ROGUE, CLOWN AND FOOL IN THE NOVEL:

A. NATURE OF TIME:

1.**The rogue, the clown and the fool create around themselves their own special world, their own chronotope.** . . . These figures carry with them into literature first a vital connection with the theatrical trappings of the public square, with the mask of the public spectacle; they are connected with that highly specific, extremely important area of the square where the common people congregate; second C and this is of course a related phenomenon the very being of these figures does not have a direct, but rather a metaphorical, significance.(159).

2.The picaresque novel by and large works within the chronotope of the everyday-adventure novel by means of a road that winds through one's native territory. And the positioning of the rogue, as we have said, is analogous to the position of Lucius the Ass. What is new here is the sharply intensified exposure of vulgar conventions and, in fact, the exposure of the entire existing social structure . . . (165)

3.In the Renaissance, the above-mentioned forms of the novel **violated that other-worldly vertical axis along which the categories of a spatial and temporal world had been distributed and had given value to its living content.** Novels of this kind paved the way for a **restoration of the spatial and temporal material wholeness of the world** on a new, more profound and more complex level of development. They paved the way for the novel's appropriation of that world . . . A (166).

B. NATURE OF SPACE:

C. NATURE OF PLACE:

D. VARIETIES OF MOTIFS:

1. The transforming influence of these images we are analyzing branched out in two directions. First of all, they influenced the positioning of the author himself within the novel (and of his image, if he himself is somehow embedded in the novel), as well as the author's point of view.(160).

2. AUTHORSHIP A FORMAL CHARACTERISTIC: For the novel the issue of authorship is not therefore just one issue among others, as it is for the other genre: it is a formal and generic concern as well. We have already touched upon this question in connection with forms of spying and eavesdropping on private life. . . . **The novelist stand in need of some essential formal and generic mask that could serve to define the position from which he views life, as well as the position from which he view life, as well as the position from which he makes that life public.**(161).

3. . . . the masks of the clown and the fool (transformed in various ways) come to the aid of the novelist. These masks are not invented: they are rooted deep in the folk. They are linked with the folk through **the fool's time-honored privilege not to participate in life, and by the time-honored bluntness of the fool's language**; they are linked as well with the chronotope of the public square and with the trappings of the theatre.(161).

4. EXPOSURE OF CONVENTIONALITY: AAll this acquires special importance when we consider that one of the most basic tasks for the novel will become the laying-bare of any sort of conventionality . . . A (162).

5. Opposed to ponderous and gloomy deception we have the rogue's cheerful deceit; opposed to greedy falsehood and hypocrisy we have the fools's unselfish simplicity and his healthy failure to understand; opposed to everything that is conventional and false, we have the clown a synethetic form for the (parodied) exposure of others.(162).

E. DETERMINATION OF ACTION:

1. GRANT THE RIGHT AGAINST THE ESTABLISHED: The primary level, the level where the author makes his transformation, utilizes the images of the clown and the fool (that is, a naivete expressed as the inability to understand stupid conventions). **In the struggle against conventions, and against the inadequacy of all available life-slots to fit an authentic human being, these masks takes on an extraordinary significance. They grant the right *not* to understand, the right to confuse, to tease, to hyperbolize life; the right to parody others while talking, the right to not be taken literally, not to be oneself"; the right to live a life in the chronotope of the entr'acte, the chronotope of theatrical space, the right to act life as a comedy and to treat others as actors, the right to rip off masks,**

the right to rage at others with primeval (almost cultic) rage and finally, the right to betray to the public a personal life, down to its most private and prurient little secrets.(163).

2.SPLIT OFF GIVEN VOICE: The device of not understanding' . . .always takes on great organizing potential when an exposure of vulgar conventionality is involved. Conventions thus exposed in everyday life, mores, politics, art and so on are usually portrayed from the point of view of a man who neither participates in nor understands them.(164)

F. DETERMINATION OF EVENTS:

G. DEPICTION OF INDIVIDUAL:

1.Essential to these three figures is a distinctive feature that is as well a privilege C the right to be other' in this world, the right not to make common casue with any single one of the xisting categories that life makes available; one of these categories quite suits them, they see the underside and the falseness of every situation. . . . This creates that distinctive means for externalizing a human being, via parodic laughter.(159).

2.At least a form was found to portray *the mode of existence of a man who is in life, but not of it*, life's perpetual spy and reflector; at last specific forms had been found to reflect private life and make it public. (We might add here that the making-public of specific nonpublic spheres of life for example, the sexual sphere is one of the more ancient functions of the fool. Cf. Goethe's description of carnival.) (161).

3.INDIRECTION: **The indirect, metaphorical significance of the entire human image, its thoroughly allegorical nature is of the utmost importance.** For this aspect is, of course, related to **metamorphosis. The clown and the fool represent a metamorphosis of tsar and god . . .** Under such conditions man is in a state of allegory. The *allegorical state* has enormous form-generating significance for the novel (161).

H. CORRESPONDENCE TO ELEMENTS OF REAL TIME:

1.SPLIT OFF FORMATIONS SPEAK THROUGH THE CLOWN, ROGUE . . . : **Hypocrisy and falsehood saturate all human relationships.** The healthy natural' functions of human nature are fulfilled, so to speak, only in ways that are contraband and savage, because the reigning ideology will not sanction them. This introduces falsehood and duplicity into all human life. All ideological forms, that is, institutions, become hypocritical and false, while real life, denied any ideological directions, becomes crude and bestial.(162).

2.It is characteristic that *internal man* pure natural' subjectivity could be laid bare only with the help of the clown and the fool, since an adequate, direct (that is, from the point of view of practical life, not allegorical) means for expressing his life **was not available**(164).

3.Cervante's novel has enormous significance in the long history of literatures assimilation of historical time . . . A (165).

4.it is a fact not usually fully appreciated that at this point in literary history, literature's sundered tie with the public square is re-established. . . . Here, moreover, we encounter new forms for making public all unofficial and forbidden spheres of human life, in particular the sphere of the sexual and of vital body functions (copulation, food, wine), as well as a decoding of all the symbols that had covered up these processes (common everyday symbols, ritualistic ones and symbols pertaining to the state religion).

I. COMMENTS:

1.. . . all the aspects we have analyzed appear in the picaresque novel' . . . [list](163).

2.. . . *prosaic allegorization* allegorized being of the whole man. Thus the great practitioners of this prosaic allegorization created their own terms for the concept (taken from the names of their heroes): Panagruelism,' Shandyism.' . . . Together with this allegorical quality, a special complexity and multi-layeredness entered the novel; intervalic' chronotopes appeared, such as, for example, the chronotope of the theater.(166).

IV. THE RABELAISIAN CHRONOTOPE:

A. NATURE OF TIME:

1.One must note, first of all, the extraordinary *spatial and temporal expanses* that leap at us from the pages of Rabelais's novel. . . . **What is at issue here is that special connection between a man and all his actions, between every event of his life and the spatial-temporal world.** This special relationship we will designate as the adequacy, the direct proportionality, of degrees of quality (value') to spatial and temporal quantities (dimension).(167).

2.Since it is a function of actual spatial and temporal growth, the category of growth is one of the most basic categories in the Rabelaisian world.(168).

3.But these images were deliberately counterposed to the disproportionality inherent in the feudal and religious world view, where values are opposed to a spatial-temporal reality, treated it as vain, transitory, sinful, a feudal world where the great is symbolized by the small, the powerful by the meek and powerless, the eternal by the moment.(168).

4.. . . **equivalence is specifically contrasted with medieval verticality, and this polemical opposition receives a special emphasis. Rabelais' task is to purge the spatial and temporal world of those remnants of a transcendent world view still present in it, to clean away symbolic and hierarchical interpretations still clinging to this vertical world, to purge it of the contagion of antiphysis' that had infected it.** In Rabelais **this polemical task** is

fused with a more affirmative one: **the re-creation of a spatially and temporally adequate world able to provide a new chronotope for a new, whole and harmonious man, and for new forms of human communication.**(168).

5.FROM DESTRUCTIVE TO CREATIVE TIME: Rabelais' task is to gather together on a new material base a world that, due to the dissolution of the medieval world view, is disintegrating. The medieval wholeness and roundedness of the world (as it was still alive in Dante's synthesizing work) had been destroyed. There was destroyed as well the medieval conception of history the Creation of the World, the Fall from Grace, the First Expulsion, Redemption, the Second Exile, the Final Judgment concepts in which real time is devalued and dissolved in extratemporal categories. In this world view, time is a force that only destroys and annihilates; it creates nothing. It was necessary to find a new form of time and a new relationship of time to space, to earthly space (The frames of the old *orbis terrarum* had been broken; only now, precisely now, was the earth opened up . . . [Marx]). **A new chronotope was needed that would permit one to link real life (history) to the real earth. It was necessary to oppose to eschatology a creative and generative time, a time measured by creative acts, by growth and not be destruction.** The fundamentals of this creating' time were present in the images and motifs of folklore.(206).

B. NATURE OF SPACE:

1.It is necessary to devise new matrices between objects and ideas that will answer to their real nature, to once again line up and join together those things that had been falsely brought into proximity. On the basis of this new matrix of objects, a new picture of the world necessarily opens up a world permeated with an internal and authentic necessity. Thus, in Rabelais the destruction of the old picture of the world and the positive construction of a new picture are indissolubly interwoven with each other.(169).

2.Here the human body becomes a concrete measuring rod for the world, the measurer of the world's weight and of its value for the individual. And here we have the first attempt of any consequence to structure the entire picture of the world around the human conceived as a body which is to say, in a zone of physical contact with such a body (although this zone is, in Rabelais, infinitely wide).(171).

3.The anatomical structure of the human body is revealed in action, and it becomes, as it were, a character in the novel in its own right. But it is not the individual body, trapped in an irreversible life sequence, that becomes a character C rather it is the impersonal body, the body of the human race as a whole, being form, living, drying the most varied deaths, being born again, an impersonal body that is manifested in its structure, and in all the processes of its life.(173).

C. NATURE OF PLACE:

D. VARIETIES OF MOTIFS:

1. All these widely varied series can be reduced to the following basic groups: (1) series of the human body, in its anatomical and physiological aspects; (2) human clothing series; (3) food series; (4) drink and drunkenness series; (5) sexual series (copulation); (6) death series; (7) defecation series. Each of these seven series possesses its own specific logic, and each series has its own dominants. **All these series intersect one another; by constructing and intersecting them, Rabelais is able to put together or take apart anything he finds necessary.**(170).

2. It should be obvious that at the heart of grotesque Rabelaisian logic lies the logic of realistic folklore fantasy.(175).

E. DETERMINATION OF ACTION:

F. DETERMINATION OF EVENTS:

G. DEPICTION OF INDIVIDUAL:

H. CORRESPONDENCE TO ELEMENTS OF REAL TIME:

V. THE IDYLIC CHRONOTOPE IN THE NOVEL:

A. NATURE OF TIME:

1. . . . the idyllic model for restoring the ancient complex and for restoring folkloric time.(224).

B. NATURE OF SPACE:

1. **The unity of the life of generations (in general, the life of men) in an idyll is in most instances primarily defined by the *unity of place*, by the age-old rooting of the life of generations to a single place, from which this life, in all its events, is inseparable.** This unity of place in the life of generations weakens and renders less distinct all the temporal boundaries between individual lives and between various phases of one and the same life. The unity of place brings together and even fuses the cradle and the grave (the same little corner, the same earth), and brings together as well childhood and old age (the same grove, stream, the same lime trees, the same house), the life of the various generations who had also lived in the same place, under the same conditions, and who had seen the same things. **This blurring of all temporal boundaries** made possible by a unity of place also contributes in an essential way to the creation of the cyclic rhythmicalness of time so characteristic of the idyll.(225).

C. NATURE OF PLACE:

D. VARIETIES OF MOTIFS:

1. . . . distinguish the following pure types: the love idyll (whose basic form is the pastoral); the idyll with a focus on agricultural labor; the idyll dealing with craft-work;

and the family. In addition to these pure types, mixed types are extremely widespread, in which one or another aspect predominates (love, labor or family).(224).

2.No matter how these types of idylls . . . all determined by their general relationship to the immanent unity of folkloric time. **This finds expression predominantly in the special relationship that time has to space in the idyll: an organic fastening-down, a grafting of life and its events to a place, to a familiar territory with all its nooks and crannies, its familiar mountains, valleys, fields, rivers and forests, and one's own home.**

Idyllic life and its events are inseparable from this concrete, spatial corner of the world where the fathers and grandfathers lived and where one's children and their children will live. This little spatial world is limited and sufficient unto itself, not linked in any intrinsic way with other places, with the rest of the world.(225).

E. DETERMINATION OF ACTION:

F. DETERMINATION OF EVENTS:

G. DEPICTION OF INDIVIDUAL:

H. CORRESPONDENCE TO ELEMENTS OF REAL TIME:

CONCLUDING REMARKS

I. "A literary work's artistic unity in relationship to an actual reality is defined by its chronotope. Therefore the chronotope in a work always contains within it an evaluating aspect that can be isolated from the whole artistic chronotope only in abstract analysis. In literature and art itself, temporal and spatial determinations are inseparable from one another, and always colored by emotions and values. Abstract thought can, of course, think time and space as separate entities and conceive them as things apart from the emotions and values that attach to them. But **living artistic perception** (which also of course involves thought, but not abstract thought) makes no such division and permits no such segmentation. It seizes on **the chronotope in all its wholeness and fullness**. Art and literature are shot through with *chronotopic values* of varying degree and scope. Each motif, each separate aspect of artistic work bear value." (p. 243).

A. What we lay hold of is something distinctively intersubjective! The Aontological difference as it arises in the philosophy of language: a type of bifocal hold upon, in the one hand, a specific validity claim and, in the second, the setting within which this type of claim is redeemable, with all of its possible narrative components as well.

B. Somewhere, JH's talk about the order of redeeming a single validity claim as different from the order at which an entire theory would be redeemed! It's this appreciation/sense of the context that gives rise to *unbedingtheit*.

C. Literature as controlled breakdown/disclosure of the context? Useful in understanding the context of interaction.

D. The *Janus face* of validity claims.

II. "On the road the spatial and temporal series defining human fates and lives combine with one another in distinctive ways, even as they become more complex and more concrete by the collapse of *social distances*. The **chronotope of the road** is both a point of new departures and a place for events to find their denouement. Time, as it were, fuses together with space and flows in it (forming the road); this is the source of the rich metaphorical expansion of the image of the road as course: "the course of a life," "to set out on a new course," "the course of history" and so on; varied and multi-leveled are the ways in which road is turned into a metaphor, but its **fundamental pivot** is the flow of time." (p. 243).

A. Metaphors we live by?

III. "The road is especially (but not exclusively) appropriate for portraying **events governed by chance**" (p. 244).

IV. "What is the significance of all these chronotopes? What is most obvious is their meaning for *narrative*. They are the organizing centers for the fundamental narrative events of the novel. The chronotope is the place where the knots of narrative are tied and untied. It can be said without qualification that to them belongs the meaning that shapes narrative" (p. 250).

V. "We cannot help but be strongly impressed by the *representational* importance of the chronotope. **Time becomes, in effect, palpable and visible**; the chronotope makes narrative events concrete, makes them **take on flesh, causes blood to flow in their veins**. An event can be communicated, it becomes information, one can give precise data on the place and time of its occurrence. But the event does not become a figure [*obraz*].. It is precisely the chronotope that provides **the ground essential for the showing-forth, the representability of events**. And this is so thanks precisely to the special increase in **density and concreteness of time markers** -- the time of human life, of historical time -- that occurs within well-delineated spatial areas. It is this that makes it possible to structure a representation of events in the chronotope (around the chronotope). It serves as **the primary point from which "scenes" in a novel unfold**, while at the same time other **"binding" events**, located far from the chronotope, appear as mere dry information and communicated facts " (p. 250).

A. All connected to the disintegration of the nuclear Cartesian ego and the increased appreciation of the Aenvironmentalnature of selfhood, the way in which sense of self and world are two sides of the same *being placed in the world*.

B. Theory of language ' (Theory of action + Theory of meaning). MB ' way of opening up the question of the ontological presuppositions of these. Fuller conception of intersubjectivity.

C. Concept of life? Philosophical anthropology? Empirical C all the pigeon whole into which JH shoved such questions.

VI. "Thus the chronotope, functioning as the primary means for materializing time in space, emerges as a center for **concretizing representation**, as a force giving body to the entire novel. All the novel's abstract elements -- philosophical and social generalizations, ideas, analyses of cause and effect -- gravitate toward the chronotope and through it take on flesh and blood, permitting the imaging power of art to do its work. Such is **the representational significance of the chronotope**" (p. 250).

VII. "**But any and every literary image is chronotopic**. Language, as a treasure-house of images, is fundamentally chronotopic. Also chronotopic is the internal form of a word, that

is, the mediating marker with whose help the root meanings of spatial categories are carried over into temporal relationships (in the broadest sense)" (p. 251).

VIII. "**The problem of assimilating real time**, that is, the problem of assimilating historical reality into the poetic images, was not posed by him, although the question is touched upon in his work" (p. 251).

<u>COMPARISON OF LITERARY CHRONOTOPES</u>	
	GREEK ADVENTURE NOVEL OF ORDEAL. GREEK ADVENTURE-ROMANCE
NATURE OF TIME	
NATURE OF SPACE	
NATURE OF PLACE	
VARIETY OF MOTIFS	
DETERMINATION OF ACTIONS OR EVENTS	
DEPICTION OR AIMAGEOF THE INDIVIDUAL	

BAKHTIN ON THE TEMPORALITY OF SELFHOOD

1. FEATURES OF THE CHRONOTOPE:

- a. Cf. Understanding of being, a world-self couplet, a comprehensive mode of experience in which both self and world are co-present under the sway of a particular time/space.
- b. Emphasize the Neo-Kantianism of this approach, the increasingly complex *conceptualization* or *articulation* of time-space or *WORLD* (place, person, and the plotting of situations, action and events).
 - i. Transcendental Aesthetic: abstract mathematical ordering of time and Euclidean-geometrical ordering of space?
 - (1) No, you must think in terms of infant and child development.
The integrity of the body as the material locus of being in the world.
 - ii. It's the Transcendental Aesthetic turned into the lifeworld problematic in Husserlian phenomenology and everydayness in Heideggerian hermeneutics.

2. HEIDEGGER:

- a. *Uneigentlichkeit* with MB's "adventure time."
- b. SK's levelling or forgetting?
- c. "Novel" must then correspond to *Eigentlichkeit*:
 - i. Certainly multiple voicing would have to penetrate the speech genre associated with official posts and duties, as well as social roles and commitments.
 - ii. Carnevalesque time is not at all the type of mood/time MH would endorse.
- d. MH still dallying with conventional time.
- e. Emphasize curiosity as *a way of avoiding the question of who one is*, so that this *ossification* can be mapped onto the unchanging nature of characters in adventure time.
- f. "Heidegger draws on Nietzsche's *The Use and Abuse of History for Life* in formulating his account of authentic historiography. Where Nietzsche had suggested that there are three distinct kinds of historiography -- the monumental, the antiquarian, and the critical -- Heidegger treats these as

three elements, corresponding to the three temporal 'ecstasies,' of a single form of historiography" (HCR, p. 137).

g.

3. H&K:

- a. *I-positions* correspond to different chronotopic resources? The adolescent's adventure time, the devoted's sense of hagiography and the moment of conversion, epic time and the privileging of the past C all these would be different narrative strategies that would come into play in the composition of modern subjectivity.
- b. The epic quality of past relationships and other forms of privileging the past, the *Bildungsroman* sense of developmental time, the way in which this latter, maturational sense of time is itself a demand to overcome other forms of time/experience of self.
- c.