

Chapter- 4

A Chronotopic Analysis of *If on a Winter's Night a Traveller* and *Small World*

"Time is a river which sweeps me along, but I am the river"

- Jorge Luis Borges

The Bakhtinian chronotope provides a powerful tool to understand the mode of organizing narratives in *If on a Winter's Night a Traveller* and *Small World*. Temporal experience and intellectual perceptions of time are profoundly important in both of these texts: they shape not only the narratives' preoccupations, forms, and themes, but also the processes of reading to which they lead. Since the texts are dominantly temporal and engage in the representation of time and space, Bakhtin's notion about the forms of time and the chronotopes provides a suitable strategy for reading the texts.

In literary narratives time and space can be portrayed only through verbal signs. Literary narratives thus require appropriate time-spaces- the chronotopes- in which time and event can be graphically represented. Our understanding of time and space shapes even our language: "every entry into the sphere of meanings is accomplished only through the gates of the chronotope" (Bakhtin "*Forms*", 258). Every text is grounded not only in

social and historical contexts, but equally in temporal/spatial conceptions. Bakhtin defines the chronotope as “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (“*Forms*” 84). Bakhtin scholar Michael Holquist states that the chronotope is “a unit of analysis for studying language according to the ratio and characteristics of the temporal and spatial categories represented in that language” (Holquist 110).

Bakhtin’s notion of the artistic chronotope was not a neologism, but based on contemporary advances in Physics. Bakhtin borrowed the term from Einstein’s physics to portray the fusion of temporal and spatial structures that characterizes space-time formations in specific narrative genres, such as the romance, the folktale, and the picaresque novel.

This term [space-time] is employed in mathematics, and was introduced as part of Einstein's Theory of Relativity... What counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space)[...]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.
(*"Forms"* 84)

Chronotopes, Bakhtin emphasizes, do not merely characterize representation, but actually make it possible: "The chronotope is the place where the knots of narrative are tied and untied" (*"Forms"* 250). Experience can only be represented chronotopically:

It is precisely the chronotope that provides the ground essential for the showing forth, the representability of events.
... All the novel's abstract elements-philosophical and social generalizations, ideas, analyses of cause and effect-gravitate toward the chronotope and through it take on flesh and blood, permitting the imagining power of art to do its work. Such is the representational significance of the chronotope.
(*"Forms"* 250)

For Bakhtin, both art and life are fundamentally dialogic: this theory permeates his work from earliest essay to last notebook, and is fundamental for his understanding of the novel. A late note emphasizes the dialogic nature of human life itself.

...To live means to participate in dialogue: to ask questions, to respond, to agree, and so forth. In this dialogue a person

participates wholly and throughout his whole life: with his eyes, lips, hands, soul, spirit, with his whole body and deeds.

(*"Towards a Reworking of the Dostoevsky Book"* 293)

This interrelation of voices-found in literature as well as in life is embodied in words themselves, for once spoken, words enter into "the dialogic fabric of human life," where each word is constantly open to nuance, evaluation, reinterpretation (*"Towards a Reworking of the Dostoevsky Book"* 293). As Bakhtin notes in the 1970s, human life is a process of orientation in "a world of others' words," a course of transforming "the other's word" into "one's own/other (or other/one's own)" (*"Notes"* 143, 145). In terms of language, this process conventionally is described as "finding one's voice." In terms of one's understanding of the world, shaped through language, experience, and concepts about time, it may be read as developing one's chronotope.

In light of Bakhtin, then, the interrelation of multiple voices characteristic of narrative, particularly of the modern novel, may be understood in significant ways as a dialogue of chronotopes. The human world exists as an ongoing dialogue in which multiple languages and chronotopes engage and reshape each other perpetually. In Morson's words, "there are always multiple senses of time that can be applied to the

same situation; thinking and experience therefore often involve a dialogue of chronotopes" (108).

Bakhtin insists that numerous chronotopes can co-exist in one work, and that one of them may or may not dominate the others: 'Chronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships' ("*Forms*"252). These chronotopes take shape and are highlighted in the continual interaction between a character and his or her world, between inner and outer experiences, between differing languages, and between author, narrator, characters, and readers. For Bakhtin, narrative offers the richest ground for exploring the nature of both the chronotopic unconscious and the human experience of temporality.

Each narrative has its own way of understanding time, a specific 'density and concreteness.' In each narrative, time "thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movement of time, plot and history" (Bakhtin "*Forms*"84). Narrative time exist in and through the actions and the lives of the protagonists. This approach to narrative time is complementary to the approach to space, which is seen not only as the setting of the events but as a stage where the forms of time reveal themselves.

In this sense the space becomes a timespace- a chronotope. Together, Bakhtin's chronotope and discourse theories propose rather creative ways to understand heterogeneous experiences of temporality and their re-creation in narrative. While Bakhtin tended to associate each narrative genre with a kind of chronotope, the use of it is much more specific in the thesis, since the aim of this study is to distinguish different models of time within a single narrative.

Chronotope of Reading in *If on a Winter's Night a Traveller*

Each of the embedded texts in *If on a Winter's Night a Traveller* can boast its own chronotope, for each has a different temporal and spatial scope and pace. As Bakhtin insisted, chronotopes, even within a single text, are always multiple and relative. But he believed that the emergence of a recognizable chronotope within a narrative offers audiences an opportunity to invest the causal chain with their own values. The central plot constitutive chronotope in *If on a Winter's Night a Traveller* is the reading process itself. The chronotope of reading is the space in which, "time is poured into and flows through it, creating its own flow path" (Bakhtin, *Forms* 276).

In this concrete and all-encompassing chronotope, the unfolding and examination of the postmodern chaotic world is undertaken. Through

the reading of Italo Calvino's *If on a Winter's Night a Traveller*, the Reader meets several people, encounters the reading and writing strategies of many and tries to find closure in a world without closures. The whole postmodern chaos is condensed into this space.

The chronotope of reading operates as the plot-constitutive device which provides the organising centre for the narrative. It is also the time-visualising device and provides appropriate space for graphical representation of time. Metaphorisation of the word Reader and its capacity to be used as metaphor result from the fact that it is a chronotope, that it combines temporal and spatial moments in it. Its chronotopic nature makes it capable of making time visible; 'all events are tied and untied' in it, and 'time is poured into' it and 'flows through' it.

Calvino impressively documents the act of reading even as it is taking place. Even before the book has officially begun, through the chapter titles Calvino asks a question which is never answered. 'If on a winter's night a traveller, outside the town of Malbork, leaning from the steep slope, without fear of wind or vertigo, looks down in the gathering shadow, in a network of lines that enlase, in a network of lines that intersect, on the carpet of leaves illuminated by the moon around an empty grave, what story down there awaits its end?'

The question is not answerable. This very open-endedness is Calvino's intention in his book, making the question itself a microcosm of the work. The parts of the question contribute to this indefiniteness: the conditional "If," the slightly altered echo of the "network" phrases, the emptiness of the "grave"- all create an indistinct space, despite the specificity of "the town of Malbork" and "a winter's night." Most importantly, this "traveller" is searching for his yet unknown story, if he chooses to have one at all - an apt metaphor for someone about to plunge into a book. If a reader opens *If on a Winter's Night a Traveller*, what will he or she find? Calvino says, I do not know; the story is waiting for you. He is saying there is no one definition of reading; there is only a spectrum of possible definitions, just as there is a spectrum of possible readers.

Calvino examines all the three building blocks of reader response theory: the author, the text, and the reader through his narrative. First only known as "you," the main character of the book is the Reader, showing Calvino's focus. He inhabits the "outer" frame story, and it is his reading and searching for the "inner" disjointed narratives that form the plot. Beyond identification of gender, he is described in vague enough terms to be a modern Everyman or Every reader: "You're the sort of person who, on principle, no longer expects anything of anything" (*IWNT* 4). Similarly, the Reader is "the sort of reader who is sensitive to such

refinements; you are quick to catch the author's intentions and nothing escapes you" (*IWNT* 25).

More than one aspect of reader-response theory places the reader in an active role. Wolfgang Iser says that the reader should fill gaps in the text with his or her own personal meanings as dictated by his or her own background and imagination, much as the speaker in *Leaning from the Steep Slope* does. He seeks through his diary to "convey to him the effort I am making to read between the lines of things the evasive meaning" (*IWNT* 62). The narrator of *Leaning from the Steep Slope* says, "I am telling the first impressions I noted, which are the ones that count" (*IWNT* 56).

Calvino puts distance between the reader and the story by keeping the reader cognizant of the book's physical existence. This notion of distance is in effect within the narrative structure from the first words: "You are about to begin reading Italo Calvino's new novel, *If on a Winter's Night a Traveller*" (*IWNT* 3). Several critics have pointed out this effect throughout the book, saying even in the beginnings of the ten novels, "the narrative voice keeps destroying the illusion of realism" (Fink 96). When the reader tries to get too close, Calvino pushes away most of the time.

A constant issue throughout the work is the ambiguous distance between the physical reader and the character of the Reader. On one hand, the reader is aware of the literal separation from the book and that its inhabitants are merely characters. He or she can maintain a skeptical distance from the Reader. Both the reader and the Reader see the inner stories 'firsthand'-even if they are mediated, both readers get essentially the same version. Therefore, the reader can compare his or her own impressions of the story with those of the Reader--or the version of the Reader in the narratives. This dialogical/dialectical relationship, both with the text and with our reading of the text, lay open new possibilities of time experience.

The Reader in his search for a complete novel is always on the move. Something always happens to him. On the other hand Ludmilla--either due to her feminine intuition or her actual experiences, of which the Reader, at that time, is unaware, does not keenly join him. The Reader, in contrast, with the masculine urge for a part in the action sets out on his journey, to understand, and if possible restore order. But he cannot change the changed reality--he finds himself one of the key actors in a fantasy, but can no longer control his destiny. All his movements in space and time, which in a way are the measures of the passage of time and the extensiveness of the space, are forced movements.

The Reader is always searching for the end of the book and instead finding another new beginning. He wants to read from point A to point B and get off the ride. "What you would like is the opening of an abstract and absolute space and time in which you could move, following an exact, taut trajectory; but when you seem to be succeeding, you realize you are motionless, blocked, forced to repeat everything from the beginning" (*IWNT* 27). The Reader is stuck in his own black hole, either immobile or heading for a possibly circular infinity.

When the Reader meets the female Other Reader, Ludmilla, his "opening of an abstract and absolute space" has widened to include her: "something has changed...Your reading is no longer solitary: you think of the Other Reader... and there, the novel to be read is superimposed by a possible novel to be lived" (*IWNT* 32). His "pursuit of the interrupted book...turns out to be the same thing as pursuing her" (*IWNT* 151). One time, he realizes "the novel has stalled on the page before your eyes, as if only Ludmilla's arrival could set the chain of events in motion again" (*IWNT* 140).

Furthermore, unlike a book that is "solid" and "easily defined," the Reader begins to yearn for "a real-life experience, always elusive, discontinuous, debated" (*IWNT* 32). He has opened himself up to the vagaries of real life, which include the "frustrations" of the lack of

closure. This flaw never goes away completely, for when the Reader defines himself as a reader in the penultimate chapter, he concludes saying, "I especially like books to be read from beginning to end" (*IWNT* 257) and promptly sets off to marry the Other Reader in a traditional closing to a novel.

For Bakhtin, the presence of human subjects, speaking or listening, writing or reading, was central to his theorizing about art and literature. The concept of the chronotope also assumes this presence, and because of this, the chronotope acquires an 'axiological' aspect; it always carries some type of value attached to it. The space and time described in literary works are not merely abstract mathematical space and time; they always carry positive or negative. Stressing this 'axiological' aspect of the concept of the chronotope, Holquist notes that "this term brings together not just two concepts but four: a time, plus its value; and a space, plus its value" (152). Thus, the chronotope transcends the boundaries of fiction, involving also the perspective of the reader, both in time and space.

The axiological dimension of the chronotope of reading is very evident from the beginning of the text. The chronotope of reading does not operate as an abstract time-space. Its functions are symbolic and metaphorical. Every Reader who talks about reading attaches a definite value to it. They seem to invest in the reading process their likings and

disliking, their fears and their past and future. In an attempt to make sense of the postmodern worlds the readers find themselves displaced from their peripheral passive roles to active ones.

Throughout the text, Calvino shows the reader options and hints of what he thinks are different possibilities for styles of reading by placing readers within the text. An incomplete list (limited to the frame story) includes the Reader, Ludmilla, Professor Uzzi-Tuzii, Silas Flannery, Ermes Marana, Lotaria, the boys in Switzerland, Arkadiian Porphyrich, and a group of library patrons. In reading, they search for closure or never finish books, translate dead languages or only pretend to in order to create a world of false books, analyze word counts to determine themes in a way that amazon.com does, believe aliens are sending transmissions through sensations in books or are overhearing "the dialogue that the Spirit conducts uninterruptedly with itself" (*IWNT* 237).

Critics are like the character Lotaria, who reduce a piece of literature to just a few key words in order to suck out its themes. She asks, "What is the reading of a text, in fact, except the recording of certain thematic recurrences...? An electronic reading supplies me with a list of the frequencies, which I have only to glance at to form an idea of the problems the book suggests to my critical study" (*IWNT* 186). Calvino mocks literary criticism in the book itself, saying "all

interpretation is a use of violence and caprice against a text" (*IWNT* 69). When critical theories try to cut up and pigeonhole literature into easily labeled, bite-size portions amenable to the critical world, "Events, characters, impressions are thrust aside, to make room for the general concepts" (*IWNT* 91). In Lotaria's literature seminar that studies the novel fragment, *Without Fear of Wind or Vertigo*, some students "underline the reflections of production methods, others the processes of reification, others the sublimation of repression, others the sexual semantic codes, others the meta languages of the body, others the transgression of roles, in politics and in private life" (*IWNT* 75). Unlike the Reader, this young group of critics does not want closure to the fragment by finding the end of the story, for "nobody else thinks of continuing the reading" (*IWNT* 91). Instead, they want to close the gaps within it.

The group in the library is Calvino's catalog of reading; as he said in an interview, "At a certain point I still had a great many questions left in regard to reading, to various types of reading, so I massed them all together in the chapter set in the library, in which I made up a kind of encyclopedia on the art of reading" (qtd. in Lucente 248). Using metaphors to describe how they read, the slightly different seven readers fit with varying Reception theories.

The first reader in the library is a disciple of Iser and cannot follow a book "for more than a few lines before my mind, having seized on a thought that the text suggests to it, or a feeling, or a question, or an image, goes off on a tangent" (*IWNT* 254). The second reader declares, "Reading is a discontinuous and fragmentary operation. In the spreading expanse of the writing, the reader's attention isolates some minimal segments, juxtapositions of words... that prove to possess an extremely concentrated density of meaning" (*IWNT* 254). A third wonders about his love of rereading and asks, "Is it I who keep changing and seeing new things of which I was not previously aware?" (*IWNT* 255). The fourth declares, "Every new book I read comes to be a part of that overall and unitary book that is the sum of my readings" (*IWNT* 255). The fifth is Freudian and says, "In my readings I do nothing but seek that book read in my childhood" (*IWNT* 256). The sixth is most interested in what comes before, or "the incipit... the promise of reading", while the seventh searches for "the true end, final, concealed in the darkness, the goal to which the book wants to carry you...in the spaces that extend beyond the words the end" (*IWNT* 256).

Calvino does not pass judgment on these seven ways of reading; he simply sets them forth as examples of readers dealing with the void. Each time the reader approaches the void, even for a rereading, he or she

experiences a different part of it because he or she is in new circumstances. Calvino has done this very act, by leaving a book so full of indeterminate space for his reader as a demonstration of what reading truly is. Furthermore, Calvino's meaning of reading should not be narrowed down more than the wide spectrum he presents and allows in the book. The reader then chooses what the process means to him or her during that particular reading. He is saying that defining reading objectively is impossible, for it would be expressing the inexpressible.

Umberto Eco discusses the central problem of literary reading in the following manner:

The classical debate aimed at finding in a text either (a) what its author intended to say or (b) what the text says independently of the intentions of the author. Only after accepting the second horn of the dilemma can one ask whether what is found is (i) what the text says by virtue of its textual coherence and of an original underlying signification system or (ii) what the addressees found in it by virtue of their own systems of expectations. (51)

The central issue here is the relationship between a text and its reader. Reading can only be defined through showing (as Calvino does),

not telling (as Reader Response attempts to do). Thus, like Ermes Marana, Calvino concludes, "In reading, something happens over which I [the author] have no power" (*IWNT* 240). By letting go and letting a void exist within his work, Calvino is writing to allow all of the readers' reflections and expressions. He never answers the question, "What story down there awaits its end?" because it is not his question to answer. It is the reader's.

Thus, the reader is consciously and subconsciously aware of the self-reflexivity that Calvino has injected in the book, both in what he wrote and in what he did not write. Calvino has left a space in his book, like the air bubbles necessary for bread. It is room for the reader to create; it is whatever he or she wants it to be, full of their impressions, or empty as a vacuum, or something else entirely. It is where the personal background of the reader mingles with the book, or not.

An author-figure in the book notes, "The universe will express itself as long as somebody will be able to say, 'I read, therefore it writes'" (*IWNT*176). The gap between the reader and this "it" and its text, is larger than that between the reader's eyes and the open page. It is what will remain an undefined, open, and infinitely relative space for the reader. In understanding the nature of the "plurality" of the reading process and how it affects closure, the work of Susan Friedman offers

invaluable work. As she points out, reading is the ability to see "representations of moments in space and time" (Friedman 12). It is the idea of "movement" here that is so vital to understanding the spatial aspect of closure. Friedman has delved into the ideas posited by Mikhail Bahktin and by Julia Kristeva concerning space-time and textuality. She states: "Spatialized readings also allow us as readers to construct a 'story' of the fluidly interactive relationship between the surface and palimpsestic depths of a given text" (Friedman 20).

Thus, in spatial readings sophisticated readers hold together two competing but also complimentary axes—a vertical one revealing the author's reality and a horizontal one revealing the text's reality. At the intersection of these diverse strands of text, readers create meaning. Friedman argues that readers juggle the knowledge of two different axes and this knowledge aids in the reading process. As readers engage the text, they maintain the ability to process various interrelated concepts. Readers must be aware of the interrelations as they read. As Friedman argues: "A full reading of narrative axes is not possible in a bounded text because... the text's dialogism is unbounded"(20). What is important here is the idea that a series of related images exists, and the readers' job is to weld them into a whole. However, these images and ideas take place in a

space outside the text as the reader begins to combine all the necessary elements into a whole.

Calvino has made reading deceptively circular: if the reader reads about reading, he or she must have access to the unwritten text. Once this information is processed by the reader, it has become "incommunicable" again. There is a difference however, for now the information is personal, "transformed into her interior ghosts," and "absorbed" (*IWNT* 169) as part of the reader. Reading becomes that which is nameless by passing out of the book and into the reader. One of Calvino's characters, Professor Uzzi-Tuzii, sums it up: "Reading," he says, "is always this: there is a solid thing that is there, a thing made of writing, a solid material object, which cannot be changed, and through this thing we measure ourselves against something else that is not present, something else that belongs to the immaterial, invisible world, because it can only be thought, imagined, or because it was once and is no longer, past, lost, unattainable, in the land of the dead.. .". "Or that is not present because it does not yet exist, something desired, feared, possible or impossible," Ludmilla says. "Reading is going toward something that is about to be, and no one yet knows what it will be..." (*IWNT* 72).

"A story teller is a perpetual beginner in an unending world that persists unfinalized and always provokes another incarnation in another

narrative. We readers are perpetually unfulfilled and await the bliss of untold stories” (Ashok 128). An author figure in the narrative acknowledges this through the celebrated passage:

...On the wall facing my desk hangs a poster somebody gave me. The dog Snoopy is sitting at a typewriter, and in the cartoon you read the sentence, "It was a dark and stormy night..." Every time I sit down here I read, "It was a dark and stormy night..." and the impersonality of that incipit seems to open the passage from one world to the other, from the time and space of here and now to the time and space of the written word; I feel the thrill of a beginning that can be followed by multiple developments, inexhaustibly; ... I realize also that this mythomane dog will never succeed in adding to the first seven words another seven or another twelve without breaking the spell. The facility of the entrance into another world is an illusion: you start writing in a rush, anticipating the happiness of a future ending, and the void yawns on the white page. (*IWNT* 176-177)

Temporality functions in a two-fold dimension, since it has to do not only with narrative structure and the artistic unity that the chronotopes create but also with the reader's evaluation of their meaning,

which results in an ongoing interaction between literature and life that alters and diversifies the significance of the text. Any literary text, according to Bakhtin, is spatially localized, i.e. occupies a definite place in space, but its creation and recreation or reading take place through time. The author, the originator of the text and the text are located in some real time-space. The readers who interact with the text are also located in some real time-space and very often the real time-space of the author- originator and of the reader are not the same but separated by centuries and by large spatial distances, but the three: the text, the author and the readers are “located in a unitary and unfinalised historical world which is separated from the world portrayed in the text by a sharp and real boundary” (Bakhtin, “*Forms*”112).

The open-endedness of the text allows different readers to read the same text differently, allowing for the creation of an infinite number of texts based on each reader's choice for each gap. "By making his decision he [as the reader] implicitly acknowledges the inexhaustibility of the text; at the same time it is this very inexhaustibility that forces him to make his decision" (Iser 55). By the other side of the same coin, the same reader can read the same text in different ways at a later time, because “he will know of the gaps beforehand which will lead to new creations” (Iser 56).

The world that creates a text, i.e. 'the creating world,' is constituted by the reality reflected in the text, the author, and the reader. The creating and the portrayed worlds of a literary narrative always interact with each other. Every literary work has its formal beginning and ending and so do the events described or recreated in the text but the two beginnings and the two endings, according to Bakhtin, belong to two different worlds, two different time-spaces, i.e. two different chronotopes. The most significant aspect of the relation between the two worlds, the creating and the created world, is that their time-spaces, i.e. the chronotopes can never be equivalent.

The various chronotopes of author, narrators, characters, and readers meet, collide, and reshape one another in *If on a Winter's Night a Traveller*. As Bakhtin claims, the discourses of author, narrators, characters and readers are fused in a novelistic image as "an open, living, mutual interaction between worlds, points of view, accents" ("*Discourse*" 409). In that sense we can conclude that the temporality of Calvino's *If on a Winter's Night a Traveller* will remain open and in progress, since it will always be perceived in the context of numerous chronotopes. In Morson's words, "once one recognizes that many different chronotopes have been and will be conceived, then the authority and inevitability of one's own sense of time and space become problematic" (266).

***Small World* – A chronotopic analysis**

Small World is best thought of as a constellation of texts, each charged with its own chronotope, which, as Bakhtin postulates, are ‘mutually inclusive’ (“*Forms*” 252). Rethinking the text dialogically, however, highlights the ways in which *Small World* is not simply a depiction of discrete selves, but a text that represents how human beings—through their chronotopes and discourses—fashion and animate one another. It is by way of the chronotopic unconscious and language that the characters understand themselves and try to ventriloquize or resist the discourses of each other.

By tracing the contours and failures of their interactions we can gain fundamental new insights into Lodge's text. For the moment, we might usefully distinguish between a micro-level narrative (at the level of the individual episodes) and a macro-level chronology (the text as a whole) for the chronotopic analysis. The time-line in *Small World* is, of course, de-stabilised by the incursion of the telescopic moments-in-time narrated in the past tense as well as present tense.

In the essay “Forms of Time and of the Chronotope in the Novel” in *The Dialogic Imagination*, Bakhtin wrote of what he called ‘adventure narratives:’

...that of special importance is the close link between the motif of meeting and the chronotope of the road ('the open road'), and of various types of meeting on the road. In the chronotope of the road, the unity of time and space markers is exhibited with exceptional precision and clarity. (98)

Bakhtin noticed the road's potential for encounter, where people separated by social and spatial distance can accidentally meet: "any contrast may crop up, the most various fates may collide and interweave with one another" (243). Bakhtin furthermore emphasizes the fact that the road chronotope is a metaphor "made real."

The universal human experience of always being in transit, from one place to another, from one situation to another, function as metaphors for the inevitable movement and change that each human life encompasses. Each human being is constantly engaged in a journey — a process that takes place on many different levels — internally, externally, through space, through time, and through the processing of experience, ideas, motivation, and emotion. *Small World* deals with the idea of motion and transgression of one's own national borders thus giving flesh to the chronotope of the road.

The motif of the journey as an opportunity to acquire a new self and identity is present throughout the novel. Journey is considered as an essential element of a traditional quest and pilgrimage is the personal quest of one's identity. Identity seems no longer something that is constructed at a certain moment of life. It changes, more or less often, depending on various experiences and relationships. So, to travel, to meet other people, to see another environment for a while are conditions that are supposed to help one to discover oneself at a certain moment. Thus, pilgrimage and journey in general help establish or become aware of one's identity, which is by no means static as it develops continually.

Small World seems to convey the same message: academics travel from one country to another in order to develop an intercultural competence. In doing so, they become aware of the differences between the world's nations:

Oh, the amazing variety of langue and parole, food and custom, in the countries of the world! ... people of every colour and nation are gathered together to discuss the novels of Thomas Hardy, or the problem plays of Shakespeare, or the postmodernist short story, or the poetics of Imagism. ... There are at the same time conferences in session on French medieval chansons and Spanish poetic drama of the

sixteenth century and the German Sturm und Drang movement and Serbian folksongs; there are conferences on the dynasties of ancient Crete and the social history of the Scottish Highlands and the foreign policy of Bismarck(SW 467)

The double campus presented in *Changing Places* is multiplied and transformed into a global campus in *Small World* because, as a highly metafictional passage explains, "...even two campuses wouldn't be enough. Scholars these days are like the errant knights of old, wandering the ways of the world in search of adventure and glory" (SW 291). The novel deals mainly with university teachers who travel all over the world in order to take part in various international conferences. The cast of characters is truly heterogenous - in nationality (Italians, Americans, Brits, Germans, Japanese), in age (from retired professors to young and aspiring PhD students) and in personality (from haughty sadists to clueless buffoons).

David Lodge claims that there are no small campuses any more but that there is one big, global campus and it becomes smaller and smaller because of the advances in the technology of communication and travelling. Globalization has made significant progress in the field of telecommunications and transportation and has developed an intercultural

competence as well as a cultural awareness. Morris Zapp is aware of the recent changes in technology and of their impact on the university. It is now much easier to get to information than it used to because of the three inventions enumerated by Morris Zapp, namely the plane, the telephone and the Xerox. They help to multiply and facilitate the interactions between the different scholars of the world. Like other professors, Morris Zapp is no longer confined to his own university, but travels a lot and, more importantly, he has the necessary conditions to read while travelling on the plane from one conference to another.

International conferences play a major role in this respect since it enables academics to travel all over the world and to keep in touch with other professors. When Hilary Swallow complains that her husband has been travelling a lot lately, Morris Zapp tells her that this has become absolutely normal for university teachers. The novel makes it clear that the “modern world is a global campus” characterised by motion. The whole globe seems to be marked by travelling in all possible directions; people look for novelty, for landscapes totally different from their homelands. The plane journey has become typical of the world nowadays as people are no longer rooted in one place, but are always moving.

The ultimate aim of globalization is the development of an intercultural competence, which can be defined as the ability of adapting

oneself to another culture and of acting according to the expectations of its representatives. It encompasses the capacity to acknowledge the differences between one's own and the foreign culture and handle the possible problems coming out of these differences. Understanding people belonging to other cultures implicates helping them to be aware of their own identity, too. This cultural awareness implies the passage from a monocultural competence to an intercultural one. Hence we have in *Small World* the cast of characters who are truly heterogeneous in nationality - Italians, Americans, Brits, Germans and Japanese.

Dealing with the theme of the global campus, *Small World* offers stereotypical images of people belonging to different nations. Lodge presents Siegfried von Turpitz as representative of Germany. He is a scholar who pleads for the Reception theory thus confirming to the stereotype of the German literary critic. Von Turpitz is a most mysterious character suspected of hiding a terrible secret as his hand is always hidden by a black glove. Being a German is automatically associated with being a Nazi and, for this reason; von Turpitz's glove is believed to camouflage a wound from World War II. The black glove functions as a distinct mark which helps identify von Turpitz whereas the allusions to a birthmark or a mutation stand for the stigma with which the Germans are born in popular prejudice.

On the other hand, von Turpitz is dehumanized by the people who think he has an artificial hand as this symbolizes a lack of feelings, meaning that he must have lost his hand together with his humanity during the war. The same message is conveyed by Siegfried von Turpitz's face, which is described with adjectives like "pale" and "impassive" (SW 363). Morris Zapp considers him to be a Nazi and when Fulvia Morgana defends him by saying that he was certainly forced to fight, he replies: "Well, he looks like a Nazi. Like all the ones I've seen anyway, which is admittedly only in movies" (SW 364). Films contribute to the creation and maintenance of stereotypes as well as prejudices because they circulate discourses on ethnicity, too.

The *Small World* offers a stereotypical image of the Italians, too. Philip Swallow presents them as extrovert people when he tells Morris Zapp: "you know what they're like— they don't hide their feelings" (SW 298). The representative of this nation is Fulvia Morgana, a scholar interested in Marxist theory. Although she works in Padua and her husband in Rome, they live in Milan because this is the most active Italian city. Fulvia Morgana appears contradictory to Morris Zapp, who, seeing her expensive car and house, is so puzzled that he asks her how she can be a rich person and a Marxist at the same time. She sees no

problem in this arguing that her money enables her to help certain groups of people, about whom she refuses to talk.

The Australian representative in the *Small World* is Rodney Wainwright of the University of North Queensland. Australia's image in the novel goes hand in hand with its colonial past; it is presented as an exotic space whose mark is an unbearable heat. Sweating at his desk and trying in vain to write his presentation for a conference on literary criticism, Rodney Wainwright is distracted by the noises on the beach where his students spend their free afternoon lying in the sun and swimming. Australia seems to be an unsuitable place for the professor to write a paper on literary theory. He must take part in a conference in Europe in order to get a better chair in his own country. Queensland appears to Wainwright as a place of permanent summer where only young people are at home.

The main Turkish character presented in the novel *Small World* is Dr Akbil Borak, who did his Bachelor of Arts in Ankara and got his PhD in Hull. Turkey appears as a very poor country; at breakfast Akbil Borak is forced to drink tea because coffee is unavailable in his country. Moreover, he and his family consisting of his wife Oya and their son Ahmed do not enjoy the comfort of a central heating either. They live in a

suburb of Ankara, whose houses are imitations of European cities thus symbolising a Westernised Orient.

Philip Swallow, who is invited to visit the English Department in Ankara, is a little sceptical because he does not know much about Turkey, except the fact that it is the border between two continents. Asked about what Turkey is like, Digby Soames from the British Council depicts it in very negative terms: a primitive country in which terror is at home. Self-justice and poverty are its main features, but there is one positive thing about the Turks, their hospitality.

Among the multiple number of nations in *Small World* the Japanese are represented by Akira Sakazaki, a university teacher of English from Tokyo. He is introduced in the novel as a man who lives alone in a so-called modern flat, which is described as being exceedingly small. There follows a detailed presentation of the “four metres long, three metres wide and one and a half metres high” apartment: it is equipped with “a stainless sink, refrigerator, microwave oven, electric kettle, colour television, hi-fi system and telephone” and

...the room is air-conditioned, temperature controlled and soundproof. Four hundred identical cells are stacked and interlocked in this building, like a tower of egg boxes. It is a

new development, an upmarket version of the “capsule” hotels situated near the main railway termini that have proved so popular with Japanese workers in recent years. (SW 332)

After his courses at university, Akira Sakazaki spends his time translating an English novel, *Could Try Harder*, by a novelist called Ronald Frobisher. Confronted with numerous problems regarding certain stylistic means, he keeps writing the author letters in which he politely asks for his help. Nevertheless, Akira Sakazaki knows that “...language is the net that holds thought trapped within a particular culture” (SW 371).

Korea is represented in *Small World* by Song-mi Lee, who is described as a most attractive young woman and first introduced as wearing a black “cache-sexe” (SW 321). Song-mi Lee is the personal assistant of Arthur Kingfisher. She came

...ten years ago from Korea on a Ford Foundation fellowship to sit at Arthur Kingfisher’s feet as a research student, and stayed to become his secretary, companion, amanuensis, masseuse and bedfellow, her life wholly dedicated to protecting the great man against the importunities of the

academic world and soothing his despair at no longer being able to achieve an erection or an original thought. (SW 322)

In *Small World* all the characters are engaged, at some level, in the process of moving from one set of life circumstances to another, from one state of mind to another. And each of them, to a greater or lesser extent, choose to, or are sometimes forced to, reflect upon their unique situation, consider where they're coming from and where they're headed, and, through this process, achieve some sort of revelation or resolution, or have one thrust upon them. Thus, each story has a 'point;' a point which functions as a metonymy for the whole.

The reader builds up networks of information about characters on the basis of fields of associations, contiguities and extrapolations that cut across 'historical' post hoc propter hoc interpretations. Here, the role of the doubly-defined post national model reader is crucial. The reader reads the text both as a 'naïve' reader, whose knowledge of history contextualizes and links the various stories and fills in some of the 'gaps'; but s/he is also expected to play the role of a critical reader, who takes pleasure not just in finding the missing pieces of the puzzle as the texts accumulate, but in the experience engendered by the novel's structure, that cuts across expectations of narrative causality and chronology.

A typically spatial effect of the road chronotope is what is frequently described as the "snowballing" effect with actions gaining momentum as the protagonists drive across a space that is anything but empty. In *Small World* after the globe-trotting of the academicians for various international conferences held all over the world, the novel ends with the mega conference organised by the MLA in New York. In the climax of the novel at the M. L. A. conference, the key players who had been blocked or became sterile, regains their potency.

Another chronotope that frequently intersects with the road is the chronotope of chance as described by Bakhtin. The time which characterizes moments of chance in a narrative is that of random contingency or, as Bakhtin puts it: "Should something happen a minute earlier or a minute later, that is, should there be no chance simultaneity or chance disjunctions in time, there would be no plot at all" ("*Forms*" 92). In narratives frequently intersecting with the chronotope of random contingency, internal time takes precedence over historical time as a general shift from time to space takes place.

The chronotope of chance finds a fertile soil in *Small World*. The narrative overflows with chance encounters which move the plot along. Most of the events are amusingly coincidental. The lives of Philip Swallow, Joy, Persse and Angelica are fraught with chance meetings

which turn their lives upside down. Persse obtains his position in the three-man English Department at University College, Limerick, on a fluke when the invitation to another McGarrigle is mailed to Persse. It seems less trouble to hire him than correct the mistake. Even the ending is like a Shakespearian comedy in which all the troubles are dealt with as *fait accompli*. The academic characters Arthur Kingfisher and Sybil Maiden turn out to be the parents of Angelica and Lily. Angelica becomes engaged to Peter McGarrigle who is mistaken with Persse McGarrigle.

Small World makes abundant use of the chronotope of the quest and the chronotope of the grail. Journey and adventure are elements considered to be always part of a quest. A quest is characterised by binary oppositions: friend/enemy, good/bad, everyday life/foreign world, virtuous/seducing (lady). There are three important phases in a quest. The first phase, the hero's departure, is determined by an element of disharmony in his social group. The next episode, the journey, is marked by battles against enemies and by good advice received from friends. This phase can equally be regarded as a ritual of initiation. The last part of the quest includes the exaltation of the hero and can be seen as regeneration. *Small World*, by presenting its main hero, Persse McGarrigle only during

the middle stage of the quest, falls into the category of the works in which only one phase appears.

The journey of Persse is presented as a ritual of initiation since it enables him to have new experiences, to see places or meet people, and thus widen his knowledge of the world. Persse, the university teacher of Limerick seems to be unfamiliar with modern literary theory. For instance, he confesses that he is unaware of what structuralism is; as far as his intellect is concerned, he is still a beginner:

... Anyway, what I'm trying to say is that I've never been in what you might call the swim, intellectually speaking. That's why I've come to this conference. To improve myself. To find out what's going on in the great world of ideas. Who's in, who's out, and all that. So tell me about structuralism.
(*SW* 241)

This short excerpt presents the young man uninformed of what is going on the modern scene of literary criticism, but willing to acquire knowledge and experience. At a later point in the novel, he is called a “conference virgin” by Morris Zapp, which only sustains the idea that Persse McGarrigle is about to be initiated. Chrétien’s Perceval and Persse McGarrigle are similar in many respects: both of them are inexperienced

at the beginning of the story, they are searching for the Holy Grail, they travel having a lot of adventures and both of them meet the impotent Fisher King.

However, Lodge's character acts differently in some respects. For example, Chrétien's Perceval watches the Grail procession without asking any question and then finds out that his question would have meant the sick Fisher King's cure. Unlike Chrétien de Troyes's hero, Persse McGarrigle finds the right moment to ask the question which cures Arthur Kingfisher, the Fisher King of *Small World*: "What follows if everybody agrees with you?" (SW 557). This question puzzles the speakers, making them avoid Kingfisher's eye and glance "instead at each other, with grimaces and gesticulations expressive of bafflement and suspicion." Therefore, it remains unanswered, but, nonetheless, it puts an end to the old professor's depressive state of mind.

Frederick Holmes in his essay "The Reader as Discoverer in David Lodge's *Small World*" stresses the identity of the quests of the protagonist and of the reader: "The sexual and hermeneutic goals of the quest are, of course, one and the same; and this link solidifies the identity between the quests of protagonist and reader" (Holmes 12). Although the quest of Persse frames the narrative, many other quests are detectable in the story. Lodge presents these quests by using the post-structuralist type

of discourse. As for Angelica Pabst, she has from the start clung onto her quest, to improve herself professionally. Her career is much more important for her than her personal life. She has a lot of suitors, none of which she prioritize over her job. Just after McGarrigle proposes to her, she openly speaks her mind: “I don’t say never, but first I want a career of my own, and that means I must be free to go anywhere” (SW 345).

The Grail takes different forms, among which the UNESCO Chair for Literary Theory, love, adventure and money are presented in foreground. The reader gradually recognises in the mobile professors, the medieval knights willing for adventure and determined to find the Holy Grail. The presentations of papers in various international conferences are compared with “penitential exercises” (SW 225) constituting actually the tests, the hardships which the hero of a quest has to face on his way to the Holy Grail. A conference also endows its participants with authority, so they go back home “with an enhanced reputation for seriousness of mind” (SW 225), which means they are afterwards intellectually mature. The Holy Grail is suggestively defined by the Japanese translator Akira Sakazaki as ‘that which can be seen but cannot be grasped’ (SW 532). It is unattainable and that is why quests never come to an end.

The characters of *Small World* frequently discuss Arthurian matters, including Jessie.L.Weston's theory of Grail origins. But the

reader only gradually becomes aware that *Small World* is itself a “Grail novel.” One of the central characters is the patriarch of the literary establishment, the elderly and impotent Arthur Kingfisher. His infirmity is cured during the New York meeting of the Modern Language Association, when Persse asks the “Parzival-Question” unlike the hero of Chrétien de Troyes’s romance, thus over riding Sybil Maiden’s comment that grail knights “were such boobies... All they had to do was ask a question at the right moment, and they generally muffed it”(SW 523).

Another important chronotope that makes its presence felt in *Small World* is the chronotope of the small town. Bakhtin posits Flaubert’s *Madame Bovary* as a tour de force of the small-town chronotope. The provincial town, with its ‘stagnant’ life, is “the locus for everyday cyclical time. Here there are no events; only “doings” that constantly repeat themselves.... It is a viscous and sticky time that drags itself slowly through space.”(“*Forms*” 247-8). Significantly, he goes on to explain that provincial time cannot be used as the ‘primary’ time of the novel; only as a kind of ‘ancillary’, background time to ‘temporal sequences that are more charged with energy and event’ (248).

Lodge’s *Small World* too has its own provincial town with its ‘stagnant’ life and ‘viscous and sticky time:’ Rummidge. Lodge himself says in the opening note of his Trilogy “Perhaps I should explain, for the

benefit of readers who have not been here before, that Rummidge is an imaginary city, with imaginary universities and imaginary factories, inhabited by imaginary people, which occupies, for the purposes of fiction, the space where Birmingham is to be found on maps of the so-called real world” (SW 2). Rummidge is “a large, graceless industrial city sprawled over the English Midlands at the intersection of three motorways, twenty-six railway lines and half-a-dozen stagnant canals”(Lodge, *Changing Places* 13). Rummidge appears to be the absolute dystopian place whose main features are work, noise and pollution; in reality, it stands for Birmingham, Lodge’s home city.

Small World opens with an international conference held at Rummidge University, which, described as “a blown-up replica in red brick of the Leaning Tower of Pisa” (SW 229), stands for decay. The guests are accommodated in a ten-year old building which already looks very deteriorated (SW 229). Aware of the fact that Rummidge enjoys no reputation in the world, Professor Philip Swallow, now Head of the English Department offers to host the international conference hoping to change this situation.

Rummidge College has never before hosted an event like the annual convention of the University Teachers of English Language and Literature (UTE). The college packs the fifty-odd participants into

substandard student dormitories and feeds them blandly. Veterans of such conferences accept the poor conditions and being stuck together for three days of artificial sociability. The whole city of Rummidge is despised by the foreigners who visit it; for example, when Persse McGarrigle expresses his disappointment at not being able to see any stars in the sky, Morris Zapp adds several other discomforts that make the lack of stars seem unimportant. He calls it '*a Godforsaken hole*' (SW 258). He thinks that Rummidge has nothing comfortable to offer to an American, who can find pleasure neither in the British food, nor in the hotel accommodation. An unknown University, industry, together with a constant terrifying traffic seems to be the typical marks of Rummidge.

Part of the imagined landscape of Lodge is its temporality, the type of time assumed to be embedded in it. Rummidge is given an internal structure by the social interactions taking place there, interactions which themselves are necessarily classed, raced, and gendered. The same holds true for any type of landscape, whether urban or rural, crossed by the protagonists, for landscapes always carry with them a heavy cultural and historical baggage. In Rummidge a distinction between local cyclical time and modern progressive time is always maintained. Zapp and Persse, during one of their walks, talk about the stagnant life of the Rummidge University.

...They had reached a summit which offered a panoramic view of Rummidge University, dominated by its campanile (a blown-up replica in red brick of the Leaning Tower of Pisa), flanked on one side by the tree-filled residential streets that Persse had walked through the previous evening, and on the other by factories and cramped, grey terraced houses. A railway and a canal bisected the site, which was covered by an assemblage of large buildings of heterogeneous design in brick and concrete. ..."It's huge, heavy, monolithic. It weighs about a billion tons. You can feel the weight of those buildings, pressing down the earth. Look at the Library--built like a huge warehouse." (SW 271)

Lodge is aware of the limitations of the 'viscous and sticky time' of the chronotope of the provincial town and carries his narrative forward to more exotic locales-Vienna, Milan, Amsterdam, Jerusalem, Hawaii, Japan, America, and various other parts of Europe -which are charged with social and cultural meanings, thereby infusing the narrative with different temporalities. Every international conference give the participants varied experiences and memories which they carry along to the next venue.

From the chronotope of the small town, Rummidge, Lodge moves over to the chronotope of the city. The chronotope of the city is not listed in *Forms of Time and of the Chronotope in the Novel* as an independent chronotope, though scholars have claimed it to be an important one in twentieth-century literature. Burton Pike traces the history of urban literature in parallel to the development of the city as a phenomenon of Western civilisation: from ancient seats of Empire, through the medieval and Renaissance cities, to the industrial and, in our time, the post-industrial city. The era of the novel, he argues, “has also been that of the post-Enlightenment dominance of linear time and history, which conflicts with the demands of the representation of the city as a physical object in space” (Pike 120).

According to Pike the classic pre-modern city novel tends to establish a polarity between city and countryside. The city is represented as a necessary evil, a place of industrial smoke and corruption, worldliness and vice, to which the young man from the provinces must travel in order to improve himself socially (and economically) and undergo a spiritual education. Thereafter he returns to the country to marry and live out his life in rural peace and innocence. A fundamental shift in literary treatment of the city occurs during the nineteenth century,

as urbanisation and industrialisation progress in Western Europe: the city becomes the ‘natural’ environment for the novel.

Moving towards high modernism, the city novel is characterised by the effective absence of the countryside as a concrete place; the country exists only in the background, as a kind of pastoral idyll. All life is in the city; the city becomes the whole world, containing the benefits of the countryside as well as the perceived disadvantages of urban life, and topography becomes psychologised, producing urban tropes based on pathetic fallacy: isolation, fragmentation, transitoriness (Pike 71-97).

For Philip Swallow, Rummidge reminds him of his professional, personal and matrimonial barrenness. The US is a quest for him, a goal that he sets to improve himself in all aspects in which he is weak. He confesses to his friend, Morris Zapp, that it was in America, during the exchange programme presented in *Changing Places*, that he found the long wished for “intensity of experience” explaining that:

“... It was the excitement, the richness of the whole experience, the mixture of pleasure and danger and freedom—and the sun. You know, when we came back here, for a long time I still went on living in Euphoria inside my head. Outwardly I returned to my old routine.” (SW 294)

The novel ends with the mega conference organised by the MLA in New York. The MLA is very famous for its annual conference which lasts three days between Christmas and New Year. Unlike the conference organised by the Rummidge University, this one has enough financial support to bring the most eminent academics and writers in the academic field. New York is presented as centre of America's cultural imperialism and the MLA Conference held there is considered to be "the big daddy of conferences." The delegates stay in two adjacent skyscraper hotels, the Hilton and the Americana and are given every luxury possible. New York, with its richness and glamour stands in stark contrast with the 'stagnant' life of Rummidge.

Since there is no single "chronotope of modern life," modern narratives reaccentuate earlier chronotopes, particularly mythic ones. *Small World* is no exception. In *The Melodramatic Imagination*, Peter Brooks argues that in a post-sacred world, mythmaking could now only be individual, personal (16). Lodge concentrated upon the Grail legend seen through the lens of Jessie Weston and T. S. Eliot. Influenced by Weston, Lodge had interpreted the Grail legend as a displaced form of a fertility myth. But he personalized it to such an extent that every character gives his/her own version of it and goes in search of his/her grail.

The character that brings mythical associations in the most noticeable way in *Small World* is Persse McGarrigle. Persse is a modern-dress descendant of Sir Percival of the Round Table. The mysterious Angelica Pabst becomes Persse's own Grail. Persse travels around the globe trying to locate the mysterious Angelica Pabst. The novel also has a number of characters like Arthur Kingfisher, Desiree Byrd and Ronald Frobisher who have been blocked or become sterile, in one way or another. Along with the quest myth, the fertility myth also acts as a chronotope.

In the climax of the novel at the M. L. A. conference, the question that Persse asks is straight out of Jessie Weston. The idea of the weather suddenly changing, winter turning into spring, was related to the idea of the Grail legend being a displaced fertility myth.

...That afternoon there was a brief but astonishing change in the Manhattan weather, unprecedented in the city's meteorological history. The icy wind that had been blowing straight from the Arctic down the skyscraper canyons, numbing the faces and freezing the fingers of pedestrians and street vendors, suddenly dropped, and turned round into the gentlest warm southern breeze. The clouds disappeared and the sun came out. The temperature shot up...Fifty-nine

different people consciously misquoted T. S. Eliot's "East Coker," declaiming "What is the late December doing/With the disturbance of the spring?" in the hearing of the Americana's bell captain, to his considerable puzzlement. (SW 558)

Breathing the sweet fresh air Arthur Kingfisher feels that it's like the 'Halycon days' and regains his literary as well as sexual potency. Desiree regains her belief in herself as a writer while Ronald Frobisher gets his literary style back. All the characters that were in some way sterile are released from that spell and become fertile once more.

In "Discourse in the Novel," Bakhtin proposes that "the most fundamental organizing idea in the novel" is that of "testing" a character's discourse as he or she develops through dialogic interaction (388). The Bildungsroman serves as Bakhtin's exemplary case. A hero passes through adversity by losing an initial paradise, becomes stronger from the experience, and, finally, following a victorious climax, achieves at least the hope of a new paradise. This process, "no longer a private affair," engages a character in the "emergence of the world itself" and requires him or her "to become a new, unprecedented type of human being" ("Bildungsroman" 23). Such a character cannot assume an existing

chronotope, but must dialogically shape his or her own in a world characterized by heteroglossia and heterochrony

David Lodge in *Consciousness and the Novel* asserts:

... the individual self is not a fixed and stable entity, but is constantly being created and modified in consciousness through interaction with others and the world. It may be, therefore, that every time we try to describe the conscious self we misrepresent it because we are trying to fix something that is always changing ... (91).

During his adventures, Persse learns a great deal about himself. The relationship between Persse and Morris Zapp suggests that the text takes the form of a *Künstlerroman*, in terms of featuring mentor figures. Persse is instructed by Zapp in the bewildering new realities of the literary profession. The novel shows how Persse is transformed over the period between April and December, from an innocent university teacher, lacking confidence, to a confident poet and mature academician who asks the right questions at the right time. Lodge uses the figure of Persse as a dialogic space through which other characters in the novel are able to develop their own narratives of self. All “narratives” are constantly

intersecting, in memories of the past and in present and future imaginings.

Eventhough some of the chronotopes in *Small World* have been outlined, none of these chronotopes can contain the narrative in its entirety. The chronotopes outlined are mutually inclusive. They co-exist. These chronotopes take shape and are highlighted in the continual interaction between a character and his or her world, between inner and outer experiences, between differing languages, and between author, narrator, characters, and readers.

Our view of the two texts through a chronotopic lens allows for a kind of arbitrary classification, for the chronotope is in itself a concept characterized by flexibility, variability, and mutability. These are the crucial qualities of any space/place/time relation, and they are as crucial for the narratives in their multiple temporal and spatial manifestations.