

THE CHRONOTOPES IN JANE AUSTEN'S PERSUASION

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ABSTRACT:

This paper discusses the chronotopes in Jane Austen's Persuasion in the light of Bakhtinian chronotopes. The main argument is that although Jane Austen's novel involves the old chronotopes on the surface, such as romance and fairy tale, Persuasion is neither a romance nor a fairy tale. Throughout the novel, it is also possible to see the move of the chronotopes away from collective, public spaces to personal spheres. The introduction part revolves mainly around the general background information about Bakhtinian chronotopes. This brief investigation is hoped to familiarise the reader with Jane Austen as a novelist who makes use of the classical chronotopes with a new perspective.

Key terms: Chronotope, time, space, eavesdropping, letter.

JANE AUSTEN'IN PERSUASION ROMANINDA KRONOTPLAR

ÖZET:

Bu makale Jane Austen'in Persuasion adlı romanını Bakhtin'in "romanda ki zaman ve uzam" kavramları ışığında incelemeyi amaçlamaktadır. Jane Austen Persuasion adlı romanında eski kronotopları bir çerçeve olarak kullanmasına rağmen kronotoplarda köklü değişiklikler yaparak yeni kronotoplar geliştirmiştir. Romanın gelişim süreci içerisinde görebileceğimiz kronotopların değişimini ve gelişimini panoramik olarak Persuasion'da görmek mümkündür. Jane Austen "zaman ve uzam" kavramlarına yeni bir boyut kazandırarak romanın gelişimine katkıda bulunmuştur.

Anahtar sözcükler: Kronotop, zaman, uzam, kulak kabartma, mektup.

INTRODUCTION:

The novel is quintessentially a multi-layered genre about man's attempts to give a constructed form to his experiences of the world. It has always been interested in the relationship between human cognition and narrative. Its formulation of the human mind's relation to the world sheds light upon the complex interaction of both the conceptual and the perceptual worlds. Novelists have contributed to the development of the novel by their experiments on the dialogue between mind and the world. In his Critique of Pure Reason, Kant did not agree with his predecessors like Leibniz and Locke who considered the mind merely a passive receptor of objective sense information provided by sensations from the world. In Kant's view, the mind actively creates the sensual world of which we are conscious. In the cognitive process, and in the

concrete artistic cognition in the genre of the novel, two forms which are in line with Bakhtin's chronotopes as a formally constitutive, namely 'time and space' affect every aspect of fiction. Bakhtin in his treatise 'Forms of time of the chronotope in the novel,' quotes Kant: "Space and time are indispensable forms of any cognition, beginning with elementary perceptions and representations." (Bakhtin, 1981, 85) Our perception and understanding of narrative is determined by chronotope which is "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature." (1981, 84) It is the chronotope which shapes the intrinsic generic distinctions. Their significance for narrative stems from their being the building blocks of it. They are, as pointed out by Bakhtin, "the organizing centres for the fundamental narrative events of the novel. The chronotope is the place where the knots of narrative are tied and untied" (1981, 250) Bakhtin describes the chronotope "as the means of measuring how, in a particular genre or age, 'real historical time and space' and 'actual historical persons' are articulated, and also how fictional time, space, and character are constructed in relation to one another." (Vice, 1997, 200-201)

The main determining factor in the chronotope is time. That is why many novelists have, since its emergence, dealt with the problem of time. As Frederick Karl pointed out, "the preoccupation with time did not begin with modern novelists. The novel has always been preoccupied with time." (Karl, 1997, 62) Time in its various aspects is a major conditioning factor in the technique of the novel. The temporal character of human experience is the crucially important identity of the narrative work. Each narrative work is a temporal world which reflects the characteristics of the chronotope. This paper is concerned with Jane Austen's Persuasion, which fits exactly with Bakhtin's treatise, in terms of Bakhtinian chronotopes. Despite the fact that each text has its own chronotopes, these chronotopes interact dialogically with other chronotopes within and between the other texts. Jane Austen's Persuasion charts the development or progress of Bakhtinian chronotopes. There seems to be a confirmation of the move of the chronotopes away from collective, public spaces to personal spheres. One of the main attractiveness of Persuasion for the reader is the illustrative interplay between temporal and spatial understandings of narrative agency. It is possible to see the traces of basic types of novelistic chronotopes.

To pave the way for the discussion, it might be well to provide the proposition that although the chronotope of Persuasion seems to have the characteristics of the Greek romance as the first subcategory of the novel of ordeal on the surface, it is not a romance. Greek romance is constructed upon "a test of fidelity in love and purity of the ideal hero and heroine. Almost all of its adventures are organised as threats to the heroes' innocence, purity and mutual fidelity." (Bakhtin, 1986, 12) The characters are static, and it is impossible to come across with any development. They do not make use of their life experiences in order to alter and shape themselves. They are complete and unchanging. Time does not have any significant effect upon the characters. Austen does not make use of Greek romance-time in her novel. On the surface, Persuasion includes the structural pattern of the adventure novel of ordeal. The adventure novels of ordeal are composed of the same elements:

There is a boy and a girl of marriageable age. Their lineage is unknown, mysterious (but not always...) They are

remarkable for their exceptional beauty. They are also chaste. They meet each other unexpectedly, usually during some festive holiday. A sudden and instantaneous passion flares up between them that is as irresistible as fate, like an incurable disease. However, the marriage cannot take place straightway. They are confronted with obstacles that retard and delay their union. The lovers are parted, they see one another... There are the usual obstacles and adventures of lovers... The novel ends happily with the lovers united in marriage. (Bakhtin, 1981, 88)

It is also possible to find fairy tale motifs in the novel. The basic plot story resembles to the plot story of the most popular fairy tale Cinderella. Although the novel includes some of the basic motifs of this famous fairy tale, it is not a Cinderella story. As pointed out by Claudia Stein:

In similar fashion, Austen's Persuasion contains some elements of the Cinderella myth, such as the isolated heroine and the ending of marriage; however, in most ways, the novel goes far beyond the fairy tale to present a woman and a man with human foibles who grow and mature, actively make choices, decide they are soulmates and move toward a future that has a chance - though not an assurance - of being happy. Twentieth-century readers can be rewarded by going beyond the facile Cinderella interpretation of Persuasion to the story behind the dynamic union of Anne Elliot and Frederick Wentworth. (Stein, 2000, 145-146)

They do not involve historical time. They mostly depend on differences and contrasts which is a clear indication of spatial contiguity rather than historical time. There are no intrinsic ties. They contain only spatial movements. Whereas the temporal categories are poorly developed, and time is empty, that is, the events have no connection with each other, in the ancient romances, all the events in the plot story of Jane Austen's Persuasion are closely connected to each other in a sustained consequence. While the hero and the heroine do not get older and wiser in the ancient romances despite the fact that a lot of time has passed, the time chronotope in Persuasion leaves its harsh traces upon the hero and the heroine. The basic plot story of Austen's novel is remarkably similar to the adventure novel of ordeal chronotope in which Ann and Captain Wentworth who have exceptional beauty are at the marriageable age:

He was, at that time, a remarkably fine young man, with a great deal of intelligence, spirit, and brilliancy; and Anne an extremely pretty girl, with gentleness, modesty, taste and feeling. – Half the sum of attraction on either side might have been enough, for he had nothing to do, and she had

hardly anybody to love; but the encounter of such lavish recommendations could not fail. They were gradually acquainted, and when acquainted, rapidly and deeply in love. (Austen, 1993, 19)

An irresistible love flares up between Ann and Captain unexpectedly which is the starting point for the plot development. As in the ancient romance time chronotope, their marriage cannot take place straightaway. They are confronted with obstacles that retard and delay their marriage. Anne and Captain are parted since troubles soon arise: “Sir Walter, on being applied to, without actually withholding his consent, or saying it should never be, gave it all the negative of great astonishment, great coldness, great silence, and a professed resolution of doing nothing for his daughter. He thought it a very degrading alliance; and Lady Russell, though with more tempered and pardonable pride, received it as most unfortunate one.” (1993, 19) The distinctive characteristics of the adventure chronotope show themselves in the process of the plot development. After eight years of separation, they find each other. The novel ends happily with unification.

All the aspects of the adventure novel of ordeal chronotope can be detected in the basic plot scheme of Persuasion. However, Jane Austen develops this basic and simple plot story by adding new chronotopes to her novel that distinguish it from the ancient romances. The constructive movement between the beginning and the end of the novel is composed of crucially important events for Ann and Captain. The gap between these two poles is full of with the biographical events and the biographical time which are contained in the biographical time sequence whereas the scheme of ancient novel lies outside the biographical time. While, in the ‘adventure novel of ordeal’, the gap, the pause and hiatus changes nothing in the life of heroes, and introduces nothing into their life, and it is, precisely, “an extratemporal hiatus between two moments of biographical time,” (Bakhtin, 1981, 90)

Austen’s novel is constructed in the biographical time sequence since it has a biological and maturational duration. The hero and the heroine in Persuasion are not static characters. They do change over time in the real time-line of their lives. As opposed to the Greek romance-time that does not create any change in the lives and personalities of the characters, and leaves no trace of the existence of biographical time, Ann and Captain are dynamic characters changing through time, as they continue to develop, to enlarge, to learn and to grow. The duration of eight years contributes much to the development of the characters not only physically but also psychologically:

Eight years, almost eight years had passed, since all had been given up. How absurd to be resuming the agitation which such an interval had banished into distance and indistinctness! What might not eight years do? Events of every description, changes, alienations, removals – all, all must be comprised in it; and oblivion of the past – how natural, how certain too! It included nearly a third part of her life. (Austen, 1993, 43)

The hiatus between two moments of this biographical time is registered into the lives of the characters. More than seven years have gone since their sorrowful interest reached its close. Ann has been too dependent on time alone; as opposed to the temporal categories which are poorly developed, and which do not leave any traces as we are accustomed to seeing in ancient Greek romance, the years destroy her youth and bloom, but Anne, at seven-and-twenty, has different ideas about herself and the other people in her surroundings. These thoughts are very different from what she was made to think at nineteen. Captain has grown from an ambitious young man- full of life and ardent who had confidence that he should soon be rich into a mature one who has distinguished himself and has early gained the other step in rank and who has had a good some of fortune. This biological and maturational duration is measured off in the novel and adds up. Persuasion takes the real time into account. The world in the novel does not remain stagnant as it was seen in the Greek romance.

Novelistic everyday time differs sharply from all the earlier chronotopes. At the heart of this chronotope lies a new type of time, biographical time, in which a human image who passes through the course of life is pictured. Jane Austen's Persuasion belongs to the type of everyday adventure novel. This type, involving an individual's autobiographical self-consciousness is closely related to the chronotope of the life course of someone seeking true knowledge of himself. The structure of this type of chronotope is more complicated type of adventure novel of everyday life. The exposing and the portrayal of all layers and levels of private life offer a remarkably devised means of uncovering. The real life chronotope is an exclusively personal and private life. This private life by its very nature is a closed one as opposed to public life. The events in this type of chronotope are the personal affairs of the lonely and alienated people from the public. In Persuasion, Ann and Captain Wentworth are isolated people although physically there are many people around them. There is a contradiction between their public nature and the private nature of their lives. Their public lives are of no avail since it seems impossible to get something depending upon their apparent lives. Despite the fact that the public life is open and visible, the private life of the characters is closed. One could only spy and eavesdrop on it. We can never see Ann expressing her feelings vividly and noisily. That is why the language in the novel is muted and in indirect discourse. She is far from exposing herself and her feelings in the public. At the beginning of the novel, Ann is in a great dilemma because of the state of being in-betweenness. Ann, as pointed out by Tave, "stands between opposed forces." (Tave, 1973, 274) She is in between her feelings, her parents and her social surroundings. She always overtakes the role of the listener whose "central, unifying action...is the act, both literal and metaphoric, of hearing. (qtd.in Gaylin, 2003, 44) Throughout the novel it seems impossible to come across with any direct communication. All the dialogues in the novel are between the characters other than Ann who is prone to listen to the other characters rather than speaking. Ann does not have any confidante to listen to her except herself. The reader is only able to hear her internal speech and her inner voice. She hardly addresses another character directly. As the narrator describes:

She played a great deal better than either of the Miss Musgrove; but having no voice, no knowledge of the harp, and no fond parents to sit by and fancy themselves

delighted, her performance was little thought of, only out of civility, or to refresh the others; as she was well aware. She knew that when she played she was giving pleasure only to herself; but this was no new sensation; excepting one short period of her life, she had never, since the age of fourteen, never since the loss of her dear mother, known the happiness of being listened to, encouraged by any just appreciation or real taste. (Austen, 1993, 33)

Nobody in the family except Lady Russell pays attention to her personality and her word. Lady Russell by whom she has been persuaded to believe that her engagement to Captain Wentworth is a wrong thing is a woman of greatest interest and influence with Anne

It is precisely under the conditions of this real-life chronotope, the heroine's life is exposed through eavesdropping episodes. The characters most often gather information indirectly by overhearing others. Through an eavesdropping scene, Ann's inner voice is heard, and the narrative of the novel is resolved. The resolution of the plot occurs through an Aristotelian "deus ex machina" (in Richter, 1989, 53) device in the overhearing scene of Ann's defence of woman's constancy by Captain Wentworth. When Anne starts talking to Mrs. Croft, Ann feels Captain's eyes upon herself as a result of a remark about their past:

Ann found an unexpected interest here. She felt its application to herself, felt in a nervous thrill all over her, and at the same moment that her eyes instinctively glanced towards the distant table, Captain Wentworth's pen ceased to move, his head was raised, pausing, listening, and he turned round the next instant to give a look – one quick conscious look at her. (Austen, 1993, 164)

Ann is conscious of Captain's eavesdropping, and when she has seen Captain's dropping of his pen, she goes on her speech about woman's constancy which she delivers to Captain Harville, but, in fact, which is directed to Captain Wentworth. For the first time, Ann catches such an opportunity to express her deep and suppressed feelings and ideas. As a result of a long and effective oration, Captain Wentworth is shocked:

... a slight noise called their attention to Captain Wentworth's hitherto perfectly quiet division of the room. It was nothing more than his pen had fallen down, but Anne was startled at finding him nearer than she had supposed, and half inclined to suspect that the pen had only fallen, because he had been occupied by them, striving to catch sounds, which yet she did not think he could have caught." (1993, 166)

Ann's personal and private life which has so far been closed is made open audible and visible to public, which has some type of social significance. Through the novel's presentation of Ann, it is possible to see the disparity between men's and women's positions in society, and the differences in their means for physical or verbal agency. Ann does not only speak in the name of herself but also in the name of other women in her own day who have under the dominance of male suppression throughout the ages. "Men have had every advantage of us in telling their own story. Education has been theirs in so much higher degree; the pen has been in their hands." (1993, 166) By slipping his pen from his hand, Captain Wentworth gives the first signal of keeping some type of communication with Anne and in a metaphorical sense getting rid of his traditional sense of male prejudices and power on women, namely on Ann. Tony Tanner points out that "Anne speaks for herself, and other women in her society, who have suffered from male writing and dominance (Tanner, 1986, 240). When Wentworth overhears Anne speaking passionately and convincingly about women's constancy about love, he gives up his metaphorical pen, that is, his male power and his preconceptions about Anne. Tanner expresses that "whether conscious or not, Wentworth's 'slip' in dropping the pen at that moment is perhaps the most important signal - or unvoiced communication - in his entire relationship with Anne? because he has "(let go of, lost his grip on) that instrument which is at once a tool and a symbol of men's dominance over women; the means by which they rule women's destinies? Wentworth is keen to talk to Ann, and he is suddenly attracted to Ann and is ready to accept Ann as she is: "It is as if he is open to a more equal (unscripted) relationship in which the old patterns of dominance and deference are abandoned, deleted - dropped" (1986, 241). In the process of resolving the knot in the main plot, Captain's overhearing as an indispensable and obligatory participant in this spying scene is a distinctive feature of the second type of ancient chronotope, which is of one of extreme importance and which is preserved throughout the entire subsequent history of the novel. The significance of eavesdropping and overhearing as specific forms for uncovering and making private life public are interesting and important mediums in the history of the novel. It is possible to see the change in the use of the chronotopes from outside spaces to the inner spaces. There is a gradual movement from public space to the individual space. As Bakhtin pointed out:

Man's image was distorted by his increasing participation in the mute and invisible spheres of existence. He was literally drenched in muteness and invisibility. And with them entered loneliness. The personal and detached human being – "the man who exists for himself" – lost the unity and wholeness that had been a product of his public origin. Once having lost the popular chronotope of the public square, his self consciousness could not find an equally real, unified and whole chronotope; it therefore broke down and lost its integrity, it became abstract and idealistic....The human image became multi-layered, multi-faceted. A core and a shell, an inner and outer, separated within it." (1981, 136)

At the heart of this change lies a new type of time and a human image depending upon new specifications. The period which produced the autobiographical chronotopes sees the collapse of the public wholeness of the human image. The earlier chronotopes, autobiographical and biographical, had some type of public nature. When the chronotopes move from the public square to the private sphere, “the breakdown of this public exteriority of a man is already evident, where the detached and singular individual’s private self-consciousness begins to force itself through and bring to the surface the private spheres of his life. In the area of autobiography as well, we get in ancient times only the beginning of the process by which a man and his life becomes private.” (1981, 143)

With the conventional chronotopes, it seems impossible to express the private life of man. We come across new forms of self-revelation which can be seen in ordinary course of everyday lives such as personal letters and diaries. With the earlier chronotopes, it is difficult to provide the private expression of life. As pointed out by Bakhtin:

Under such conditions the forms of drawing-room rhetoric acquired increasing importance, and the most significant form was the familiar letter. In this intimate and familiar atmosphere (one that was, of course, semiconventionalised) a new private sense of self, suited to the drawing room, began to emerge. A whole series of categories involving self-consciousness and the shaping of a life into a biography – success, happiness, merit – began to lose their public and state significance and passed over to the private and personal plane.” (1981, 143)

This movement from the public sphere which is the main function of carnivalesque literature to the private or domestic sphere is the first step to the rise of the English novel in the eighteenth century. This type of change and transformation can be observed in Persuasion when Captain Wentworth has started writing a letter in a new and private drawing-room world. Without making any public announcement or public declaration of love, Captain gives his letter to Ann, which can be accepted as a sign of chronotopic transformation from public way of expressing to the private expression of his love for Ann. In his letter to Anne, Captain Wentworth expresses his constancy about his love for Ann: “Dare not say that man forgets sooner than woman, that his love has an earlier death. I have loved no one but you? (Austen, 1993, 169). When he gives the letter to Anne and hurries away, she reads it with “overpowering happiness” (1993, 169). The intimate relation between Ann and Captain is associated with personal sphere of life. There is a change in the use of the chronotopes, and Captain’s letter moves to the fore. As Bakhtin explains, “what emerged is a specific-temporal zone of sentimental pathos associated with the intimacy of one’s own room. This is the zone of the letter, the diary. Public square and private-room zones of contact and familiarity (“proximities”) are very different.” (Bakhtin, 1981, 397) In his letter Captain Wentworth writes down that “a word, a look will be enough to decide whether [he]enter[s][her]father’s house this evening, or never” (Austen, 1993, 169) Captain Wentworth asks for her permission to

let him enter her private and personal sphere, which is an indication of a movement from the public sphere to the private sphere. Her father's house is in a metaphorical sense Ann's domestic space, namely her own room. The private relationship with Captain Wentworth requires some type of being far away from the public space. Ann, for a while, is captured by the fear of losing "the possibility of speaking two words to Captain Wentworth in the course of her quiet, solitary progress up the town." (1193, 170) When Charles wants to accompany her, she is not happy with her present situation since the only thing that she needs is some private space where she will be able to share some secret things with Captain Wentworth: "She set off with him, with no feeling but gratitude apparent." (1993, 170) In the same way when Charles proposes Captain to accompany Anne to home creates a great air of happiness in Captain Wentworth: "there could be no objection. There could be only a most proper alacrity, a most obliging compliance for public view; and smiles reigned in and spirits dancing in private rapture." (1993, 171) Then, having overcome all obstacles which will keep them as detached, the lovers achieve to remain lonely from the public, and they are united not only in the sense of emotion, but also in a communal language through which they will be able to communicate on equal basis. They meet in a secluded place which is far from the public place:

Soon words enough had passed between them to decide their direction towards the comparatively quiet and retired gravel walk, where the power of conversation would make the present hour a blessing indeed." Their searching for a place, a solitary place, an interior place, a domestic space is shift to a space where they can develop intimacy. When they have come to Ann's home, which is domestic and intimate space, the space of private rooms, "Ann is happier than anyone in that house could have conceived. (1993, 175)

This situation fits exactly with Bakhtin's observation about the transformation of the chronotopes: "Other categories as well undergo analogous transformations in this new little private drawing-room world. Numerous pretty details of private life begin to take on an importance; in them, the individual feels himself, "at home," his private sense of self begins to take its bearings from these pretty details. The human begins to shift to a space that is closed and private, the space of private rooms where something approaching intimacy is possible, where it loses its monumental formedness and exclusively public exteriority." (Bakhtin, 1981, 144) Ann is cheerful, joyful with her new emotional home in which she will be able to develop deep intimacy with Captain Wentworth. Her home is not associated with the public or physical outside space, but an interior space, her heart. Narrative separates the private space from the public space. Persuasion is based upon the juxtaposition between the public and private spaces.

CONCLUSION:

The chronotopes in Persuasion function as formal constructive units. In the analysis of the novel, the chronotopes can be used as a medium of narrative analysis. They provide a means to explore the complex and indirect combinations of time and space in narration. Jane Austen works with different groups of time and space. She constructs her plot paying much attention to the temporal implications of her analysis and to the problem of how to go about analysing time. The chronotopes in the novel are the organizing centres for the fundamental narrative events of the novel. They are highly sensitive to the social changes in Austen's own time. They are the means of exposing the relationships between social and verbal power. As a woman writer who presents the silence of the women and the problems they have encountered while expressing themselves, Austen employs the chronotopes in such a way that the time and space organized in the text attract the audience's attention not only to the novel's temporal and spatial categories, but also to those of a presumed norms of the society concerning the woman's position in the society and the society's point of view towards them. The chronotopes provide the tools of producing new meanings through different points of view which stem from the use of different chronotopes in the same text, which creates a type of dialogism between the segments of the text. The time and space relation of this text takes the reader to the larger set of time and space relations which exist in the social and historical context in which the novel is read. As pointed out by Michael Holquist:

This emphasis on the text's groundedness in a social and historical context at every point of its existence is one of dialogism's distinctive features. One of the more important of these contextual considerations will always be the manner in which – at a particular place and in a particular time – the nature of 'Time itself' is assumed to work. We all live in a world of assumptions so basic that they are rarely (if ever) expressed, for they are unconsciously taken for granted." (Holquist, 1990, 141)

The chronotopic coordinates of the novel shed light upon the unconscious of the social and historical context. Through these deeper layers of chronotopes, Austen provides a good panoramic view of her own period.

In her effort to communicate her vision of life, Austen uses the old chronotopes with a new perspective, by developing and by adding new values to them. These age old chronotopes give way to much more refined and sophisticated ones: The chronotopes in Persuasion help us to see the development of the chronotopes, and that is, literature: "a literary genre, by its very nature, reflects the most stable ...tendencies in literature's development. Always preserved in a genre are undying elements of the archaic. True these archaic elements are preserved in it only thanks to their constant renewal, which is to say, their contemporization. A genre is always the same, always old and new simultaneously." (Bakhtin, 1984, 106) The chronotopes are the communicable units which connect a literary work with another and thus help us compile our literary

experiences. We can follow the developmental stages of literature by picking up one old literary work and by following its chronotopes as they stretch out into the rest of the literary works. When we have compared the heroines and heroes in the old chronotopes with the new ones as they appear in Persuasion, the most significant distinguishing characteristic is their self-consciousness, a trait which cannot be found in the earlier heroes. Ann Elliot “begins the novel with self knowledge.” (Benson, 1989, 118) The interiority of Austen’s characters in her novel demonstrates the progress and metamorphosis in the chronotopes. In the old chronotopes, nothing was:

intimate, or private, secret or personal, anything relating solely to the individual himself, anything that was, in principle solitary...the individual is open on all sides, he is all surface, there is in him nothing that exists “for sides, he is all surface, there is in him nothing that exists “for his sake alone,” nothing that could not be subject to public or state control and evaluation. Everything here, down to the last detail, is public.” (Bakhtin, 1981, 131)

The conception of the characterization is the distinguishing trait between novel and romance. The romance writer does not create real people so much as sophisticated persons who expand into interior chronotopes. Jane Austen is free to enter her characters’ minds. Her main interest is chiefly human nature as it is manifested in society. She deals with personality, with characters putting up their social masks. Persuasion reflects the dilemma between her characters’ libido, anima and shadow and their persona. In her analysis, Austen uses chronotope as a unit of narrative analysis which provides a means to explore highly complex relationship between life and art.

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