For Those of Us Who Love to Read

By

Larry W. Adams

A Dissertation in the Application of Bakhtinian Chronotope to the Identification of Selected Literary Modes

Submitted to the Graduate Faculty at

Middle Tennessee State University in Partial Fulfillment of the Requirements for the Doctor of Arts Degree

May, 2002

UMI Number: 3042214

UMI®

ProQuest Information and Learning Company
300 North Zeeb Road
P.O. Box 1346
Ann Arbor, MI 48106-1346

For Those of Us Who Love to Read

APPROVED:

Michael Dunne

Dr. Michael Dunne, Major Professor

Allen Hibbard

Dr. Allen Hibbard, Reader

William Connelly

Dr. William Connelly, Chair of the English Department

Donald L. Curry

Dr. Donald L. Curry, Dean of the College of Graduate Studies

Dedication

This dissertation is dedicated to my parents Charles H. and Dorthy Eddy Adams.

Abstract

Using the theories of Mikhail M. Bakhtin concerning the chronotope (the authorial use of space and time combined), this discussion seeks to apply those theories to the identification of mode in selected novels. Close reading and analysis of the subject texts--Heliodorus' *Ethiopian Romance*, Gottfried von Strasburg's *Tristan and Isolt*, Nathaniel Hawthorne's *The Marble Faun*, William Faulkner's *Sanctuary*, and Nagouib Mahfouz's *Palace Walk*--attempts to confirm or deny the existence of mode-specific chronotopes in two areas, romance and realism. The texts are generally recognized as representative of the respective modes, avoiding the need to argue for their inclusion in the subject categories. After a brief analysis of Bakhtin's ideas to identify the germane parameters for the chronotopes, the discussion moves to text analysis and application of the chronotope to the text. Finally, conclusions and suggestions for further study are offered.

Acknowledgments

This project would not have been possible without the libraries and library staffs at the University of North Alabama and Middle Tennessee State University. To all of the instructors, too numerous to mention, at all of the institutions I have attended who guided and enlightened me, I offer hearty and humble thanks. Thanks go to Dr. David Lavery and Dr. Jim Riser for supervising my internships and encouraging me in so many other ways, with additional thanks to Jim for reading my dissertation manuscript. My thanks also go to Dr. C. William Foster for being so patient, supportive, and accommodating during the period of my coursework. Special thanks are reserved for Dr. Michael Dunne and Dr. Allen Hibbard, who were and are so instrumental in my development as a teacher and writer. The largest debt of gratitude is owed, however, to my wife, friend, and companion, Peggy Nordin Adams, who has supported and encouraged me over the course of two decades in reaching this ultimate goal.

Table of Contents

Chapter One

Introduction

For those of us who love to read, finding a bargain book bin is akin to discovering that our recently purchased property has loose gold on the surface and oil underneath. The thrill of discovery when one finds just the right book is one of the great pleasures of human existence. Bargain bins, however, are a crazy jumble of anything and everything that has no place elsewhere in the store. Unlike regular bookstore stock, which is usually categorized according to genre, bargain bins are a mad mixture. Gothic romance lies cheek by jowl with realism; horror rubs elbows with murder mystery. Those of us who love to read, however, have preferences, especially when it comes to mode. Amazingly, we can prowl the bargain bins, pick up a book, and in a matter of minutes spent thumbing through and reading spot passages determine if this particular item is something we are interested in purchasing. The question arises as to exactly how we know a given book may be something we would like to read. Any number of factors might enter into making this decision, but identifying a book's particular mode is certainly a major determiner. C. Hugh Holman defines mode as a broader term than genre, which is "the distinct types or categories into which literary works are grouped according to form or technique or, sometimes, subject matter" in *A Handbook to Literature* (220). Mode, for the purposes of this discussion, refers to the types of fiction, realism and romance, discussed in this essay. Precisely because almost anyone can recognize these modes with relative ease the new question of how mode is determined so quickly and in such a cursory manner comes to fore. This is the question that this dissertation hopes to answer.

For those trained in literary analysis and criticism, determination of mode seems an easy task. I suggest, however, that even the most modestly educated know both what they like in terms of mode and how to identify their favorites with almost the same relative ease as those who are professionally trained to do so. What major factors make this apparent paradox possible? How is it that the nonprofessional is able to grasp such a nebulous idea as mode, often without being able to articulate the parameters by which such a determination is made? Plot certainly is a determining factor, but plot often cannot be defined until after a reader has finished the book. In some realistic fictions, such as "slice of life," there is very little or no plot, the mundanity of life itself being the conflict that moves the story forward. Characterization also contributes to the appeal of a given book, but character types can appear in a variety of modes. Just as troubling is the fact that round characters often take an entire novel to develop. Setting, then, is the last major factor that might lead to an immediate recognition of mode. For the purposes of this discussion, setting is defined as both time and place, specifically and generally.

For the sake of clarity, the term novel is considered a "form" in this discussion. As Holman also notes in *A Handbook to Literature*, "form is also used to designate the common attributes that distinguish one mode from another" (211). This use of the terms form and genre interchangeably creates no small confusion. In "Specific Continuous Forms" in *Anatomy of Criticism*, Northrop Frye suggests that "when we examine fiction from the point of view of form, we can see four chief strands binding it together, novel, confession, anatomy, and romance. The six possible combinations of these forms all exist, and we have shown how the novel has combined with each of the other three" (51). The novel is the catalyst whenever combinations in fictional modes occur. The novel, then, is a more encompassing and accommodating structure than are the others mentioned by Frye. Consequently, the term form seems more appropriate for the novel in this discussion.

In any novel, regardless of mode, there is a general locale and time, as well as individual, closely confined settings for the various events germane to the plot. All of these settings must converge and coalesce into at least the semblance of a unified whole. This overarching combination of settings, including expressions of time, is what Mikhail M. Bakhtin describes as the "chronotope" in the four essays "Epic and Novel," "From the Prehistory of Novelistic Discourse," "Forms of Time and of the Chronotope in the Novel," and "Discourse in the Novel." These four essays, collected in *The Dialogic Imagination* and edited by Michael Holquist, serve as the primary Bakhtin source in this discussion.

The chronotope is that determining factor which most aids us in identifying mode when first encountering any given book. All fiction is subjective. Fictions are developed in the mind's eye of a given author. Consequently, they are, in fact, the authors' stories, and as such are "conversations" with readers. The only real difference from one novel to another and from one mode to another is the manner in which the author chooses to narrate, tell the story. The chronotope is the guiding factor that provides the differential approach to dialog between author and a given reader. The same event(s) can be told in many different ways, modes. The raw fact of this seemingly infinite variety of ways in which to tell a (hi)story is what makes a discussion such as the one we are having possible. How the author tells the story, not the details of the events, determines mode. Characterization and some sense of the plot only reinforce the generally predetermined sense of mode. For this phenomenon to be true, however, certain chronotopes must be mode specific, at least in a loose manner.

Bakhtin himself defines chronotope in "Forms of Time and of the Chronotope in the Novel" as "(literally, 'time space') . . .the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. This term (space-time) is employed in mathematics, and was introduced as part of Einstein's Theory of Relativity" (84). Bakhtin clarifies this definition by saying, "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. The intersection of axes and fusion of indicators characterizes the artistic chronotope" (84). For Bakhtin, understanding/comprehension occurs at these intersections. The spaces between the intersections are the places in which possible and alternate explanations lie. The author must guide the reader to the intersections in order to answer the question of how things are known to be as the author insists they are instead of all the other possible explanations the reader may devise.

This guided tour defines the nature of the dialog between the author and the reader. When trying to provide a mental model for Bakhtin's definition, perhaps the metaphor of a busy city helps. A large, busy city has many streets that intersect. Visualizing in the simplest two-dimensional terms, there are at least two ways for the image of any given intersection to change for any given individual. First is for the individual to stand on one corner and let time do the work. As time passes, people and vehicles move in and out of the frame of vision. The second way for an individual to see an intersection change is to move through space from one corner to another. As the individual moves, perception changes, as does focus, presenting another image of the reality of that intersection from that of any other position one might occupy. Should one choose to add dimension to this scenario and begin walking down the street toward another intersection, then the aggregate perception is only compounded. While walking, one could look both forward and back, seeing at least two intersections changing simultaneously. If the image is three-dimensional, having height, depth and width, with intersections both above and below, and time is added in as a fourth dimension, then the possibilities become almost endless. But, just as we realize that traffic flow is controlled and city planners lay out the streets, an author controls all of these dimensions in a fiction. Authors control where readers will and will not go, and they usually control when they will do so. Authors also regulate the frame of vision, so readers see only what the author wishes them to see. Readers, however, have minds of their own and do not take kindly to being herded. Consequently, readers often go down the side streets of possibility; the author must constantly recall them to the chosen path. The literary limits authors impose on their texts define, and are defined by, the chronotope.

Bakhtin continues his discussion by asserting that mode is defined by the chronotope and that "the image of man is always intrinsically chronotopic" (85). That authors control the "image of man" in their novels is beyond question. They often deliberately distort that image for effect. Even more often, characters are manipulated for plot considerations. As Bakhtin notes, authors must effect this manipulation within the boundaries of space and time. The manner in which they do so determines, to a large extent, the mode of their novels. Authors may not even be entirely conscious of exactly how such constructions come about. There are infinite possible combinations of time and space in fiction. One key factor Bakhtin suggests as almost universal, however, is "adventure-time." This particular element of the chronotope is common to both romantic and realistic fiction. The manner in which adventure-time functions, on the other hand, is very different from one mode to the other.

In the interest of manageability, not every mode can be considered within the scope of this discussion. Therefore, only novels or novel-like works in the modes of romance and realism are under consideration. These two modes are under consideration because they are generally considered as a dichotomy. Romance and realism, however, are simply different ways to see and are not necessarily opposed to one another. The example novels for this discussion are not quite random and arbitrary choices, but they were chosen precisely because they are generally recognized as representative of their type. Choosing works generally accepted as of a certain mode eliminates the need to argue their inclusion in a given category. Since this discussion is confined to analyzing how chronotope contributes to recognition of mode, structural and thematic aspects will be discussed only in as much as they are germane. In order to solidify the pattern of mode-specific chronotope, evidence of its existence should be apparent over time. Consequently, novels or novel-like works have been selected from the last two thousand years of human history. A conscious effort has been made to have works from around the third century AD, the medieval period, and the early modern to contemporary period. In the earliest period, Heliodorus' *Ethiopian Romance* (*Aethiopica*), circa the second or third century AD, is the representative. *Tristan and Isolt*, from a 1210 AD collection of *Medieval Romances*, represents the Middle Ages. The early modern and contemporary novels include Nathaniel Hawthorne's 1860 novel *The Marble Faun*, William Faulkner's *Sanctuary*, published in 1928, and Nagouib Mahfouz's *Palace Walk*, the first piece in his 1956-57 *Cairo Trilogy*. Each of these novels is examined in chronological order to aid discussing and tracing narrative patterns over time, but the analysis is focused on how the authors' use of time/space, the chronotope, determines mode. Before specifics of the various novels are mentioned, however, a general discussion of the subject modes is necessary.

Following a simple chronological arrangement, although there are no real chronological distinctions defining mode, romance is the first category under consideration. C. Hugh Holman, loosely quoting Clara Reeve from 1785, defines romance as a mode which "in lofty and elevated language, describes what has never happened nor is likely to" (436). Holman continues the definition by saying that

> In common usage, [romance] refers to works with extravagant characters, remote and exotic places, highly exciting and heroic events, passionate love, or mysterious or supernatural experiences. In another and more sophisticated sense, romance refers to works relatively free of the more restrictive aspects of realistic verisimilitude and expressive of profound, transcendent, or idealistic truths. (436)

In terms of the modern romantic novel, Holman notes that the primary focus is on "action" rather than character. The chronotope defining this mode makes this factor a necessity because the events of romance generally work no great life-altering change in its characters. Northrop Frye, on the other hand, defines romance in *Anatomy of Criticism* in terms of its method of characterization by saying that "if superior in degree to other men," a character is "typical . . . of romance" (33; emphasis Frye's). Frye's distinction of "degree" is an important one. Frye begins his discussion of mode-specific character in *Anatomy of Criticism* by noting that when a character is "superior in kind both to other men and to the environment of other men, the [character] is a divine being," which places the character in the realm of the mythical (33; emphasis Frye's). As such, readers cannot see the character as representative of the human condition. The romantic character, however, regardless of how fantastic the circumstances and situations may be, is always recognized as essentially and completely human, although in circumstance and personality not necessarily ordinary. Holman, however, suggests that plots in this mode are "more properly fictional," because they are drawn wholly from the imagination and revolve around "episodes often based on love, adventure, and combat" (438). For Holman, almost anyone could be the romantic character if dropped into the right place at the right time. Frye simply extends the assertion by noting that how a given character acts/reacts in these situations also helps to define romance. I believe both to be correct because even though Hubert McDermott tells us in *Novel and Romance* that this mode is much more concerned with the individual than communities or societies, the romantic characters are much more "stock" than indicative of any identifiable individual (2). This concentration on the individual results in a fiction of a much more private nature for any given reader and accounts for the perception that romance's primary purpose is to escape from reality rather than experience it. Romance provides a means of intellectual isolation, a time to explore and excite one's self without having to identify personally with the actions or personality of a given character. Romance also allows one vicariously to experience another lifestyle without having to confront directly the minutiae necessary for a realistic depiction of similar events. Romance is primarily concerned with symbols, as opposed to realism's insistence on representational images. Romance's tendency to the symbolic, however, does not mean that it is not grounded in human experience. This is also not to say that romance is more or less allegorical than realism. But, it seems to me more likely associated with romance. There is something about romance that makes it more susceptible to allegory. Allegory, however, may be foundational in any mode. Allegory relates to the more general, common human questions, and its symbols are much more generic than personal and individual. Allegory has a tendency toward the myth(ical) whereas romance simply concerns itself more with the individual human psyche. Myth is used here in its largest sense. It is not the local usage of a compilation of stories handed down to explain the unexplainable, although the usage in this discussion certainly includes those stories, especially those considered sacred. For the purposes of this discussion, however, myth is defined in the ancient or primary sense of being the deepest held perceptions and beliefs of a given culture or group of people as it defines them in the scope of the universe.

As a mode that is less representational and more concerned with the internal and unconscious, romance is more focused on the emotions rather than the conscious, intellectual aspects of human existence. Romance functions with the logic of dreams. Romantic stories are peopled with flora and fauna not in keeping with a "realistic" mode. Even familiar friends and relatives may make appearances in the most incongruous circumstances and situations in a romance, just as they do in dreams. Time in a romance, just as in dreams, is "sudden." This is not to say that events develop rapidly. In fact, time almost seems to stand still in some romances. However, events develop and unfold with little advanced preparation for the reader from the author. There is a strong conspiratorial, personal nature to the dialog between author and reader. Readers are invited to participate in the speculation about and determination of plot machinations, almost as if reader and author are collaborating on the future progress of the story line. Dreams may seem very real to a given individual in spite of the fact the individual knows they are only dreams. This perception of vivid reality may even lend itself to the confirmation of the symbolic nature of dreams. The universal nature of realism, however, is deliberately and methodically thwarted in romance, as it is in dreams. Both dreams and romance are very personal and individual. The romance author plays on this chronotope to create a sense of intimacy with readers. One of the contributing factors to this sense felt by the reader of personal and private conversation with the author is something in romance that Bakhtin calls "adventure-time"

(87). As Bakhtin notes in "Forms of Time and Chronotope," this cleverly arranged plotting provides a "hiatus [in romance] that leaves no trace in the lives of the heroes or in their personalities. All the events of the novel that fill this hiatus are 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" (90). In other words, readers know the events of a romance will not significantly alter a given character's life, just as they know the events in a dream do not significantly affect their own lives. Time as we know it is suspended in a romance for intervals within which characters experience events and then go back to doing whatever their lives demanded of them prior to the "romantic" experiences with little or no alteration in their original path, just as when we dream while sleeping. There are no significant personality changes, life course alterations, or social relationship changes. For instance, those who will marry eventually marry. The only aspect of the marriage in question is who will marry whom. All of the traditional and cultural restrictions and expectations of the marriage remain stable and static. All other aspects of the characters' expected lives fulfill themselves in the same manner as well. Bakhtin describes this key aspect of the romance by saying that

> All of the action . . . constitute[s] 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 a man. In this kind of time, nothing changes: the world remains as it was, the biographical life of the hero does not change, their feelings do not change, and people do not even age. (91)

Bakhtin does acknowledge, however, that in the romance "time is organized from without, technically" (91). Hours and days and months do pass, but the controlling factor is "chance" (94). Action in romance time happens "suddenly" or "in an instant." Events unfold without warning or predication and in the greater scope of a personal lifetime have little or no effect on the ultimate outcome.

Adventure-time, however, is also at work in realism, just as it is in romance, but with much different effect. Janet Holmgren McKay insists in *Narration and Discourse in American Realistic Fiction* that realism is defined by its manner of discourse. The manner of discourse in a given mode is just as much a part of the chronotope as is any other element possible to be named. McKay asserts that "by redefining the role of the narrator, by foregrounding the voices of the characters, and by combining these two changes to present a variety of perspectives in the novels themselves," realistic fiction was redefined in the late nineteenth and early twentieth centuries (4). Consequently, "critics have used the issue of perspective or point of view as the key to identifying types of narration and to separating narrator, author, and characters" (4). Ian Watt notes in "Realism and the Novel Form" that

> The main critical associations of the term "realism" are with the French school of Realists. "Realisme" was apparently first used as an aesthetic description in 1835 to denote the "verite' humaine" of Rembrandt as opposed to the "idealite' poetique" of neo-classical painting; it was later consecrated as a specifically literary term by the foundation in 1856 of Realisme, a journal edited by Duranty. (56)

Watt suggests that "'realism' came to be used primarily as the antonym of 'idealism,' and this sense . . . coloured much critical and historical writing about the novel" (57). Watt continues his definition of realism by noting that in philosophy the basic division between realism and earlier modes is realism's refusal to adhere to accepted or traditional universals, preferring, rather, to concern itself with the more immediate and concrete (58). As a result of focusing on the mundane and commonplace,

> actors in the plot and scene of their actions had to be placed in a new literary perspective: the plot had to be acted out by particular people in particular circumstances, rather than, as had been common in the past, by general human types against a background primarily determined by the appropriate literary convention. (62)

This development in "literary perspective" resulted in a body of work that Watt suggests is almost diametrically opposed to "the neo-Platonist tendency, which had always been strong in the romance" (62-63). These differences are crucial to the discussion at hand. Characters in novels of varying modes should act and speak accordingly. They should say and do things in keeping with the underlying philosophy of the novel's specific mode. The physical topography in the novel should be in keeping with the ideals forming the foundation of the given "literary perspective." All of these aspects of the narrative must combine to form the chronotope, and the chronotope is the overarching factor in determining the success or failure of a given novel in a given mode. Realistic novels, in order to be successful from a literary-critical point of view, must have a clearly defined representational chronotope. Realism is more concerned with the image than with the symbol, which is more conducive to romance. Characters should be reflective of those apprehended by the general populace to be typical or "real" for a given time and locale. These characters do not have to be of the reader's own time and place, but they must be plausible representatives of their own time as presented by the author. Places and settings should be reflective of those commonly known by a given general populace. The realistic mode focuses on the representational, external, and conscious. This mode appeals more to the intellect. Romanticism often concerns itself with the emotion of an experience: realism is more concerned with defining and understanding the significance, truth, of that experience. Realism is more about apprehending and understanding the nature of human existence as it is perceived by an individual to be understood by a majority of the other human beings with which that individual comes into contact. Time in the realistic novel is externally governed. That is, time operates in clearly defined observable cycles common to all humanity. Consequently, the realistic chronotope and dialog are perceived by the reader to be more universal.

Also typical of the realistic chronotope--apparently at odds with the representational nature of the physical topography/time of the fiction but not actually so--is a protagonist or other character who is slightly, sometimes even extremely, out of time and place. This person may be perfectly at home in the physical topography/time of the novel, but may be ideologically or politically out of place. Consequently, there is a dialogic, sometimes diegetic, authorial or narrative stance of confusion/isolation when presenting the realistic character.

Throughout the four essays under discussion, Bakhtin uses several specifically defined terms. When an author makes statements of fact, or even presents statements as fact when they are not so and does not invite discussion or reflection on the part of a reader, these utterances are said to be monologic. The term dialogic refers to a never-ending conversation in which the identities of the speakers remain clear. Often, especially in novels, the conversation is between the implied author and the reader. Perhaps more often the conversation is between a fictional narrator and the reader. Characters within the text have conversations with other characters and with themselves. These conversations are not necessarily dialectic in that there is no necessity for argument and synthesis. In fact, the interlocutors do not even have to talk with one another, but may talk about one another or a third party. In this case, when characters tell stories or third-party conversations are repeated in a fiction, the conversation becomes diegetic. Other useful terms are polyglossia, multiple languages being spoken in a text, and heteroglossia, multiple understandings of an utterance in a single language. These "conversations," on all their various levels, along with time, place, and the placement and behaviors of all the characters in a novel, the chronotope, contribute to this sense of a protagonist/character out of step with what is "real."

Northrop Frye, writing in the 1950s, tells us in *Anatomy of Criticism* that realism is actually composed of two levels of structure. If protagonists, and I extend this characteristic to other characters in the novel as well, are "superior in degree to other men but not to [their] natural environment," they are in "high mimetic" mode (33-34). They are leaders and are consequently open to public scrutiny and criticism. These characters are not so far above all humankind, however, as to be beyond being representational. They are instead all that humanity aspires to be in some degree. These characters invite admiration and emulation. We see their superiority as attainable to some degree in ourselves. They are wholly and completely of our plane of existence but have found inner, personal resources and talents to overcome the obstacles of human experience. Consequently, the high mimetic character is a teacher and role model, something to aspire to. If, on the other hand, characters are superior neither to other humans nor to their environment, then Frye characterizes them as in "low mimetic" mode (34). These are the characters with which we identify. We see them as most nearly like ourselves, or possibly even beneath us. Consequently, the dialog we have with them is that of peers and comrades. Frye is quick to note, however, that high and low are not value comparisons but simply a means of delineating function for the various characters in a novel. Understanding these differences in function aids readers in establishing rapport with characters pursuant to opening a dialog with them and their story. With time as the governing factor, Holman's "action" and Frye's "hero" combine to create someone in a situation in both romance and realism. The combination of a character performing an action within a setting is the chronotope.

Language is essentially referential and allusionary. It does not make a thing come into being by its utterance or invocation. Instead, language is humanity's means of expressing thought. In all circumstances, language is culture specific and, to some extent, myth driven. The chronotope is an authorial means of focusing language. It provides a loose framework within which speakers and audiences are able to find those often-elusive intersections of meaning. Perception, understanding, is a function of focus. Perception, what one comes to believe as real, is colored by a myriad of factors, including education, socio-economic status, personal interests, time of day, location, and other beings present. Sometimes the mitigating factors are internal, sometimes external, or a combination of both. The combination of all of the germane factors set within a timeframe and located in a particular place forms the chronotope.

All novelistic narratives are essentially and fundamentally a dialog. This dialog exists regardless of the nature of the specific narrative form on any given page. Whenever an author expresses surprise, asks questions, seems to lack information, misreads or misrepresents a character's behavior, or in any of the myriad of other ways in which the authorial self is effaced or suppressed, an author/reader dialog is established. The reader faced with an apparently absent author questions how the events of the narrative are known. Authors use a variety of narrative strategies to answer this question. Ultimately, however, historically and factually the author chooses what to detail and what not to detail. Underlying the entire narrative is the fact that readers see the action of the novel through the eyes of the author, who is inviting agreement or disagreement with the possibilities presented. If readers agree, they consider the novel to be "good;" if they disagree, they consider the novel to have failed or be "bad." Mikhail Bakhtin insists in "The Prehistory of the Novel" that "all essentially novelistic images share this quality: they are internally dialogized images--of the languages, styles, worldviews of another"(46). Consequently, "the author participates in the novel (he is omnipresent in it) with almost no direct language of his own. The language of the novel is a system of languages that mutually and ideologically interanimate each other" (47; emphasis Bakhtin's). At the center of every novel, regardless of mode, is an author, or at the very least the implication of one. The "system of languages" an author chooses to use, however, determines not only mode, but also the chronotope (time and space) of the novel. This choice of language is precisely why chronotope and mode are inextricably linked. Not only are they linked, but they also inform one another. Authors construct time and space in certain ways precisely because they are writing in a given mode. On the other hand, certain modes are defined by how time and space are constructed and interact in the novel.

The foregoing explanations and definitions provide the parameters by which the previously mentioned novels for this discussion are judged. Close reading of each of the novels reveals whether or not they meet the criteria of the chronotope Bakhtin has established for their respective modes. Romance is established by a chronotope of adventure-time with a primary meeting motif under the logic of dreams. In this alien and closed world, characters, usually protagonists, are not much affected by the events of the romance and do not develop in any major way. Realism is established by a chronotope of adventure-time/everyday time in which a character, usually the protagonist, is changed by experiencing and dealing with crisis in the course of the mundane. As the discussion moves through the text of each novel, careful attention will be directed at the linguistic and stylistic markers used by the respective authors to create their fictions within the appropriate chronotopes.

CHAPTER 2

THE ROMANCE CHRONOTOPE

Bakhtin suggests in "Forms of Time and of the Chronotope" that the "essence" of romantic adventure-time is encapsulated between the "first meeting of hero and heroine" and "their successful union in marriage" (89). Bakhtin also suggests that "all moments of this infinite adventure-time are controlled by one force-chance" (94; emphasis Bakhtin's). As has been previously mentioned, this is the time of dreams. Time is both compressed and extended in dreams with little relativity to "real" (clock) time. One may go to sleep for as little as a few minutes, yet have a dream encompassing the passing of years. Likewise, dream action is often sporadic, with large gaps of unexplained activity and time between dream segments.

In romance, as well, it is not the life crisis that defines the adventure but the inconsequential random event. "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," according to Bakhtin (92; emphasis Bakhtin's). Defining temporality is crucial in romance. Words that denote the passage of time are critical to understanding the narrative. Romances often begin *in medias res.* Authors of romance are then free to direct the readers' attention both forward and back at will to a greater degree than those writing in the realistic mode. By constructing symbols, the romantic author can add depth to the narrative, thereby shifting the frame of vision up and down as well as forward and back. As in dreams, however, the logic of romance is that of suddenness and randomness.

Bakhtin acknowledges that "such motifs as meeting/parting (separation), loss/acquisition, search/discovery, recognition/nonrecognition and so forth enter as constituent elements into plots, not only of novels of various eras and types but also into literary works of other modes: epics, dramatic, even lyric" (97). But, Bakhtin also insists that "by their very nature these motifs are chronotopic (although it is true the chronotope is developed in different ways in the various modes)" (97). For romance, the governing motif is "meeting" (97). In this motif the place and time of meeting or nonmeeting are inseparable. The event occurs in a certain place at a certain time that are coincidental. Just as in tragedy, the meeting or nonmeeting cannot occur one instant later or sooner in romance. In fact, it is precisely "the inseparable unity of time and space markers (a unity without a merging)" that lends "the chronotope of meeting an elementary clear, formal, almost mathematical character. But this character is of course highly abstract" (97). Inextricably tied to the motif of meeting are the logical motifs of subsequent "parting, escape, acquisition, loss, marriage and so forth,"according to Bakhtin (98; emphasis Bakhtin's).

Bakhtin also notes that in order for "adventure-time to work, one must have an abstract expanse of space" (99; emphasis Bakhtin's). Bakhtin explains that "the world of Greek romances is an abstract-alien world, and furthermore one utterly and exclusively other, since the native world from which the author came and from which he is now watching is nowhere to be found in it" (101; emphasis Bakhtin's). Consequently, romance authors are not constrained by the limitations of their own world when creating their fictions. Anything can, and often does, happen. Bakhtin notes that in romance readers never see the whole. Everything is "described as if it were isolated, single, and unique" (101; emphasis Bakhtin's). In other words, there is no fixed locale or culture (reality) with which the reader may identify. "This distinctive correspondence of an identity with a particular self is the organizing center of the human image in the

Greek romance," according to Bakhtin (105; emphasis Bakhtin's).

Bakhtin also suggests that "no matter how impoverished, how denuded a human identity may become in a Greek romance, there is always preserved in it some precious kernel of folk humanity; one always senses a faith in the indestructible power of man in his struggle with nature and with all inhuman forces" (105). Unlike tragedy, these are precisely the reasons romance is so personal and individual. In the "abstract-alien world of Greek romance . . . 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 clan, even his own family. He does not feel himself to be a part of a social whole. He is a solitary man, lost in an alien world. And he has no mission in this world" (108; emphasis Bakhtin's). Consequently, the actions and events of the romance have immediate effects on its characters, but little permanent bearing on the characters' lives. As Bakhtin notes, "it is not private life that is subjected to and interpreted in light of social and political events, but rather the other way around---social and political events gain meaning in the novel only thanks to their connection with private life" (109). Perhaps these are the reasons that Bakhtin says, "the chronotope of the Greek romance is the most abstract of all novelistic chronotopes" (110). He also suggests that "this most abstract of all chronotopes is also the most static" (110). The romance is a closed mode. There is no room for development or change. The story is fixed and immutable. Things are at the end of the story as they were in the beginning. Romantic "adventure-time leaves no trace," according to Bakhtin (110). Romance characters are not very much affected by the chronotope; realistic characters are affected much more so.

Moses Hadas tells us in his introduction to Heliodorus' *Ethiopian Romance* that "paradoxically, it is the very modernity of the Greek novel which has caused its neglect" (v). In this modern time, those engaged in literary endeavors generally make strong distinctions between ancient and modern literature. Hadas, however, suggests that "the ancient examples are enough like their successors to be judged by the same gauge" (v). As has been previously mentioned, Bakhtin agrees with Hadas and even goes further in saying that modern novels have progressed very little beyond their predecessors. Hadas reiterates basically the same idea , saying the Greeks left the "legacy" of "the concept of the novel as an art form . . . from which the Elizabethans learned many things" (vi). The Greek form, however, may be slightly more suited to the romantic mode because of its "devotion to strict form which makes no concession to realism or naturalism and seeks to create no illusion" (vi). More to the point, Hadas insists that

> More pervasive if less tangible than the legacy of form is the influence of an artificial set of moral premises, which has long governed modern fiction and still survives in conventional moving pictures. Vice is never made attractive and virtue is always rewarded. Hero and heroine are superlatively gallant and beautiful and virtuous. Their chastity is never lost sight of; incessant but futile assaults upon it only make it more conspicuous. The lesser characters are not so immaculate a white or undiluted a crimson, but then most of the reader's attention and all his sympathy are pre-empted by hero and heroine. The characters of Cnemon and Thisbe in the subplot of the Ethiopica show what Theagenes and Charicleia might be if they were not so sublimely noble and impregnably virtuous. These characters are not types to be apprehended intellectually, like the

> persons of an Attic drama; they demand emotional identification of the reader, who is to agonize over their perils and exult in the sudden improvement of their fortune. (vii)

All of this cultural and moral baggage is the foundation for, and perhaps circumscribes, the romantic chronotope according to Bakhtin, and is a major element of what we are trying to define as the romantic chronotope in this discussion. No less of a factor in assessing this mode's chronotope are linguistic markers of time. Dream logic and motifs of meeting are equally as important.

Bakhtin mentions the Ethiopian Romance in "Forms of Time and of the Chronotope," reinforcing Hadas' assertion concerning using the modern gauges to measure earlier novels, but Bakhtin uses another Greek author and work to illustrate his ideas. I chose the Aethiopica because Bakhtin mentions it but does not explain how it fits within his theories of the chronotope. Bakhtin, however, apparently did think the novel to be representative of his theories, given the context of his discussion, so we will see how well it fits the parameters Bakhtin gives us concerning romance.

Heliodorus probably wrote *The Ethiopian Romance* sometime in the third century AD. Like many Greek works of novel length, the story begins *in medias res* and serves to begin to establish the nature of the chronotope for the novel. By beginning in the middle, Heliodorus establishes an authorial narrative stance that sets the tone for the dialog he opens with his readers. The narrative places both implied author and narrator out of the time of the action, although some authorial distance may be maintained in that there is no indication that the author or narrator is from the reader's own time. Told in third person, both implied author and narrator are removed from the action as well. This removal offers a more conspiratorial dialog between author/narrator and reader. Although the author/narrator may clearly not be of the reader's time, neither is he of the novel's time. The result is a narrative dialog in which the reader perceives the author/narrator recalling and exploring the story simultaneously with the reader, closing the authorial distance between reader and author/narrator. Almost immediately in the narrative, the foundation for the romantic chronotope is laid when the narrator notes the "suddenness" of the pirate/robber attack described in the second paragraph of the story (2). The perception is reinforced and concretized by the fourth paragraph when the narrator tells us that "the pirates on the hill were struck with surprise and wonder as by a lightning bolt" at the suddenness of movement on the part of the heroine, Charicleia (3; emphasis mine). So, very early on Heliodorus confirms at least one of Bakhtin's parameters, "suddenness."

Not long after the events of the first few paragraphs, another of Bakhtin's elements is confirmed, chance. In the seventh paragraph of this fairly lengthy work and even before the pirates can take possession of their prizes, "another robber band appeared" (4). Although Charicleia is apparently only trading one bad situation for another, it is chance that rescues her from the first band of pirate-robbers, who in fact were only taking her from yet another band of brigands. In each case, chance encounters, reinforcing the motif of meeting, are the salvation of this exceedingly beautiful young lady on the brink of being ravished by her captors. A matter of moments sooner or later in the chance encounters and something horrible would have happened to her.

In these first few paragraphs, a great deal is happening, even though the events are not detailed in great degree. This lack of detailing is yet another element of the romance. Many things happen but with little effect on the character under consideration. At this particular point in the novel, Charicleia has been on a long sea journey and been captured at least three times by pirate-robbers, yet is none the worse for the wear. In addition, by the ninth paragraph another full day has passed with virtually no effect, demonstrating yet another aspect of the romance, dream logic in adventure-time. Charicleia is still in the hands of brigands; she is still unravished and unharmed; she has passed at least the entire compass of the daylight hours almost within the length of time taken to say so. Later in the narrative, Heliodorus tells us through Charicleia's voice that a "sudden tempest struck," driving the ship onto the shore of the island with which the narrative begins, but only after a week of drifting, the pilot having "entrusted its course to chance" (23; emphasis mine). Once again, the elements of chance, suddenness, and the quick passage of long periods of time filled with lots of activity combine to reinforce the evidence of Bakhtin's chronotope in this novel. But, Heliodorus is not yet done with the hero, Theagenes, and our heroine. Almost as soon as the ship is grounded, the second band of pirate-robbers attacks the group and all hands are lost except Charicleia and Theagenes, who are once more both saved and undone by chance.

Well into the narrative, Heliodorus begins to engage the dream-logic/adventure-time element of the romance chronotope directly. A character named Thyamis first dreams and then experiences events he believes to be predicted by the dream (29). At this point in the novel, an interesting dialog develops between reader and author. The ostensible narrator actually prefaces the story with "what happened next was remarkable" (31). The implication is that the author, through the agency of his narrator, is as much as saying, "I know you won't believe this, but . . . " The narrative that follows this statement is every bit as unbelievable as the author seems to expect the reader to think it is. Thyamis is attacked on all sides, but "not a man of them drew sword or cast a dart or brandished a weapon, but each did his utmost to take Thyamis alive" (31). We then learn through the narrator that "these men . . . as it happened, were the very men who had run away from Thyamis and his company at the Heracleot mouth of the Nile" (31)! Once again chance intervenes, but in this instance the intervention is within the incongruous landscape and time of a dream-like event. Once again, the meeting motif is utilized for effect. It is also within the frame of this diegetic narrative that we learn that Thyamis fits yet another of the romance parameters in that he is, as Frye suggests, superior to other men in degree, requiring full "half their company to guard him" (32).

After all this excitement and action, readers find themselves only at the end of the first chapter. Heliodorus has already met virtually all the criteria of Bakhtin's romance chronotope, as well as those of Holman and Frye. Heliodorus, however, is not yet finished with his narrative.

In an interesting twist that later proves to be a case of mistaken identity, the heroine, Charicleia, is thought to be killed. After escaping the pirate-robbers during yet another suddenly launched pitched battle, Charicleia is hidden in a cave. Another woman is also hidden in roughly the same location. This woman is actually a corpse the hero and his attendant, Cnemon, find, but in the darkness they believe her to be Charicleia. Once a little light is shed on the situation, the mistake is revealed. At this revelation, however, yet another twist occurs.

Cnemon, the attendant, is actually an exiled Greek nobleman. In a long and detailed story, Heliodorus, through Cnemon, has previously explained how Cnemon came to be a prisoner of the very same robber band as Charicleia and Theagenes but at a different time. In remarking on the identity of the female corpse mistaken for Charicleia, Theagenes tells us that the woman in question is materially responsible for Cnemon's exile and asks "how can she have been wafted from the middle of Greece to remotest Egypt, like a deus ex machina? How can we have missed her when we came down here?" (38). There are, of course, perfectly plausible explanations to be given as answers to Theagenes' questions, but this entire episode serves to reinforce one of Bakhtin's conditions for romance, the logic of dreams. In dreams, people are consistently in places and situations in which they should not and could not, under normal conditions, be. Heliodorus uses dream logic to good effect to contrive a situation bringing all of the currently principal characters together in one place. He then uses this gathering together to boost the narrative to a new level and line of progress. To use the analogy of a busy city again, Heliodorus has just turned his readers aside in what seems to be a side street but is in actuality the broad avenue to the resolution of the narrative. To emphasize to his readers that he is taking them in the right direction, Heliodorus utilizes an actual dream to foreshadow subsequent events in the novel. In the episode of this dream and the consequent conversations between

Charicleia--who actually has the dream--and Theagenes, Heliodorus uses a subtle narrative technique to suggest alternate interpretations, possibilities, for the dream. Possibly to heighten suspense, however, Heliodorus does not reveal the correct interpretation of the dream at this time.

The dream logic in the narrative continues in subsequent events in the novel. A prime example occurs not long after the dream discussion in the story. By chance but because he is looking for Thisbe, the dead woman, one of the Egyptian robbers, Thermouthis, encounters Theagenes, Charicleia, and Cnemon in the cave. With the logic of dreams, these enemies form a friendship and decide to send Thermouthis, a former captor, and Cnemon, his former captive, to the nearest village for supplies and help. As the two men are making their way to the village, they encounter shepherds who run away, leaving their flocks. This event, too, smacks of dream logic because shepherds were subject to execution in Heliodorus' time for allowing the sheep to come to harm through neglect. One doubts they would run away without a fight. Soon after this event, however, Thermouthis conveniently dies of an asp bite. Once again, Heliodorus emphasizes the romantic aspect of chance, which is especially necessary at this point in the narrative because the omniscient narrator has revealed to the readers that Thermouthis believes that Cnemon had something to do with Thisbe's death and is determined to kill him. Had Cnemon been killed, then a great portion of the subsequent narrative would not be possible.

Heliodorus continues weaving his narrative using chance and the motif of meeting within a dream logic and adventure-time inexorably to bring all the key characters together in one place. In the large city metaphor, it is as if everyone starts from a different part of town at different times. Then, through a series of twists and turns, the characters find themselves meeting at the various street corners. Rather than moving out of the city, however, they are all moving to the city center. Eventually, they are all in the same place at the same time and all of the loose threads of the narrative can be woven together into one organic whole revolving around Theagenes and Charicleia.

Heliodorus accomplishes this creative weaving of disparate threads into a whole-cloth fiction in a variety of ways. Sometimes he has characters saying things such as "at midnight I saw Apollo and Artemis, as I imagined (if imagine I did, and not actually see)," and then within two sentences having the same character say, "when they [Apollo and Artemis] had so said they departed, thus showing that the vision was no dream but actuality" (77-78). On another occasion, Heliodorus has Charicleia pass approximately twenty-four hours in less than ten words, reinforcing the sense of adventure-time in his reader's imagination (88). With another purely literary device, Heliodorus has the narrator acknowledge the dialogic nature of his narrative by having a character abridge a story he is telling, "summarizing the first portion, which he had already recounted to Cnemon . . ." (123). This statement would not be so remarkable were it not for the fact that it is contextually clear that the audience for this story has never heard it. Therefore, why would Heliodorus abridge for any reason other than recognition that his readers have "heard," through reading, the story being told? As Heliodorus' story progresses, however, and all his characters move closer and closer to their chance meeting in one setting, he concocts a terrible storm in order to have the hero and heroine in the right place at the right time. Heliodorus makes it clear within the narrative, however, that this storm is so terrible that all hands should have been lost in the course of its fury. This particular incident perhaps most clearly illustrates the romantic principle of events that have no net effect on the major characters of the romance novel. As a literary device, this event is also very convenient for foreshadowing the subsequent events leading to the resolution of the romance.

As Heliodorus moves toward the resolution of his romance, he once again reveals the dialogic nature of his narrative. Cnemon is once again telling of his adventures and life, in which he "recounted his whole story, abridging what he had already told Theagenes and Charicleia . . ." (143). Once again, there is no plausible reason to abridge the story except for the fact that Heliodorus' readers have already heard (read) it. Theagenes and Charicleia notwithstanding, the audience Cnemon is speaking to has not yet heard the story. In fact, abridgement of those things which Theagenes and Charicleia have already heard concerning Cnemon's early life will leave out key information his audience--particularly Nausicles--needs in order to realize who Cnemon is and move events that much closer to the resolution of the tale.

When the host of the gathering, Nausicles, realizes who Cnemon actually is, he proposes means by which Cnemon will be able to return to his life and family in Greece virtually unscathed in terms of his fortune and position in society (146-49). This incident serves a twofold purpose for Heliodorus. First, it allows him to begin taking secondary characters out of the scene while reinforcing the chronotope of no net effect produced after all the adventuring is done. Second, having firmly set the idea of no net effect in his readers' minds, Heliodorus is now free to begin to bring all the threads together to accomplish with the hero and heroine that which he has already done with Cnemon.

The manner in which Heliodorus begins his resolution, however, is both interesting and entertaining. To bring all the principal parts of the narrative together without having the plot seem to be contrived is no mean feat. I believe, however, that Heliodorus does just that. As the narrative leading to the resolution opens, the heroine finds herself on a battlefield. A chance meeting with an old woman occurs. The old woman is looking for her son on the battlefield and agrees to lead Charicleia and her benefactor, Calasiris, to their destination at first light, but first she must find her son and do her duty for his corpse. Instead, we find the old woman practicing black arts to resurrect the corpse in order to get information. Through this agency, Calasiris, who is a priest, and Charicleia learn from the corpse's mouth there will be no net effect in Charicleia's situation. Calasiris learns he will be instrumental in restoring peace and harmony to his kingdom and between his sons, but the bulk of the prophecy is in favor of Charicleia in that "she is deeply in love and has roamed the world over for her beloved's sake. After myriad labors and myriad dangers she will find him in a remote country and with him spend a brilliant and royal life" (158). As the daughter of a king, she will take her place at court and live happily ever after. She will return to the country of her birth, of which she actually knows nothing, and will be reunited with her parents, of whom she also knows nothing. In other words, none of her adventures will affect her ultimate fate in life. This circularity in the plot of the novel is absolutely in keeping with Bakhtin's chronotope. After all the adventures are complete, everything returns to its place of origin, usually none the worse for all the wear and tear.

All comes to pass as predicted. The casual book-bin browser easily recognizes the chronotope. Thus, Heliodorus closes his narrative in keeping with the Bakhtinian chronotope with which he began. I believe Bakhtin sees *The Ethiopian Romance* as representative of the romance chronotope with good reason, but do other romance novelists hold true to form as well?

Gottfried von Strassburg's *Tristan and Isolt* is a millennium removed from Heliodorus' romance. Some stories, however, transcend time and culture to stand as one of those transmitted from generation to generation and age to age. The Tristan and Isolt story already had a long history in the oral tradition when von Strassburg penned his version, the one we will use for this discussion, in about 1210 AD, according to Roger and Laura Hibbard Loomis in *Medieval Romances* (91). The story itself begins with actual events taking place in about 780 AD (89). After a "prodigious oral circulation," the story solidified by 1150 AD in much the same form as von Strassburg received it (89-90). According to the Loomises, the Tristan and Isolt story meets a major aspect of romance in that in it "love is spiritualized till [sic] it resembles the mystic union of the soul with Christ," setting up with the symbolic and allegorical nature of the tale as a romance. Let us see if, like the *Aethiopica*, von Strassburg's *Tristan and Isolt* also meets Bakhtin's parameters for the romance chronotope.

Tristan and Isolt begins auspiciously with the author/ narrator stating emphatically the story and events are not of his time (92-93). The narrator even uses the phrase "in the olden days" to further emphasize the authorial distance (93). As in the *Aethiopica*, this authorial distance sets a conspiratorial tone with the reader. Neither reader nor narrator is of the novel's time and place, and therefore the mores and norms of that time and place bind neither. They are free to explore the events and time of an imagined far away people and place without having to invest anything more than the "willing suspension of disbelief."

The sense of "suddenness," however, is more subtly developed in *Tristan and Isolt* than in the *Aethiopica*. An army is raised, a war fought, and a truce declared in the space of as many words in the introductory paragraphs to *Tristan and Isolt*. Likewise, the love interest is developed in the space of a single paragraph. The motif of meeting is invoked and then days pass within a sentence or two (94-95). There are more adventures and meetings and many more days pass with little commentary. Then, suddenly, the truce is broken with no foreshadowing or warning from the author/narrator (96). By this time, the love interest has developed to the point that the lady of the affair is ready to give up her birthright in order to return with her paramour to his home country. Upon arriving at their new home, the couple discovers war is brewing. Armies are raised, the nobleman is killed, and four days later the noble lady gives birth to Tristan and dies. In terms of the chronotope, a great deal has happened and a great deal of time, perhaps years, has passed and the story has not even truly begun as yet! This narrative strategy fits completely with Bakhtin's romantic chronotope, especially as it applies to the lack of effect of adventure-time events on the protagonist(s). Adventure-time is also utilized in subsequent paragraphs, when Tristan ages to a minimum of fourteen in the space of a couple of sentences. During this growth period, he is educated, spends seven years traveling abroad, and becomes quite the accomplished and promising young man (97-98). Then, "after Tristan had dwelt some time in his home," chance intervenes and brings the agency of his romantic adventure to his shores, a Norwegian ship (98).

Tristan's romantic adventure actually begins when he boards the ship. At this juncture, an incongruity develops that almost derails the story. The merchants realize Tristan speaks their native language, "which but few folk in that land knew," and the narrator further reveals the merchant seamen believe him to be superior in just about every other respect, which corresponds to Frye's requirement for the romantic hero (98-99). The incongruity arises after Tristan has won a chess game and only then realizes the ship is under way. Tristan is a lad who speaks many languages, teaches his elders a thing or two about chess, converses on almost any subject with authority, yet cannot tell when a ship is in motion! Given the nature of a sailing vessel, a great deal of noise is usually made when getting under way. Even though he may be deeply immersed in his chess game, it is almost inconceivable that Tristan does not hear something when all the preparation to sail is going on. To compound the matter, the ship is almost a mile from shore before our hero realizes he is shanghaied! Compounding the apparent fault even further, Tristan has with him on the ship a companion, Kurwenal, who also does not notice the ship is under way! The logic of dreams, however, operates in precisely this manner. People do not act and react as they would and should in what we know as normal conditions. Apparent incongruities are glibly explained away. Sometimes they are not even explained at all. In the chronotope of the romance, these incongruities are not only acceptable, they are expected. They are a vital part of the romantic narrative frame and often further the plot in a variety of ways. Such is the case with Tristan and Isolt.

Von Strassburg, however, is not yet finished with his tale, and in keeping with the Bakhtinian romance chronotope, chance intervenes. Tristan and Kurwenal begin weeping and wailing, so the shanghaiers allow Kurwenal to leave in a small boat, and the narrator tells us he is fortuitously eventually returned to his homeland (100). Tristan, however, remains on board ship. What, exactly, the merchants have in mind for him is never quite clear. They may be contemplating ransom; if so, Kurwenal's release is propitious. They may have slavery in mind. Von Strassburg's readers never receive this information, however, because "a great tempest and a mighty storm wind blew the ship hither and thither, so that they could not hold on their course, but drifted even as the wind drove them" (100). Just as in the Aethiopica, we once again see storms and other natural randomness, chance, as an inextricable part of the romantic chronotope. Just as predictably, the sailors view such chance happenings as an omen and decide to put Tristan ashore at the first opportunity (100). Once again chance or fate intervenes and Tristan is marooned on the Cornwall coast. Fortuitously, he is cast ashore precisely in the kingdom in which the tale begins, bringing the narrative, in terms of the geography/topography of the novel, into the first of several full circles, unlike the Aethiopica whose plot in terms of geography/topography is fairly linear. The plot of the Aethiopica requires the entire novel to return the heroine and hero to their original geography. Tristan and Isolt, however, has several interlocking geographical circles. These interlocking circles serve to emphasize and isolate the various adventures, perhaps because the novel may be a series of related shorter tales combed from the oral tradition into a unified whole. All this circularity, however, regardless of how many loops and how often it appears, only serves to reinforce a reader's sense of lots of activity with little net effect. Tristan, like the protagonists of the Aethiopica, simply moves from one adventure to the next without much change as a character.

Tristan's next adventure begins where his mother and father began and reunites his father's family with his mother's family. By chance Tristan heads in a certain direction inland. By chance he meets the king's huntsmen. And, by chance he is reunited with his uncle, although no one is aware of this fact as yet. Tristan's uncle, King Mark, honors him for being a great singer and versed in many languages, elevating Tristan to the level of nobility. These developments fit with Frye's "superior in kind" hero. A salient fact, however, is that Tristan is the son of a king and queen, a prince in his own right. Although King Mark believes he is elevating this young man, he is, in fact, simply giving him his due. Meanwhile, rebellion has broken out in Tristan's native land, Tristan's father turns out not to be his father, but a regent appointed by Tristan's true parents, a fact the reader already knows from dialogic conversation much earlier in the tale with the omniscient narrator. The regent, Rual, turns out to have been searching for Tristan for four years! All these events are encapsulated in the space of a few paragraphs, once again reinforcing the chronotopic elements of lots of activity and lots of passing time with very little net effect on anyone. This sense is only compounded when Tristan returns to his homeland, suppresses the rebellion, kills the rebel leader, and returns to Cornwall in a single paragraph! Another chronotopic circle is completed in this paragraph as well when Tristan is reunited with Kurwenal and makes him his personal attendant again.

Von Strassburg, however, is far from finished with Tristan. As Tristan arrives in Cornwall, he finds from King Mark that an Irish giant, Morolt, is levying tribute on behalf of his king, Gurmun. At first, the Irish demanded only gold and silver and the like, but in the fourth year, another extreme passage of time in the space of a sentence, the Irish demand thirty young men or a champion to fight the Irish giant. Tristan, of course, volunteers to fight Morolt, and so begins the next great adventure.

The fight between the champions is very civilly carried out, but in the course of the battle, Tristan is wounded, of course, before he vanquishes the Irish champion. The Irish, however, are treacherous, and their champion's weapon is tipped with poison. Chance intervenes at this point, and the narrator reveals that the only antidote is in the hands of the Irish queen, who just happens to be Morolt's sister. Chance also intervenes when he kills Morolt in that Tristan breaks a tiny sliver from his sword and leaves it in Morolt's body, which is subsequently borne back to Ireland by Morolt's retainers for burial. This sliver of steel and its chance discovery will come to haunt Tristan (130-31). These unfolding events begin the cycle of yet another chronotopic circle.

In a repetition of an earlier motif, Tristan is once again put ashore in a strange land. After he begins to sicken as a result of his wound, a plan is devised by which Tristan can get into the Irish queen's court and good graces. He is put into a rudderless boat near Ireland and the tale is spread in Cornwall that he died aboard ship at sea. Tristan tells the Irishmen who find him floating alone that he is the sole survivor of a pirate attack. He acts the part of a minstrel/merchant and is assured by the Irishmen that his musical skills will be in great demand in

Dublin. Tristan's recovery is almost anticlimactic, von Strassburg dispensing with the entire affair in less than five paragraphs. In fact, Tristan recovers his health and returns to Cornwall and his former life at King Mark's court within fifteen paragraphs, completing another chronotopic circle. Once again, however, danger is fraught, great deeds are done, and a lot of action occurs with little or net effect. In fact, Tristan, at this point in the novel, has no love interest, at least not with Princess Isolt. One more chronotopic circle must begin before the love affair can blossom.

Tristan incurs the ire of the other nobles at King Mark's court. They even suspect him as a sorcerer given all the adventures he has successfully weathered. When it becomes apparent that King Mark will name Tristan as heir, the nobles insist the king find a wife to bear a biological heir. Tristan is pressured into going back to Ireland to fetch Princess Isolt as King Mark's bride. After many adventures, including slaying a dragon, and much clever manipulation and maneuvering, Tristan accomplishes the assigned task, of course, and the stage is set for Tristan to return to Cornwall with the princess. At this point in the novel, however, there still is no love interest between Tristan and Isolt!

Unlike Heliodorus' novel, which is fairly linear and has the hero and heroine together for most of the novel from beginning to end, in the von Strassburg tale the love interest is not developed until literally half way into the story. In the edition used for this discussion, half way is 72 pages. The love interest between Tristan and Isolt is actually developed on pages 73 and 74! When the love interest does finally develop, however, it does so suddenly, irrevocably with the logic of dreams, and as the result of external forces and agencies as opposed to the two lovers finding their respective soul mates.

The Irish queen, aware that her daughter may not love King Mark after seeing him and not wishing Princess Isolt to be miserable the rest of her life, prepares a love potion of extraordinary power. The potion is entrusted to a loyal retainer and is to be administered at just the right moment so that King Mark and Princess Isolt will fall in love with one another. Unfortunately and quite by chance, a handmaid ignorant of the contents of the flask containing the potion gives it to Tristan and the princess to drink. In keeping with the properties of the potion, the two fall irresistibly in love. In this scenario is an interesting twist of the no net effect aspect of the romantic chronotope. Drinking the potion personally or substantially alters neither of the young lovers. Any change in their demeanor or feelings is the result of sorcery and witchcraft. They are both quite aware of their former feelings for one another; the princess absolutely hates Tristan for killing her uncle and forcing her to marry King Mark through deceit and cunning, but cannot resist the effects of the potion (162-63). The narrator even emphasizes this point dialogically by saying, "so the ship sailed gaily onward, even though Love had thus turned two hearts aside . . ." (164). The course of life and progress is not disturbed by this turn of events. The princess is still to be delivered to King Mark to be his bride. Tristan is still just the errand boy for King Mark. The words, "So King Mark and Isolt of Ireland were wedded," summarizes the net effect of all the planning and action in the last degrees of this particular chronotopic circle. What seems to be the natural progression of events, however, is not so. The marriage between King Mark and Princess Isolt is not actually consummated! Von Strassburg still has a story to tell.

The interlocking chronotopic circles in this novel provide for interesting and subtle plot twists. The plot line, and consequent chronotope, begun with the accidental drinking of the potion is actually still the operational path of the remainder of the novel. Isolt manages to evade consummating the marriage by sending her handmaid to King Mark's bed after he has gotten very drunk on their wedding night. This scenario uses the logic of dreams. No suggestion is made to account for the events of subsequent nights for the king and his queen. This deception may be useful for one night, possibly a few more, but surely von Strassburg's readers are not to be expected to believe it can function indefinitely. Yet, Tristan and Isolt do consummate their love affair and carry it on for quite some time right under the king's nose.

By hook, crook, and deception, Tristan and Isolt manage to carry on a love affair without arousing suspicion. Eventually, however, certain members of King Mark's court begin to notice Tristan's and Isolt's relationship. The king is alerted to Isolt's possible infidelity. Elaborate traps are laid by the king and his retainers and foiled by the lovers. "So they passed the hours gaily, sometimes glad, sometimes sad, as lovers are wont to be," the narrator tells us in a dialogic aside (173). Quite some time and a number of very close calls when Tristan and Isolt are nearly caught together are dispensed with in this manner. In fact, in one particular instance Isolt is very nearly returned to Ireland through a deception worked by an Irish nobleman come to visit King Mark's court. Tristan, however, rescues her and returns her to the king, cautioning him to be more careful with her in the future. Once again, much happens, time passes, and little is accomplished; life goes on as if nothing has occurred. By this point in the novel, King Mark is regularly setting traps and testing his queen, all to no avail. Chance and von Strassburg, however, are not yet finished with these unfortunate and star-crossed lovers.

In a dialogic aside, the narrator emphasizes the romantic element of chance when describing the nature of Tristan's undoing. As the narrator describes how a retainer sees Tristan going to meet Isolt in the middle of the night, we are informed the lovers met "eight times in eight days ere any was aware of it. But it chanced one night as Tristan went thither that Melot [the king's dwarf commissioned to spy on the lovers] spied him . . ." (187). The narrator, in an unusual aside acknowledging the reader, comments, "I know not how it so fell out" (187). Once again an elaborate trap is set, involving the king in a tree, but once again the lovers manage to discover the plot and defeat it without raising suspicion as to their actions and activities. When queried by the king concerning her activities, Isolt summarizes the chronotopic nature of the tale by saying, "However it chanced, it chanced and doth chance today and every day" (193). After a few more questions, the king is satisfied and "herewith Tristan was sent for, and the suspicion laid to rest between them. Isolt was commended to Tristan's care, that henceforth he should be the keeper of the queen's chamber," and once again danger and certain death are foiled amid much ado with virtually no net effect (193).

Peace is not to reign triumphant, however. Suspicions are raised again and again. The queen is tested publicly and privately, but each time emerges more loved and more respected by the people and her king. Tristan is banished and returned to court more loved and more respected by the people and his king. The lovers, however, cannot be within sight of one another without giving evidence of their love for one another, so much so that in spite of the tests passed and great deeds done even the king is completely and utterly convinced that Tristan and Isolt are lovers. He eventually banishes them both from his kingdom forever. Following the circular nature of this particular chronotope, however, the lovers only journey about two day's away and take up residence in a convenient cave on one of the king's hunting preserves. The lovers are eventually discovered sleeping in the cave by the king and his huntsmen, but the circumstances once again convince the king he is mistaken and he recalls the lovers to court. Tristan and Isolt are cautioned once again to be careful of displays of affection, but they are irresistibly drawn to one another and once again cannot hide their love. They are eventually caught in coitus, but the king has "cried wolf" so many times that his advisors counsel him not to do so again. Tristan takes the first ship to Normandy, finally and irrevocably closing the chronotopic circle by returning to the point of beginning. Isolt remains with King Mark in Cornwall, all the while pining for love of Tristan. Some great deal of time passes with lots of action, so much so that the narrator resorts to dialogic narrative including a reference to other writings to explain that "many an adventure had he, the which I will not recount, for if I were to tell all the deeds that have been written of him, the tale would indeed be marvelous" (222).

At this point in the novel, dream logic also takes over in a plot twist that is perhaps only possible in a romance. Tristan wanders from place to place previously named in the novel, eventually completing his wanderings in Normandy once again. He hears of a war brewing in a seacoast dukedom called Arundel. Restless and bored, Tristan decides to go to Arundel to offer his services. In Arundel he meets yet a third Isolt, Isolt of the White Hand, the duke's sister. The circular chronotope is in full force with these developments. The leaving and returning circles, as well as the motif of meeting, continue to hold sway on plot developments in this novel. In an extended soliloquy, Tristan explains how Cornwall and Arundel and the two Isolts become conflated in his consciousness (225-27). Eventually Tristan despairs of ever seeing the Cornwall Isolt, now called "Isolt of Ireland" as was her mother, and marries Isolt of the White Hand of Arundel (228). Von Strassburg, however, still has not finished this convoluted tale.

One great final battle occurs, by which time Tristan and his cohorts have conquered an entire army and kingdom, and he is once again wounded by a poisoned weapon (230-31). These events take only a few paragraphs to recount and once more invoke the circular chronotope that returns the hero to a point of beginning. In keeping with this chronotope, Tristan suggests that Isolt of Ireland may be able to cure him just as her mother did. He does not know, however, if Isolt of Ireland is still alive, so those sent to fetch her are given a signal by which to let Tristan know of the success or failure of their mission. The color of the sail, black if Isolt of Ireland is aboard, is the signal. As the ship is sighted on the horizon, Isolt of the White Hand lies to Tristan causing him to believe Isolt of Ireland is dead, at which point he dies. Isolt of Ireland arrives ashore to find Tristan dead and laid upon his bier. She climbs upon the bier with him, sighs once, and dies, thus completing the final circular chronotope in which the unfortunate lovers are finally and irrevocably joined in death on the native soil, although not exactly in the precise location, on which the tale sequence first began.

Both Heliodorus and Gottfried von Strassburg have constructed narratives solidly fitting within the Bakhtinian romance chronotope, although each has done so using different narrative strategies. Heliodorus' tale is apparently his own fiction, while von Strassburg's narrative may actually be a series of compiled shorter tales connected to form a longer fiction surrounding a central figure. Heliodorus uses a more linear plot sequence in which the protagonists move from geographical location to geographical location in a distinctly sequential progression beginning in Greece and ending in Ethiopia. Von Strassburg, on the other hand, constructs a looping series of chronotopic circles in which the protagonist and selected other characters move from one place to another place only to return to the point of beginning to complete the sequence. Heliodorus' novel only encompasses a few months to a year at most, yet is filled with lots of action. Von Strassburg's tale covers much more time, decades in fact, filled with as much or more action. Von Strassburg's time in the chronotope, however, is much more compressed by passing more time in fewer words. Both authors freely use the logic of dreams, the elements of chance and suddenness, and the motif of meeting to provide the structure for their narratives. Thus, Bakhtin's theories regarding the romance chronotope hold over time and apply to different narrative formats in novels from different cultures, and thus serve to alert our bargain book-bin browsers to their potential readability. Still, the question remains, "Do Bakhtin's theories apply to later novels constructed in the romantic vein but produced in a definitely post-Romantic period?" In order to answer this question, we move to a romance generally considered to be a failed novel to see if perhaps the failure might be in part the result of an incomplete or ill-constructed chronotope, Nathaniel Hawthorne's *The Marble Faun*.

Hyatt H. Waggoner insists that The Marble Faun "ought to have been Hawthorne's finest novel" (172). The implication and force of Waggoner's statement, however, is that it is not. In fact, Waggoner is explicit in saying that "instead, the novel is clearly inferior to the Scarlet Letter and even, it seems to me, to The House of Seven Gables" (172). Waggoner offers poor or misjudged characterization, sometimes interminable description, and "a very large gap in it between intended and achieved meaning" as possible explanations for Hawthorne's failure with this particular novel (172-73). It seems to me, however, that the key is in Waggoner's recognition that "Hawthorne failed with Rome" (173). For the theme Hawthorne is pursuing in *The Marble Faun*, the time(s) and place(s) are wrong, or at least confused. As Waggoner so aptly notes, "Hawthorne's whole career had prepared him to write The Marble Faun, his "story of the fall of man" (164). Waggoner, of course, is referring to the Biblical story of Adam and Eve and their disobedience in the Garden of Eden. He is supported by Evan Carton in *The Marble Faun: Hawthorne's Transformations*, who devotes an entire chapter to the novel's allegorical nature (27-44). In *The American Adam*, R.W.B. Lewis likewise concurs with this view (123). In a two-pronged examination, one prong looking at the time and place and the other looking at the main male character in that time and place, it is easy to see that the fall and the primary male character do not work, not because the story is wrong, but because the chronotope in *The Marble Faun* is wrong. In order to identify the causes behind the failure of the chronotope, we will first examine the chronotope of the allegory paralleling the fall of humankind and then determine if The Marble Faun meets Bakhtin's parameters for the romance chronotope.

Located in the Biblical record of creation found in the book of "Genesis", is the story of the fall of humankind. In Judeo-Christian mythology, the entire universe, and most certainly Earth itself, is created by an omnipotent, omniscient, omnipresent God for the exclusive domain of another of his creations, human beings. In fact, Earth is created expressly with Man (more on the choice of this term later) in mind. The Biblical record is very specific about the general location of the origin of mankind. It takes place in a rich, lush, agricultural area (a garden) in the general vicinity of what is now northern Iran (2:8-14): "Then the Lord God took the man [the Hebrew/Chaldean word is Adam] and put him in Eden [the name of the garden] to tend and keep it" (2:15). At this juncture, there are some interesting details salient to the general discussion under hand that need to be noted.

First, the male of the species was alone in the garden for some period of time. Not until chapter two and verse eighteen is the female of the species created. (2:15-2:18). Second, in the covenant with Man, it is imperative to understand that the covenant is with the male of the species before the female is created, and the penalty for disobedience of God's rules is separation from God via expulsion from the garden (2:16-17 and 3:23). The direction in which this process of expulsion takes place is of utmost importance in developing a chronotope in an allegory of this incident. Man must leave the garden and go out into the world, presumably with or among other men. Third, the original sin is illicit acquisition of privileged knowledge. According to Genesis 2:17, Man is not to "eat" anything from "the tree of the knowledge of good and evil." It can only be presumed that God enlightened Adam, as occasion demanded He do so. Regardless of whether or not God did so, the information, "knowledge," of the tree was privileged, and Man was not allowed to obtain it in any other manner. The last idea important to understanding why Hawthorne's chronotope of the Fall does not work in The Marble Faun is found in the New Testament of the Biblical record in the first book written to Timothy by Paul. In chapter two and verses thirteen and fourteen, Paul writes, "Adam was formed first, then Eve [the female's name]. And Adam was not [emphasis mine] deceived, but the woman, being deceived, fell into transgression."

The importance of these facts for a discussion of Hawthorne's chronotope(s) of allegories of the fall of man is that women in the narratives, regardless of how instrumental they may be, are incidental to the story. Miriam, however, is a strong character in The Marble Faun, so much so that her character as developed by Hawthorne may violate the allegorical chronotope of the fall of humankind. In Miriam's character we see just a hint that she is perhaps using Donatello to rid herself of a very nasty problem. In such a case, Donatello, the male, would be the deceived party, not the woman, violating the Biblical chronotope. In an allegorical chronotope of the fall of humankind, women may be the impetus, but it is the male of the species with whom the covenant is made. And, it is the male of the species who must make the final decision, with eyes wide open and in full possession of the facts and penalties involved, to honor or break that covenant. It is on the foundation of their actions and activities that the success or failure of the chronotope in this novel rests.

There is no question that, among other things, Hawthorne intended *The Marble Faun* to be an allegory of the Biblical "Fall of Man." Near the end of this novel, Hawthorne has Miriam extemporize about the nature of sin and its purpose in life, and she queries unequivocally, "The story of the Fall of Man! Is it not repeated in our Romance of Monte Beni?" (434). Unfortunately, although the explanation may be adequate, the time and place, along with the sequence, timing, of events are not.

The Marble Faun is alternately titled *The Romance of Monte Beni.* The story, however, neither begins nor ends in Monte Beni. Instead, Rome is the primary location of the narrative. Immediately the chronotope of the Biblical story and that of *The Marble Faun* begin to clash. The Biblical Fall begins in a rural or rustic setting, and it is only after the willful disobedience by Adam that he begins to move out into the world. Rome, on the other hand, is a bustling city, even in the early nineteenth century. Why, then, did Hawthorne choose to begin his tale there? One can only speculate as to his reasons. Perhaps Hawthorne thought that Rome being the seat of the Catholic Church would lend it some authority in establishing it as the "garden" for his narrative. He suggests in the Preface to the novel that "Italy, as the site of his

Romance, was chiefly valuable to him as affording a sort of poetic or fairy precinct, where actualities would not be so terribly insisted upon, as they are, and must needs be, in America," and this is true "especially in Rome" (3). Hawthorne explicitly states in the sentences following this statement that America lacks the antiquity to sufficiently support the chronotope he has in mind. Perhaps he thought his readers would see Rome as God's home-away-from-home when visiting Earth. There is no doubt, however, that Hawthorne assumes his primary audience is from New England, or at the least the United States. In fact, he explicitly says so in a dialogic aside when speaking of the weather in Rome and saying, "Young as the season was, and wintry as it would have been, under a more rigid sky, it resembled Summer rather than what we New Englanders recognize in our idea of Spring" (422). New England, of course, is the seat of Protestantism in the United States, and there is no reason even to hope that New Englanders would entertain the home of the Pope as even being approved by God, much less the origin of His communion with Man on Earth. On the other hand, there is no doubt Hawthorne is quite taken with the beauty of the city, and it may be he equates beauty with God's nature. Therefore, for Hawthorne, Rome becomes the "garden" of God.

The thrust of Hawthorne's argument, however, seems to lie in the direction of the antiquity of the city. Hawthorne suggests that "viewed through this medium, our narrative---into which are woven some airy and unsubstantial threads, intermixed with others, twisted out of the commonest stuff of human existence---may seem not widely different from the texture of all our lives. Side by side with the massiveness of the Roman Past, all matters, that we handle or dream of, now-a-days, look evanescent and visionary alike" (6). With this assertion, there is no doubt Hawthorne feels his narrative will have universal application, and Hawthorne apparently feels that antiquity and the passage of untold numbers of human beings qualifies Rome as the beginning place for that narrative. One might suggest at this point that Donatello is reared in the lush, garden-like environment of Monte Beni, suggesting that the chronotope actually begins in the garden but in keeping with romance chronotope the narrative begins in medias res. This observation is true but only serves to exacerbate the breakdown of the allegory and the chronotope. In the Biblical chronotope, man is still in the garden when the fall occurs. In *The Marble Faun* Donatello leaves the garden in order to meet the agency of his downfall. In the Biblical garden, humankind is relatively sheltered and has only one temptation with which to deal. In Rome, decadence and temptation surround Donatello. It seems that any "sin" man may devise Hawthorne believes may have already been done in Rome. Therefore, Rome becomes the place one leaves, ostensibly, if the allegory is to be followed, to be separated from God. For the previously mentioned reasons, however, Hawthorne's assumed audience would probably believe one would need to leave Rome in order to find God. To compound the confusion, Hawthorne has Donatello leave Rome and run to Monte Beni, a rural setting in the lush wine country (read, the garden). So, just within the first few pages of *The Marble Faun*, Hawthorne's allegory is already breaking down and his meaning is becoming obscured, one of Waggoner's major criticisms of the novel. Hawthorne tries to continue the chronotope by having Donatello come full circle in order to receive his punishment, but he has gotten off to a false start, and although Hawthorne is fairly faithful to the Biblical "Fall of Man" story for the rest of the novel, his ostensibly Christian readers hear a false note throughout the text. They constantly find themselves saying, "That is not how the [Bible] story goes."

The chronotope, however, is not the only anomaly in the allegory, and that fact in and of itself is disturbing. In the opening chapter of *The Marble Faun*, Donatello is jokingly, but only half so, accused of being a faun. *The American Heritage Dictionary* defines a faun as "One of a group of rural deities [emphasis mine] represented as having the body of a man and the horns, ears, tail, and sometimes legs of a goat." The Romans even had "a god of nature and fertility, worshipped by shepherds and farmers" named "Faunas," according to *The American Heritage Dictionary*. It is true that the characters in *The Marble Faun* only tease Donatello about his ears, but Hawthorne has firmly rooted in his readers' minds that Donatello is some kind of minor nature deity. This factor also disturbs the romance in that Adam, in the Biblical story, is simply a human being with no hint or question of deity about him. Donatello is also often spoken of by Miriam and the others as being simple, possibly even dull witted (7-8). There is no indication in the Biblical record that Adam has anything other than a healthy curiosity and intellect. In fact, Adam's sin is precisely willful disobedience of God in obtaining and possessing illicitly gotten knowledge. Donatello, on the other hand, commits murder, something reminiscent of another Biblical story, but not the Fall.

Donatello also sins in a fit of passion, while as previously noted Adam does so quite deliberately. With all these contrasts combined against Donatello, Hawthorne's character once again has alarm bells ringing. In fairness to Hawthorne, he has tried, in Donatello, to create the man of nature, the earth child. Donatello explains to Miriam, "I love no dark and dusky corners, except it be in a grotto, or among the thick green leaves of an arbour, or in some nook of the woods, such as I know many, in the neighborhood of my home," but the breakdown in the allegory between Donatello and Adam only accents the fault in Hawthorne's chronotope for The Marble Faun (42). If Donatello is indeed the natural man, then the chronotope has all the more reason to begin in his rural, rustic home neighborhood rather than in dirty, crowded, sin-ridden Rome.

The lack of conformity to the traditional fall of humankind, however, may not be the only reason Hawthorne's novel fails as a romance. *The Marble Faun* is alternately titled as *The Romance of Monte Beni*. The author, however, leaves nothing to chance and states unequivocally that "it is now seven or eight years (so many, at all events, that I cannot precisely remember the epoch) since the Author of this Romance (emphasis mine) last appeared before the public" in the Preface to his novel (1). Readers of *The Marble Faun* so prepared and forewarned have every reasonable expectation of reading a romance when engaging this novel. The general reader reaction, however, is disappointment with a strong measure of uncertainty as to why the novel is unsatisfactory. I suggest this disappointment arises from Hawthorne's lack of conformity to the traditional and Bakhtinian romance chronotope.

Hawthorne's novel begins auspiciously *in medias res* and with declared happenstance in the first sentence of the novel proper (5). The first and primary element of Bakhtinian romance chronotope, chance, is met immediately. Also as immediately impressive, however, is the languidness of the narrative and motion in the opening sentences and paragraphs of The Marble Faun. Gone is the sense of "suddenness." Instead, Hawthorne seems deliberately and methodically to slow the pace of the narrative. Authorial distance, as well as reader distance, on the other hand, is clearly established, and the sense of long passages of time with little net effect is patent with Hawthorne's description of statuary and his statement that a particular statue "is seen a symbol (as apt, at this moment, as it was two thousand years ago) . . ." (5). Hawthorne immediately reinforces this idea by calling attention to the ruined ancient buildings that are "at a distance beyond--yet but a little way, considering how much history is heaped into the intervening space . . ." (6). With this particular statement, Hawthorne also very neatly equates space with time, fulfilling yet another Bakhtinian chronotopic requirement. In a dialogic aside, Hawthorne defines the dream-logic/adventure-time nature of The Marble Faun when he says:

> We glance hastily at these things-at this bright sky, and those blue, distant mountains, and at the ruins, Etruscan, Roman, Christian, venerable and threefold antiquity, and at the company of world-famous statues in the saloon-in the hope of putting the reader into that state of feeling which is experienced oftenest in Rome. It is a vague sense of ponderous remembrances; a perception of such weight and density in a by-gone life, of which this spot was the centre, that the present moment is pressed down or crowded out, and our individual affairs and interests are but half as real, here, as elsewhere. Viewed through this medium, our narrative--into which are woven some airy and unsubstantial threads, intermixed with others,

> twisted out of the commonest stuff of human existence--may seem not widely different from the texture of all our lives. Side by side with the massiveness of the Roman Past, all matters, that we handle or dream of, now-a-days, look evanescent and visionary alike. (6)

In this one short paragraph, Hawthorne thus purports to meet the remainder of romance chronotope requirements. He clearly establishes the symbolic, universal nature of the narrative along with its dream-logic/adventure-time structure. Consequently, unless, perhaps, Hawthorne fails to meet his stated goals, the novel lacks only one of the Bakhtinian romance chronotope requirements, suddenness.

When introducing us to one of the female characters, Miriam, Hawthorne shrouds her past in mystery, offering several possible scenarios and asserting that he is "leaving the reader to designate them either under the probable or romantic head" (22). Once more Hawthorne has clearly defined the narrative as romance in this paragraph. In addition, the conspiratorial reader/narrator/author relationship is reinforced. The suggestion is strong in the narrative that the actual answer, truth, may be revealed by novel's end. The implicit but possibly overlooked imperative in this narrative, however, is that

Miriam's past does not much matter at this point in time. In other words, her past life is not to be greatly impacted by, nor will it greatly impact, the current course of events. If readers never find out the truth about Miriam's past, they will have lost nothing of the romance. In terms of the romantic chronotope, this narrative thread is totally in keeping with Bakhtin's description of what romance narrative should be.

In comparison to the other two romance novels we have considered, however, Hawthorne takes a great deal more time and expends a great deal more ink and energy to implant this notion in the minds of his readers. The "suddenness" is gone. What is an accomplished fact, the effective isolation of the romantic action from life events preceding or following it within the first pages of *The Aethiopica* and *Tristan and Isolt*, takes three and a half chapters in *The Marble Faun*! By the end of the chapter, however, an event occurs which some may construe as "sudden;" Miriam disappears. Even this event, on the other hand, is strongly foreshadowed some two or three paragraphs before the actual advent, and is expressly disavowed when Hawthorne's narrator acknowledges the disappearance takes place "even while they [Kenyon, Hilda and Donatello] were shuddering at the remote possibility of such a misfortune"

(27). Miriam, of course, eventually reappears none the worse for her ordeal and the narrative moves on just as if nothing of consequence has happened, which only reinforces the romantic chronotope described by Bakhtin. It is virtually only the speed at which events develop that differs in *The Marble Faun* from *The Aethiopica* or *Tristan and Isolt*. A walk down a garden path, for example, takes over a chapter and nearly twenty pages to develop (76-92). A visit between two of the friends takes two chapters, but then a remarkable aspect of the narrative becomes apparent. Compression of time and space occurs only between the chapters. Between the chapter detailing the end of the previously mentioned visit and the beginning of the next chapter, for example, twenty-four hours elapse and the action moves to an apartment of an art patron (130-31). This compression of time between chapters is typical of Hawthorne's narrative style in this novel. Even so, whereas decades pass in a sentence or two in *Tristan and Isolt* and days and months go by in a clause or a sentence or two in *The Aethiopica*, Hawthorne passes very little time and moves through very little space when compared to these other two novels. The net result for Hawthorne's novel is a sense of slow motion and time. In chapters subsequent to those previously mentioned, Hawthorne exacerbates this sense of slow motion by taking an entire chapter to pass four to six hours, and then uses another three chapters to develop the events of two hours for a mass of text forty pages in length covering no more than an eight hour period (131-171). It is clear that even in a novel explicitly called a "romance," stylistic elements associated with the realistic chronotope are exerting their influence on a narrative published in 1860.

At this point in *The Marble Faun*, however, the narrative begins a profound turn in both the action and the fortunes of the protagonists Donatello and Miriam. In the romance adventure-time chronotope, characters must be out-of-place and out-of-time when experiencing the romance. Both Donatello and Miriam meet these requirements. Donatello is a rural born and bred man who finds himself in the big city and under the influence of more sophisticated and worldly-wise companions. As for being out of time, he is compared often in the novel to creatures and customs from a long past era. In being compared to the "natural man" and as a real-time model for the Biblical Adam, Donatello is definitely not perceived to be of the place and time in which he finds himself in the novel. Miriam is an expatriate who is being literally pursued by her past. She is also out-of-time in that she is in Rome to study the past masters and antiquity and immerses herself in that time and culture. A strong sense of hiatus is connected with her activities in Rome, and yet she is unable to put to rest that which haunts her, that is until Donatello takes the task under hand. Donatello commits murder on Miriam's behalf, having already committed himself to her. Had Hawthorne rested with merely slowing the narrative pace, readers might perceive The Marble Faun as a romance adequately meeting the chronotopic requirements. Hawthorne, however, begins to take the reader down a narrative path beginning with the murder that makes it impossible for his readers to continue to view his tale simply as a romance.

Both Donatello and Miriam are irrevocably, profoundly and unalterably changed by the murder of Miriam's Model. The romance chronotope expressly disallows this turn of events. In romance, the protagonist(s) cannot be personally and substantially changed. These two protagonists are so changed.

Donatello's change is foreshadowed when Kenyon sees the couple the morning after the murder. Kenyon remarks upon Donatello's demeanor noting that "you seem out of spirits, my dear friend" (180). Kenyon continues the conversation by also noting that perhaps the Roman atmosphere is too "languid" and his friend should return to the pastoral homestead in the mountains (180). Perhaps Donatello's apparent depression can be attributed to his having murdered someone the night before, but his reply makes it perfectly clear that his change in spirit goes much deeper: "The old house seemed joyous, when I was a child. But, as I remember it now, it was a grim place too" (180). Donatello's remarks cause his sculptor friend to take a closer look, and he is

> alarmed and surprised to observe how entirely [emphasis mine] the fine, fresh glow of animal spirits had departed out of [Donatello's] face. Hitherto, moreover, even while he was standing perfectly still, there had been a kind of possible gambol indicated in his aspect. It was quite gone, now. All his youthful gaiety, and with it his simplicity of manner, was eclipsed, if not utterly extinct. (180-81).

With this language, Hawthorne leaves no doubt in his reader's minds as to the extent of change in Donatello's personality. Moreover, very little hope for recovery remains with such a profound and complete alteration. In fact, Donatello's change is so profound that his perception of Nature itself is changed and the narrator refers to a common brown lizard as a "monster," something Donatello himself would never have done prior to this point in the narrative (197). Donatello summarizes for himself the depth of his change when he answers Miriam's request for a promise to be happy with, "Happy? . . . Ah, never again! Never again!" (198). To compound the matter, the narrator tells us that he has even lost the physical resemblance to the sculpture that gives title to the novel (201). Thus, Donatello is changed in every aspect possible, something patently at odds with the romantic chronotope.

Donatello is not alone in his change. Although not to the degree Donatello is changed, Miriam is changed as well. Hawthorne blithely continues in the romantic chronotope in the twenty-third chapter of *The Marble Faun* just as if Donatello's alteration means nothing. Explicit is the sense of Miriam's being out-of-time and out-of-place in that she "felt herself astray in the world; and having no special reason to seek one place more than another, she suffered chance [emphasis mine] to direct her steps as it would" (202). The continuing narrative reveals no remarkable change in Miriam as yet, but there is a definite sense of underlying psychological tension in both Miriam and Hilda. Hilda witnessed the murder, but will not be significantly changed herself. Her friendship with Miriam, however, is patently doomed as the narrative progresses. Miriam emphatically insists over the course of several pages that she is the same person as she was before the murder, but Hilda cannot accept this declaration as true fact, as is apparent at the close of their conversation when Hilda asserts, "I am alone-alone! Miriam, you were [emphasis mine] my dearest, only friend" (211). Thus Miriam is forever changed in that she loses her most treasured friendship.

Miriam, however, is altered in other ways as well. After a long interlude, some one hundred pages or more, in which Hawthorne fully develops the depth of the change in Donatello, the narrative returns to Miriam's character. When we are first reintroduced to Miriam, "she lifted her head, and revealed to Kenyon--revealed to Donatello, likewise--the well-remembered features of Miriam" (317). This brief dialogic aside lends credence to the reader's sense that Hawthorne is adhering to the romantic chronotope in Miriam's case and that it is only Donatello who is so profoundly altered by his adventures. As the narrative continues with this meeting between Kenyon, Donatello, and Miriam, however, Hawthorne makes it clear that such is not to be the situation. The narrator tells us that Miriam's physical aspect is slightly altered in that her features

> were pale and worn, but distinguished even now, though less gorgeously, by a beauty that might be imagined bright enough to glimmer with its own light in a dim cathedral aisle, and had no need to shrink from the severer test of the mid-day sun. But she seemed tremulous, and hardly able to go through with a scene which, at a distance, she had found courage to undertake. (317)

Miriam's physical appearance is not much altered, but her personality and spirit are completely and irrevocably changed.

Her resolve to meet with Donatello after a long separation will not bear much stress and strain. In the earlier portions of *The Marble Faun*, Miriam was definitely dominant in her relationship with Donatello. It was he who was hopelessly in love with a woman who only cursorily considered him romantically. His murder of the monk changed that relationship. At this point in the narrative, Miriam finds herself eternally indebted to Donatello and supplicant to him. She is absolutely and completely willing to swallow her pride and devote herself to Donatello (317). Both Donatello and Miriam have been substantially and personally changed by their adventures. Furthermore, their relationship is also profoundly changed.

To complicate matters, Hawthorne uses the voice of the sculptor diegetically to inform his readers that Donatello and Miriam "must never look upon [their marriage] as identical with the ties that unite other loving souls. It is for mutual support; it is for one another's final good; it is for effort, for sacrifice, but not for earthly happiness!" (322). Some 145 pages before the end of this novel, readers are explicitly warned that this romance is to have no happy ending. All the characters that are assumed to be meant for one another at the outset of the narrative do get together by the end of the novel, but there is no return to the point of beginning. The action of the adventure-time has not been a hiatus but an inexorable moving forward. All of the principal characters are very much and profoundly altered by their experiences. In constructing the narrative so, compounding the problem by losing the element of suddenness and surprise as well, Hawthorne creates a strong thread of disquiet, discomfort, and disaffection with his readers and his romance.

As an accomplished author near the end of his career and life, Hawthorne seems to have departed radically from the romance chronotope, dooming himself to ignominious failure at a time when he could be resting on his past successes. That Hawthorne himself was aware of his failure with this novel is beyond question. In the Postscript to The Marble Faun, Hawthorne acknowledges "that he can have succeeded but imperfectly, at best, in throwing about this Romance the kind of atmosphere essential to the effect at which he aimed" (463). Implicit in Hawthorne's apology is the fact of an experiment in form. Evan Carton suggests that "The Marble Faun . . . poses a challenge to the very idea of a literary 'masterwork' by forcing us to define what qualifies or disqualifies a work for that status and to examine the values that contribute to and the consequences that follow from our definition" (13). In other words, "The Marble Faun is not a masterwork by virtue of the perfection of its form or the coherence of its thought. If it may be classed as a masterwork at all, it is, paradoxically, by virtue of the suggestiveness of its breakdown" (13). Carton insists that such a breakdown forces a culture or society to examine itself. In the aftermath of the examination, literature like "The Marble Faun offers us insights into the forms and effects of the breakdown of a culture's traditional systems of meaning and belief---systems that had given shape to religious, sexual, moral, and aesthetic life. These are insights that a less fractured work could not yield" (13-14). If Carton is correct, then Hawthorne deliberately created a dysfunctional chronotope and character in *The Marble Faun* in order to make his readers perceive the wrongness of the story, and by extension question the traditional assumptions of the Biblical story of the Fall of Man and traditionally held concepts of romance and gender relationships. If, in fact, Hawthorne is trying to provoke questions concerning the nature and form of the Fall of Man, he certainly succeeds with *The Marble Faun*; if, in fact, Hawthorne is trying to force his readers to question the nature of romance, he certainly succeeds with *The Marble Faun*. If Carton is correct with his assessment of the novel, then Hawthorne actually succeeds in achieving his goals with *The Marble Faun*, and Waggoner has missed the point. This novel, in that case, is the crowning achievement of Hawthorne's life! Hawthorne may be saying that the staid and tried traditions and institutions of religion and morality are due for an examination. It certainly seems so when he editorializes in The Marble Faun, saying that mankind must assist "Providence" with "its otherwise impracticable [emphasis mine] designs" (268). What many critics see as a failure on Hawthorne's part may instead just be the most complex and perplexing work he ever produced.

Although very different in narrative structure, we have seen the Bakhtinian romance chronotope evident in *The Ethiopian Romance*, *Tristan and Isolt*, and *The Marble Faun*. With the first two novels, the romantic chronotope very closely follows the parameters which Bakhtin says must be followed in order to have a successful romance. With The Marble Faun, however, Hawthorne's experiment with the traditional romance form has left his novel branded by many as a failure, lending credence to Bakhtin's assertion that an author cannot deviate too far from the standard chronotope without losing credibility with his readers. Putting such arguments aside, however, we may postulate that the experienced book browser would recognize each of these books as romance because of their allegiance--even if flawed--to the romance chronotope.

CHAPTER 3

THE REALISTIC CHRONOTOPE

Bakhtin describes adventure-time in "Forms of Time and of the Chronotope" as "a series of short segments that correspond to separate adventures" (91). He begins with Greek forms to illustrate his definition and insists they are the foundation models for novels through the current, modern day (86). One of the forms, which Bakhtin calls "the adventure novel of everyday life," I equate with the realistic mode. This form is focused on the twin themes of metamorphosis and movement. These two themes are concerned with the nature of time, or at least the perception of the nature of time, although characterization is certainly a major focus as well. In fact, character and the development of character are impossible outside of these defining focuses in realistic fiction. Realism deals with how individuals deal with the mundane, especially the crises, imagined or actual, that confront one on almost a daily basis. The themes are in nature "folkloric"--a term I equate with the mythical--according to Bakhtin, precisely because they focus on human transformation affecting human identity. Consequently, "the motifs of transformation and identity, which began as matters of concern for the individual, are transferred to the entire human world, and to nature, and later to those things that man himself has created," giving this mode universal appeal (112). As a metaphor for life itself, realism "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. The makeup of this idea is extraordinarily complex, which is why the types of temporal sequences that develop out of it are extremely varied" (113; emphasis Bakhtin's). In fact, precisely because realism focuses on the individual in a common world, the possible variations on a given story are as endless as an author's ability to create characters as protagonists. All of these variations, however, portray "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" (113; emphasis Bakhtin's). Although the transformation of the individual through experiencing crisis is common to human experience in general, meaning this is the manner in which all human beings are transformed and develop, it remains true that the "individual is private and isolated. Therefore his guilt, retribution, purification, and blessedness are private and individual: it is the personal business of a discrete, particular individual" (119; emphasis Bakhtin's). The crisis for the individual occurs in the world, but the world is not particularly affected by it. In the words of the cliché, however, it could happen to anyone. But, if it did then we would have another story. Bakhtin sees realistic fiction as "path of life" stories. While taking place in real time, they are at once timeless. They are the stories of every human in every time; only the situations and details change. This manner in which adventure-time and everyday time merge to effect change in an individual is the dividing line between romance and realism.

The first of the realistic novels under discussion, William Faulkner's *Sanctuary*, was written about 1928, placing it safely within the American realistic period in literature. Faulkner dismisses any shortcomings the novel might have in his Introduction by claiming that "it was deliberately conceived to make money" (v). In the summer of 1929, Faulkner claims in this Introduction, he rewrote Sanctuary, "trying to make out of it something which would not shame The Sound and the Fury and As I Lay Dying [two artistically successful Faulkner novels from the same period] too much" (vii). He claims for himself that he "made a fair job" (vii). In this portion of our discussion we see whether Faulkner, in fact, succeeded in doing so in terms of Bakhtin's parameters for realistic fiction and its chronotope.

Bakhtin's realistic chronotope requires protagonists, as well as other characters, who are at least slightly out-of-time and out-of-place. Simply put, readers should perceive these characters to be confused about the nature of the world within which they live. The realistic characters never quite get the joke nor understand the politics of their society. They may believe they do so or even be oblivious to their plight, but they are always just a step behind everyone else. Consequently, these characters find themselves constantly and consistently dealing with one crisis after another, often ineptly or incompletely. As was previously mentioned, realism has two underlying themes providing the impetus for the plot: metamorphosis and movement. Characters in realistic novels, especially the protagonists, must change profoundly and personally. The action must move generally forward, but according to Bakhtin, "not so much in a straight line as spasmodically, in a line with 'knots' in it, one that therefore constitutes a distinctive type of temporal sequence" (113; emphasis Bakhtin's). Like romance, realism has a linear chronology that focuses on key moments. Unlike romance, however, which requires that the adventure not much affect the character, realism requires the characters to deal specifically, directly, and completely with each crisis (adventure). Once having dealt with the crisis, the realistic character must manifest some outward behavioral change indicative of a profound change in personality. In order for the realistic chronotope to be achieved, however, the crises, although of immense magnitude to the affected character, must be encountered within the scope of the mundane and ordinary. They must be the sorts of things any given human being might encounter under similar conditions and circumstances.

In light of these stipulations, we must ask, "Does *Sanctuary* exhibit such a realistic chronotope?" In terms of the Bakhtinian chronotope, Faulkner begins his novel auspiciously. A major character, Horace Benbow, is definitely out-of-place on the opening pages of *Sanctuary*. Benbow consequently finds himself embroiled in his first crisis when confronted by an unquestionably dangerous bootlegger somewhere in the extreme rural parts of Mississippi. The danger is emphasized by Faulkner's insistence on using "black" to describe both the bootlegger and the scene. The bootlegger even "smells black, Benbow thought; he smells like that black stuff that ran out of

Bovary's mouth and down upon her bridal veil when they raised her head" (6). Benbow is an attorney who, having left his wife, is returning to his hometown. The sense that he is out of place is exacerbated by the fact that under any other circumstances, Benbow would never go anywhere near the isolated place in which he now finds himself. Benbow only moves further out-of-place by accompanying the dapper "black" man to the bootlegger's house. The house itself is an antebellum ruin. It, too, is out-of-place and out-of-time. Its inhabitants are literally outlaws and transients, placing them all in the same condition. The entire setting lends an air of better and happier times no longer enjoyable but clung to nevertheless. Both people and material manifestations are obviously at odds with the place and time.

This sense of out-of-place/out-of-time feels just about right to the reader. One senses that Benbow is ineffectual in his work and personal life and would be so in any circumstances in which he finds himself, a sense confirmed by further development of his character in *Sanctuary*. At the same time, Benbow is not completely oblivious to the fact that he is not in the game. He often glimpses the fact that he is slightly "behind the curve." In one particular incident involving his step-daughter, Benbow confronts reality directly while conveying to the reader the essence of his perception of the world. His step-daughter has just said some extremely vicious things about her father and is ostensibly apologizing, but Benbow "saw her face in the mirror. There was a mirror behind her and another behind me, and she was watching herself in the one behind me, forgetting about the other one in which I could see her face, see her watching the back of my head with pure dissimulation" (15-16). Everything about life is reflected for Benbow. Often it is a reflection of a reflection. He apprehends the reality only a little too late and sometimes not at all, just as do most of the other major characters in this novel.

Readers also expect outlaws to be out-of-place and out-of-time; they do not fit in the society they are a part of under any circumstances. Yet outlaws are a fact of life, existing everywhere and in any time. They live on the fringes of society and never truly participate in it, and yet they are an integral part of that society for those who do participate. Outlaws must be taken into account when deciding where to go and what to do. Therefore, they are exactly where they should be in the scope of the entire social fabric, placing them exactly in place and in time. This paradoxical being in-place/in-time while simultaneously being out-of-place/out-of-time is the essence of the Bakhtinian chronotope.

The chronotope is seen nowhere in this novel more clearly than with Faulkner's characterization of the female protagonist, Temple Drake. Faulkner's initial characterization of Temple Drake is far from flattering: "Her face was quite pale, dusted over with recent powder, her hair in spent red curls. Her eyes, all pupil now, rested upon [three boys lounging near her college dormitory] for a blank moment. Then she lifted her hand in a wan gesture, whether at them or not, none could have said" (33). To compound the mental picture, one of the loungers calls her a "bitch." A second mocks her "in a bitter, lilting falsetto" saying, "My father's a judge" (33). Her companion is an alcoholic ne'er-do-well named Gowan Stevens who has persuaded her to go with him unchaperoned on a weekend tryst to the baseball game at Starkville, an outing she has quite willingly agreed to. In order to achieve their goal, however, she must catch the train for home and then disembark at a later stop, where her companion will meet her to complete their getaway. He, however, is drunk when he arrives to meet her, and Temple has second thoughts: "She looked at him, her mouth boldly scarlet, her eyes watchful and cold beneath her brimless hat" (42), but she goes with him anyway.

On the way to Starkville, however, Temple's escort runs out of liquor and decides to stop at the Goodwin house, the same antebellum wreck encountered within the first pages of the novel. This development is apparently chance, as in a romance, but Faulkner mitigates the chance effect by supplying the plausible explanations of drink and gas. They are, of course, late and missing the baseball game and Temple is inclined to balk and make her escort's life miserable should he refuse to keep her happy. Faulkner uses him, however, to complete his characterization of Temple. When Temple complains, her escort says, "Trying to come over me with your innocent ways. . . . Think you can play around all week with any badger-trimmed hick that owns a ford, and fool me on Saturday, don't you? Don't think I didn't see your name where it's written on the lavatory wall" (43). Temple Drake is a whore at heart and by nature. She makes bad decisions and leaves others to pick up the wreckage declaring, "My father's a judge" as if that accident of birth excuses all. She is manipulative and mercenary, consistently using others to protect her from the consequences of her own poor decisions, but she finds herself in way over her head when she allows Gowan Stevens to take her to the bootlegger's. In fact, Temple Drake is out-of-place/out-of-time in her entire characterization. As a girl in a privileged position, readers expect her to have a different sort of personality. She is, instead, that occasional anomaly of the spoiled child who abuses her privilege and position to be "bad." In doing so, she is not where she should be, physically and in terms of her personality. She is consistently finding herself in the "wrong place at the right time" and vice versa. The Goodwin place, however, is the wrongest place she has ever been.

Faulkner has created an interesting narrative twist on the cityscape analogy with *Sanctuary*. In the other novels so far discussed, the narrator leads us in a linear or circular way from one intersection to another. Faulkner, however, uses a cityscape based on a square or wagon wheel plan. Readers follow the various characters from outside the city limits down the various spokes or feeder streets only to arrive at the same central location each time: Goodwin's in the early portions of the novel. Somehow--exactly how is not quite clear--readers perceive that the threads are interconnected and that Horace Benbow and Temple Drake are fated by Faulkner to meet eventually, and they do just that, even though they are not ever at Goodwin's at the same time or even on the same day. Goodwin's is the hub from which all spokes radiate, and all who pass through those environs are destined to have their lives intertwined. The characters all come to Goodwin's by different "roads" and leave by other different "streets." Yet, all roads/streets lead to and from Goodwin's. Thus, Goodwin's acts as life's Grand Station. Faulkner follows the same narrative strategy later in the novel with Memphis, Tennessee, in order to bring all the major characters together. The reader's perspective, however, is that of standing just aside, on the corner of an intersection perhaps, and watching the characters come and go, just as I suggested might be the case earlier in our discussion. This perspective allows readers to share omniscience with Faulkner and his narrator. By constantly moving forward and back in time and space to a central location, Faulkner is able to people the same locale with different characters in different circumstances without seriously confusing his readers.

One such set of circumstances are those that Gowan Stevens and Temple find themselves in when night falls on the old mansion. Temple Drake is only seventeen and in an adult's world when at the Goodwin house. Her companion, Gowan Stevens, is himself out-of-place in that he is a city-bred and educated man among the rural, uneducated, and poor. Furthermore, he is of no use as a protector because he drinks himself into a stupor and then allows himself to be beaten to a pulp. Thus, we find Temple, for probably the first time in her life, having to deal with her own crisis, impending rape. This novel situation places her firmly in the Bakhtinian realistic mode. Life at the Goodwin house is moving along according to normal practice. Temple is the one who is out-of-time/out-of-place. Everyone else in the household is quite comfortable with the patterns of daily action, except perhaps Stevens, and even he is familiar with the Goodwin routine, having bought bootleg liquor from Lee Goodwin in past times. The Goodwin household is populated with people who are amoral at best and immoral at worst. Forced sex is simply a right of males able to exert enough physical power to take whatever they want whenever they want it in this culture. This culture is totally alien to Temple, who is used to men who go to great lengths to protect a woman's "honor." She is no match, emotionally or physically, for the everyday facts of life in the Goodwin household. Perhaps Lee Goodwin says it best when he comes home, discovers Temple hiding behind the kitchen stove, and asks her, "What are you doing in my house?" (60). Temple has no answer for this question. She knows she is where she should not be. She is well aware that darkness is falling and time is running out for her, and she is becoming more terrified by the moment.

The fact that she is in the Goodwin house and has attracted the attention of the males who populate it will alter Temple Drake's life forever. Temple is raped, ostensibly by the "black" man readers meet at the beginning of the novel, and she is taken by her rapist from Goodwin's and installed in a brothel in Memphis. Her rapist is himself a misfit. He is short; his "hat just reached Benbow's chin" (6). He also completely abstains from drinking alcohol while working with and as a bootlegger (52). He is a dapper dresser among slovenly and unkempt people. The brothel Madame comments upon the fact that many of her "girls" have tried to seduce and capture his heart but have been unsuccessful. When complimenting Temple on her "catch," the Madame recalls that "I'd tell them, I'd say, the one of yez that gets him'll wear diamonds, I says, but it ain't going to be none of you common whores" (174).

The fact that Temple is in a brothel, apparently to be trained as a prostitute, further accentuates her position as being in the wrong place, but inherent in this situation is a paradox common to the Bakhtinian realistic chronotope.

Readers sense, given Faulkner's earlier characterization, that Temple is precisely in her element as a prostitute and in the brothel. Without a great deal of foreshadowing, readers know she will take to the craft and excel at it. She has at the least acted the part thus far in the novel; now she will live the part for real. Herein is the irony. In the Bakhtinian chronotope, although characters are obviously out-of-place/out-of-time, they are simultaneously precisely where they should be. Temple is a "dark woman." "Her hair was a black sprawl" (180). As such, she is expected to be sensual and dangerous, as well as independent and rebellious. Her descent into the shadow world of prostitution actually comes as no great surprise to Faulkner's readers. In a long, almost surreal passage, Temple thinks about time. At the beginning of the passage, she believes it to be "about half-past-ten-oclock in the morning" (182). At this point in her reverie, Temple acknowledges that she is aware she is out-of-place/out-of-time by trying to convince herself that "I'm not here. . . .This is not me. Then I'm at school. I have a date tonight . . ." (182). She cannot remember, however, with whom she is to have a date, emphasizing her dissociation with her former life. Apparently, she will never return home but is to become a "working girl." Temple and everything about her life have been profoundly and irrevocably changed, completely in keeping with the realistic chronotope.

She is, however, destined to cross paths and intertwine her life with that of Horace Benbow. Readers must ask, "Can he save her?" Horace Benbow actually has no desire to rescue Temple Drake; he simply needs her testimony. Benbow is defending Lee Goodwin, who is accused of murdering another of the outlaws on his place. Horace finds, however, that the murder was actually committed by Popeye, the "black" man and Temple's rapist, and that Temple was an eyewitness. Consequently he goes to Memphis to the brothel in which Temple is staying in order to convince her to testify in order to save Goodwin's life. Temple, however, cannot help him. She is nearly insane and incoherent. Benbow's conversation with Temple in the brothel brings readers to the realization that Temple is so out of touch with reality that she is completely unreliable as a witness or commentator concerning the events of the narrative. This dissociation reveals that nothing that has passed until this point in the narrative is as it seems.

Faulkner's stream-of-consciousness technique in *Sanctuary* can be confusing for readers until they realize what Faulkner is playing with. Using the Goodwin house in the early chapters of the novel, and Memphis in the later chapters, Faulkner establishes a spatial focal point upon which to hinge the passage of time. As the narrative unfolds, Faulkner moves forward and backward through time among the different chapters. Once readers realize that the timing in the novel is tied to Benbow, then the pattern becomes evident. We meet Benbow at the beginning of the novel at the Goodwin locus some portion of a day before we arrive with Temple Drake and Gowan Stevens at the same place. Faulkner continues this chronotope throughout the narrative until Benbow and Temple finally meet by telling Benbow's story a day ahead of Temple's until that watershed meeting in the brothel in Memphis. When Benbow and Temple meet, time converges and readers are inexorably drawn through the timing of the chronotope to arrive in "realtime" with these two characters. With this technique, however, Faulkner closes the authorial distance with his readers by placing both himself and his readers outside the chronotopic "realtime." By moving backwards and forwards in time until the point in the narrative of the brothel meeting, Faulkner secures the conspiratorial nature of his relationship with his readers, a relationship much more intimate than that of readers and authors more distanced from one another.

In another neat twist in this technique, Faulkner gently brings his readers into the actual time of the novel, deliberately slowing time by having Temple think about time (180-88). She begins by remembering events of the last couple of days and "thinking about half-past-ten-oclock" (181). At this point in the narrative, Temple is confused about whether it is day or night and only later realizes she has mistaken the evening for the morning. As she thinks, however, time compresses through thinking about hours to hearing the seconds tick by on her watch (183). Finally, "time had overtaken the dead gesture behind the clock crystal: Temple's watch on the table beside the bed said half-past-ten," and Faulkner's readers, narrator, and Temple (the components of the narrative itself) arrive in the same place at the same time, which is the "realtime" of the novel (189).

With all the parties to the narrative dialog in the same place at the same time, Faulkner begins to clarify the confusion of events that have taken place so far in the novel. We find that Temple was most certainly sexually assaulted by Popeye, but not raped in the technical sense. We also find that she actually has been sexually initiated by a character called "Red," probably at Popeye's instigation. Time continues to compress in Faulkner's narrative until readers suddenly find themselves at Chapter twenty-six and four weeks have gone by since Benbow first met Popeye's eyes across Goodwin's spring.

By novel's end, Faulkner is carrying the narrative forward in minutes. Temple Drake's court testimony of just a few minutes takes up the space of an entire chapter in Faulkner's text (339-48). Just as remarkable is Faulkner's clockwork precision timing. Unlike the actions in a romantic novel, every event, thought, and action is chronicled in a chronological connection. In fact, it is this attention to minutes that highlights the ultimate irony of the novel. "The jury was out eight minutes," sounds the death knell for Benbow's client, Lee Goodwin (349). Goodwin was as good as a free man before Temple Drake walked into the courtroom, for the District Attorney had no real case against him. Temple, however, perjures herself, apparently in fear of Popeye. In doing so, she sends an innocent Lee Goodwin to Death Row--innocent at least of the murder for which he is accused. Goodwin, however, never receives the luxury of a state-sanctioned death; he is sodomized and then burned to death by a vigilante mob. When the phrase "The jury was out eight minutes" is repeated again in Faulkner's narrative some twenty-four pages and two chapters later, the irony of Temple's perjury becomes apparent (373).

Popeye seems to be the only person in this novel who will escape unscathed at the time of Lee Goodwin's death. Popeye is arrested, however, in August for a murder he did not commit after Lee Goodwin's June trial for a murder Popeye did commit. Although Popeye has an airtight alibi for the murder he did not commit, he cannot use this alibi because he was actually committing yet another murder at the time. Popeye, like Goodwin, is convicted and executed for a murder which he did not commit (373-78). Keeping faithfully to the Bakhtinian realistic chronotope, Faulkner ties all the loose ends in a manner so as insure his characters' experiences do not pass without profoundly changing them. Bakhtin's categories, then, allow us to appreciate both Faulkner's literary achievement in Sanctuary and Bakhtin's critical acuity. No one picking up Sanctuary from a bargain book bin would confuse the novel with a romance.

Looking backward into the past to identify and explain patterns of literary development, especially as they apply to mode, may be fairly easily done by almost anyone. Having the insight and discernment to recognize patterns of literary development in one's own time may be more difficult and require a keener intellect. Yet anyone with a lively curiosity and questioning nature probably can do so. Bakhtin's identification of the romantic chronotope(s) in past literary masterpieces may not be particularly remarkable. Instead, Bakhtin's development of this specific chronotope may only be the result of intensive study and lots of hard work. Faulkner is roughly contemporary with Bakhtin's early years as a theoretician and critic, and even though there is no evidence they even knew of one another--compounded by the fact they are from different cultures--their global experience is basically the same. World War I profoundly affected the entire planet, as did the revolution in Bakhtin's own country that led to Communism. Bakhtin's recognition of the literary trends and developments of his own time is therefore not particularly remarkable. The ability to predict future trends or apply contemporary models to future developments, however, is quite remarkable. At the time Faulkner and Bakhtin are contemporaneously writing, World War II and the American Great Depression have not yet occurred. These events altered the social fabric and public psyche of the entire world. These sea-change movements and perceptions of reality surely affect the nature of literature produced after their advent. We may therefore ask whether Bakhtin's conception of literary chronotope(s) can transcend time, place, and culture? The examination of the last novel under discussion, Nagouib Mahfouz's *Palace Walk*, published in 1956, should help to answer this question.

Mahfouz sets Palace Walk in Cairo, Egypt, near the end of the First World War. Allied troops are in control of this portion of North Africa, but Australians seem to be the most prevalent. The fictional world of *Palace Walk* is Mahfouz's childhood world. Sabry Hafez, who wrote the introduction for the 1992 Everyman's Library edition of Mahfouz's *Cairo Trilogy*, the edition used in this discussion, tells us that "as a young boy Mahfouz witnessed the 1919 revolution whose major events took place in Cairo, some of its confrontations with the British in the very square in which he lived" (viii). Hafez also suggests that "Mahfouz's historical novels were clearly different from their predecessors in the mode. Although they had romantic overtones, they were marked by structural coherence and high artistic standards" (x). Hafez asserts that "three factors played an important role in this change of direction: reading nineteenth-century European novels, the outbreak of World War II and its impact on Egypt, and Mahfouz's urban life" (x). As a consequence, Mahfouz "began to doubt the ability of the historical novel to deal with the rapidly changing reality of his time," resulting in his adopting a realistic fictional mode for his novels, according to Hafez (x-xi). Hafez tells us that "new ideologies and narratives were springing up and [Mahfouz] needed to examine them" (xii). The result is the *Cairo Trilogy*, which "should be read both as a realistic representation of its society and as an allegorical rendering of Egypt's quest for nationhood and modernity" (xii).

Following the realistic chronotope, the *Cairo Trilogy* "does not take the adventure or education of the individual as its core, but gives the central role to the family and the collective" (xiii). As the narrative begins, readers are first introduced to a major female character. She is not even named in the first chapter, although she is obviously the focal point of the narrative, at least temporarily. Immediately the reader's sense of this woman is formed in terms of the realistic chronotope. She is both in-time and out-of-time; she is both in-place and out-of-place. In terms of Egyptian Muslim culture near the end of World War I, Amina al-Jawad is exactly where she should be: at home, behind closed doors and shutters, unseen and unheard by the outside world beyond her family and husband. In terms of this same outside world, however, she is completely out-of-place. She left her father's house at fourteen years old to go al-Jawad's house and does not leave it, except for infrequent visits to her mother, for twenty-five years. Even when visiting her mother, Amina has no contact with the outside world. She goes directly to and from her mother's house without stopping and under the ever-watchful eye of her husband. She has no personal knowledge of even the simplest mundane events of living in a bustling, vibrant city like Cairo. Her world is an artificial one, created and maintained by her husband. The one incident in which she is persuaded by her children to leave the house without her husband's permission and oversight has disastrous consequences, resulting in a broken collarbone and temporary exile to her mother's house. Were she to be forced to take a public place in her society, Amina would be totally unequipped to deal with even the most mundane tasks of life. She is not even able to negotiate the city streets within a few blocks of her husband's home without a guide and suffers debilitating fatigue resulting in an accident that causes her broken collarbone. More importantly, she utterly shames herself in her society and with her husband. Granted, given enough time, Amina, intelligent and resourceful, would most certainly learn to cope with the Egyptian world outside of the walls of her prison/home, but that is not the issue. In *Palace Walk* Amina is completely and utterly isolated from the outside world. She has little or no personal contact with anyone outside her family and a few close neighbors; this is the reality of her world, regardless of the war and other events that are virtually unknown to her but destined to have a profound effect upon her life as she knows it.

Her husband, on the other hand, is very much involved in public life and is very much aware of the unfolding political events of World War I Egypt. We do not meet Al-Sayyid Ahmad Abd al-Jawad until the second chapter of *Palace Walk* and do not learn his full name until the seventh chapter. While Amina's development is almost totally dependent upon her relationship with al-Jawad and her children, his development as a character is almost totally dependent on his relationship with the world outside his home. In fact, his domestic life and his public life, as well as his accompanying respective personas, are almost diametrically opposed to one another. At home al-Jawad is an unpleasant, domineering, dictatorial tyrant who is much more feared than loved by his family. Outside his home, as a shopkeeper, respected businessman, and social companion, al-Jawad is loved, admired, and sought after. At least this is the manner in which the narrator presents al-Jawad to us in the second chapter, and it is this manner of presentation that illustrates one of Mahfouz's possibly unique narrative strategies.

The narrative format and structure of Palace Walk is complex. Hafez notes in his introduction that "what Bakhtin called the chronotopic presentation of narrative creates constant interaction between time and space throughout the text, which redefines relationships of power and develops its meaning and trajectories" (xvi). The "polyphony of voices" and "multidimensional narrative" in this novel combine to do much to define and redefine the power structure as it develops in direct relationship to the patriarch of the family. Readers realize very quickly that the patriarch dominates the focus of this novel, if not completely commanding it. With this realization comes the recognition that the narrator does not always have the same voice. Granted, readers understand the voice(s) as that of the narrator, but also understand that the narrator's voice is in and of itself polyphonic. It does not always "sound" the same. In fact, the narrator's voice is often definitely and clearly different.

It is important to define the factor(s) that allow Mahfouz to give us this impression with his fiction, as an example from the text will help demonstrate. The ambiguity in the narrative voice(s) in Place Walk is apparent from the very first word of the novel. In the first chapter, an omniscient narrator is speaking in third person. This narrator tells us in the second sentence that "a wish that had taken root in her awoke her with great accuracy" (1). Upon first reading, one might assume the wish is the woman's, but there is no compelling reason to do so. In fact, the second paragraph begins by telling us that "Habit woke her at this hour. It was an old habit she had developed when young and it had stayed with her as she matured. She had learned it along with the other rules of married life. She woke up at midnight to await her husband's return from his evening's entertainment" (1). A wealth of information, which sets the tone and establishes the parameters of the dialogic discussion, is revealed in these four sentences. The wish to awake in the middle of the night to serve another's needs is not one that most of us would make for ourselves. The wish that has "taken root in her" is not Amina's; it is her husband's. She has "learned . . . the . . . rules of married life." Ostensibly, we are reading a characterization of the woman, and although there is not yet any condemnation of the man named only as "her husband," we quickly realize we are actually reading a characterization of the woman in terms of her relationship with her husband and, more importantly, vice versa. As the narrative continues, we learn that

> She even loved this hour of waiting up, though it interrupted a pleasant sleep and forced her to do chores that should have ceased with the end of the day. Not only had it become an integral part of her life, tied to many of her memories, but it continued to be the living symbol of her affection for her spouse, of her wholehearted dedication to making him happy, which she revealed to him night after night. For this reason, she was filled with contentment as she stood in the balcony peering through the openings toward Palace Walk and then towards Hamman al Sultan or the various minarets. (9)

In this text is the first hint of a monologic editorializing by the narrator. Implicit in it is a condemnation of a social system requiring one segment of a society to be subservient to another segment of that same society.

The remainder of the text, however, does not ring true. If the condemnation is to be accepted, then how can the woman be "filled with contentment" and "profoundly" love her subservient condition? One suspects an alternate reading of this text may be in order, that the narrator may simply be an extension of her husband's persona as the patriarch. In other words, this chapter-long characterization of Amina is how her husband sees her and what he thinks she feels and knows, not necessarily what Amina herself thinks about herself and her condition, although the possibility, perhaps the probability, exists that her perception of herself corresponds in many respects with that of her husband. It is precisely this ambiguity, however, that lends credence to the alternate reading(s) and persuades us to continue to think so throughout the remainder of the novel.

The character of the patriarch is of primary concern in *Palace Walk*. As the narrative of the first chapter continues, there is no question that Amina is intensely curious about the world outside her home, but is constrained by her relationship with her husband from knowing that world. Every thought and memory described by the narrator, however, eventually connects with this relationship and inevitably serves to characterize her husband in some way. This characterization of the patriarch, however, is conflicted, ambiguous, and confusing.

As the second chapter of the novel begins, the sense of an unreliable narrator is reinforced. The description of the main male character, al-Jawad, reveals a good-looking, powerful, intelligent person, who takes great care with his appearance(s), personal and public. Contained within the description, however, is an unsettling thread depicting a vain, conceited, spoiled, immature, lascivious person, who rules his home with an iron hand. As the narrator's description continues, there are hints of abuse and alcoholism (13-14). Furthermore, "his moments of tenderness were fleeting and accidental" (14). Further characterization reveals the patriarch as someone who is almost totally self-absorbed, yet who sees himself as loved and admired by all those who know him. Not until chapter twenty-six do we learn for sure that others do not see him as he sees himself, although the foreshadowing of the narrative to this point in Palace Walk has been fairly obvious on this point. The narrator reveals all but a miniscule portion of what we know of al-Jawad. Direct address or interaction by al-Jawad himself is almost non-existent in the first chapters of the novel. If we know what al-Jawad is doing or thinking, we have the narrator to thank for that information, and the information we get provides a portrait of an almost schizophrenic dual personality at odds with the generally considered norm consistent with relationships between family members as opposed to relationships with business and community members. This depiction/characterization, however, is not completely surprising because it is in keeping with Bakhtin's requirements for a realistic chronotope.

Home is usually considered a place of refuge. At home one can relax and not worry about revealing personal secrets and failings. In the al-Jawad household, however, the norm is reversed, at least for al-Jawad himself. He stands in stark contrast to the other al-Jawad family members, who seem to relish home life at all times except when their husband and father is present. In keeping with the Bakhtinian realistic chronotope, al-Jawad is both in-place and out-of-place in his own home. He is the patriarch. Home is the place where he is served and can unwind after a long day of business and social activity. Home is also the place, on the other hand, in which al-Jawad rules with an iron hand in a very dictatorial manner. It is the place in which he sees himself as most in command. His relationships with his family members are very formal, and, with the possible exception of Amina, there is little in the way of interpersonal contact with his closet kin. Yet, he sees himself as directing and guiding their futures. None of these perceptions is completely true, and so they contribute to al-Jawad's development as a realistic character.

Mahfouz presents al-Jawad in a "low mimetic" mode. He is superior neither in kind nor degree to other human beings. As such, readers may more easily identify with him. Mahfouz, however, adds a degree of difficulty by turning the normal social order topsy-turvy in al-Jawad's case. In the place where he should be most formal and on his guard, out in the marketplace and among his peers, al-Jawad appears to be most relaxed and open. At home, in which he would be assumed to be open and informal, he is formal and secretive. Mahfouz begins this development of al-Jawad's personality and character from the outset of this novel. Near the end of the first chapter, Amina is waiting for al-Jawad to arrive home from a night of carousing, and she "listen(s) lovingly and with amazement to her husband's voice when he said goodnight to his friends. If she had not heard him every night at about this hour, she would not have believed it. She and the children were accustomed to nothing but prudence, dignity, and gravity from him. How did he come by these joyful, jesting sounds, which flowed out so merrily and graciously"

(10-11)? With "every night at about this hour," Mahfouz establishes this pattern of behavior in al-Jawad as a norm.

Another pattern of behavior not al-Jawad's is also just as firmly established. Amina knows about al-Jawad's secret personality and life, and yet she does not share this information with the rest of the household. Al-Jawad believes himself to be in control of his household and knowledgeable about all that goes on it. His formality and forbidding demeanor, however, result in all the other family members being secretive and deceitful when dealing with him. He is a man to be feared and obeyed rather than a father to be loved and confided in within his own household. In fact, it is safe to say the community outside his home has a more complete picture of his personality and character than do those in his household. With this characterization, Mahfouz has adhered to the realistic chronotope in terms of major characters both in-place and out-of-place. It remains to be seen whether characters are profoundly changed by their experiences.

Mahfouz appears prepared to disturb the realistic chronotope with Palace Walk. When Amina has her adventure in which her collarbone is broken, the patriarch holds to his norm of harsh discipline and firm distance from his family. He does not share his thoughts and inclinations with them upon learning of the accident. His sons question whether or not al-Jawad will keep to his schedule and custom and go out for his evening's entertainment. Amina answers with the question, "Why should he stay home when he's learned there's nothing to be worried about?" The children, including the girls, are astounded by this answer and vehemently protest that he should do no such thing out of respect for his wife and their mother. Al-Jawad does, however, go out just as if nothing at all has happened (201-02). Al-Jawad compounds this sense of no net change later, on the very day that Amina is allowed by the doctor to resume her normal household duties, by resolutely sticking to his formal relationship, apparently with greater concern for his dignity and social standing than with expressing concern for his wife. He manifests her worst fears by banishing her from his house, indefinitely (207-09). His is a double standard of the stereotypical male/female sort, complicated by his efforts to extend these standards to his entire family.

The first chinks in al-Jawad's persona begin to appear at this point in Mahfouz's narrative, when al-Jawad's female next-door-neighbor, Umm Maryam Ridwan, comes for an audience in order to plead on Amina's behalf for his mercy (236-37). Al-Jawad is confused by Ms. Ridwan, a condition to which he is not much accustomed. Al-Jawad has been characterized up to this point in the narrative as a man who believes he knows women and their likes and dislikes. As a result, he considers himself to have been quite successful in his sexual relationships. With Umm Maryam, however, al-Jawad is unsure of her intentions toward him. She has ostensibly come to see him to plead for her friend and neighbor, Amina. Al-Jawad, on the other hand, considers that her visit may be a pretense in order to seduce him. In part, al-Jawad's confusion and possible misapprehension comes from his own character and condition of being both in-time/in-place but slightly out-of-time/out-of-place. Mahfouz's narrator tells us that al Jawad's

> dealings with his friends had taught him that some of them were lenient where he was strict. He was extreme in his insistence on retaining traditional standards for his family. These other men saw nothing wrong with their wives going out to visit or shop. They were not disturbed by an innocent greeting like Umm Maryam's. Despite his ultraconservative, Hanbali bias in religion, he was not one to attack his friends over what they found appropriate for them and their women. Indeed, he saw nothing wrong with the fact that some

> of the more distinguished ones took their wives and daughters along when they went in a carriage for outings in the countryside or to frequent wholesome places of entertainment. All he would do is repeat the saying "You've got your religion and I've got mine." In other words, he was not inclined to impose his views blindly on other people. Although he could distinguish what was good from what was bad, he was not willing to embrace every "good" thing. In that respect, he was influenced by his sternly traditional nature, so much so that he considered his wife's visit to the shrine of al-Husayn a crime deserving the gravest punishment he had meted out during his second marriage. For these reasons, he had felt astonishment mixed with panic when Umm Maryam had greeted him, but he had not thought any worse of her. (236)

In a variety of voices, Mahfouz's narrator reveals a great deal concerning al-Jawad, especially an implicit criticism of his ultraconservative views.

Al-Jawad insists on "retaining" his tradition(s). Insistence is an act of will. Al-Jawad is in no way externally constrained; he willingly holds to archaic beliefs and practices. He "retains" them, which suggests they are of the past and no longer truly applicable. This act of will fits with the realistic chronotope and firmly places al-Jawad within it. Al-Jawad's personality is manifested when the narrator asserts that "he saw nothing wrong" in some of the practices of his neighbors and friends, as well as when the narrator tells us that "he was not inclined to impose his views blindly on other people," but how are we to read (hear) these statements in actuality? The facts are that al-Jawad is constantly and consistently criticizing his neighbors and friends for laxness throughout the narrative, and he most certainly imposes his will on his family brooking no question. Aware readers hear the voice of the narrator speaking ironically when listening to (reading) these statements. This sense of verbal irony is compounded with the assertion that al-Jawad "could distinguish what was really good from what was bad." Good and Bad are relative terms, and al-Jawad can distinguish one from the other only in terms of his own worldview. Explicit in the remainder of this particular statement is the realization that even if al-Jawad is able to distinguish good from bad in every instance, he often rejects "good" things as being inexpedient or undesirable according to his own standards. We should not be too quick to fault al-Jawad, however, for this inclination toward ultraconservatism and tradition is his "nature"; it is not a matter of training or education but inherent in his personality. As his conversation with Umm Maryam continues, al-Jawad moves from suggestions of paranoia, seeing her visit as a plot on the part of the women in both his and his neighbor's households, to "imagining" Umm Maryam is trying to seduce him (237-38). In these scenes, we see the seeds of doubt concerning the rightness of his insistence on tradition and traditional practices beginning to sprout.

In Chapter Thirty-six, al-Jawad's confusion deepens as he realizes his familial relationships may not be all he believes them to be. He even goes so far as to turn about on a decision he has made! Throughout the novel, a great deal of attention is devoted to Al-Jawad's insistence that his eldest daughter be married first. Under sufficient duress, however, he capitulates and allows his youngest daughter to be married before the elder. Granted, his change of heart is due more to social and political pressures than to any great personal change, but we cannot imagine the al-Jawad of Chapter Two ever reversing a decision once made. Once having reversed himself, however, al-Jawad returns to his adamant insistence on having things done his way and only his way--and this from a man who does not "impose his views blindly on other people"! At this point in the narrative, the narrator begins to sound less and less like al-Jawad and begins to take on a personality of his own. With this change in narrative voice come numerous, often short and easily missed, statements indicating that all is not as it has seemed thus far in the novel, nor have things ever truly been as Mahfouz's readers were led to believe. Al-Jawad's closest friends gently chide and mock him for insisting on quiet conversation and decorum at a wedding celebration (282). We also learn that he has "anxious and ambivalent feelings" totally out of his character as presented up until this point in the novel (283). Even more important, his family is finally beginning to see facets of this man they have never seen before. By the end of the Palace Walk narrative, al-Jawad actually wonders about his wife's feelings and sensibilities, something he has never done before. Al-Jawad is changing; his family, however, has changed even more profoundly.

Sabry Hafez notes in the introduction to *Palace Walk* that "it is both a realistic family saga and a national allegory and each enriches the other, though the success of its realistic dimension often masks its allegorical one" (xiv). The key to the success of the realistic chronotope in Palace Walk is precisely in the changes occurring in the al-Jawad family. By novel's end, both daughters have married and left the family home, the eldest son has been forced to marry after a botched rape and brings a new female personality into the family home, and the middle son has been killed in an independence demonstration. By the closing paragraphs of the narrative, the entire dynamic of the al-Jawad household is different than that encountered at the outset of the novel. Al-Jawad himself cannot help but be affected by the changing family dynamic. His rigid control and hold over his family is consequently affected as well. Al-Jawad can never be the same man at novel's end that he was at the beginning of the narrative. The parameters of Bakhtin's realistic chronotope are therefore adhered to firmly in Mahfouz's novel, and this would be apparent to any casual reader who read a page from the beginning of the novel and another from near the end.

CONCLUSION

This dissertation began with a number of questions directed toward practical application of Mikhail Bakhtin's theories of chronotope. The first question, of course, is whether or not his theories of the chronotope are even applicable in determining mode. A second group of questions revolve around the universality of Bakhtin's ideas. At discussion's end, we should pause to consider what have we learned from this attempt to apply Bakhtin's theories concerning chronotopes to identifying modes.

In terms of the romance chronotope, the mode is identifiable over time using Bakhtin's guidelines. We have looked at novels spanning more than sixteen hundred years of Western literary history. From the earliest to the last examined, the elements of the romantic chronotope are easily identified. In the case of The Marble Faun, a clear departure from the Bakhtinian chronotope perhaps helps to explain the generally mixed assessment of Hawthorne's novel. We have also learned that Bakhtin's ideas are valid across cultures in romance. Beginning with ancient Greek culture, we moved to a medieval European compilation tale and the chronotope held true in both cases. Finally, we looked at a late nineteenth century American romance, and found Bakhtin's theories useful in explaining an apparent literary failure.

There are, however, many questions yet to be answered concerning the Bakhtinian romantic chronotope. One question begging to be answered is whether or not Bakhtin's ideas will cross extreme cultural boundaries with the romantic chronotope. All of the romances examined in this discussion are from Western literature. A useful inquiry might be an examination of Eastern fiction in order to determine the existence of romance as mode. Once romance is found in Eastern literature, a second line of inquiry might be determining whether or not the Bakhtinian romantic chronotope is applicable to these Eastern texts. Should Bakhtin's chronotope prove to be universal, or nearly so, a third line of inquiry might involve using the Bakhtinian romantic chronotope to identify romances in Eastern literature. The possibility for this particular line of inquiry is already firmly established with Western literature as a result of this discussion.

These same lines of inquiry may be equally as applicable to the realistic chronotope. This discussion also explored the applicability of the Bakhtinian realistic chronotope to two novels, one twentieth-century American and the other twentieth-century Middle Eastern. Our examination of these novels reveals that this chronotope applies across time and culture. There are, however, many questions concerning the realistic chronotope yet to be answered.

One question is concerned with the applicability of the Bakhtinian chronotope to post-deconstructionist and post-modern novels by authors such as Thomas Pynchon, Robert Coover, and John Barthes. This particular question is applicable to both romance and realism. Since none of the novels used in this discussion were written after 1960, Bakhtin's ideas are yet to be tested in the time following that decade. As with romance, an exploration of both Eastern and Western texts is begging.

Should all these lines of inquiry be followed,however, one looming question remains as yet unanswered. Bakhtin discusses satire as well as romance and realism in the four essays that Michael Holquist has collected in *The Dialogic Imagination*. My discussion does not delve into satire, and I suspect that a fruitful line of investigation lies in that direction, as well as any other mode one may care to investigate. A truly exciting area of discovery waits in trying to determine whether or not Bakhtin's general principles can be used to develop chronotopes for modes other than romance, realism, and satire. Even if all of these questions are answered, however, I am certain that we will continue talking about Mikhail Bakhtin and his theories for quite some time. Mikhail Bakhtin's acute powers of observation and analysis resulted in a body of theoretical literature that holds exciting possibilities for scholars today and in the future. His analysis of the nature of narrative crosses all boundaries of culture and time. The parameters isolated in this discussion touch on just a minute fraction of the scope of possibility when applying Bakhtin's ideas, but the resulting confirmation from that application suggests exciting areas of study yet to be explored.

For those who love to read, the time to read becomes a luxury. Even those professionals who are paid to read cannot find enough time to read all they wish to read. The sheer volume of the available reading matter in the world today only compounds the lack of time. Every minute spent browsing the shelves or prowling through the bargain bins is a precious minute not spent reading. Any skill or device allowing readers to quickly and accurately identify appropriate reading material is eagerly adopted and jealously guarded. Perhaps a recognition of Bakhtin's theories concerning the chronotope is one such skill. The application of even a portion of Bakhtin's ideas to identifying mode may be a definite aid to a reader's happy hunting in the bargain bins.

Works Cited

American Heritage Dictionary. Boston: Houghton Mifflin, 1981.

Bakhtin, Mikhail M. *The Dialogic Imagination*. Ed. Michael Holquist. Austin: U of Texas P, 1981.

Carton, Evan. *The Marble Faun: Hawthorne's Transformations*. New York: Twayne, 1992.

Faulkner, William. *Sanctuary*. New York: Random House, 1932.

Frye, Northrop. *Anatomy of Criticism*: Four Essays. Princeton: Princeton UP, 1957.

"Genesis." *The New King James Version*. Nashville: Thomas Nelson, 1990.

Hawthorne, Nathaniel. *The Marble Faun*. 1860 New York: Penguin Books, 1968.

Heliodorus. *An Ethiopian Romance*. Philadelphia: U of Pennsylvania P, 1957.

Holman, C. Hugh. *A Handbook to Literature*. New York: Macmillan, 1986.

Lewis, R.W.B. *The American Adam*. Chicago: U of Chicago P, 1958.

Mahfouz, Nagouib. Palace Walk. *The Cairo Trilogy*. Trans. William Maynard Hutchins and Olive E. Kenny. New York: Alfred A. Knopf, 1990.

McDermott, Hubert. *Novel and Romance*. Totowa, N.J.: Barnes and Noble, 1989.

McKay, Janet Holmgren. *Narration and Discourse in American Realistic Fiction*. Philadelphia: Pennsylvania U, 1982.

Von Strassburg, Gottfried. Tristan and Isolt. *Medieval Romances*. Ed. Roger Sherman Loomis and Laura Hibbard Loomis. New York: The Modern Library, 1957.

Waggoner, Hyatt H. "The Marble Faun." *Hawthorne:Twentieth Century Views*. Ed. A.N. Kaul. Englewood Cliffs,NJ: Prentice-Hall, 1966: 164-176.

Watt, Ian. "Realism and the Novel Form." *Approaches to the Novel*. Ed. Robert Scholes.
San Francisco: Chandler Publishing, 1961.

For Further Reading

Brownlee, Peter J. "Visualizing the World of William Faulkner." *American Studies International* 36.3 (October 1998): 73-78.

Clark, Katerina, and Michael Holquist. *Mikhail Bakhtin.* Cambridge: The Belknap Press, 1984.

Critical Perspectives on Nagouib Mahfouz. Ed. Trevor Le Glassick. Boulder, CO: Three Continents Press, 1991.

Dudley, Edward. *The Endless Text.* Albany: State U of New York P, 1997.

Dunne, Michael. *Hawthorne's Narrative Strategies.* Jackson: University Press of Mississippi, 1995.

East, Charles. "Oxford-in-Yoknapatawpha." *Virginia Quarterly Review* 74.3 (Summer 1998): 475-490.

Emerson, Caryl. *The First Hundred Years of Mikhail Bakhtin.* Princeton: Princeton UP, 1997.

Faulkner. Ed. Robert Penn Warren. Englewood Cliffs, NJ: Prentice-Hall, 1966.

Forster, E. M. *Aspects of the Novel.* New York: Harcourt, Brace and Company, 1927.

Greenwald, Elissa. *Realism and the Romance.* Ann Arbor: UMI Research Press, 1989.

Halperin, John. *Theory of the Novel.* New York: Oxford UP, 1974.

Hawthorne. Ed. A. N. Kaul. Englewood Cliffs, NJ: Prentice-Hall, 1966.

Inge, M. Thomas. "The Faulkner 100 Bookshelf." *American Studies International* 35.3 (October 1997): 80-89.

Llewellyn, Dara. "Waves of Time in Faulkner's Go Down, Moses." *Studies in Short Fiction* 33.4 (Fall 1996): 497-514.

Lodge, David. *After Bakhtin*. New York: Routledge, 1990.

Morson, Gary Saul. *Narrative and Freedom*. New Haven: Yale UP, 1994.

Shiffman, Smadar. "Romantic, Radical, and Ridiculous." *Style* 29.1 (Spring 1995): 18-36.

Taylor, A. B. *An Introduction to Medieval Romance*. London, Heath Cranton Limited,

1930.

William Faulkner. Ed. Frederick J. Hoffman and Olga W.Vickery. New York: Harcourt, Brace and World, 1960.