

T.C. KOCAELİ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
BATI DİLLERİ VE EDEBİYATLARI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

REVISITING THE VICTORIAN AGE WITH SARAH WATERS'S
***TIPPING THE VELVET* AND *FINGERSMITH* THROUGH**
BAKHTINIAN CHRONOTOPE AND CARNIVALESQUE

YÜKSEK LİSANS TEZİ

Feyza YILMAZER

KOCAELİ 2021

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Doç. Dr. Berna KÖSEOĞLU

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TABLE OF CONTENTS

ÖZET.....	iii
ABSTRACT.....	iv
ACKNOWLEDGEMENTS.....	v
INTRODUCTION.....	1

CHAPTER I

1. CHRONOTOPE AND CARNIVALESQUE AS A NARRATIVE FORM.....	6
1.1. THEORY OF RELATIVITY: EINSTEINIAN REALM.....	6
1.2. THE AGE OF RELATIVITY: SOVIET POPULAR CULTURE AND MIKHAIL BAKHTIN.....	12
1.3. INTEGRITY OF TIME AND SPACE THROUGH THE THEORY OF CHRONOTOPE.....	14
1.4. FORMS OF CHRONOTOPE IN THE NOVEL.....	20
1.4.1. The Encounter Chronotope in the Greek Romance.....	20
1.4.2. Adventure Time of Everyday Life in <i>the Golden Ass</i>	28
1.4.3. The Real-Time Chronotope in Ancient Biography and Autobiography.....	38
1.4.4. The Question of the Folkloric Chronotope.....	45
1.4.5. Miraculous Time in the Chivalric Romance.....	49
1.4.6. The Purpose of the Rogue, Clown and Fool in the Theatrical Gear of the Public Square.....	53
1.4.7. The Rabelaisian Chronotope.....	58
1.4.8. The Idyllic Chronotope.....	65
1.4.9. Minor Chronotopes: The Road, the Castle, the Parlours, and the Threshold.....	70
1.5. CARNIVALESQUE THEORY.....	74

CHAPTER II

2. SARAH WATERS'S <i>TIPPING THE VELVET</i>	80
2.1. CARNIVALESQUE SIGNIFIERS: FROM NANCY ASTLEY TO NAN KING	86
2.2. THE FORMS OF CHRONOTOPE IN <i>TIPPING THE VELVET</i>.....	101
2.2.1. The Road, the Encounter, and the Threshold Chronotopes.....	103
2.2.2. The Chronotope of Parlour and Halls	116
2.2.3. Personal Growth and the Materialization of the Human Body: The Rabelaisian Chronotope	123
2.2.4. Minor Idyllic Spatio-Temporal Images.....	130

CHAPTER III

3. <i>FINGERSMITH</i> BY SARAH WATERS.....	134
3.1 CARNIVALESQUE: MADNESS AND THE SUBVERSION OF THE NORMS.....	144
3.1.1. The Rabelaisian Chronotope: Female Autonomy.....	155
3.2. FOLKLORIC BASIS OF THE IDYLLIC CHRONOTOPE: THE BRIAR MANSION.....	158
3.3. MINOR CHRONOTOPES: THE ROAD AND THE PUBLIC-SQUARE.....	166
CONCLUSION.....	169
WORKS CITED.....	180

ÖZET

Bu tezin amacı, Bakhtin'in kronotop teorisini ve karnaval betimlemelerini Sarah Waters'ın iki postmodern romanı, *Tipping the Velvet* ve *Fingersmith* üzerinde incelemektir. Tez analizi Sovyet toplumunun Einstein'ın izafiyet teorisine uğradığı değişimden başlayarak Bakhtin'in çok seslilik (polyphony) ve çok dillilik (heteroglossia) felsefesini bireysel zaman mekan algısı içerisinde nasıl geliştirdiğini açıklar. Mekan-zamansallık ilişkilerinin eserin yer-zaman konsepti ve olay örgüsünün gidişatı arasındaki çığır açan konumunu saptadıktan sonra, Bakhtin roman biçimlerini ve üç boyutlu gerçeklik aracılığıyla belirli mekanları hakimiyeti altına alan kronotop türlerini çözümler. Tezin bir diğer amacı ise Bakhtin'in *Dialogic Imagination, Rabelais and His World* ve *The Bildungsroman* eserlerinde tasarladığı temel roman türlerine göre kronotop türlerini açıklamaktır. *Tipping the Velvet* ve *Fingersmith* eserlerinde öne çıkarılan özgürlükçü kadın karakterler, sosyal kurallara, cinsel sınırlamalara ve çoktan kabul edilmiş Victoria dönemi sistemine karşı zıt liberal düşüncelerini, Sarah Waters'ın pastiş (pastiche) tekniğini kullanarak iki farklı dönemin gerçeklik algısını birleştirip on sekizinci yüzyıla eşsiz bir bakış açısı getirmesiyle, ilan ederler. Bu tezde, postmodern tarihsel gerçeklikler ve bunun doğal getirileri aracılığıyla, Waters'ın Victoria dönemi anlayışına karşı sergilediği yıkıcı tutum, yazarın seçmiş olduğu yer-zaman konseptinin bile mekan-zamansallık bağlantısını yarattığını ortaya koymaktadır. Bu tezin asıl odak noktası olan eşcinsel arzu, kadının erkeksiliği ve erkek-egemen toplumun reddedilişi, bu iki romanda da karnaval imgeler ve mekan-zaman yöntemi ile gün yüzüne çıkan temel kavramlardır.

Anahtar Kelimeler: Kronotop, Karnaval, Eşcinsellik, Kadının özgürlüğü

ABSTRACT

The aim of this thesis is to analyse M. Bakhtin's chronotope theory and Carnavalesque representations in Sarah Waters's two postmodern novels *Tipping the Velvet* and *Fingersmith*. Beginning with the evolution of the Soviet Union in line with Einstein's theory of relativity, the analysis clarifies Bakhtin's improvements of his polyphony and heteroglossia philosophies in the light of the individual perception of time and space connectedness. After detecting the revolutionary stage of spatio-temporal interwoven relationships between the setting and the trajectory of the plotline, Bakhtin formulates the forms of the novel and the chronotope types that dominate a particular space through three-dimensional actuality. Another aim of this thesis is to reveal the sorts of chronotopes according to the major novel forms that Bakhtin resolves in the *Dialogic Imagination*, *Rabelais and His World*, and *The Bildungsroman*. The autonomous female characters introduced in *Tipping the Velvet* and *Fingersmith* declare their contradictory liberal thoughts against the social rules, sexual restrictions, and the accepted Victorian order in the society as Sarah Waters brings a unique perspective to the eighteenth century, using the pastiche technique of combining the reality of two different periods. In this thesis, Waters's subversive approach towards Victorian understanding through postmodern historical facts and its natural outcomes proves the fact that even the author's choice of setting creates a spatio-temporal affinity. The central focus of this thesis, the homosexual desire, female masculinity, and the rejection of the patriarchal notions are the main concepts that are uncovered through the carnival images and the space-time agency in both novels.

Key Words: Chronotope, Carnavalesque, Homosexuality, Female autonomy.

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INTRODUCTION

The concept of time and space has been the fundamental topic to comprehend the rules of nature and human existence throughout history, many theorists endeavoured to resolve the domains of philosophy such as literature, art and science by rationalizing the relevance between these two notions. Before analysing the association between time and space, some questions about the authenticity of time raised by Aristotle. In line with Aristotle's aesthetics, there cannot be before and after while prior philosophers were suspicious about the existence of time. The highlight of that notion is to divulge the duration and its impact upon actions. Within this context, time can be regarded as a transient motion that brings about a transformation to an object during the process of flow. When it is taken into account as a linear timeline, moving back from the position of possession is identified as past and going further titled as future.

In contrast to the classical standpoints about time, Einstein made all the difference with his *Theory of Relativity* by injecting the influence of gravitation upon time and space. The theory of relativity estimates that the speed of light is always the same in every place; nevertheless, the simultaneity is not consistently equivalent. Hence, the theory of relativity points out the spatio-temporal impact upon behaviours by concerning the observers' movements, which fabricates an individual conception of time and space, the milestone of the Modern and Postmodern literary theories. In the light of Einstein's theory, Henry Bergson and many others deal with the interwoven image of space-time and the methods to disassociate these solid notions in the field of literature. The modernization of time and space knowledge has penetrated numerous divisions of art and has brought forth plenty of new styles like *expressionism*, *futurism*, *cubism*, *surrealism*, *Dadaism*, *imagism* and *stream of consciousness* technique correlation with the magnitude of individuality. The pioneer of the stream of consciousness technique in the novel genre, James Joyce, exhibits the partition of time and space in his novels *Ulysses* and *Dubliners* effectively, which has myriad contributions to the fate of Modern novels. Likewise, Joyce, Virginia Woolf and T.S Eliot were considerable figures who assisted the annihilation of the conventional interpretation of time and space

homogeneity. The individualistic perception of time and space effectuated the trajectory of the Modern and following the Postmodern literature since portraying of subjective knowledge of time can be diversified into a hundred indecisions, visions and revisions through an infinite potentiality of cognizance as Modernist poet T.S Eliot states in his “The Love Song of J. Alfred Prufrock”.

Mikhail Bakhtin (1895-1975), the Russian theorist, generates the theory of chronotope guided by Einstein’s theory of relativity, which specifies a spatial and transitory connection between time and space by acknowledging the term chronotope (space-time); designated as a particular affinity of temporal and spatial relationships harmoniously connoted in the branches of literature. Concerning the manifestation of a spatio-temporal framework, Bakhtin reformulates Einstein’s theory of relativity by propounding the visibility of time. Space is alternated and it shifts to the sequence of time, history and plotline in the literary space which he embodies artistic cognition. The term chronotope that he adopts from the natural sciences and utilizes it in literary theory to divulge the impenetrability of three- dimensional space-time and the fourth dimension of space, is originally the synthesis of two Greek words chrono (time) and tope (space). More importantly, his term presents the mutual connectedness of time and space that builds the postmodern notion of reality within the world of text and relatively within that world itself.

Bakhtin dedicates his only article “Forms of Time and Chronotope in the Novel” to simplify the forms of space-time in a narration by dissertating the practice and scheme of the legitimate historical space-time in the novel since the elements of chronotope meld a constant space-time arrangement for the narrator to sustain recognizable cultural transmission to all the characters. Therefore, Bakhtin systematizes a variety of chronotopes to layout the substantiality of the places upon the decisions and behaviours of the characters avowed as the encounter, road, real-time, the beauty of nature, the threshold and the family idyll chronotope. As can be already contemplated from the terms, the critical concentration attributed to the divergent novelistic times. In parallel with the comprehension of space-time and the features of the chronotopes, Bakhtin dissects the novel genre into eight different categories as follows:

1. the adventure novel of an ordeal
2. the adventure novel of everyday life
3. the chronotope of the ancient biography and autobiography
4. the folkloric chronotope
5. the chivalric chronotope
6. the chronotope of the Rogue, the Clown and the Fool
7. the Rabelaisian chronotope
8. the idyllic chronotope

Bakhtinian system of chronotopic space-time in the novel genre can be reoriented with an unrestricted number of little chronotopes co-existing or replacing with one another or even more paradoxical liaison. In addition to the eight fundamental kinds of chronotopes, Bakhtin initiates the subdivision of spatio-temporal chronotopes for the different historical periods and literary genres owing to the fact that these subdivisions are more comprehensive than the major categories and they are introduced as the chronotope of the road, the castle, parlours and salons, the provincial towns, threshold and Public Square. For Bakhtin, each type of chronotope has a dialogical characteristic and mutual connectedness as the plotline represents the world of the author, the world of the narrator and the world of the reader. So that the concrete reality in a text externalizes the subconscious of the writer in line with the psychology of the narrator and what the reader deduces from the text.

Bakhtin is recognised with his avant-garde methods against conventionally welcomed norms and literary styles owing to his polyphony, heteroglossia, chronotope and Carnavalesque theories in such a way that he celebrates the reversal of hierarchies and the eccentric behaviours notably in Carnavalesque theory. To have knowledge of Bakhtinian carnivalized literature, the major characteristics of the carnivals in the Middle Age should be revisited. The main function underlying the idea of carnivals is to sense leisureliness from the overwhelming power structures and meta-narratives of the society through humour and laughter albeit for a limited time. Historically speaking, Bakhtin considers the carnivals as a politically legitimated ideological liberation process during the revolutionary period at which the state and the church have no authority over the rebellions. Thus, carnivals were a significant part of the Middle Age European people for enjoying equality and emancipation in the community as opposed to the

oppressive forms of thoughts and behaviours. In the carnivals, lords and ladies were mates to the maids and servants since they were all disguised through clearing the way of imagination and creativity. During the carnival time, upper-class and needy people were all dancing and feasting in the streets together like a source of grotesque on a regular day.

Bakhtin outlines the life of a medieval man in two ways: the first one is the regular, formal and Apollonian life in a dominant hierarchal system that is full of fanaticism, dogmas, veneration and tenderness to the other; under other conditions, carnivalized life is filled with freedom, laughter, obscene, abundance and intimate interconnection with everybody. Carnivals can be taken into consideration as space-time unity in terms of celebration of autonomy, egalitarianism and prosperity. Mikhail Bakhtin utilizes the functions of carnivals not just as entertaining festivals; at the same time, this time of the year gives an opportunity to paupers for intercommunicating with the cusp of hierarchy. After the Renaissance period and capitalism as its result, the vitality of the carnivals was vanished and found its place in literary theories as reported by Bakhtin. He expanded the Carnavalesque theory through a remarkable model of satire and wit represented in the book, *Rabelais and His World*. The liberatory spirit of carnivalized literature expunges dictatorial and contagious forms of thoughts and beliefs by paving the path to the metaphorical sense of festivals, which re-arises in popular culture. In this setting, Bakhtin characterizes carnivals as consolidative organizations and a room for bizarre reality in a literary sense that unveils his Carnavalesque theory.

In this study, two notable postmodern novels of Sarah Waters denominated as *Tipping the Velvet* and *Fingersmith* will be scrutinized through the instrument of Bakhtin's chronotopes and Carnavalesque theory. Sarah Waters's subversive approach to the dominant power structures in the society concerning heterosexuality, social hierarchies and the fundamental gender norms of the Victorian era are the main characteristics of both novels. Waters as a Postmodern novelist reconsiders the power structures that emerged in the Victorian era as she manages to set forth two different era's reality which is known as the pastiche technique in Postmodern literary styles. In line with Bakhtinian chronotope theory, Waters's novels introduce three dimensions of

perspective as the reader assimilates the world of Waters, its reproduction through the narrator and the individual intellection of the text. In both novels, the main characters are Victorian women who encounter several challenges about their status in society as both Nancy Astley and Maud Lily yearn for a same-sex relationship.

In *Tipping the Velvet*, Waters's debut novel, the reader may internalize the lesbian themes, sexual intercourses, gender roles and how these images interact with the places that Nancy Astley, the main character, decides to settle her current life through the gates of chronotope theory. The reader can observe the psychological metamorphosis of Nancy through the impact of the Spatio-temporal plotline. As a sample of grotesque in the carnivalized literature, Nancy has a sexual affair with Kitty Butler, a stage actor-actress who disguises herself as a man in juxtaposing the stereotyped Victorian dogmas. Concerning Bakhtin's historical phenomenon Carnavalesque theory, the glorification of imagination, reversal of hierarchies and violation of hegemonic heterosexuality are the main subjects of the novel, which provides insight of civil rights and abundance to the reader. Waters penetrates the resembling themes in *Fingersmith* by inserting the social transition of two main characters Susan Trinder and Maud Lily. Susan Trinder is a thief and a nursemaid who struggles with the poverty in the back streets of London in contrast with the wealth of Maud Lily who resides with her uncle as his secretary at Briar, the countryside of England. Waters illustrates the consequences of two different spaces upon the characters relatedly Bakhtin's chronotopes with a non-linear timeline. In this study, Waters's subversive postmodern novels *Tipping the Velvet* and *Fingersmith* will be analysed through M. Bakhtin's chronotope (time and space unity) and Carnavalesque (reversal of hierarchies) theories.

CHAPTER I

1. CHRONOTOPE AND CARNIVALESQUE AS A NARRATIVE FORM

Mikhail Bakhtin and his signature models about the narrative forms have left their mark in the history of literary theories through the innovative approach of space-time unity and the portrayal of the others in his analysis. Bakhtin declares the term chronotope in his well-known study *The Dialogic Imagination* which signifies interlocked correlation of time and space unity in literature as indicated “the name chronotope (literally, ‘time-space’) to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (Bakhtin, 1981: 84). In the first years of his judgments upon the polyphony theory, Bakhtin is mostly inspired by the pure intuition of Kant. Afterwards, the limitation of individual perception of time in the Kantian world dragged him to revise his philosophy that winds up with his refitment to the chronotope theory armed with 20th-century notions. Hence, the theory of chronotope that stands for the spatio-temporal union is forged with Einstein’s *Theory of Relativity* as Bakhtin converts Einstein’s space-time knowledge into eight sorts of narration type in the field of literature. The thing that makes Bakhtin different from his contemporaries is the typology that he builds to analyse each epoch within historical and figurative time appreciation.

1.1. THEORY OF RELATIVITY: EINSTEINIAN REALM

Albert Einstein, the brain father of the relativity theory, published a series of his paper nearly a hundred years ago; however, the generations even in the millennium age regard the physic knowledge before relativity as history. Einstein published his three papers ten years elapsed between two of them that demonstrates the struggle and disciple that emerge from this process. In his first published study upon relativity, Einstein deals

with the specific relations between mechanics and optics. After eleven years of the first published study, he expanded his theory by injecting the influence of gravitation. In the third paper, thirteen years later, Einstein has opened up his thesis including electromagnetism and electrodynamics relativities, which is still acknowledged as the crux of modern physics (Heyl, 1929: 231). Until Einstein makes all the contradictions against the popular beliefs of his age, space and time have been reckoned as one and absolute for every individual. Nevertheless, the resonance of his disturbance to the world of physic has resounded in the popular cultural consciousness.

In his theory, Einstein estimates that the speed of light is always the same in every place and he depicts his statement with a well-known railway experiment module. His experiment is based on the simultaneity of the lightning strikes upon the embankments at two places that he named as point A and B are far away from one another. Additionally, he assumes that the two lightning flashes strike upon the two embankments simultaneously and at this point, Einstein asks the reader the sense in his statements by leading to critical thinking. If the observer presumes that the meteorologists' discovery about the strike of the lightning in the same place each time simultaneously, still, the hypothesis is formed on reality. Hence, individuals face the same burden with all the physical experiments or statements about simultaneity. Due to the innumerable possibilities in the sample railway experiment, the physicist requires a certain definition of simultaneity to confirm both lightning strikes appear simultaneously (Einstein, 1924: 16). Thus, Einstein clears the blurred position of the simultaneity in a scientific suggestion as follow:

By measuring along the rails, the connecting line AB should be measured up and an observer placed at the mid-point M of the distance AB. This observer should be supplied with an arrangement (e.g., two mirrors inclined at 90°) which allows him visually to observe both places A and B at the same time. If the observer perceives the two flashes of lightning at the same time, then they are simultaneous (16).

As may be seen through the suggestion Einstein locates himself between point A and B with an equal distance to be able to observe both areas at the same time. However, the weak spot of this imaginary experiment is that the definition estimates nothing about lightning. On the grounds that Einstein revised his statement by adding the undeniable empirical situation of simultaneity related to demanded definition. In another word, that

light stands in need of the same time to bisect the way A-> M like the way of B->M in an actual case, as the nature of the light requires it so. Nevertheless, Einstein claims that to give an absolute description of simultaneity, clearing the course of the definition of time in physics is essential (16-17). To define both events in a certain way, the scenes should be considered concerning the body of reference through those lines:

-we suppose that clocks of identical construction are placed at the points A, B and C of the railway line (co-ordinate system) and that they are set in such a manner that the positions of their pointers are simultaneously (in the above sense) the same. Under these conditions, we understand by the " time " of an event the reading (position of the hands) of that one of these clocks which is in the immediate vicinity (in space) of the event. (Einstein, 1924: 17)

Einstein points out the fact that time value can be correlated with every kind of physical experiments and even daily events as it has been estimated that all the clocks have the same pace if they are self-same. What is more, when the two clocks set in a particular position for specific pointers, which refers to different reference bodies, still the simultaneity of the clocks will be identical as the same settings are always simultaneous like the rationale of the simultaneity describes the importance of the positions, rates and settings. Hence, Einstein expands his theory with the influence of the gravitational field and suggests that every movement must be regarded as solely a relative motion. The idea that emerged from this relative motion is the root of Einsteinian physics as it is argued in *Polyphony and the Atomic Age: Bakhtin's Assimilation of an Einsteinian Universe* through this statement "Einsteinian physics was built on the decentralizing, yet universally applicable, the notion of relativity. Every observation, every measurement had to take into consideration the viewer's subjectivity, and thus the observer's individual nature became integral to measurements of velocity and distance" (Stone, 2008: 407). Thereupon, Einstein's inferences stand on the hypothetical experiments that are at variance with a spontaneous prognosis of a dimension of time and space.

The scientific facts testify that the Earth generates an enclosing gravitational field; modern electromagnetic physic studies formulate this phenomenon as a magnetic field by providing a new experiment module, which Einstein observes in the second part of his book titled *The General Theory of Relativity*. The focus of his study is on the

magnetic field and its impact upon space by explaining how a magnet attracts a piece of iron. In this manner, the physicist cannot deny that a magnet attracts not only a piece of iron but also the physical space around it, which is called a magnetic field. With a scientific examination, one can observe that the transmission of electromagnetic waves attracts not just a piece of iron; it also governs the gravitational field around the Earth thanks to the electromagnetic phenomena (Einstein, 1924: 41). From this point of view, Einstein assumes that the definition and the laws of a gravitational field must be definite concerning the demonstration of decreased gravitational actions that are far away from the operational bodies. Contrary to the electromagnetic field, the gravitational field portrays more essential significance as it gains acceleration that is not based on the physical state of the body. Einstein constitutes this set of knowledge by combining his hypothesis with Newton's law of gravitation indicated in the same chapter through these lines:

According to Newton's law of motion, we have
 $(\text{Force}) = (\text{inertial mass}) \times (\text{acceleration})$,
where the "inertial mass" is a characteristic constant of the accelerated body. If now gravitation is the cause of the acceleration, we then have
 $(\text{Force}) = (\text{gravitational mass}) \times (\text{intensity of the gravitational field})$ (41)

As can be deduced from the experiment, the acceleration is self-reliant from the state of nature and body; furthermore, it has the same gravitational field. In this connection, the rate of the gravitation to the passive blocks must be the same for all bodies and so forth the physicist can deduct that the gravitational mass of an operational body must be identical to passive mass. Einstein demolishes both assumptions of Newtonian physics by questioning sustained ideas about the absoluteness of time and space. He brings up an avant-garde concept of time and space perception by adding the observer's perspective to every kind of measurements and assumptions that is a radical reform. With a complete grasp of Einsteinian physics, it is probable to experience two different time intuitions in the same location for two people. The success behind Einsteinian relativity theory is the fact that Newtonian doctrines could not be deemed valid in the late-19th century's electromagnetic and electrodynamics experiments "For Newtonian mechanics, all external observers are equivalent; all will take the same measurements of the system. Einstein did not challenge the axiomatic laws inherent to the system but rather

introduced a third element. He accounted for the shortcomings of Newtonian physics by surmising that a second observer” since the position of light can confront natural restrictions of conventional physics as Einstein’s re-evaluating process of presenting new dimension can be seen by the agency of this remark (Stone, 2008: 407).

Newton’s law insisted that the velocities are never absolute but always relative, so that their magnitudes must be appended by the phrase ‘with respect to’. For instance, a train travels at 40km/h with respect to someone at rest; however, it only travels 20km/h with respect to a train travelling 20km/h in the same direction or it travels 60km/h with respect to another train travelling in the opposite direction at 20km/h. This is also correct for the velocities of the Earth, the Sun and the entire Milky Way galaxy. On the other hand, Maxwell found that the speed of an electromagnetic wave such as light is fixed at an exorbitant 299,792,458m/s regardless of who observes it; nevertheless, Maxwell’s notion seems incompatible with Newton’s notion of relative velocities (Einstein, 1924: 49). If Newton’s law is truly universal, why should the speed of light be an exception? This presented Einstein with a daunting dilemma. This conflict between the ideas of Newton and Maxwell can be demonstrated with Einstein’s brilliant abstract experiments as it is mentioned previously.

Einstein hypothetically locates himself on a train platform observing two lightning bolts strike on both sides of him. Because Einstein stands precisely in the middle of two strikes, he receives the resulting beams of light from both sides at the same time. However, things get complicated when someone on a passing train observes this event while whizzing past Einstein at the speed of light. If the speed of light confirms the rules of relativity, then the person on the train would not be witnessing the lightning strikes simultaneously. Logically, the light closer to the men in the train would reach him first. A measurement of the speed of light made by both men would differ in magnitude; this would contradict an apparent fundamental truth of the universe. To eliminate the disparity in the measurements, Einstein recommended that the time itself for the man on the train must slow down to balance for the decline in speed and in this way the magnitude stays steady. Einstein called this absurdity special relativity (16-17). To demonstrate the singularity of each perspective of observation, he distributes the

notion of external observation, impartiality and objectivity. Insisting on the uniqueness of each perception, Einstein creates a non-authoritative dimension together with the conception of time and space, which becomes intrinsically relative to the observer. In such a radical manner, the age of relativity bears with a progressive world view in which the concept of narrative realism could subsist solely as a tradition and particular arrangement between the author and the reader which creates the distinction between Einsteinian and Newtonian physics (Dorsch, 2013: 15). Newton believed that time moved unflinchingly in a single direction forward, Einstein however realized that time stretches and contracts to vary with velocity. Because of its flexibility, time like space should have its dimension. Einstein claimed that the two fundamental concepts of human consciousness were the same in the conclusion of *Relativity: The Special and General Theory* through these lines:

My original considerations on the subject were based on two hypotheses:

(1) There exists an average density of matter in the whole of space which is everywhere the same and different from zero.

(2) The magnitude ("radius") of space is independent of time. (Einstein, 1924: 84)

Ultimately, they produce a four-dimensional texture or continuation called space-time. Einstein suggested that massive objects like the Sun did not pull bodies like the Earth with a mysterious inexplicable tug, but rather curved the fabric of space-time around them forcing the earth to fall into this steep valley. According to special relativity, the faster a person moves through space, the slower one moves through time. This means that time runs slower on Earth's surface than it does above the atmosphere. Different planets have different masses, which causes different gravitational strengths.

They also accelerate objects at different rates and this means a variable passage of time. Therefore, it is proven that Special Relativity or time dilation affects every clock whether it relies on basic electromagnetism or a complex combination of electromagnetism and Newton's laws of motion (61-62). Einstein's relativity theory can be taken into consideration as an earth-shaking novelty since he makes it possible to conceive the concept of time and space regardless of being constant fact for everybody through proclaiming individual sensation of time and space, which inspires Mikhail Bakhtin to embody time and space unity in the narratives titled as chronotope. The post-

Einsteinian intellect of time and space takes the edges off for Bakhtin's elucidation of the exclusive reality in the real and the novelistic world.

1.2. THE AGE OF RELATIVITY: SOVIET POPULAR CULTURE AND MIKHAIL BAKHTIN

Besides Nobel Prize that Einstein was deemed to worthy, his recognition in Russia coexisted with a chain reaction of another ground-breaking event called the Bolshevik Revolution. During that time, the progressive theory of Einstein furnished a pivotal way of influence upon Soviet culture where the imagination of recent Soviet intellectuals was foregrounded. Its repercussion can be appreciated through this indication: "1922-23, the journal *The Book and the Revolution* printed a thirteen-page list of works on relativity available in Russian, and its merits were debated in the pages of such a prominent Soviet cultural mouthpiece as *Red Virgin Soil*" (Stone, 2008: 405). Given the publication of the relativity disciplines in Einsteinian form of the universe, it is crystal clear that Einstein's teachings build up Marxist- Leninist aspiration to alter human instinct and everyday life without omission where Soviet intellectuals found metamorphic potential. Stone discussed how Einstein paves the way for Soviet intellectuals in his *Polyphony and the Atomic Age: Bakhtin's Assimilation of an Einsteinian Universe*, by giving the instance of the symbolist Andrey Bely who sheltered himself and read *The Theory of Relativity* in Moscow bathtub during the revolutionary times in 1917. Likewise, Vladimir Mayakovsky considered relativity as a probable lane through immortality that has been one of the grandiose projects of imaginative Russian futurists (406). With a general reflection of the Einsteinian version of the universe, many scholars found Einstein as a disruptive source of revolution since the relativity theory minimizes modernity's force upon humanity.

The major changes in Soviet society like the Revolution of 1917, the civil war, scarcity and the dark reign of Joseph Stalin influence the literary critics for searching for a new philosophy in conjunction with the upheavals in their world. Russian intellectual

world including art and literature was concealed through the teachings of two moderators of the Soviet culture; Marx and Lenin, during the time Bakhtin published his debut novel. Numerous discussions piled out against the affinity of relativity theory and Marxist- Leninist disciplines of vernacular heterodoxy in the Soviet society. Although the reformist route of relativity provides a promising and re-framing potential for the future, the previous arguments about the harmony between Marxist- Leninist dialectical approach and relativity underpinned the relativity on an ambiguous base during the early Soviet time (Habib, 2005: 607). Hence, relativity was socially considered as a quarrelsome issue at which Bakhtin systematized the polyphony theory and he scrutinized his philosophy together with Einsteinian physics.

The dignification of the relativity through the subjectivity was risky in the Soviet Union since Bakhtin challenged the conventional doctrines with rebellious considerations. For this very reason, despite all the other perspectives, Mikhail Bakhtin could reach beyond the limits of a popular scheme of relativity through his achievement of transforming Einstein's scientific revolution into a literary milestone. The tenets of relativity and equivocation react variously to human beings and fragments of the universe. Emerson discussed the problem of faith in his *Polyphony and Carnavalesque* as follows: "During a scientific revolution of such magnitude, only religious faith, with its a priori ideals and monologic dogma, 'could offer a substantial counterweight to all the varieties of subjectivism and relativism' that would otherwise spin out of control" (Emerson, 1997: 25). Bakhtin assumes that religious apprehension could implement a decent regulation of dialogic associations emerging under the influence of recent circumstances. Nevertheless, he monitored the Soviet history and popular cultures were transformed into atheist formalism concerning the Bolshevik Revolution, which enabled Bakhtin's philosophy reachable and applicable to everyday life and relatedly to the novelistic universe.

The union that came out from Einsteinian and Bakhtinian way of seeing the universe empowered Bakhtin to outline novelistic cosmos in which his deep-rooted settlements with the reader's point of view intensified after the dark years of Soviet culture. The reinforcement of the relativity age upon Bakhtin's ideology can be marked

through this utterance “With a particularly Einsteinian understanding of the observing subject, Bakhtin finds in the scientific discoveries of his lifetime the key to the chronotope's personalization of time and space and carnival's destabilization of semantic highs and lows” (Stone, 2008: 406). The statement displays how Einsteinian understanding of examination penetrates a Russian theorist Bakhtin’s cornerstone theory; moreover, this refinement enables him to infuse the 20th-century awareness of the subject into his description of the novelistic universe and the magnitude of reader’s perspective formed by the misty Soviet history.

1.3. INTEGRITY OF TIME AND SPACE THROUGH THE THEORY OF CHRONOTOPE

The relation between time and space has been one of the major themes to extend the bridges of literature from the rising of Modernism. Many authors and literary theorists claim that the correlation between time and space can be detached from one another, as they are two peculiar levels of comprehension in the human conscious. Among these who makes a statement about the time-space relations, Mikhail Bakhtin brightens the authority of space and time concepts in a particular way by adjusting Einstein’s *Theory of Relativity*. Einstein provides further knowledge about the subjective notion of time and space concerning the speed of light, unlike the other contemporary physicist as it is demonstrated in the previous part of the study in a detailed way. Bakhtin like Einstein also improves his theory under the mastery of Kant’s philosophy as records state that after the October Revolution, Bakhtin affiliated with some Russian intellectuals who were arguing the disciplines of neo-Kantian philosophy. These records straighten out the earliest studies of Bakhtin upon the literary styles in which literary genesis is a route for proclaiming a precise writer- narrator relation (Habib, 2005: 610). Hence, Bakhtin polishes his literary criteria of phraseological fidelity that will signify his progress. By occupying the context, alienism and prospect

aiming to differentiate the perspective of the writer and the narrator, he adheres to Kantian aesthetics as Bakhtin himself demonstrates through his testimony:

In his 'Transcendental Aesthetics' (one of the main sections of his Critique of Pure Reason) Kant defines space and time as indispensable forms of any cognition. Here we employ the Kantian evaluation of the importance of these forms in the cognitive process, but differ from Kant in taking them not as 'transcendental' but as forms of the most immediate reality. We shall attempt to show the role these forms play in the process of concrete artistic cognition (artistic visualization) under conditions obtaining in the genre of the novel. (Bakhtin, 1981: 85)

Kant's laws were set down upon the complex relationship of the knowledge of the author and its deep interaction with the world of the narrator. Bakhtin's exclusive polyphonic approach underlines the interweaving exhibitions of this dilemma in a narrative. Ascribing a Kantian system to the psyche of a hero, Bakhtin validates the use of structural disciplines in the field of literary judgment. Alienism or outsidership is a cardinal side of the literary criticism of Kant since the notion would be an agent to initiate extrinsic divisions that help the reader to sort out his judgments from empiricism. Nevertheless, Kant's intelligence upon Newtonian framework is open to doubt concerning the twentieth century's knowledge. In such wise, Bakhtin obscurely feels in the gut this friction in late 1920 at a time he worked on the *Problems of Dostoevsky's Poetics*. Later on, Bakhtin revises his comprehension of polyphony and he discerns the fact that Kantian conception of time and space is one and absolute which makes the perception one and absolute opposing to the teachings of the 20th-century and modern relativist worldview (Stone, 2008: 410).

The genius, the psyche that establishes an explicit web to the perception, recognises Bakhtin states that time. On the other hand, Kantian philosophy cannot provide integration of particularity of time in as much as relativity. Individuals are endowed by awareness of time in the scope of Einsteinian relativity. When this divergence is wiped away by exclusive supreme sensation and the aesthesis of time's continuation as singular, its predisposition is put into an ambiguity even in the realm of literary creation. Thereupon, Bakhtin's transition from a Kantian philosophy to an Einsteinian dimension of relativity can be observed in his chronotope theory as he lingers between both positions. Related to this, Bakhtin articulates the literary chronotope as a factual whole where time and space become visible and bold as they

turn to be receptive to the motions and decisions of the heroes along with the setting and sequences of events. Unlike this perspective, Kant deals with time as a superior precursor of perception in which time is considered as the schemes of current reality that presents literary acknowledgement and imaginativeness in a text (Klapuri, 2013: 130). Although Bakhtin's deductions from the immediate reality require simplification, both definitions can be regarded as a basis of time and space discussions of literary criticism.

Contrary to many others, Bakhtin identifies space and time as entwined and melts them in the same pot by naming the inseparable agents as chronotope. As Morgan indicates, Bakhtin introduces an essential mediator step between his previous polyphony and recent lexicon through a literary synthesis of time and space that are compound elements of chronotope. The term chronotope can be considered as one of the fundamental benefactions of Bakhtin presents to the universal literary terminologies as he posits the text and the world as an analogous fabric rather than antithetical situations as if they vary in degree but not in crux (Morgan, 1996: 37). Consequently, after announcing his new synthesis word "We will give the name chronotope (literally, "time and space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin, 1981: 84), he dedicates the second paragraph to define his new term. In his famous essay *Forms of Time and of the Chronotope in the Novel, Notes toward a Historical Poetics*, he clarifies his utilization of chronotope in the literary theories and how he is influenced by Einstein's theory through this statement:

This term (space-time) is employed in mathematics, and was introduced as part of Einstein's Theory of Relativity. The special meaning it has in relativity theory is not important for our purposes; we are borrowing it for literary criticism almost as a metaphor (almost, but not entirely). What counts for us is the fact that it expresses the inseparability of space and time (time as the fourth dimension of space). We understand the chronotope as a formally constitutive category of literature. (84)

In line with Bakhtin's manifestation, chronotope defines the deep-seated integration of spatio-temporal relations that are skilfully articulated in literature together with its organizing function among the narrative events. In literary fusion, spatial and temporal symbols are merged into thoroughly designed as a whole. Time incarnates, becomes denser, and figuratively visible: as a result, space comes to be responsive to the

act of time, field and events. For Bakhtin, the leading function of chronotope obtained from the matter that the spatiotemporal relations must be interacted and acknowledged by the reader since a motion affected by time and space forms every implication, then it is apparent for the others. Therefore, every single connotation occurred with the companionship of chronotope as his expression underlines this fact "that provides the ground essential for the showing forth, the representability of events" (250). Hence, by uncovering Einstein's celebration of singularity and converting the terms into Greek, Bakhtin creates the fourth dimension of time and space that would be administered all type of cultural studies in a global scope. Nevertheless, his emphasis on 'almost as a metaphor (almost, but not entirely)' gives the impression of transition as his usage of metaphor entails the application from one structure to another. Still, Bakhtin was shy away in naming his operation as a metaphor. The term chronotope would be impenetrable without the simultaneous company of context, the narrative and scientific acknowledgements; therefore, Bakhtin's practice of taking the relativity principles into temporary use is not borrowing, in reverse, he re-establishes the matrix for a clear literary comprehension (Stone, 2008: 412).

Another interpretation suggests that the central use Bakhtin improvised in his theory that he blends the real historical time and space with the assimilated individual spatio-temporal echo of the author in a narrative form. Nevertheless, the idea of leaving a small space for reality by justifying the borrowing from Einstein's theory as 'almost as a metaphor (but not entirely)' is smoothly fit the application of the term in a text which can be rationalized as the dimension of matrix and practice (Klapuri, 2013: 106). Together with the deductions of the previous statement, Bakhtin gave the barefaced definition of chronotope's operation himself that he expressed as metaphorical borrowing of Einstein's relativity theory in a figurative way.

Thus, the chronotope, functioning as the primary means for materializing time in space, emerges as a centre for concretizing representation, as a force giving body to the entire novel. All the novel's abstract elements—philosophical and social generalizations, ideas, analyses of cause and effect—gravitate toward the chronotope and through it take on flesh and blood, permitting the imaging power of art to do its work. Such is the representational significance of the chronotope. (Bakhtin, 1981: 250)

For him, chronotope forms a pattern in which the fundamental Spatio-temporal sequences of art confront the dialogues and events. In the narrative perspective, chronotope arises where the chance meetings occur, the climax's web is spun which brings in the phenomenal element of a novel as the ideas and passions, and the inner worlds of the characters are unveiled. Even though the underlined roles of chronotope are the generative and figurative functions in a text, the predominant reason why Bakhtin constructs this theory is to illustrate the transformation of diversity in European historical perspective initiating with the folkloric adventures and finalizing with Rabelais's being an outcast in the society. Einsteinian source of encouragement indirectly cherishes the design of narrative time and space since the historical and contextual sequences of events mostly based on the perspective of the observer, the reader in a figurative stage.

Most importantly, it cultivates the apprehension of the chronotope as a source of narrative rather than presuming the chronotope as a product of the narrative. Hence, individual passions and values of an artist are involved in the creative growth of writing in an idyllic language that sheds lights upon the most essential role of chronotope expressed as the reflection of social values, worldviews or psyche concerning time and space. The meditation of this function onto the literature can be analysed through the statement: "What the concept of the chronotope provides is a tool for articulating the popular conceptions about the nature of human agency and action and the constitution of human identity in folk" (Ingemark, 2006: 3). The statement of Ingemark shines upon the fact that the notion of chronotope is based on the moral of the society that is familiarised by the majority. In fact, the common actions and decisions can be recognised in nearby places or as Bakhtin formulates, specific places or periods can homogenize the attitudes of characters in a narration. The chronotope theory serves the purpose of being a metaphorical gate between the real historical time and the time in a text since the code of his chronotope enables the reader to have an access to historical poetics. Within this concept, the text is relational not only in the real world but also in the contradictory conditions in essence which makes his theory a bridge between reality and the spatiotemporal settings in a text rather than being a divider wall.

There are some contradictory thoughts about the term chronotope, but most scholars see the term as a spatio-temporal comprehension and the reflection of the intellect and individual experience in a text that have parallel relations for no sure. To resolve the suspicious approaches of the function of chronotope in a text, Bakhtin deals with the literary devices by considering them as disfigurations of the temporal and spatial sequences of events in a plot since there is no other way to recognise the individual's perspective and even the real world. Contrary to many others, Bakhtin insists that the chronotope theory has an intrinsic connectedness of space and time that is supported in *Routledge Encyclopaedia of Narrative Theory* through this assertion:

A way of understanding experience, of modelling the world, chronotopes provide a 'ground' for representation out of which narrative events emerge, a series of temporal markers conjoined with spatial features which, together, define specific historical, biographical, and social relations. (Pier, 2005: 64)

As it is emphasised, the predominant element to comprehend chronotope is to conceptualize the world within the narrative of a text. Although there are abundant differences in absorbing the theory and how to utilize it to the literary criticism, the principal view accepted by the scholars based on the core features of the theory. The chronotope theory is a sort of classification of distinguishing or appreciating epistemological characteristics in a text since the term stands for the forms of cognizance and other kinds of reflection of these divisions. It shapes reliable space-time design in a narration that rests on a "cultural referent familiar to all-to the characters, the narrator, and the reader" (Crichfield, 1991: 30). The far-reaching goal of the chronotope is to form spaces as if they are constant resources that can be solely shattered into new unique arrangements as though creating a set of theatre from another town or historical period yet the actions and the decisions of the characters would be similar since the spatio-temporal force is familiar. For this reason, the theatre scenes of some narrations create another layer of space-time coherence. When critics analyse the narratives in line with Bakhtin's chronotope, they note the impact of different places upon characters may vary. Thus, scholars adopt the categories of the chronotope into the interpretations stressing that there can be more than one type of spatio-temporal reflection in a single text as there is myriad kind of circumstances or events in a single narrative which brings the types of chronotopes into the light.

1.4. FORMS OF CHRONOTOPE IN THE NOVEL

Mikhail Bakhtin describes chronotope as almost metaphor, but not entirely which paves the way the idea of seeing chronotope as something that can show itself as something else seeing that it is changeable by dint of the setting, lightening and other elements of narration. Hence, one can regard chronotope as both an omnipresent fact of narration and a kind of setting that is never existed. In this consideration, a form of materializing time and space would be one of the bases of chronotope theory; accordingly, the general role of chronotope is not to illustrate the depiction but to reflect the ground representation. On that account, the field of possibilities clutched open by a singular narrative genre gives a narrator the power of organizing the heart of characters, sequence of events and actions. “From a narrative and compositional point of view, this is the place where encounters occur [. . . where] the webs of intrigue are spun, denouements occur and finally—this is where dialogues happen, something that acquires extraordinary importance in the novel, revealing the character, ‘ideas’ and the ‘passions’ of the heroes” (Bakhtin, 1981: 246). Confirming Bakhtin’s remark upon the pattern of chronotope, the vitality of historical perspective is apparent, in which the dominant spatiotemporal string of events, encounters and discourse take place. Notwithstanding the focus on the symbolic and generative operation of chronotope in the composition, the fundamental usage of this theory as Bakhtin decodes should dwell on the historical frame of reference. The temporal and spatial force would not solely create the encounters that propel the storyline but also force alters the figurative and metaphorical matrix of the work of art (Best, 1994: 293).

1.4.1 The Encounter Chronotope in the Greek Romance

Bakhtin concedes three main kinds of novels that arise in ancient times; thereupon, he finds out three orders to make firm space and time settings following these narratives. In other words, he formulates the narrative characteristics of the Greek

Romance into three main chronotopes called the folkloric chronotope, the adventure novel of an ordeal and the adventure novel of everyday life. Confirming his analysis, Bakhtin articulates the fatal importance of these chronotopes to comprehend their exceptional advantageous, adaptable aspects until the growth of mid-18th century literary styles. Bakhtin interprets the adventure time ordeal stating that the order will not be in consecutive time. Here, he aims to resolve the problem of time in so-called Greek or Sophist novels including *An Ethiopian Tale* of Heliodorus, *Leucippe and Clitophon* of Achilles Tattius, *Chareas and Callirhoe* of Chariton, the *Ephesiaca* of Xenophon of Ephesus, *Daphnis and Chloe* of Longus (Bakhtin, 1981: 86). The profound and deeply improved common spot of these novels is the priority of adventure time with its unique characteristics and echoes. The elevated features of these ancient Greek novels are so purified that it would be absurd to adopt the characteristics except the narrative of Greek romance, as the method cannot be evolved into other genres and other time zones. The settings of the Greek romance are extraordinarily analogous to one another as they are built upon the same central themes apart from a couple of singular text. For this very reason, one can simply take the composition and apply it to other romances by changing some individual factors as it is seen along those lines:

The themes of young, reciprocated, heterosexual love and adventure, fidelity and final happiness resonate with the primary narrative. This story of passion that survives beyond the florescence of youth, despite deprivation, is offered as a lesson in both the power of love and the harsh physiological and material realities of life. - But this story is also heavily counter-realistic. It is a grotesque parable about the delusions wrought by love. (Whitmarsh, 2011: 2)

According to the demonstration of Whitmarsh, a typical Greek romance introduces remarkably similar kind of heroes who are mature enough to get married yet their descents are cryptic or concealed to furnish the allusion of mystery. The beauty standards in Greek romance are far beyond reality since the heroes are evermore revealed with their uncommon beauties that would be futile not to recognise. They should be pure and virgin despite their desirous personality. Nevertheless, the most preeminent characteristic of this structure is the heroes' spontaneous encounter customarily during the festival times like holidays. When the characters meet unexpectedly, a sudden desire burns up between them that is as seductive as destiny or a

fatal infection that occupies every cell in their system. “Romance is centrally about simple truths: the complementary, yin–yang love of a girl and boy of the same station, comparable beauty and (roughly) equal age; a love tested through ordeals of separation and endurance, and redeemed through reunion and return” (Whitmarsh, 2011: 3). Unlike the irresistible desire here as Whitmarsh implies, the marriage cannot take place straight off, as a motif of Greek romance their union should be postponed at which the lovers are drawn apart and they look for each other and the plot is structured upon their several unities and separations. Considering Bakhtin’s affirmation, the impediments of the characters’ union can be caused by “the abduction of a bride on the eve of the wedding, the absence of parental consent, a different bridegroom and bride intended for either of lovers (false couples), the flight of the lovers, their journey, a storm at sea, a shipwreck, a miraculous rescue, an attack by pirates, captivity and prison, an attempt on the innocence of the hero and heroine-” and so on (Bakhtin, 1981: 88). The main analysis behind the long list of why the lovers’ marriage is delayed steers through the adventure time component of Greek Romance.

The action of this type of novels stretches out wide and diverse landscape mostly takes place in three or five countries in which various illustrations of peculiar characteristics of the cities, habits, traditions and exotic animals are demonstrated in a detailed way. The novel also includes numerous philosophical discussions, religious elements, political criticism and scientific arguments strengthened through the characters’ never-ending arguments and dialogues, created according to rhetorical regulations. Hence, the Greek romances play a part in a reference book for the features of this genre through the descriptive and rhetorical phase. In that manner, Bakhtin formulates that “[T]hey had all been encountered before and were well developed in other genres of ancient literature” (Bakhtin, 1981: 88). Regarding this statement, it can be deduced that the Greek romance employed and mingled together in its framework, roughly all genres in ancient literature. Nevertheless, all these components spring from various genres, are blended and reinforced into a new combination, of which the fundamental element is adventure time as it is pointed out in the *Bakhtinian Thought* through those lines:

Bakhtin provides a series of accounts of different novels and related forms, starting again with the Greek romances, seeking to show how they are organized around particular interrelated conceptions of time and space. Thus, in his account of the 'adventure time'—the manner of conceiving the time in which the adventures happen—of the Greek romance, time is empty, outside biographical, social or natural significance; it is a hiatus in which adventures occur. Space is similarly abstract. Characteristically in these stories the hero does not develop, and his fully-formed person is simply subjected to a series of ordeals which demonstrate his fidelity, courage, and so on. (Dentith, 1995: 49)

The characteristics derived from different other genres took for granted a new kind of hero and the primary service in this new chronotope was "an alien world in adventure time" (Bakhtin, 1981: 89) and broke off being what they had been in other literary forms. The first meeting and the successful ending of the hero and heroine are similar to the typical ancient Greek romance; however, the narrative is not around the love flares between them, on the contrary, the structure in essence does not take place between them. From the very beginning of the novel till the end, the passion between the hero and heroine is not open to suspicion since this desire is unchanged as if their marriage has been appointed from the very first encounter. The main feature of this type is the gap, the cease or as Bakhtin articulates the hiatus between two bordering time: the biographical life and time. The hiatus between both moments emerges as if the novel takes place in a non-biographical time and space sequences of events since the biographical time appearing in the novel is not able to change anything in the life of hero and heroine who remain young, beautiful and unchanged throughout the novel. The extra-temporal gap between the two occasions points to the fact that all the circumstances occurring in the novel that completes this gap can be considered as a plain deviation from the regular sequence of life through their exclusion of the real-life continuation and time consciousness contrary to the linear time ordeal in the novel. Hence, the Greek adventure time is sort of the everyday, natural vicious circle relative to the temporal order, the nature of humankind and some other aspects of the human scale. Regardless of where a character goes in the narrative of Greek romances, one cannot find any traces or indications of historical time order or the glimpse of the era in which the novel is penned. In connection with this, the vacant time crowds out for the traces or implications of its elapsing that is named as extra temporal hiatus that rises between two events of a real order or biographical order.

In the adventure ordeal chronotope, the events are comprised of the short divisions corresponding with the diverse adventures and within each of them, the concept of time is not methodized since the far-reaching goal is to be able to run away, separate, unite and surpass. In this frame of a given adventure, the notion of time is enhanced by the motifs of days, hours, minutes and seconds; nonetheless, the interruptions of these segments are seen through some words like “suddenly” or “at just that moment”. The portrayal of the interruptions is compelling for the Greek romance as the best way of signaling this type of time at which the normal course of events is interrupted for paving the way of pure chance, which demonstrates the structure of the ancient literature through its logic. The logic can be one of the simultaneous probabilities, random encounters or chance hernias; the logic behind it can also set the scene for simultaneous detachments in time. To make this logic work in the structure of Greek romance, the timing displays, through the words “earlier” and “later” which has fatal relevance since the probability of the random contingencies that can happen a minute before or later at which the simultaneous disjunction or the encounter prefigures the most abstract characteristic of the adventure novel of an ordeal chronotope. The alliteration of the phrases like “suddenly”, “at just that moment” or “game of fate” put the narrative together, which compound the plot of the entire novel considering the second century romance:

The second-century romance, by contrast, takes the adventure romance format of Chariton and Xenophon – the marriage theme, the centre–periphery structure, the emphasis on maturation and the role of marriage, and the use of (wholly or largely) invented figures – and introduces into it a much greater sense of cultural plurality. (Whitmarsh, 2011: 74)

The adventure time in a Greek romance embodies a heavy life upon the shoulders of the hero and heroine due to the fact that every day, every hour and even every minute have lethal priority in which no extrinsic limits are owing to the novelistic time consciousness. The time ordeal in these novels is separated into diverse adventures at which the relevance with the real-time of human life is vanished, as there is no indication of characters’ physical change or mental state. The only controlling factor of the novelistic time ordeal in Greek romance is chance, randomness or simultaneity. The moments of the adventurist time are governed by an exclusive element; chance. The

adventurist chance meetings occur when nonsensical forces reconcile with the human life through common utterance like “lie in wait”, “bide their time” and “at just that moments” at which non-humanistic authorities (Gods, villains, muses) are initiated. For no sure, the heroes guard themselves and avoid the evil spirits and forces: however, they conduct with those forces as if they are physical beings. In this context, even love that is the source of their survival is sent by the non-humanistic force “Eros”, the God of love.

To comprehend the plot structure in Greek romance, one must obtain an abstract domain of space since the association between time and space does not follow the natural ordeal. Instead, the chronotope in these novels is specialized, mostly mechanized to carry off the hiatus between moments. In furtherance of improving the adventure time, the narrator needs plenty of space to furnish the risky enterprises. The juncture that emerges in the moments synchronically highlights space. This merge is primarily estimated by distance and proximity as Bakhtin demonstrates through an incident from *Leucippe and Clitophon* as follows: “To prevent Clitophon’s suicide, his friends must turn up in that place where he is planning to commit it; to *manage* this, that is to be the right *time* in the right place, they run, that is they overcome *spatial distance*” (Bakhtin, 1981: 99). According to the detailed depiction of Bakhtin, kidnapping Clitophon should be an accelerated transference to a distant and anonymous place, hence the search infers rendering distance as well as other sorts of dimensional hardships since the abduction, departures, chasing and captivity epitomise a tremendous faculty in Greek romance. For this very reason, the reader can note a large space dimension like overseas, variant cities and wide landscape as the novelistic universe of this type of chronotope is immense and thoroughly abstract.

Every adventure in Greek romance; therefore, is empowered by the interchangeableness of the place as Bakhtin states, what takes place in Babylon would happen in Egypt, Byzantium or some other countries as adventure time clears out no specifying fragment, which makes it versatile in basis (Bakhtin, 1981: 100). The adventure chronotope hence is determined by an abstract, specialized link between time and space through the reversibility of actions in chronological order, and through the interchangeableness of dimensional sequence, which is completely governed by the

chance meetings. The state of particularity and authenticity of the world of the novel is mostly restricted because the demonstration of concreteness in Greek romance in terms of geography, biology and politics lessens the possibility of encounter and adventure-time. Each attempt to make the novel more realistic whips up the rule originating dynamism regarding its very own order and imminent connections with human life and the concept of time particularly linked with the hero. Whence, the plot structure is being interlaced with myriad kinds of order that would reverse the probability of chance meetings and the moment of adventures besides organic time and space relationship.

Confirming Bakhtin's adventure novel of everyday life chronotope, an illustration of the hero's world would be close to the other types of plot structure since "the world of the Greek romance is an alien world: everything in it is indefinite, unknown, foreign" (Bakhtin, 1981: 101). Even the characters in this type of novel, experience geography, politics and laws for the first time in their lives, which proves the inorganic bond between the heroes and everyday reality. Because of their being foreign to the world of the novel, even in everyday life knowledge, the characters are sentenced to simultaneous sequences of events, encounters and probability. However, in Greek romance, the world of the hero is not introduced as exotic as the alien world of reality exists on borrowed time. To define the alien as exotic, one must estimate a meticulous contrast of what is alien and what is inherited in the structure of a Greek novel. To be sure, there are some ordinary, organic set of events that represent the world of the author and the reader to cease the adventurist world and provide the ratios of the wonders and treasures of this world. This formula brings the reader to the basis of chronotope theory one more time as it is indicated in *Bakhtin's Theory of the Literary Chronotope Reflections, Applications, Perspectives* through those lines:

[...] First of all, the chronotope is to be understood as the distinctive configuration of time and space that defines "reality" within the world of the text, as conceptualized within that world itself. But there is a further dimension, which emerges mainly from the addendum to the essay, written in 1973. Here the chronotope emerges as also being the relation between that imagined world and the real, historical world, similarly constituted (because for Bakhtin reality is never "given") out of a perceived relation between space and time, at the point in historical time where the work is either written or read. (Beaton, 2008: 62)

The statement establishes the idea of subjective reality in Greek romance concerning the difference between the real historical world and the reality of the novel that is mainly fictional. Because of this opposition, the reader can observe the heroes' outsidership in the novel as they have the hassle to cope with both notions of reality, in which everything is unfamiliar. The author creates a kind of familiar world for some parts of the novel to keep the reader's attention; moreover, those minor normalities are also created to provide a better comprehension of the adventure time and give the reader a chance to absorb the strange sequence of events. Nevertheless, those insignificant ceases from the adventure time in the novel play a microscopic role for the scholars to deduce the characteristics of the real historical time or the real era. According to this monumental alien world perspective, the reader can hardly find the native, real like elements in the novel, which give the author the liberty of infinite encounters, adventures, and sort of exceptional speed and acceleration in the chains of novelistic reality. This detachment from the historical reality ends up with alienation, uniqueness and singularity of Greek romance.

The detailed illustration of the exotic animals has an immense part to complete the hiatus between the adventures, whereas, the real-life customs or habits of the folk are not portrayed, which intensifies the alienation of the heroes to the everyday realities. All those unfamiliar, strange portrayals are given in an unusual way as Bakhtin affirms through the illustration of a creature, named 'Nile Horse' in *Leucippe and Clitophon* as follows:

It happened that the warriors caught a noteworthy river beast. -remarkable things pertaining to its appearance on the earth. Elsewhere a crocodile is described: 'I saw another Nile beast, even more extraordinarily strong than the river horse. It was called a crocodile'. (Bakhtin, 1981: 102)

The interpretation of Bakhtin about the portrayal of the mystic beasts in the Greek novels displays the fact that there is no sort of restriction for the author to use the unreal, extraordinary, unfamiliar or alien items when it comes to providing the space of an alien world. Besides the illustration, the author brings no background of these unique beasts that address the disposition of mystery, curiosity and uncommonness. Hence, the landscape of the alien world in the Greek novel is furnished with alienated curiosities

that bond no affiliation with one another, which paves the way for novelistic reality. This randomness highlights the utilization of chance meetings and “at just that moment” depictions for the heroes, which empowers the adventure time ordeal in the Greek romance not only for the heroes but also for the creatures. Respectively, the chronotopes in the Greek romance, alien world and adventure time, hold their specific density and integrity.

1.4.2. Adventure Time of Everyday Life in *the Golden Ass*

The second type of chronotope named “adventure novel of everyday life” is described as another kind of ancient novel, in which the faculty of metamorphosis plays an immense part. For the adventure novel of everyday life chronotope, Bakhtin analyses *The Golden Ass* of Apuleius and the *Satyricon* of Petronius to discuss the fragments and survival of the heroes. He states that this type of chronotope can also be observed in other Hellenistic and Christian works as well, in which the reader witnesses the criticism of immoral life that results in seduction, several dilemmas and recoveries at the end. The spectacular characteristic of this type of chronotope is how it combines the adventure time ordeal with everyday life where the adventure novel of everyday life takes the name. Not only adventure time but also the everyday incidents in this sort of novel alter the intrinsic features since the combination churns out a new chronotope. Hence, in this type of novel, the impact of adventure time is lessened by everyday life moments. Contrary to adventure time ordeal, in adventure novel of everyday life, there is no hiatus, gap between both contiguous moments in real-life series of events. Quite the reverse, the heroes’ critical real-life experiences generate the plot structure; nevertheless, there are two significant preconditions for this novel to demonstrate the natural time ordeal namely, metamorphosis and actual progress of travel as Bakhtin exclaimed through those lines:

These prerequisites are: (1) that the course of Lucius’ life be given to us sheathed in the context of a ‘metamorphosis,’ and (2) that the course of his life must somehow

correspond to the actual course of travel, to the wanderings of Lucius throughout the world in the shape of an ass". (Bakhtin, 1981: 111)

Bakhtin's affirmation indicates the preconditions of the natural time ordeal in the quote above. The metamorphosis theme of the everyday life chronotope is a crucial factor to set the narrative since the folkloric image of a man who has an interwoven connection between the identity and the transformation of the hero. This attachment is specifically meant for this sort of folktale. A classic folktale written during that time includes the motif of transformation and identity, which reveals the individual world of the persona, the human world, the natural order in the universe and the root behind this metamorphosis and sometimes it provides the details about the process of this alteration. The metamorphosis can be considered mostly as a complicated motif, especially in ancient time literature, as it might lead the narration to a multitude of personal improvement. Nevertheless, the traces of the transformation motifs as well as the identity date back to the time of Democritus and Aristophanes within the term of mythological cover. The mystery types vary among the cultic improvement of the theory of transformation including Eleusinian mysteries, which can be defined as a secret ritual to honour the stories of Demeter and Persephone. Bakhtin casts the form of the mythical transformations to this branch, which are adapted to the shows of swindlers and they take a perpetual place in the everyday life of the time. Another kind of mystery would be the ongoing existence of alteration images, which rank in the classical popular culture. As Bakhtin states, there is no way to be certain about its existence; however, one can observe its indications in the field of literature. The last branch is the only one that can last in the present time due to its decent improvement of the idea of transformation in the literature. Among four types of mysteries, Bakhtin zooms in solely the last branch by stating that "metamorphosis or transformation is a mythological sheath for the idea of development" (113).

The sequence of the events in Hesiod's work can be taken into consideration with regard to the theme of metamorphosis since it provides the complicated mythological motif of alteration in a professional way by emphasising the transition of five ages, namely, Golden, Silver, Bronze, Trojan and Heroic eras. The repetitive transformation in these historical periods includes the alteration of the farmers and even

the ivy of grapes. Indeed, Hesiod provides the transition of the sequence by exemplifying the facts, forms and images at which he testifies starting from the domination of Zeus and Chronos and in the end, he completes the process implementing the critical images that belong to the aforementioned ages. Thus, Bakhtin deduces the transition of the images accompanied by the conversion of the seasons and the origination of the men. The matters at hand containing the agricultural transformation, the progress of the eras, seasons and originations, diversify thoroughly from each other: however, the common point of the various themes is the image of metamorphosis. In contrast to the other sort of alterations, Hesiod avoids using this image to demonstrate the extraordinary and spontaneous changes; whereas, he unveils the transition of the philosophical approaches, political declarations and classical crux. In addition to that, the miraculous metamorphosis can be recognised mostly in the Roman and Hellenistic era.

In the later phase, Ovid's metamorphosis displays the transition from the common concept of transformation to the individual state, in which the characters can be seen as alienated beings and experienced extrinsic and astonishing alterations. Within the idea of Ovid's type of metamorphosis, the reader can observe that the image of alteration refers to the cosmic one starting from one individual being. Hence, the narration exhibits the beginning of the formation of the cosmos and ends with the alteration of Caesar who was a star in his era. However, Ovid's metamorphosis is a collection of mythological and fictional conventions in which particular events play an important role in the narration without aligning together. These instances are led by the generative idea of metamorphosis that eludes the interwoven connection since every metamorphosis signifies the internal one and establishes a sort of tight and poetic image. Bakhtin's judgement upon Ovid's idea of metamorphosis is about the impracticability of the metaphorical sheath as the temporal arrangements are primary and vital. Time disintegrates into alienated, autonomous subdivisions, which organize themselves nothing more than separate series. Therefore, the reader can be a witness to this self-sufficient placement in Ovid's mythological metamorphosis through temporal order, specifically in the Hellenistic and Roman era in which the notion of time is

foregrounded. A similar pattern of the transformation and temporal structure in the adventure time of an everyday ordeal can be observed along those lines:

And yet the liminal narrative reveals both how fragile social identities are – we are never more than one kidnapping away from enslavement – and how brutally societies treat those below. - The most spectacular example is the status reversal undergone by Lucius in the *Golden Ass* and *Apuleius' Metamorphoses*: he is transformed into a pack animal, situated at the very bottom of the hierarchy of beings, condemned to sufferings that exceed those of slaves. (Whitmarsh, 2011: 215)

Whitmarsh's statement highlights the significance of Apuleius's place among the Greek novels. Apuleius's sense of metamorphosis epitomizes more individual and miraculous transformation in which the image of alteration is a tool to reveal the individual destiny. Apart from Ovid's and Hesiod's metamorphosis, Apuleius develops the concept of transformation by giving the vitality of fate that is not based on not only the grandiose but also the historical entity. The importance that lies beneath the metamorphosis of Apuleius is the wholeness of the transformation in the character's life as the reader can observe the turning points in the narrative through the image of alteration. Bakhtin summarizes the function of Apuleius's metamorphosis as follow:

Metamorphosis serves as the basis for a method portraying the whole of an individual's life in its more important moments of crisis: for showing how an individual becomes other than what he was. We are offered various sharply different images of one and the same individual, images that are united in him as various epochs and stages in the course of his life. There is no evolution in the strict sense of the word; what we get, rather, is crisis and rebirth. (Bakhtin, 1981: 115)

Bakhtin's assertion reveals the difference between Apuleius's narrative and Greek romance in terms of the plot structure. The deviation emerges in between both ancient novels in terms of the function of the narration. Greek romance portrays the whole life cycle of the heroes starting from their encounter; whereas, Apuleius's narrator grants the life cycle with the significant moments of the hero, which has a direct impact upon the metamorphosis and rebirth of the persona. When critics consider *The Golden Ass*, three distinctive periods of Lucius, namely; before his transformation into an ass, Lucius as an ass and his mystifying purification and rebirth, flourish the critical points in his life. The similarity between Apuleius's narrator and the early Christian texts is noticeable because of the image of crisis and rebirth in the end as it is depicted as the sinner before the renewal and the holy man after the metamorphosis. The progress of the

persona's transformation also enlightens the idea of purification through hardship as Lucius suffers the time he remains as an ass. Thus, the dominant time segment in this type of novel reflects the significant and extrinsic moments of the hero rather than illustrating the biographical or chronological sequences of events that take place in the life of a hero. Within this time frame, the unusual incidents that occur throughout the novel take a smaller space comparing the entire dimension of a human's life. Instead of the length of the moments, the plot structure is shaped within the intense form of the natural essence of the character since those short moments carve the edges of the hero's personality and the image of men. Perhaps, the metamorphosis of Lucius is not in line with the biographical chain of his life; however, at the end of the novel, Lucius becomes a saint through his sufferings as an ass. Lucius narrates his alteration as a rhetorician, which can be considered as another integral characteristic of adventure time in the second type of chronotope. Apart from the encounters and adventure time ordeal in the Greek romance, in Apuleius's novel, the mark upon the hero is stronger than an adventure-time sequence as the persona faces an individual metamorphosis not just mentally but also physically, which is irreversible. The encounters in the Greek romance base on the chance meetings, adventure time ordeal and extraordinary passion of the characters, in which the temporal juncture is foregrounded.

In Apuleius's type of adventure, time is dominated by a higher structure than romantic encounters. The reader can observe the element of probability or the phrase 'at that moment' repeatedly in Apuleius narrative, as well. Within this connotation, even the transformation of Lucius is based on the motif of chance as Fotis the witch gives the wrong elixir to Lucius. Indeed, she is supposed to give a box of cream to Lucius that can alter him into a bird; instead, she hands him the elixir of ass. What is more, the witch cannot find the roses that transpose the spell. The chain of events that takes place after Lucius's metamorphosis also demonstrates the fact that the element of chance, simultaneity or probability play a vital role in Apuleius's narrative, as well. Thus, time inhibits the counter alteration from an ass to a human again (Apuleius, 2007: 55). Contradictorily, it is not the chance that drives Lucius in the middle of the wizardry world; alternatively, his curiosity leads him to the dangerous road of spells and his

metamorphosis at the end. Therefore, he is responsible for his unnatural desires, not the game of chance. The major aspect that generates the turns of events is his primitive admiration for witchcraft, namely his personality. The thing that differentiates Lucius's metamorphosis from the other sorts is the deep-rooted reason for his bizarre weakness, which is evoked via his lack of morality.

The aforementioned similarity between Apuleius's narrative and early Christian works reveals itself again through the indications of guilt, sin, lack of morality and weakness. Lucius is illustrated as a young, careless character who challenges the concept of chance itself via craving for unnatural forces; nevertheless, the original chain of his adventure, metamorphosis is destined neither by chance nor the miraculous turning points, but the hero's personality. Consequently, the primitive and final connection in the sequence of events is not determined by the adventure time as the theme of adventure here, but it is rooted deeper than the function of chance. The alteration is mightier than the entire string as it is more dynamic than ever due to its major influence on the character's present and future corresponding to his attitude in the past. The speech that is delivered by one of the holy men of Isis after the catharsis of Lucius plays a major role to comprehend the factor of individual remorse, which is given to him by the blind-fate, the concept that attracts himself.

You have drained your many and your manifold labours to the dregs; you have been driven by the great whirlwinds of Fortune, by the greatest of her storm-blasts; but at last, O Lucius, you have come to the Port of Rest and to the Altar of Mercy. Not your birth and your pedigree, not even your rank in society, not your learning—your crowning glory—brought you the least profit; no, but down the slippery slope of your green youth you fell to the depths of delights unworthy of a free man and carried back the left-handed prize of your unlucky desire to stick your nose in. But be that as it may, the blindness of Fortune, even as she crucified you with the most terrible trials, has brought you by her witless wickedness to the blessedness of this holiness. Let her now be gone! Leave her now to the sadistic flights of her frenzy! Let her find some other fodder to feed her savagery! What is accidental and antagonistic in this world has no claim on those whose lives the majesty of our goddess has freed for her slavery. (Apuleius, 2007: 242)

Apuleius's narrative is alerted by the supremacy of blind-fate, namely chance as the explicit antagonism uncovered via the phrase of ruinous chance and a seeing fate through the quotation above. The priest summarizes the experiences of Lucius while he accidentally becomes an ass and utters how the nobility and sublimity of the Goddess

Isis, save him. In this concept, the phrase blind-fate or chance is laid open for the first time by demonstrating its limited hegemony upon the metamorphosis of Lucius since he is the only one who is responsible for this unnatural alteration. The restricted power of chance is manifested through a phrase of seeing fate since the moment Lucius fathoms the emphasis of fate, the moment he is blessed by the mercy of the goddess. Thus, the entire chain of events can be taken into account as a path of adventure in which the persona experiences suffering and purification through catharsis. The resolution of Lucius's transformation is provided by the priest of Isis at the end that encloses the affinity between Apuleius and early Christian works with the images of both purifications through suffering and the resolution provided by a religious man to display the rightfulness of Christianity. Hence, the adventure sequence dominates the theme of chance; likewise, the chain of the individual remorse, punishment, atonement and supreme happiness after all subordinates the blind-fate. Contrary to Greek romance, in Apuleius's novel, another force, a kind of force that establishes the alteration itself, which is the deviation of the character, conducts the chain of events: curious Lucius before becoming an ass, Lucius as an ass, Lucius after his redemption. A certain sequence of events determines the fate of the character; whereas, the Greek romance hands no hints about the progress of blind-fate. Guilt and compensation have a unique faculty of the personality itself, which is fundamental energy to drive the hero for purging and setting the morality; therefore, the shuffle between the appearances is set by the very same motif: individual authority.

Granting all these differences between the adventure time and the adventure time of an ordeal life, still, in both novels, the hero is isolated and considers himself exclusive from the other members of the society. Thus, the metamorphosis of the persona is unique and individual in Apuleius's novel as if nothing reverses. The reason for this contrast is the internal approach of Lucius, he isolates himself from society and his transformation does not enforce the external world as he is perfectly liberated from the world. The world remains standing as it did before through being untouched and guiltless while Lucius's guilt alters his life in a particular way. Hence, the temporal progression of the novel is a far-out, closed-circuit from real historical time. Although

the chronological sequence of the events is given in an orderly fashion through a well-planned narrative structure, the traces of the real historical time sequence cannot be found, as the novel has not known such a kind of sequence yet. It is the simple type of adventure time in the novel when the everyday time cycle exposes itself very well. Bakhtin's contemplations divulge the fundamental features of the everyday lifetime sequences through the scheme of individual destiny with his definite dimensional course or road. To use the course of an individual's journey or passage the same metaphor is used repeatedly after the transformation of Lucius that is "the path of life". The use of language should be taken into consideration in a detailed way, especially for this metaphor as the path widens a customary place where there is nothing unusual, bizarre or curious. In line with this image, a new chronotope is created, which is vital to illustrate the narrative of folktales.

The juncture that emerges from the metaphor of "the path of life" enlightens various meaning for the interpreters; however, the juncture always conveys the same crux in the life of the hero: the character leaves his hometown, rebounds with the birthplace when he becomes a man. Therefore, the motif of road has an immense influence upon the folkloric texts since this chronotope imparts a well-organized and natural bond with the folklore images. In the road chronotope, space evolves into a factual and soaked with the time that is more considerable as space is engaged with the adventures of the hero that is related to the real-time events in the life of a hero. This sort of dimension dominates the outside everyday life of the hero and initiates new chronotopic places such as meetings, complicity, and escape and so on. The road chronotope here paves the way for everyday life moments to be noticed in the narrative whole; nevertheless, the absolute critical points in the life of a hero occurs in a different region than his birthplace as the hero isolates himself from the outside life. He does not live his life within the body of himself; instead, he wears a mask of an observer and does not engage in his own life. The folkloric motif of Lucius's transformation is indeed death since it is the highest passage or path in ancient literature as it can be viewed through those lines:

-you shall enjoy no marriage, you shall not bring yourself back to life in the repose of death, you shall not have the joy of the delights of life, but you shall wander between Hell and the sun, a ghost and not a ghost, and you shall forever and a day search for the right hand that destroyed your eyes and—what is the most pathetic thing of all in your trials and tribulations—you will not even know whom to blame. (Apuleius, 2007: 162)

The accidental transformation of Lucius into an ass instead of a bird captivates him to the limited life of an ass in which the path, the direction of the hero is restricted by his physical disadvantaged position. As the quotation indicates his physical alteration results in the lack of many things for Lucius in terms of physical pleasures and delights of life. The path he chooses by being curious about witchcraft gives rise to the downfall of his gratifications peculiar to humankind. For this very reason, Fotis's avowal above underlines his loss of human life through his metamorphosis. The interesting fact about the alteration of Lucius is how the animal form of an ass suits his personality as he regards himself above the other members of the society. Lucius's perception and position in the public domain influence his mentality as well since he estimates that as a higher creation, he cannot fit the everyday life of a regular man. In this regard, it is obvious that the hero cannot survive in the everyday world by being himself as he acts as if he comes from another world. He carries a mask of a rogue who demonstrates the desired behaviours without actually internalizing them. Hence, he needs that metamorphosis to reform his nature to adapt himself to the everyday life ordeal. Moreover, Bakhtin's comprehensive analysis of the adventure of everyday life genre bears another unique chronotope, namely the threshold chronotope in the Rogue that will be analysed in the following parts of the study.

Despite the negative outcomes of Lucius's curiosity and the following transformation of him, close to his purification, he finds out the advantageous sides of being an ass like having extremely long ears that help him to hear from a long distance. Lucius affirms his fortunate and unexpected feature through those lines, "And now in the bright light of day, when my utter exhaustion had turned to revivification from the soft relaxation of that bedroom, I rise lively and overhear the men who kept their sleepless night-watch guarding me. Here is how they talk back and forth about my fate" (Apuleius, 2007: 178). The extraordinary arrangement of the ass in this part of the novel is a characteristic of a significant motif in ancient literature. The everyday life that

Lucius experiences are an exceedingly confidential one and nothing would be open to the public about that life. In other words, not all the sequence of events in the everyday life can take place in front of the public eyes or the companionship of the chorus. The life of other isolated people in the everyday life ordeal takes place within the private walls of the narration without sharing their moments with a third person who can endeavour to moderate, criticise or judge the decisions and the behaviours of the persona. The third person in this triangle can be positioned as the villain who does not participate in the structure of everyday life but somehow finds a place for himself to be sure about the fact that the progress of the flow is in order.

In the later literary works, the third person in the narration who spies and eavesdrops on the private moments of the characters alters into the servant since the servant moves from one master to another. The place of the servant in the narration is determined through his constant nature who eavesdrops on the personal life of the lords and the ladies; however, they are regarded as one of the granted observers in the novel. The familiar characteristics between the ass image and the servant alter the trajectory of the adventure time of the everyday novel by repositioning the ass folkloric image with the servant. The adventurer and the newcomer in the ancient novel accomplish a related operation of the novel as both do not have a particular place in the society. Indeed, the parvenu and the adventurer pursue personal success starting by being guilty, having a transformation, experiencing catharsis and purification through suffering. All these phases set forth the path of life through pinpointing the types of characters in the ancient novel like an ass, a servant, an adventurer and a newcomer. The major case in these characters is their encounter with the private life of others.

In *The Golden Ass* and other samples of the adventure novel of everyday life, the everyday life presents many instances of repetitions as the sequence of the events similarly takes place. As Bakhtin asserts in *The Dialogic Imagination*, “Novelistic everyday time differs sharply from all these variants of cyclical time. First and foremost, novelistic time is thoroughly cut off from nature and natural and mythological cycles” (Bakhtin, 1981: 128). The aforementioned isolation of the everyday time is underlined

as the natural cycle of Lucius continues like guilt, atonement and supreme happiness as can be seen in the seashore scene before Lucius's recovery.

In the buzz of these blessings, in the uproar of vows made rejoicing, we move on, slowly and deliberately, and now draw near to the seashore; we arrive in fact at that very spot where the ass I used to be had been stabled the day before. There all the images of the gods were arranged in their proper places; there was the ship of most exquisite manufacture, tricked out roundabout with Egyptian artwork, not to be believed. (Apuleius, 2007: 243)

Everyday life is reflected as the lower side of real-time. The everyday time is not correlated with the preceding pivot; on the contrary, its main axis is fragmentary and organic. Despite the natural compound of everyday life, it does not provide a personal improvement opportunity as opposed to the characters' basic pursuit in the ancient novel. The more everyday life regulates the moments the more it becomes monotonous for the hero. Logically, the hero does not experience a metamorphosis, redemption and purification in the everyday life, which explains the reason why there is not solely one everyday time. The multiplicity of everyday time brings about communal congruity even though the social conflicts have not been regarded as an issue, yet in the ancient novel. Indeed, Lucius goes through the everyday time realm of private life without being a part of it. The fragments of history are erratic in the everyday life ordeal as this private sphere of the narration may reconstruct it.

1.4.3. The Real-Time Chronotope in Ancient Biography and Autobiography

The ancient biography is the third branch of chronotope that Bakhtin formulates in his collection of four essays, *The Dialogic Imagination* by analysing two noteworthy novels of Plato namely, the *Apology of Socrates* and *Phaedo*. Even though the ancient biographical and autobiographical novels do not completely fit the definition of these genres because of their antiquity and lack of structure, the philosophical influence upon the European novel and specifically biographical and autobiographical novel tradition paves the way for future improvements. The core characteristic of this genre is the operation of biographical time through providing recent sort of qualifications at which

the whole life of the hero is foregrounded as opposed to the adventure time and adventure time of everyday life ordeal. Within this point of view, the frame of a new type of biographical time and a figure of human can be restructured as it grants well-developed self-consciousness through those phases: self-suspicion, self-knowledge and eventually a genuine intelligence. The system of Platonic seeker's path was much more complicated particularly in Hellenistic and Roman time due to the myriad variations of supremely significant images, which begins with the seeker's way through the course of philosophical schools including the test and marking system. Ultimately, the seeker's path is shaped by various motifs (Bakhtin, 1981: 130).

In the Platonic course of events, there was also a crisis in the hero's life, which has a resemblance with the metamorphosis of Lucius in *The Golden Ass*. From this perspective, the structure of the metamorphosis is reformulated through the image of the seeker's path since Socrates's life becomes civic and rhetorical, as it is unveiled in Plato's *Apology*. In the *Apology*, the real history, in this case, biographical time is crumbled in the abstract time of the transformation, which is not an idiosyncratic biographical time frame-up in Socrates's crisis of the moment. Hence, the discrepancy between both time schemes brings about a new sort of Greek novel, namely the rhetorical biography or autobiography. The heart of this style lies behind the public memorial speech that takes the position of laments in ancient literature. The scheme of the memorial speech is called encomium that is resolved as the initial autobiography of the primitive Greek texts. More importantly, the ancient chronicle of the encomium plays a fundamental role to demonstrate not only the public rhetorical speech of the speaker's perspective of a political act or praise in which the speaker reveals the personal knowledge of himself, but also the reflection of real historical time events. The core point of this mediation comes from the impact of the real- historical time events upon the speaker's comprehension of philosophy, political and common considerations since the encomium is forged with both rhetorical language art and the exterior real-life chronotope.

The concept of chronotope is curved by the interwoven connectedness of time and space notion in a literary world. By way of explanation, in the ancient biographical

and autobiographical works, the real-time events shepherd the path of the speaker in terms of his way of comprehending the world around him. Thus, the narration is built through the extrinsic depiction of one's own or someone else's life corresponding not only to the novelistic world but also to the real historical day. This reflection is mostly established by the public square chronotope since the rhetorical speech is given in this space within the real historical period. In the biographical and autobiographical works, the self-consciousness that arises via self-suspicion and genuine intelligence is first performed in a plain template; however, the public square is the place all the design of the speaker takes shape and becomes civic and rhetorical. Bakhtin's footnote about Pushkin's comment unmasks the vitality of the public square through those lines:

We saw that national tragedy was born in the public square that it developed there, and only later was called to aristocratic society... How can our tragedy, written on the Racinian model, unaccustom itself to aristocratic habits? How is it to shift from its measured, pompous and fastidious conversation to the crude frankness of folk [narodnaja] passions, to the license that is granted statements on the public square? (Bakhtin, 1981: 132)

Pushkin's statement about the value of Public Square in ancient literature emphasises the characteristics of the earlier society by way of demonstrating the distinctive two classes in the society as folk and aristocrats. The existence of the official people who deal with tragedy and other forms of art can be observed for the comparison of the Racinian models and aristocratic habits. Within both cases, the narration takes place in the public square in which the theatres, saloons and bazaars are located as one of the supreme courts. The rhetorical speech of Socrates in the *Apology* also occurs in a public place where both aristocrat and folk people are invited to be a witness of the cardinal art and science. The public square chronotope is regarded as one of the highest and grand chronotope as the ultimate truth is the only key for this type of novel. The private life of the speakers and even their incarnated templates of the speech is unveiled by the biographized figure of a man. Thus, there is nothing personal, private or hidden in the public square chronotope. The political, individual and rhetorical attitude of the speaker is laid plain with his advantageous and disadvantageous positions as he declares himself as utterly civic:

For I am certain, O men of Athens, that if I had engaged in politics, I should have perished long ago and done no good either to you or to myself. And don't be offended at

my telling you the truth: for the truth is that no man who goes to war with you or any other multitude, honestly struggling against the commission of unrighteousness and wrong in the state, will save his life; he who will really fight for the right, if he would live even for a little while, must have a private station and not a public one. (Plato, 1891: 17)

Socrates's defence testifies the efficient use of rhetoric in the first part of his speech. The appeal of "O men of Athens" underlines the intensity of public square chronotope since Socrates calls for everybody to consider his words in a public place where art and science emerge with the spirit of rhetoric. His way of addressing the truth by implying that one must tell the truth albeit in the worst condition, also marks the simplicity of truth in his rhetoric. As it is analysed in the previous part of the study, the adventure time and ordeal time of ordeal chronotopes are the creations of the author's imagination and for some parts, the observer can catch the touch of real historical time. On the other hand, biographical and autobiographical novels of ancient time echo the norms and teachings of the real historical era since the chain of events is determined by the speaker's path. In *The Apology of Socrates*, the focus upon the truth pinpoints Socrates's genuine intelligence of self-consciousness.

The literary reflection of Greek customs in the *Apology* is not the solely sample for illustrating the mild philosophy of individuals during that time. In addition to Plato's strong depiction of Socrates who can keep the attention of many people through his elevated art of language to defence and clear himself from the unethical accusations, Homer's heroes dramatically convey their feelings. Throughout the narration, the reader is invaded by how the speaker testifies the vivid emotions in a mighty and persuasive manner. The moans and cries of the hero are depicted in such a loudly way that the others in a distant place can hear the sweeps. The idea of being seen and heard is connected with the authorization of existence since most of the heroes in ancient Greek literature are not aware of a quiet existence. "A mute internal life, a mute grief, mute thought, were completely foreign the Greek. All this- that is, his entire internal life- could exist only if manifested externally in an audible or visible form" (Bakhtin, 1981: 134). In consideration of *The Apology of Socrates*, the visible and audible thoughts of Socrates are portrayed through his intense rhetorical speech and from time to time his plain conversation with the other characters.

There is no hiatus between the moments in the biographical narration since the ancient Greek heroes do not intend to keep some details hidden; instead, they prefer to discuss the individual and sometimes private topics publicly in a tavern, a theatre or in the general public square, in which the highest judgements were made. In this regard, the sheer exteriority of the Greek heroes grows out of the virgin knowledge of the divergence between the external and internal as the characters do not concede the function of 'the mute internal life' as much as the recent men do. Therefore, all the images in ancient Greek literature have interwoven connectedness with each other, which highlights the distinctive depiction of a man in Greek literature as well. In Classical art, everything bonds with exteriority and physicality to make the narration stronger and more intense; on the other hand, the problematic nature of the mute internal life of humankind was taken into consideration in the following epochs. The man was drowned in the deep water of the mute internal realm of existence, which led to the disintegration of the true spirit of Public Square and the characteristics of the rhetorical speech. The moment it loses the deep relationship with the folk and public nature, the wholeness of this chronotope displays the equally unified consciousness and becomes idealistic and unreal. A couple of recent features in the life of the hero is revealed through a new concept of consciousness by making not only the general subjects but also the private issues publicly open together with the sexual field. The late portrayal of man plants the seeds of a multi-layered image of man as scholars define it as being internal and external, the core and the shell of the versatile human image.

The Greek autobiographical and biographical works are nearly indistinguishable because of the idiosyncratic reflection of the self in the public sphere. The image of compliment in the autobiographical framework is uttermost basic and pre-shaped since in this type, the motif of 'becoming' is almost invisible. The initial examples of the encomium in the ancient autobiography include the life of significant figures such as rulers, military leaders and political representatives. The portrayal of these figures creates the ideal form of the position through glorifying the ethic and integrity of the given role. The idealized figure of a particular profession is presented to the reader as perfectly fulfilled in which the character accomplishes the greatest victories of his life.

The form of the biography is reformulated for the proponent oration, improved encomium and biographical schema. Within these re-structured characteristics of the autobiographical works, Bakhtin analyses the autobiography of Isocrates that influences specifically humanists (Bakhtin, 1981: 136). Corresponding to *The Apology of Socrates*, the autobiography of Isocrates illustrates the life of a man in the form of an apology that is expressed publicly. The core of his autobiography lies beneath the image of man and the function of a rhetoric oration; therefore, he eulogizes the rhetorical moments in his life. The awareness of giving the lifetime incidents can even be seen through his explanation of how much he makes as a rhetorician with the help of this statement:

Here in the indictment my accuser endeavours to vilify me, charging that I corrupt young men by teaching them to speak and gain their own advantage in the courts contrary to justice, while in his speech he makes me out to be a man whose equal has never been known either among those who hang about the law-courts or among the devotees of philosophy ; for he declares that I have had as my pupils not only private persons but orators, generals, kings, and despots: and that I have received from them and am now receiving enormous sums of money. (Isocrates, 1928: 203)

The factors that are considered as highly personal within the norms of Modern and Postmodern societies are not indeed private matters in Isocrates's oration since he widens the angle of his autobiography not just through his philosophical approach but also his portrayal of his states, which can barely be professional. Even so, the aforementioned elements are intertwined by the image of a man who is a self-realized persona. Nevertheless, one should bear in mind that the notably detailed portrayal of the individual life of Isocrates is not the only sample of the Greek autobiography as the literary approach of the era forces the writers to produce private and intimately individual works with the aspiration of testifying the integrity of a human image. The instances of the self-realized individuals in Greek literature can also be noted in the form of epic and tragedy.

The real-life chronotope in biography and autobiography is not restricted by the ancient Greek literature as Roman autobiographies descend from the family-clan ideology in which the private issues of the persona fuse with the clan consciousness of the self. The heart of the Roman autobiographies rises from the philosophy of family-clan consciousness that makes the persona public instead of highly personal. The Roman family-clan structure should be re-analysed to comprehend the patriarchal

structure in the bourgeoisie families. Apart from the Greek social frame, Roman family formation merged with the state, thus self-awareness of the persona was taken from the ancestors of the family, as they were the representatives of the national epitome. Within this concept, the self-consciousness of the persona was canalized through the memories of the ancestors and the clan stories. The Roman family-clan ideology was not just a way of sustaining the memories of the past; it also aided to adjust the course of events that would happen in the future. Hence, the family customs were transferred from one generation to another, which assisted to conduct a family archive. These records bring the very first Roman autobiographies into existence in which the political, philosophical and national apprehension of the family is written in an orderly fashion.

The peculiar element in the Roman autobiography reveals the fact that the persona in the archives was literally on the public square. This fact affirms two stages or generations of the family: the ones who were actually in the philosophical field and the ones who patterned after the ancestors. This high degree of self-awareness did not take part in the Greek autobiography since it was infused by the time. The other distinctive factor of the Roman real-time chronotope is the utilization of prodigia as Bakhtin affirms through those lines:

The prodigia are an important moment at the beginning and at the completion of all state acts and undertakings; the state takes no step without having first read the omens. The prodigia are indicators of the fate of the state, predicting for it either fortune or misfortune. From the state level, they move to the individual personality of the dictator or military commander, whose fate is indissolubly bound up with the destinies of the state, and readings of the prodigia for the state fuse with his personal destiny. (Bakhtin, 1981: 138)

As the statement stresses the use of prodigia in Roman biographies and autobiographies, the destiny of the persona or the family leader or even a military leader can manipulate the fate of the state in which the reader can detect the fusion between the individual's destiny and the fortune of the state. The divine degree of private matters and their pure influence upon the state constitutes both the prodigia and the unique understanding of intuition, talent and genius. Contrary to some distinctive characteristics between Roman and Greek type of biographies and autobiographies including the prodigia and the family archives, both narrate the public self-awareness of a man in the public sphere, which gives birth to the real-time chronotope.

1.4.4. The Question of the Folkloric Chronotope

In the ancient novels, the major representation was mostly temporal, albeit it was irresistible to deny the reflection of the real historical time fullness. The delineation of the outside world and outside time consciousness was the most predetermined fundamental concept to reflect the real-time chronotope in the novel. In line with the description of the outside past and future, the reader can observe the disintegration of the present since it is declined into its fragmented particles and churns out an abstract time awareness. In the ancient novel, time awareness can be seen through its binary characteristics concerning the common and mystical comprehension of temporal fullness. Nevertheless, the reshaped understanding of time degenerates its meaning and function in the novel, which paves the way for the rise of folkloric forms of definition. What is more, the ancient novels represent the initial attempt to create a sort of time fullness through revealing the public discrepancies. Each effort to unveil these social conflicts can be taken into account as a path that ends up with the forms of future. In this sense, the more the author endeavours to uncover the social disagreements, the more temporal fullness becomes accurate and encyclopaedic as the author expresses the real-time. The impression of time's fullness and the author's attempt to purify the real-life integrity of time lead to the decay of vital epic forms and the growth of the novelistic universe, which is known as historical inversion as Bakhtin articulates in the *Forms of Time and Chronotope in the Novel* through these lines:

This distinctive feature manifests itself pre-eminently in what might be called a historical inversion. The essence of this inversion is found in the fact that mythological and artistic thinking locates such categories as purpose, ideal, justice, perfection, the harmonious condition of man and society and the like in the past- To put it in somewhat simplified terms, we might say that a thing that could and in fact must only be realized exclusively in the future is here portrayed as something out of the past, a thing that is in no sense part of the past's reality, but a thing that is in essence a purpose and an obligation. (Bakhtin, 1981: 147)

The inversion highlighted above can be diverse in many epochs of human comprehension excluding the notion of time, particularly future time since the concept of present and further past are embellished by the abstraction of the future. When the reader takes time's fullness into regard, the distinctive characteristics of the past and the

present can be observed even through the unique portrayal of real-time. The image of reality works very persuasively in the past and the present time, yet the analogous major concreteness among the tenses is obvious for the reader. Even though the reflection and the function of real-time play unrelated roles in the novel, the fragmentation of the future carry the depth of the historical inversion through becoming heavier, more genuine and alluring. The distinction among the tenses as 'is' and 'was' smooths the path of Soviet interpretation of communist perception of collective labour as Ingemark stresses as follows: "The chronotope is dominated by the rhythms of agricultural labour and oriented to future, collective growth rather than instant, individual gain" (Ingemark, 2006: 2). It is quite glaring that time and space are essential faculties of human vision and due to that reason; the notion of chronotope is eminent in the study of narrative. Even though this significance of spatio-temporal relations in the novel has already been foregrounded, Ingemark, as a contrary critic, claims that Bakhtin's folkloric chronotope is far away from being operative to analyse the enchantment of the legends, which brings the complication of the folkloric chronotope into the light. Nevertheless, it should be remembered that the term chronotope supplies a tool for uttering the common thoughts about the core of the human agency, the movement and the composition of human integrity in the folk narrative. Hence, Bakhtin's form of folkloric chronotope analyses the real-time in the past and present and estimates a persuasive future concerning the popular belief in the particular society.

The spatio-temporal improvement of human computed by the structure of 'is' and 'was' (present and past) reveals itself in the folklore not just through external development and power but also in another sort of highly developed and profound form. The sense behind it is almost the same for every novel: the course of events must follow the road of personal growth as Bakhtin utters that the folkloric chronotope traces the time of collective labour in which the other rituals of human faculty are the categories of this community. Consuming food and drink, marriage, festivals and all other human affairs are regarded as various forms of collective labour and growth. The labour-oriented system in the folkloric way of life is apparent in those lines:

There was no individual or private life outside the communal life or labour-oriented working. The entire social world worked as collective participants where collective agricultural labour and various phases of nature (agriculture) were further "indissolubly linked" with human life and its activities. Folkloric time conjoined the events of human life and natural agrarian phenomena to generate a unified and collective identity of human-natural world. Both coinciding and co participation of human and natural world led to the formation of common measuring "scale" to perceive the unified sense of the entire world. (Singh, 2020: 5)

The exemplified state of collective labour also emphasises the mutual nature of human affairs such as death, birth, marriage and other sort of religious and communal activities, which are not alienated from the spirit of human as opposed to nature. The dynamic and virility nature of the collective labour grants the mutual connectedness of the human universe and nature and the shape of organic scope to evaluate and comprehend the casual divisions among them. The intermediary rhythm between the human world and nature can be recognised through mostly agricultural events like the cycle of day and night, seasons, planting and harvest time, all these time frames contribute to the reciprocal relationship between nature and communal activities.

The productive and dynamic characteristics of time are also linked with collective growth and agricultural life. This association points up the cycle of time as it can be observed with those lines: "New grain and new birth in a community along with the cycle of time into the renewal of year, period and seasons productively multiplied the communal strength and production" (7). In light of this new function of time, the other human activities do not represent the personal life anymore as each activity like birth, death, and marriage and so on, portrays a bigger picture that is called as "regeneration of collective communal life" (Singh, 2020: 7). Bakhtin's interpretation of folkloric chronotope and the recent recognition of individual growth emphasises the renewal of the concept of time as the passage of time demonstrates not only the race, the time flowing but also the conditional growth (Bakhtin, 1981: 207); therefore, even death manifests the organic occurrence of life. The abstraction of such phrases acquires negative connotations after the ascent of feudalism and following capitalism at which the individual growth becomes prominent with the effect of the class system and materialist apprehension (215). Nevertheless, Bakhtin justifies the attributes of the folkloric chronotope through these lines:

This is the time of productive growth. It is a time of growth, blossoming, fruit bearing, ripening, fruitful increase, issue. The passage of time does not destroy or diminish but rather multiplies and increases the quantity of valuable things; where there was but one seed sown, many stalks of grain appear; the new issue always eclipses the passing away of individual specimens. (207)

The idealized depiction of the folkloric chronotope plays a significant role in comprehending the heart of the folkloric chronotope and the reason why it is very crucial to appreciate the collective labour. However, the statement also spotlights the collapse of the human-nature relationship as the class distribution invents an avant-garde socio-political and socio-cultural structure against this connectedness as Bakhtin stresses this along these lines: “[T]he new issue always eclipses the passing away of individual specimens” (207). The communal connection for both part tears apart due to that caste system and nature evolves into a space, geographical illustration for the narration and other sections of human activities.

The organic bond between the nature and collective labour and the separation of this unity can be seen through Singh’s argument: “Such disintegration ensued after the phenomenon of collective labour (the productive process) based on human-nature unity lost its connection with other collective communal affairs which had direct linking with the human-nature co working” (Singh, 2020: 7). From this very perspective, it is self-evident that the other sort of human life activities is alienated from its organic bond with nature and recedes into a myriad sub-division and layer for the narrative. Hence, the disintegration results in two core parts: the everyday world for human life and the profoundly improved sense of nature in literature. Bakhtin’s illustration indicates that even the basic form of consuming food and drink becomes an individual satisfaction, which is separated from the apprehension of collective labour because of the rise of feudalism and capitalism.

Society itself falls apart into class and intraclass groups; individual life sequences are directly linked with these and together both individual life and subgroups are opposed to the whole--The course of individual lives, of groups and, of the socio-political whole does not fuse together, they are dispersed; there are gaps; they are measured by different scales of value; each of these series has its own logic of development, its own narratives, each makes use of and reinterprets the ancient motifs in its own way. (Bakhtin, 1981: 214-215)

The individualized life cycles cause the society to become worse when the materialist authorities force further fragmentation through classes, groups, private lives and subcastes in contrast to the idea of collective labour and agricultural growth. Indeed, Bakhtin's statement upon the decay of the collective labour and following folkloric chronotope shows that the images within the narration are split into various theoretical frames since the whole frame of the socio-political and communal grid is altered into a new shape due to the disintegration of human life and nature. In line with the change in the cultic activities, literature aims to target the lower everyday life and private matters in which the author generates the course of individual reality. Such a kind of recent structure of social disintegration and the fragmentation of the communal matrix are associated with the collective labour as opposed to nature once.

1.4.5. Miraculous Time in the Chivalric Romance

The chivalric romance and the adventure time of the Greek novels are similar to each other. Indeed, in some of the chivalric romances, time resembles the adventure time of everyday life. The reason for this parallelism is derived from the adventurist fragmentation of time in an abstract matrix since the interwoven relationship of time and space is related to the technique. In the Greek romance, the reader witnesses the intensity of chance meetings and the supremacy of the adventure time. Both significant motifs are part of the impact of simultaneity and abstraction upon the characters' decisions and judgements. Apart from the abstract events and "suddenly" utterances in the Greek romance, the chivalric romance renders the otherness of the world and forces the characters to demonstrate their pure deeds by testing them as follows:

[T]he fantastic imagery plays a crucial role in the narrative of Arthurian romances, where the presence of the supernatural is a key driver of the plot and deeply affects the characters' destiny. The relationship of these texts with time is also peculiar. The romances of the Breton cycle mostly have a cyclical view of time, which, following the Celtic tradition, is governed by the alternation of seasons, and is hybridized with the main Christian celebrations. These texts therefore give an impression of 'timelessness.' (Gubbini, 2019: 43)

The abstract concept of time or with Gubbini's expression "timelessness" generates a familiar sort of chronotope that resembles the Greek Romance's alienation. Testing of the integrity of the character considering his loyalty and devotion to his beloved one plant the seeds of this chronotope. The heart of the chivalric romance beats concerning these nobility tests of the hero since the moment that the plotline is knotted the moment an identity test or an opportunity for the hero to prove himself appears in the chain of events. Thus, Bakhtin analyses the test motif in the Chivalric romance as an organizing element in the novel. Likewise, the test motif can be observed in fairy-tales, which conclusively ties in with the subject of identity (Van Leeuwen, 2017: 180). Beyond the bounds, there are major alterations in the concept of adventure time of the chivalric romance as any sort of adventure conveys the image of encounter, destiny and the force of God or sometimes Gods.

The reader can detect the gaps between the time flows in the novel particularly when the hero enters the realm of everyday life; however, the notion of everyday life or regular human routines in the chivalric romance is transformed into something else in the sphere of the plural "suddenly". In Greek Romance, Bakhtin considers the word 'suddenly' or 'at that moment' as something abnormal that can miraculously alter the narration. The assist of encounters possesses a core part as he mentioned in the first chapter of *Forms of Time and Chronotope in the Novel* as follows: "Within the limits of a given adventure, days, nights, hours, even minutes and seconds add up, as they would in any struggle or any active external undertaking. These time segments are introduced and intersect with specific link-words: 'suddenly' and 'at just that moment'" (Bakhtin, 1981: 92). The function of the hiatus between the moments in the Greek Romance is related to the extraordinary turns of events in the novel; nevertheless, in the Chivalric Romance, the power of 'suddenly' or the hiatus is lessened through the normalization of the abrupt change of events. In this regard, the reader can note the ordinary depiction of the swift adjustments in the plot because "The whole world becomes miraculous, so the miraculous becomes ordinary" (152). The chivalric world naturally portrays extraordinary images as if those motifs are the segments of everyday life. Countless unexpected moments are not the part of bizarre junctures; on the contrary, they built an

organic form in the narration as Cavallaro articulates through those lines “Events conjoin in an erratic fashion, thus producing unexpected situations which bear witness to the arbitrariness of fate and to the ascendancy of serendipity in human life” (Cavallaro, 2016: 28).

The typical characteristic of the abrupt alterations in the narration can also be seen in Thomas Malory’s *Le Morte D’arthur* that is considered as one of the greatest pieces in English literature. The infinite power of an unanticipated turn of events and the confession through the phrase ‘suddenly’ is apparent in the following lines:

And when he had said these words Galahad went to Percivale and kissed him, and commended him to God; and so, he went to Sir Bors and kissed him, and commended him to God, and said: Fair lord, salute me to my lord, Sir Launcelot, my father, and as soon as ye see him, bid him remember of this unstable world. And therewith he kneeled down to-fore the table and made his prayers, and then suddenly his soul departed to Jesu Christ, and a great multitude of angels bare his soul up to heaven, that the two fellows might well behold it. (Malory, 2005: 459)

The miraculous world of the chivalric romance and the impact of simultaneity upon the heroes’ crucial decisions and demonstrations is glaring in the quotation above. From this point of view, it is visible that the systematically organized images of testing, rapid changes and timelessness in the chivalric romance spring from the soil of adventure element. The classic hero in the chivalric romance *chanson de geste* (“song of heroic deeds”) is a warrior in the epic text whose adventures link with the fate of his nation, on the contrary, the romantic hero pursuits the adventure for his spirit without having any mission that is nothing to do with the song of heroic deeds (Cavallaro, 2016: 28). The narrative element of the hero blossoms through the agency of adventure as a hero does not chase the adventure for himself that makes him different from the romantic adventurer. For this very reason, the chivalric hero can solely live in a miraculous world to perpetuate his nature and the way of keeping his identity vivid passes through the tunnels of miraculous encounters, destinies and simultaneities.

In connection with the recent depiction of the fantastic world, the themed adventure also changes its shell by reforming the image of miraculous and mystery in terms of the personification of good and evil fairies, magicians, the charmed cluster of trees, in the castles and more gothic places. In most of the incidents, the hero does not

cope with the real adversities or calamities, contrariwise; he experiences extraordinary adventures that also makes him interested in those adventures. The hero has a chance to prove himself to his very own being and eulogize the others such as his lord, lady and other knights, which constitutes the chief difference between Greek romance and chivalric romance because the concepts of epic adventures, the glorification and knighthood are absurd terms to Greek romance (Van Leeuwen, 2017: 167). Indeed, the epic hero is individualized by his author and cannot be copied or rewritten by another author since the characteristics of the particular hero are designed in a detailed way to make him unique. The reader notes the specific features of the hero that are completely unique to him. Thus, the hero does not represent anything else beyond his very own being. This core of the chivalric hero is also demonstrated through his physical appearance and unique destiny. For instance, in the legend of Arthur, the heroes are one of a kind: Lancelot does not echo Parzival, and Parzival does not look like Arthur and so on. Nevertheless, these heroes influence many other characters that are originated after them, which makes plain the term heroic cycle (Bakhtin, 1981: 153).

The other crucial component of the chivalric romance is the natural bond between the hero and the miraculous world, as they become one together. This chivalric world comes in possession of the hero since this space is the native home of the hero although he travels overseas for the sake of the destiny of his nature. The lords and ladies, masters and landladies in those countries are not alienated from this miraculous world as long as they are swarmed with the equal norms of glory and *chanson de geste*. Hence, the hero always feels the presence of his homeland though he crosses numerous seas and oceans. Bakhtin depicts the chivalric hero like this, “He is the flesh of the flesh and bone of the bone of this miraculous world, its best representative” (154). The particular components of the miraculous world resolve the exclusive chronotope of this sort of genre: the miraculous world in adventure time.

In the chivalric romance, the miraculous world in adventure time features the novel via its impulse to the extraordinary, which affects not just narration but also the setting of the novel. The illustration of the castles, bridges, roads, clothes, weapons and all the other factors should be either miraculous or enchanted. Within this concept, even

time becomes extraordinary as the hours; days are wrapped in the moments. Time is bewitched by dreams that creates the temporal deterioration, as dreams are not the branches of the composition; instead, they obtain a form-setting operation. In a similar way of dreams, visions perform a particular course of time that has a correlative association with the subjective course of place where the ultimate spatio-temporal influence has deteriorated as Bakhtin indicates with these lines:

The entire spatial and temporal world is subject to symbolic interpretation. One might even say that in such works time is utterly excluded from action. This is a “vision” after all, and visions in real time are very brief; indeed, the meaning of what is seen is itself extratemporal. In Dante, the real time of the vision- as well as the point at which it intersects with two other types of time, the specific biographical moment (the time of human life) and historical time- has a purely symbolic character. (Bakhtin, 1981: 156)

In line with Bakhtin’s manifestation, one cannot deny the unique design of Dante’s world that is so rare that it has both life and death in itself. Firstly, the nine circles of hell underneath the earth, then seven circles of Purgatory and finally ten circles of Paradise are introduced to the reader within the same setting. The temporal setting of this unique world organizes a vertical perspective in which simultaneity plays the crux role. With an ordinary view, one may announce the linear timeline in the novel; however, in Dante’s world the vertical dimension cooperates with the eternity and in this type of time dimension, the concepts of before and after lose their function and every single moment is accepted as a single united time frame. This unification bears the requirement of envisioning the completely miraculous world as simultaneous, which brings the term Dantesque world into light. After Dante, the most genuine and persistent endeavour to mount such a vertical world is created by Dostoevsky, which will be analysed in the following parts of the study.

1.4.6. The Purpose of the Rogue, Clown and Fool in the Theatrical Gear of the Public Square

In the Middle Ages, the progress of literature took place in the field of parody and satire through three essential terms, namely the rogue, clown and fool. For sure,

these figures are not ground breaking new advancements as the classical and Oriental ancient works are intimate with them. What makes these images peculiar for this era is how they are presented as they create their minor realm within the theatrical paraphernalia of the public squares. The bare interest of this study is to enlighten how these masks prompt the reinforcement in the later medieval novels so significantly. In the previous types of chronotopes, any of them do not play the central role in the novel albeit the adventure time of everyday life chronotope should be excluded from the other chronotopes (Bakhtin, 1981: 159). The initial function of these chronotopes is how they stay linked with the theatrical paraphernalia of the public square in which the major events take place. The other function is related to their indirect but vital, perhaps figurative importance as every word that they utter conveys an indirect and symbolic reference. From time to time, the other characters in the novel and the reader cannot grasp the message that they provide because of their physical representation in the novel. The last role of them is derived by their portrayal of another kind of existence since they are the life's maskers who do not exist out of what they perform. "-these masks "simply do not exist" beyond their function as outsiders or others; they function only as "prosaic allegorizations" or "prosaic metaphors" that reveal and subvert the falsity of official culture at the same time as they serve to endorse certain folk truths" (Williams, 2015: 110). Bakhtin observes how these characters are coherent with the public places that they can be regarded as carnival places in the later stages of his philosophy.

As it is expressed through their bizarre and alien position, one can note these characters as metaphorical reflections of some others' status of being. Because of their alien status in the novel, they convey the hidden deed of every single absurd and false circumstance and have an opportunity to wear a mask, solely as a mask-like William manifest:

The rogue stands in opposition to the fool in terms of their awareness of being an agent of carnival; the former responds to deception with deception, while the latter remains unaware that such deception even exists. Bakhtin describes the clown as a "synthetic form" of the rogue and the fool, making the binary into a spectrum.¹⁴ Performing a sustained but deliberate *naïveté*, the clown oscillates between the playful deception of the rogue and the utter stupidity of the fool. (Williams, 2015: 110)

The disparity between the rogue, clown and fool come out through slightly being the part of the realm of reality as the rogue still has some affiliations that keep his feet in the ground; nevertheless, the clown and the fool hold their particular rights, which makes them laughed by others and even by themselves. The laughter of the clown and the fool echoes in the public square where the common people gather. The ultimate function of the clown and the fool also contains externalization; therefore, the ironic laughter of the folk can be considered as the externalization of a human being. Bakhtin sorts out the rogue from the clown and fools stating, “The rogue still has some ties that bind him to real-life” (Bakhtin, 1981: 159). In light of this depiction, the mask associated with the author and the front reality can be associated with the rogue who is an important figure to unmask the others’ mask to unveil their falsity. Consequently, the rogue possesses two unreplaceable roles in the novel: his relationship with the author and the audience.

The rogue’s unveiling of the duplicity of the other characters can bond a connection between the audience and himself as the audience may use the clues given by the rogue and make some assumptions about the author’s target dogmas and cultural norms. Albeit his intentional stupidity, the rogue can figure out the overtone of his actions. In this sense, he must be sure that the audience recognises his intentional stupidity hereby he can laugh at the stupidity of the audience as he has already been mocking their stupidity of the cultural norms and the other dogmas while they were laughing at him without realizing their mockery. Therefore, the rogue unmask himself in front of the audience by exposing his self with the hidden inclination that lies behind his deceit. Accordingly, the rogue maintains a triangle of parody for the audience in which the target ideologies of the author are ridiculed, the masks of the other characters are exposed, the rogue figure is mocked through his deliberate stupidity and the audience’s unawareness of the fictional idiocy of the rogue are portrayed in a precise way (Bratton, 2002: 210). All these connections between the rogue and the author make him a gadget to affirm the historical and cultural reality of the epoch since the rogue illustrates the socio-economic, cultural, political perspectives of the real historical time to mock with the target philosophy. This function of the rogue also makes him the

mouth of the author, an instrument to manifest the absolute thoughts of the author in a literary world.

In addition to the instrumental connection of the rogue to reality, the position of clown and fool can be linked to the world of the author and external dominant culture. The rogue deliberately alters himself to epitomize people and beliefs related to dogmatic or authoritative culture. Bakhtin sets forth as “fool introduced by the author for purposes of ‘making strange’ the world of conventional pathos may himself, as a fool, be the object of the author’s scorn. The author need not necessarily express complete solidarity with such a character” (Bakhtin, 1981: 165). The contrast between the fool and rogue is apparent with the aid of Bakhtin’s statement as the reader can observe the direct imitation of the rogue is a tool for his mockery; however, the fool does not aware that they represent the significant figures or ideologies in the society. The rogue, clown and fool humiliate the accepted norms of the society through their “prosaic allegorization” and symbolic statements, yet only the rogue takes pleasure from the audience unintentional stupidity (166). Contrary to the rogue, both clown and fool do not realize that they symbolize the stupidity in the cultural, political, socio-economic structure. They imply to possess optimism for the future, unlike the rogue. For that matter, at some point in the plotline, they even seem to approve the cultural framework of the real historical time, which is a sign for the reader that they are not as conscious as a rogue in terms of the references that they allude to.

Concerning the awareness, the discrepancy between the rogue and clown and fool widens its edges since the rogue obviously has knowledge of the outside world and aims to insult it. Nevertheless, the clown and the fool do not have any grasp of the outside world of the text; they do not touch on the world of the audience, which makes them a sort of accessory to be laughed at.

This otherworldliness complicates the relationship between audiences and these two characters. An audience can depend on the rogue’s irony, trusting that he understands that, while he wears a mask, his words and deeds are not in earnest. But the same assumptions cannot be made of clowns and fools because, unlike the rogue, these figures appear genuinely to espouse offensive or objectionable feelings in their words, actions, and thoughts. Moreover, these characters’ bizarre behaviour distinguishes them from the audience, granting them an exclusive ‘right not to understand, the right to confuse, to tease, to hyperbolize life’. (Williams, 2016: 112)

The proclamation proves the fact that the clown and fool may give the impression of unreal masks, whereas Bakhtin claims that these masks should not be regarded as something invented, as they have already been a part of the folk in the everyday life. The rogue can give a very clear message to the audience about the subconscious of the author or the authorial objectives through revealing the truth as it is, while the clown and the fool become insufficient to provide a straightforward reality or the intentions of the author. Thus, the audience regards the rogue characters as more dependable due to their wise position between the fool and the clown. The position of the clown is stuck in between the creator of the triangle of parody and an absolute fool. One can spots that the rogue engages in using the shuffle of language and characterizations; however, the clown's function is seen as a "malicious distortion" of the norms of popular culture. Bakhtin remarks about the ambiguous position of the clown as follow "Thus the rogue's gay deception parodies high language the clown's malicious distortion of them, his turning them inside out and finally the fool's naïve incomprehension of them – these three dialogic categories that had organized heteroglossia in the novel-" (Bakhtin, 1981: 405). Therefore, it is apparent that the clown realizes neither that he ridicules the beliefs of the mainstream culture nor he mocks with the audience. When the audience laughs at his mockeries, without the clown's involvement, the audience ridicules their own belief and social structures.

Apart from both the rogue and clown, the fool expects the approval of society; nevertheless, he endlessly flops to apprehend the reason why he cannot possess their endorsement. Thus, the fool's act cannot be considered as a mask in the eyes of society, which puts him in a harder position than the rogue and the clown since he does not explicitly demonstrate his parodies to the audience. Bakhtin summarizes the part of the fool in the novel as such:

A fool introduced by the author for purposes of 'making strange' the world of conventional pathos may himself, as a fool, be the object of the author's scorn. The author need not necessarily express a complete solidarity with such a character. Mocking these figures as fools may even become paramount. But the author needs the fool: by his very uncomprehending presence he makes strange the world of social conventionality. By representing stupidity, the novel teaches prose intelligence, prose wisdom. (Bakhtin, 1981: 404)

Even though the fool cannot fully provide the message of the author in a form that the rogue does, the clown somehow demonstrates them. This fact proves that the rogue, clown and fool are able to share the message of the author in different degrees; however, this variety comes from the author's choice of sharing his thoughts either plainly or indirectly. The rogue, clown and fool play very related roles in the novel since all of them have a vital function to reflect the author's thought and ridicule the target social and political ideologies. While rogue characters enjoy their position and set up a circle of mockery, the clown and fool hope for the future and cannot be an ultimate mouthpiece of the author as their stupidity is not as deliberate as the rogue.

1.4.7. The Rabelaisian Chronotope

The artistic temporal and spatial forms in the Rabelaisian world are the core issues in this type of chronotope as the setting of the narration is not limited to private family rooms, taverns, or castles, conversely, the spatio-temporal roots of the novel are broadened via underneath of the sky, the rotation of the earth and various oversea journeys. The element of adventure and journey is not an avant-garde improvement in this branch of the chronotope; however, in the Greek romance, the Chivalric romance and even in the metamorphosis of Lucius, the risky and unexpected chain of events dominate the plotline in their particular way. The difference that appears here is the operation of the adventure and the connection with the character's action. By another means, the character's actions possess the capability to manage his life and his temporal world. Bakhtin declares this peculiar harmony as such: "[W]e will designate as the adequacy, the direct proportionality, of degrees of quality ('value') to spatial and temporal quantities (dimension)" (Bakhtin, 1981: 167). From this point, his following subject will be about the relationship between the value and the spatio-temporal terms through the physical size of an object. In this sense, pearls and diamonds can be considered as worse than marble because of their ostensibly smaller size. The impact of

the value changes the direction of the judgement so the precious pearls and diamonds should be as majestic as possible.

Then he gave him an excellent sword, a Vienna blade, with a golden scabbard, wrought with vine-branch like flourishes, of fine goldsmith's work, and a collar of gold, weighing seven hundred and two thousand marks, garnished with precious stones of the finest sorts, esteemed at a hundred and sixty thousand ducats, and ten thousand crowns more as an honourable present. (Rabelais, 1920: 94)

The demonstration from *The Works of Rabelais* clarifies the emphasis on the size since everything that has positive value must bring about its largest temporal and spatial forms. In the same way, everything negatively valued must be little; minor that cannot endure the force of destruction. Hence, the interwoven connectedness of the spatial and temporal forms acquires unlimited power. Everything associated with the good is capable of growing in all routes as its very nature allows it to expand its borders. Whereas, the bad cannot gain the ability to grow; what is worse, it is decayed and sentenced to deteriorate. During the process of reduction, the real-life of the hero is reimbursed through a made-up glorification in the other world. As the root of this valorisation comes from temporal and spatial advancement, the function of growth is one of the most essential elements in the Rabelaisian universe as is apparent in those lines:

But these images were deliberately counterposed to the disproportionality inherent in the feudal and religious world view, where values are opposed to a spatial temporal reality, treated it as vain, transitory, sinful, a feudal world where the great is symbolized by the small, the powerful by the meek and powerless, the eternal by the moment. (Bakhtin, 1981: 168)

The explicit scale here points out the reason for miraculous belief in the physical time and space, the temporal and spatial reality, and the dimensions. The earlier works of art that were designed by Shakespeare, Cervantes and so on, have a common characteristic: being naïve and natural. Nevertheless, Rabelais turns this into a desire to balance the spatial and temporal frame, which is opposite to the verticality of the folkloric chronotope in the Middle Age. Hence, Rabelais' mission is to purify the spatio-temporal antiquity and ornament the result with the symbolic and ranked perception that is linked to the vertical world of the folk. Bakhtin summarizes the outcome of this new form as “the re-creation of a spatially and temporally adequate world able to provide a new

chronotope for a new, whole and harmonious man, and new forms of human communication” (168). This synthesis of the argumentative and confirmative purpose of purifying the genuine image of the world and man.

In *Rabelais and His World* that is Bakhtin’s first translation of a book, he takes note of how Rabelais’ novel symbolizes the growth of the new value of human and a notion of time as he stresses with this statement:

...[W]e may say with assurance that the entire novel, from beginning to end, grew out of the very depths of the life of that time, a life in which Rabelais himself was a participant or an interested witness. His images link the immeasurable depth and breadth of folk universalism with concreteness, individuality, and with a detailed presentation of living actuality. (Bakhtin, 1984: 438)

These concrete images are far away from being abstract symbolism, on the contrary, the grotesque is revealed through the real-life incidents, historical figures and the artists’ individual vibrant experiences. He also mentions the influence of the Rabelaisian world upon his sense of maturation in his famous *The Bildungsroman* through those words “Rabelais (and, to some degree, Grimmelshausen) occupies a special place in the development of the realistic novel of emergence. His novel is the greatest attempt at constructing an image of a man growing in national-historical time” (Bakhtin, 1986: 25). For Bakhtin’s perspective of comprehension, the new image of man conveys a deviation in apprehending the man’s presence. Therefore, man is not accomplished or satisfied; contrarily the image of man is unadorned and somehow bare. Thus, the reader regards him as a figure likely still in the course of becoming whom he will evolve into his future self. This expression of Bakhtin leads a parallel line of time like in the Aristoteles’ time: from past to present, from present to future. A fundamental phase of this course that makes it different from the Aristotelian time concept is its late consciousness of temporal reflection of the present.

The present period launches to be experienced as much more related to the future instead of the past. Bakhtin’s assumption upon this relevancy is the cultures of ancient times were short of any sort of real perception of the future. This antique literary structure has perished thanks to the liberative characteristic of the Renaissance, at which individuals realized their peculiar energy in the collective societies. The renaissance

period also initiates the consciousness of existing in the world free from the chains of theoretical dogmas. The awareness of being in the world disengages the spatial connection between the past and the present and surpasses the historical time and the narration to stay solely in the present.

To interpret the reality on the level of the contemporary present now meant not only to degrade, but to raise reality into a new and heroic sphere. It was in the Renaissance that the present first began to feel with great clarity and awareness an incomparably closer proximity and kinship to the future than to the past. (Bakhtin, 1981: 40)

According to Bakhtin, myths and popular parodies possess a critical role to reform the image of a man in the novels. Through the mockery of the rogue, clown and fool the idealized image of a man in the novel was diminished and the impact of the Renaissance fulfils the mission of re-structuring human image via breaking the intrinsic social fields of life. Renaissance flourishes the individual identity and for Bakhtin, this improvement leads to the alteration of the idea of Carnavalesque since the laughter symbolizes the anti-totalitarian aspect of life. "... [I]t brings forward the popular, folkloric element in the history of the novel genre and, secondly, it conveys the idea of the possibility of action, through the medium of the novel, against the oppression emanating from official power" (Steinby, 2013: 47). Hence, the function of oppressing the authority uncovers the controversy of social structures. For Bakhtin, the type of novel that presents the progress of the protagonist's becoming or the idea of improvement portrays vital importance.

Contrary to other novel genres, the *Bildungsroman* presents not just the anguish but also discipline in terms of forming the hero's worldview and character. The concept of time in this genre plays a crucial role to illustrate the protagonist's becoming and alteration; likewise, space has a great deal of value for shaping the hero's worldview. The analysis of Steinby also presents how individuality determines the plotline that is the ultimate substance of a novel. Bakhtin displays the classification of the novel in his *Bildungsroman* as such:

Classification according to how the image of the main hero is constructed: the travel novel, the novel of ordeal, the biographical (autobiographical) novel, the *Bildungsroman*. No specific historical subcategory upholds any given principle in pure form; rather, each is characterized by the prevalence of one or another principle for formulating the figure of the hero. (Bakhtin, 1986: 10)

The typology shows that he arranges the novel genre within the scope of four branches in line with how the image of hero is portrayed and its connection with the course of events, the perception of the world and symmetry with the peculiar novel genre. In this respect, Bakhtin sets a place to discuss the concept of time and two outside forces, namely *chronos* and *topos*, mostly shape space in Goethe's works in his *Bildungsroman* as a fundamental example of Rabelaisian chronotope since the protagonist's evolvment in Goethe's novels.

Time in Goethe's works unveils itself as something above nature through the sensory illustrations of time flow. In addition, all the sensory visions in Goethe's time conception are deeply linked with the protagonist's alteration of his future self. Apart from the natural time ordeal, the author presents the technological development in his society, which creates another kind of and a little bit complex combination of time notion. With the help of the sensory approach of time in the eighteenth century, cyclical time displays the visions of historical time. What Goethe does to alter the concept of time in his works, is to mix the sensory time and the "seeing eye", which shows his way of portraying time as far away from the raw sensualism as in the folkloric chronotope. He avoids both sensual time and biased aestheticism. Bakhtin stresses Goethe's perception of visual sensation through the following incident in his *Bildungsroman*. "When travelling from Naples to Sicily, Goethe found himself on the open sea for the first time, encircled by the line of the horizon. He said, 'No-one who has never seen himself surrounded on all sides by nothing but the sea can have a true conception of the world and his relation to it'" (Bakhtin, 1986: 28). The highly developed optic intelligence of Goethe supports him in terms of reflecting the minute details in his writings, which is immensely related to his style of discussing the productive growth of the future. This incident underlines Goethe's unusual judgement of space-time and space knowledge; however, the simplicity and preliminary soul of time in the eighteenth century must be taken into consideration as well.

To have a full comprehension of Rabelaisian chronotope in the novel, one must acknowledge the burden of Rabelais, namely the removal of the spatial or temporal sphere of abstract worldview. To carry out his task, Rabelais is required to scrub the

symbolic and ecclesiastic apprehension that is still fastened to the vertical worldview. The mission of Rabelais is mingled with the like-minded concept of recreation of the spatio-temporal world to present a whole man for a new condition of human interpretation. This fusion generates Rabelais' artistic approach likely; the annihilation of the all established, regular things or ideas through forming grotesque, allogirism and surprising images. The reason for this destruction has emerged from the false hierarchal connotations of the objects and ideas as the idealistic layer of the objects (like in Plato's philosophy) do not allow them to correlate with their very vivid phenomenon (Bakhtin, 1981: 170). The false relations are injected through the dogmatic religious rules, regulations, and language. Hence, Rabelais' ultimate task is to destroy those false images and reinforce recreation through Rabelaisian laughter that is the additional negative task for him.

Rabelaisian laughter both demolishes conventional implications and draws out the impulsive links between things that people disassociate. Rabelais acquires his goal through a structure of series in which the times are vertical to one another or they cross at a point. Those series are the most known characteristics of Rabelais' artistic method as Bakhtin manifests: "(1) series of the human body, in its anatomical and physiological aspects; (2) human clothing series; (3) food series; (4) drink and drunkenness series; (5) sexual series (copulation); (6) death series; (7) defecation series" (Bakhtin, 1981: 170). Rabelais unexpectedly demonstrates the human body using the anatomical and physiological facets as it is highly significant to present the human body and its physical existence to be harmonious with the new concept of human in the historical world, as well. Hence, he uncovers human beings solely as concrete, physiological living beings without providing a symbolic connotation. In line with his valorisation, human beings' materiality makes them individual cartographer, which is against medieval practices. Therefore, the anatomical and physiological emphasis on the human body is reflected with an abstract, grotesque allergisation in Rabelais. Bakhtin reconsiders Gargantua's birth as the chapter illustrates the image of grotesque and food at the same time. The foolish bitterness of his birth occurs via his mother's eating too much food leading her to suffer from diarrhoea as seen:

A little while after, she began to groan, lament, and cry: then suddenly came the midwives from all quarters, who, groping her below, found some peloderies of a bad savour indeed: this they thought had been the child; but it was her fundament that was slipped out with the mollification of her *intestinum redum*, which you call the bum-gut, and that merely by eating of too many tripes, as we have shewed you before. (Rabelais, 1920: 17)

Here, the absurd explanation of a very natural physiological progress of giving birth is a blend of anatomical analysis and grotesque. Thus, the physical form of a body is uncovered through an unexpected matrix, which makes the body series much more material. Moreover, the components in the Rabelaisian artistic methods are peculiar in terms of providing a pure grotesque within a dynamic structure using everyday domestic establishments, the process of diarrhoea and digestion, the life in the rural world and so on. These elements underline the fact that the Rabelaisian matrix is nourished by realistic folkloric images. His effort is to demonstrate the harmony between the new man and the universe emphasizing the body series, phenomena, and ideas. Before the Renaissance, the body was ignored in this mutual compound; however, Rabelais does not elude from using irrational composition. Bakhtin stresses a sentence within this concept in his essay as such: “the melon is in the garden, but my uncle is in Kyiv” (Bakhtin, 1981: 177). In this sense, Rabelais designs a particular adoption of logic and grotesque while he epitomizes the spatial and temporal series.

The second series of Rabelais is about eating and drinking intoxication, which plays an immense part in the Rabelaisian narration. Aforementioned example about Gargantua’s birth to analyse the grotesque can be taken into account concerning the feasting and drinking images as Gargantua is wined by tripe even in his mother’s womb. Pantagruel’s birth, under other conditions, is a result of drought and tremendous thirst because of the church’s discipline of saving holy water.

it was a most lamentable case, to have seen the labour of mortals in defending themselves from the vehemency of this horrific drought; for they had work enough to do to save the holy water in the churches from being wasted... The earth at that time was so excessively heated that it fell into an enormous sweat, yea, such a one that made it sweat out the sea, which is therefore salt, because all sweat is salt; and this you cannot but confess to be true, if you will taste of your own, or of those that have the pox, when they are put into a sweating; it is all one to me. (Rabelais. 1920: 126)

The grotesque structure combined with the eating series in this part of the novel as the reader can observe the association between the images of drought, heat, sweat that

represents the grotesque; and water, thirst and drunkenness as symbols of eating series. The detailed illustration of the circumstance proves the fact that the eating and drinking series are the roots of the novel and they are remarkably exaggerated. Within this scope, an unofficial everyday language formulates the body series of the narration. Together with grotesque amplification, Rabelais's main perspective of importance is on eating, drinking and culture. Because of their grotesque reinforcement, the eating and drinking series has a function to deteriorate the false grids, ideas, and objects via originating new matrices for the new materialized world referring to the period after Renaissance (Shepherd, 2016: 46). The significance of Rabelais here is his way of destroying the archaic grotesque images by stressing the essential human feature of eating and drinking, which makes the image of a man and the universe a whole. This task of Rabelais also can be linked with the growth of the culture and relatedly generations since the son will carry on the father's cultural improvement. To conclude, in the process of smashing the conventional grids of things, ideas or phenomena provide a perfect way to build the enormous grotesque and folkloric images. In this concept, time is the absolute power that annihilates and creates the necessary form for the future and this connection in the narration is known as Rabelaisian chronotope since time here has a creative operation determined by creative act and growth rather than destruction.

1.4.8. The Idyllic Chronotope

Bakhtin analyses the idyllic chronotope in his collection of essays as the last chronotope because it revives ancient series and folkloric time. According to this analysis, many different sorts of idylls have stood in the field of literature, perhaps from archaic times until the present times. The taxonomy that emerged from this abundance may vary from one another; nevertheless, the main types of idyll can be listed as the love idyll, the agricultural labour, craftwork, and the family idyll (Bakhtin, 1981: 224). Together with the major distribution of idylls, there are many other exiting typological distinctions regarding the figurative strategy of individual images, realistic or allegorical

connections' domination above the narrative aspects, and the natural phenomena or the inhibition. Even though various elements should be taken into account while analysing the idyllic types, they all share one characteristic, namely the unity of folkloric time. The idyllic life and its course of moments are integral as there is no force to separate them from the material and spatial side of the world in which the grandfathers lived where the grandsons were born and their sons will live in the future. The limited spatial form is connected with other spaces inherently as Bakhtin claims through this statement: "The unity of the life of the generations (in general, the life of men) in an idyll is in most instances primarily defined by the unity of place, by the age-old rooting of the life of generations to a single place, from which this life, in all its events, is inseparable" (225). Thus, the unity of places juxtaposes the early ages and old generation, the miracle of birth and the sorrow of death, likewise; the numerous generations lived the same place in similar provisions before. The obscurity of temporal borders became probable through the unity of place and the recurrent rhythm of time.

Including the basic rhythm of the time cycle in the idyllic chronotope, the realities of the narrative are mostly about love, death, marriage, family, labour, food and drink. Comparing to biographical and autobiographical novels, the idyllic novels deal with everyday life incidents in a profoundly sublimated way in which the characters' regular load do not present in a bald realism. Despite the realistic images in the idylls, the soothed and refined forms of expressions make the idyll different from other types of novels. Therefore, sexuality is also integrated into the sublimated scheme of idyllic life. "...[D]istinguishing feature of the idyll is that its events are limited to a few simple realities such as love, birth, death, marriage, labour, food, drink and stages of growth" (Morgan, 1996: 41). Among the peculiar features of idyllic novels, the idea of uniting with nature, the cycle of the everyday rhythm and the ordinary incidents in human life paves the way of popularizing the common language. With this aspect, the traditional integrity and modesty of life stand against the social contradictions and detachment of reserved life in which the concepts like marriage, sexuality and love are sublimated on a vast scale. The position of love idyll among the other idylls may be regarded as a central groundwork. However, one must remember that the love idyll empowered by the

authentic pattern of family idyll and agricultural idyll. The folkloric time emerges through this combination since the reflection of pastoral life transforms itself into the realities of agricultural labour in the feudal system. Within these circumstances, the labour side of the idyll plays a particular role to originate a historical association between the sublimated nature and the real events in human life or labour. In this special link, the reader faces the consuming side of the human as the characters devour the products of their work, which create a metaphorical network between productive growth and nature. The impression of productive growth is given through the detailed depictions of a family gathering in the idyllic novels in which all characters notwithstanding their age group crowd around a table. In those gatherings, the role child is also highly crucial to illustrate the epitome of a sex scene, the growth in the family, and the regeneration of life and time.

With the rise of the problem of time in the novel in the eighteenth century, the specific concentration springs up, which lifts time to the degree of philosophy. In this respect, the complexity of the historical time and the sublimated time conception in the idyllic novels lead to a bias. Bakhtin manifests the force of idyll upon the modern novels with five major orders:

(1) the influence of the idyll, idyllic time and idyllic matrices on the provincial novel; (2) the destruction of the idyll, as in the Bildungsroman of Goethe and in novels of the Sternean type; (3) its influence on the Sentimental novel of the Rousseauian type; (4) its influence on the family novel and the novel of generations; and, finally, (5) its influence on the novels belonging to certain other categories (such as novels featuring “a man of the people”). (Bakhtin, 1981: 229)

In the provincial novel, the narrator manifests the growth of family labour and pastoral work as a cardinal theme of the novel. The distinctive characteristic of this idyll emerges from its constant connection with the new generations, which generates a natural idyllic association with time and space as the whole life of the generations take place in a similar environment. Even though the historical progress affects the ideological, theological and practical knowledge of the pastoral characters, the temporal borders of the idyll became obscure. Thus, the darkened temporality heats the cycle of human life with the order of nature, which turns the question of time in the novel into everyday life in the provincial idyll. This transformation reinforces everyday life's

significance in the novel and forms the folkloric pattern at the core of provincial idyll. Within this scope, the cyclicity exhibits the most crucial role to provide the realistic aspect of life as it is stated through those lines: "...[R]epetition and cyclicity pertain not solely to the everyday life described, to the present moment, but expand to cover whole lives and generations. Hence repetition is given a historical perspective which further underlines the societal stagnation of the story worlds" (Klapuri, 2013: 129). The statement underlines the fact that the stability of temporal activities in the provincial idyll brings the inertia of characters' improvement, especially for female characters as their state of being is considered *tabula rasa*.

The immobility of temporal growth stands against the teaching of modernity since the concept of knowledge and individual development plays an immense role to describe the modern condition of man; however, the provincial idylls demonstrate that characters' future expectations have been already determined by the elder generations because of the repetitive motion of time cycle. Unlike the negative attributions of time cyclicity, Rousseau regards the repetitive nature of provincial idylls can constitute "isolated individual consciousness" and with this perspective, the material for building the alienated awareness can revive and soothe modern man's relationship with nature, love and philosophy in a sublimated way (Bakhtin, 1981: 230). It was crucial to interact with the missing ideal of ancient matrices and folkloric time. Love, marriage, and childbirth, in this respect, became a mysterious and fundamental force to full comprehend the metaphysical sublimation of the external concepts. These elements emerge with the very deep-rooted spirit of nature and along with the reformed perception of love; the healed or purified idyllic love uncovers itself. Far from the *Madding Crowd* by Thomas Hardy, which is one of the most vital novels to describe the pastoral life in the late Victorian era, would be a valuable work to describe the sublimation of nature in literary scope as one can see the purification of nature through those lines:

The thin grasses, more or less coating the hill, were touched by the wind in breezes of differing powers, and almost of differing natures—one rubbing the blades heavily, another raking them piercingly, another brushing them like a soft broom. The instinctive act of humankind was to stand and listen, and learn how the trees on the right and the trees on the left wailed or chaunted to each other in the regular antiphonies of a

cathedral choir; how hedges and other shapes to leeward then caught the note, lowering it to the tenderest sob; and how the hurrying gust then plunged into the south, to be heard no more. (Hardy, 1994: 10)

In the provincial idyll, everything is familiar to the hero as he becomes united with the nature and small cosy space around him; however, periodically the reader can find a hero who is cast away from the sublimated provincial life and flees to the city. Because of his separation from the wholeness of his small space, he is destined to either disappear or return as a spender son. In the description of the Rousseauan sort of idyll, the characters purify themselves via being a whole with nature and quiet life in the provincial parts of the country, which wisely educates the heroes to cope with the troubles of life and death. Contrary to the Rousseauan line of improvement, the provincial areas are foregrounded as they grant unity and cleansing through sublimating the metaphysical awareness of life. In the heart of his philosophy, the criticism of feudalism, materialism, inequality, distorted fanaticism, and egocentric proletariat individualism. The criticism of Rousseau also portrays the fundamental concepts of pastoral life and the judgements of the idyllic narration against the modernized notions.

Troy began to laugh a mechanical laugh: Boldwood recognised him now...

[T]hen Troy spoke. "Bathsheba, I come here for you!" She made no reply. "Come home with me: come!" Bathsheba moved her feet a little, but did not rise. Troy went across to her. "Come, madam, do you hear what I say?"...

[H]e had turned quickly, taken one of the guns, cocked it, and at once discharged it at Troy. Troy fell. (Hardy, 1994: 354-355)

These lines from Hardy's novel can characterize the prodigal son image in the provincial idyll. Frank Troy who left Bathsheba, his wife, for the sake of his dead lover and child pulled off his connection with nature and the sublimated image of family and love. His detachment from the family circle resolved with his destruction both psychologically and physically since the lines from the near closure of the novel depicts his disunion through portraying him as unrecognizable or alien to his family. This mirrored scene of the idyll is obviously different from the Rousseauan realm as he criticizes the false concepts like feudal hierarchy, capitalism and so on. Apart from its criticism, the stable natural beauties in the idyllic novels testify to the nourished unity of place in a restricted family house where the arms of capitalism cannot reach the cleansed pastoral lifestyle.

The way that heroes avoid encounters and all other randomness establishes the fact of simplicity in which they solely have family relations in their limited unambiguous circle of family and friends. This function of having well-defined family connections release the un-alien characteristic of idyllic novels in which nothing is different, random or unexpected. This arrangement reconciles the notions of love, marriage and serene old age for the typical family novel. Contrary to Rousseauan family classics, Dickens threatens the peaceful state of mind of the characters through demolishing the simple little world of the family with foreign tools. The annihilation of the family idyll turns out one of the essential schemas in the eighteenth century in European literature, in the second half of the nineteenth century in Russian literature (Bakhtin, 1981: 233). For sure, the devastation of the idyll can be done through various style. Nevertheless, the most noteworthy element for the destruction of the idyll is sprung up from the new capitalist world in which the unmechanized nature of idyll is obliged to bend.

1.4.9. Minor Chronotopes: The Road, the Castle, the Parlours, and the Threshold

Bakhtin completes his analysis of chronotopes in 1973 by adding concluding remarks to his essay in which the artistic unity of narration is described. The chronotope possesses the transformative characteristic in a philosophical scope. Thus, in the field of literature, spatio-temporal resolutions are regarded as integral. The road chronotope in this sense is correlated with the encounter chronotope since the narration is formed through the chance meetings in this sort of novel. Apart from the emotional severity, encounters mostly arise on the road since the road specifically a possible place for chance meetings as such: “Bakhtin develops this potentiality, establishing such types of chronotopes as the chronotope of the road, where the road symbolizes a way of life and justifies the motives connected with unexpected meetings” (Vlasov, 1995: 55). On the road, the emotional and metaphorical sides of the characters can interlace with one

another. Furthermore, on the highway, it is much possible for all kind of social classes can be in the same place who are kept away isolated in a normal condition since the road erases the limited spatial and temporal series of their lives and destinies by combining them. In this way, as Bakhtin states “they become more complex and more concrete by the collapse of social distances” (Bakhtin, 1981: 243). Here, the road chronotope is considered a new exodus and space for events to locate their finale. In this process, time becomes ticker and flows with the mode of the road, which originates the term the course of life. Apuleius’s *Golden Ass*, in this respect can be seen as a sample of road chronotope in which the course of events changes along the road as is apparent with those lines:

Three of Jones’ encounters along the road deserve to be singled out under this heading: with the strange “Man of the Hill”, who seems at first to be associated with witchcraft; with a band of gypsies, represented as enjoying a kind of miniature utopia, under their king, even called (directly recalling Achilles Tatius) “Egyptians”; and perhaps, more briefly, at the very end of the road, with the highwayman near London who ends up begging for mercy from his would-be victim. (Beaton, 2008: 69)

The road strongly carved by the course of real historical time, by the remains and indicators of the time. The road has the function of transforming the familiar space with a foreign one. The incident reflecting a scene from *Leucippe and Clitophon* portrays the fact that the heart of the road chronotope lies beneath the encounters and random course of events as the characters are unaware of the possibilities that may happen throughout their journey. What is more, in the history of the novel, the reflection of encounters and simultaneity were the main themes in ancient romance and adventure time of an everyday life chronotopes, which proves the vitality of the chronotope of the road keep its vividness by metamorphosing the literary world according to the facts of the historical time. Nevertheless, towards the end of the seventeenth century, the new novel genre raised and took the remarkable place of the road chronotope. It can be appreciated via this statement: “In the Greek adventure novel as in the novel of chivalry, these encounters were often linked to the chronotope of the road; in later novels, where time has become cyclical or biographical, these encounters occur in more concrete places such as the public square, the theatre, or the agricultural world” (Best, 1994: 293).

Hence, the rise of the Gothic or black novel during the seventeenth century paves the way of the castle chronotope since the castle is a space in which the royal and feudal families lived, the remains of dynasties or older generations became apparent through art, literature, and antique weapons. A castle is a place for “the ancestral portrait gallery, the family archives and in particular human relationships involving dynastic primacy and the transfer of heredity rights” (Bakhtin, 1981: 246). For this very reason, the reader notes a castle is a place that is full of past reminders concerning the animated folkloric stories and myths. This characteristic of the castles paves the way of rising a new peculiar type of narrative that is combined with the Gothic novels. The authenticity of castle time has an immense impact on the historical novel’s development. The castle possesses many links with the past where the clues of past time produce an antique character as follows: “... [P]articular worldviews and social realities are forged by the interaction of space and time, history and location, content and form. As such, the chronotope reveals different social points of view composing constituent parts of reality, which are then re-presented through language or other symbolic systems” (Mutnick, 2006: 43). To perceive the dynamic time-space correlation in the narration, the reader must concentrate on the system of symbols, language materials and dialogic structures, which points up the cruciality of the dynastic remedies in the castle chronotope. This natural connection between spatial and temporal spheres, the ancestral props, and the historical inversion defines fertility as a root for the elements in the historical novels.

Unlike Walter Scott, Balzac and Flaubert succeeded to utilize a new place in their narration in which novelistic course of events took place in the parlours and salons. For sure, the use of parlours and salons were not an avant-garde literary improvement as these spaces were seen before Balzac and Flaubert; nevertheless, such a major success to reflect the spatio-temporal sequences can be considered as a fulfilled experience for the reader. Bakhtin defines parlours and salons from a narrative perspective as such:

This is the place where encounters occur (no longer emphasizing their specifically random nature as did meetings ‘on the road’ or ‘in an alien world’ [of the Greek novel]). In salons and parlours, the webs of intrigue are spun, denouements occur and finally – this is where dialogues happen, something that acquires extraordinary importance in the novel, revealing the character, ‘ideas’ and ‘passions’ of the heroes. (Bakhtin, 1981: 246)

From the compositional perception, the significance of the parlours and salons in the historical novels is seen in a clear way since in these places the political, social, business, economic, socio-public, and private issues of the characters are revealed. The naked demonstration of the destinies of the heroes clarifies the form of the narration through making it visible and thickened. Nevertheless, the function that forms parlours and salons in the crust of historical events is the fact that the real epochs become apparent both in spatial and temporal spheres. "The salon in a realistic novel is a place where decisions are made, and the threshold appears as a place of sudden but profound turning points in life" (Steinby, 2013: 120). The transition among the chronotopes is so silky that Bakhtin melts the minor chronotopes within mostly similar characteristics, yet a foregrounded feature peculiarizes each chronotope as the statement highlights.

The threshold chronotope can be associated with the encounters, random events, headed values and emotions; nevertheless, this chronotope stands for the word 'threshold' itself in a symbolic meaning that makes it the spatio-temporal motif of crisis and a break in life (Wall, 1993: 252). Even the word 'threshold' points out the breaking moment in life in which characters make a decision that alters the course of events in the narration as it is seen through this statement:

The principle of the "threshold chronotope" consists in the choice of a particular area which can be determined as the place of conjoining of two different spaces, e.g., entrances, doorways, corridors, staircases, etc. (149). Besides, the chronotope incorporates "thresholds" of diverse magnitudes. In *Crime and Punishment*, Bakhtin points out two instances of the "threshold essence": (a) the stairway as the link between the narrow, confined, i.e., private, domains at the top, and the extensive, i.e., public, city landscapes at the bottom (168-170), and (b) the city of Petersburg in its entirety as standing on the threshold, "on the borderline between existence and nonexistence, reality and phantasmagoria, always on the verge of dissipating like the fog and vanishing". (Vlasov, 1995: 47)

The chronotope of threshold remains metaphorical in the field of literature as the testimony emphasises the implicit life-changing operation of this chronotope. The highlighted scene from *Crime and Punishment* relates the threshold with the staircase, doors, halls, streets, and squares as the core of the threshold rest beneath the phenomena of in-between circumstances. The aforementioned spaces provide a transition from one place to another that motivates the character to break a moment from his/her life. The location of Petersburg plays an extensive part to validate the widened borders of

threshold including even a city due to its specific region. More importantly, in the chronotope of threshold time flows spontaneously neglecting the regular course of historical and biographical time scheme. In Dostoyevsky's narration, the time at which the character is required to make a decision becomes concrete and long as this time frame is purified from the traces of hiatus and realities. Within the time of the decision, the characters experience epiphanies falls, rebirths, and agonies that defines presumably the rest of their life.

The subject, in an agony of doubt, freezes in the face of the new experiential data, compares these with previous, older experiences and is paralyzed by his or her inability to attune the two. In other words, this image of affection addresses the opposite of the image of fear. While the latter combines a certain vagueness and punctuality with an impulse of anticipation, the chronotope of the threshold is characterized by a saturation of information and a strong involvement with mnemonic material. (Keunen, 2008: 45)

The argument at issue is the saturation of time and the importance of the duration while the character is trying to decide his/her next move in lights of the previous course of events. The duration and the illustration of the crunch time in the narration unfold how Einstein and Bergson influence Bakhtin during the time he builds the chronotope theory since Bergson deals with the cruciality of the duration in a physical and metaphorical world. Bakhtin's emphasis upon the duration also verifies his adaptation to the modern way of comprehending the concept of time and space.

1.5. CARNIVALESQUE THEORY

Bakhtin articulates his Carnavalesque theory for the first time in his analysis of Rabelais's work, namely *Rabelais and His World* for the recession of the function of carnival in the literature since the Renaissance. In order to describe the function of Carnavalesque, Bakhtin gives an image of an old lady who holds a baby as if she has been given the birth of the baby. This representation provides two contrasting ideas at the same time, namely death and life, which is the core of the Carnavalesque philosophy. Bakhtin also draws a line of three major themes for the carnivalized literary works as such: the reversal of hierarchies, eccentric behaviour, and non-linear pattern of narration.

He questions the popular carnival scheme in terms of the laughter image and cumulative importance in Rabelais's world. After Rabelais's time, the alteration in the social structure and cultural activities lay a great deal of significance upon the individual sphere. As a consequence of this, the theory of carnival is degraded by the private scope and the feudal system. Related to this social transformation, the image of laughter also loses out its association with carnival indications and becomes restricted in a more limited area. Nevertheless, Bakhtin's interpretation of Rabelais's work should be analysed profoundly to possess a complete awareness of Carnivalesque. Bakhtin identifies his appeal to Rabelais's world as a form of historical poetic; whereas, his analysis is not solely upon the literary connotations (Bakhtin, 1984: 119-20). Instead, he puts an emphasis upon the social and cultural disciplines as he states in his previous essay namely *Discourse in the Novel* through those lines: "Form and content in discourse are one, once we understand that verbal discourse is a social phenomenon-social throughout its entire range in each and every of its factors, from the sound image to the furthest reaches of abstract meaning" (Bakhtin, 1981: 259). A literary analyst should not neglect the bringing of the social sphere of the discourse. Hence, he suggests bonding an organic relationship between a literary text and the social discourse by indicating: "...[T]hese individual and tendentious overtones of style, cut off from the fundamentally social modes in which discourse lives, inevitably come across as flat and abstract in such a formulation and cannot therefore be studied in organic unity with a work's semantic components" (259). Within this scope, Bakhtin desires to analyse Rabelais's work through the use of laughter and carnival.

For Bakhtin, the periodization plays an immense operation to grasp the decline of the laughter and carnival ideology during the rise of the Renaissance. In this regard, the marginalisation of the cultural structure can be divided into four historical stages starting from the pre-class societies until the feudal system. According to Bakhtin, "the serious and the comic aspects of the world and of the deity were equally sacred, equally 'official'" in the pre-class societies (Bakhtin, 1984: 6). As a result of this, there is a harmony between the comic aspects of the world and the genuine reality, which can be observed in the early rituals of the Roman civilizations. Nevertheless, the improvement

in the class formation cannot confirm this synergy as the Roman Catholic Church is nourished by the fear of society. Within this respect, the comic elements cannot be regarded as a significant element in this fear system, which bears Bakhtin's second historical stage: the legitimate separation between the comic and the real. This distribution can be seen along with Bakhtin's manifestation:

The very contents of medieval ideology - asceticism, sombre providentialism, sin, atonement, suffering, as well as the character of the feudal regime, with its oppression and intimidation - all these elements determined this tone of icy petrified seriousness. It was supposedly the only tone to express the true, the good, and all that was essential and meaningful. (Bakhtin, 1984: 73)

What Bakhtin articulates is the relatedness of the comic elements with the unofficial sphere of the new reality, which shows the crucial capability of the comic. Bakhtin locates his carnival philosophy in this dimension. Above all, he positions Rabelais in the Renaissance period during which the horror policy of the Church was diminished by the enlightenment and new social class called the bourgeoisie. The change in the society can be seen through this statement: "... [T]his new class might supersede the old regime, a new form of discourse was required in which the orthodoxies of medieval ideology could be challenged" (Taylor, 1995: 13). For this challenge, Bakhtin suggests Rabelais's world as it grants the new discourse through the gay prospects of upholding the authorities. The relativity between Rabelais and the Carnavalesque theory emerges from the grotesque images or eccentric behaviours. Within this combination, a new notion of comic and laughter rise as Bakhtin defines with this manifestation:

The Renaissance conception of laughter can be roughly described as follows: Laughter has a deep philosophical meaning, it is one of the essential forms of the truth concerning the world as a whole, concerning history and man; it is a peculiar point of view relative to the world; the world is seen anew, no less (and perhaps more) profoundly than when seen from the serious standpoint. Therefore, laughter is just as admissible in great literature, posing universal problems, as seriousness. Certain essential aspects of the world are accessible only to laughter. (Bakhtin, 1984: 66)

Bakhtin's manifestation reveals the consequences of the Renaissance since the comic rhetoric merges with the serious discourse during the rise of grotesque imagery. Thus, the concept of man in the historical and literal world redefines itself as individual subjects through degrading the divine elements and celebrating the authority of ascending humanism. The new definition of man can be positioned against the medieval

dogmas that are fed by the terror of society. The fourth and last phase in the history of carnival that Bakhtin identifies includes from the beginning of the Renaissance until the twentieth century. During that period, the metamorphosis in the social structure forces the bourgeoisie and the feudal ruler to adapt themselves according to the new worldview, which brings the concept of “eternal truths” (Taylor, 1995: 15). The aim of uncovering the notion of “eternal truth” is to build a durable regulation of decorum so that the uncertainty of the comic and the grotesque cannot be accepted anymore.

In this scope, the carnival forms are sentenced to locate under the social caste as the serious concepts cannot be articulated through the use of comic and grotesque. The function of the carnival in Bakhtinian understanding of representation can be seen through this statement: “As a result, Bakhtin identified the carnival as a social institution and grotesque realism with its irony and parody as a literary mode” (Kolodziej-Smith, 2014: 86). Bakhtin’s chronological analysis of the comic and grotesque provides important deductions here. Firstly, the degrading of the carnival and laughter in a periodic order enlightens strictly distinguished forms of epic, lyric and tragic in Greek literature. The second one shows the historical background of the rise of satire.

Apart from the periodization of the carnival, one must observe the influence of folklore culture upon the philosophy of Carnavalesque. Regarding the folklore culture in the Middle Ages, carnivals are mingled with the history of art as they carried the theory of heteroglossia with them, which makes carnival tradition one of the principles novelistic forms. The declaration of these folk cultures accompanies carnival festivities, the comic bifocals and rituals associated with them (Stone, 2008: 416). The official and social carnivals included comic participants like clowns and fools to lift the comic forms and alter the established connotations of the specific belongings, places and positions, which can be named under the umbrella of the reversal of hierarchies. Above all, the use of laughter forms the basis of carnival rituals since the comic aspects liberate the folk from the religious dogmas, agonies, pities and social classes. The significant effect of the carnival rituals upon the folk is the way of practising it since there is neither devotion nor commands in the medieval festivals (Bratton, 2002: 210). Therefore, all the carnival activities carried on without the limitations of Church and religion, which made

the carnival rituals free from the restrictions of their life and belonged to an abstract world.

With the aid of their clear carnal characters and the bold factor of play, carnival culture simulates some artistic forms as well. Because of the sensuous characters in the carnival culture, the figurative and literal life becomes homogeneous since it is a mirror to reflect real-life in specific forms of play. This organic connectedness results in the sense that there is no divergence between the actors and the audience. Hence, even the spectators have an opportunity to live in the play, as they are welcomed to do so in the very nature of the carnivals. During the carnival times, lords and servants, house cleaners and masters become equal and celebrate the festival together (Bakhtin, 1984: 7). This togetherness uncovers one of the most significant characteristics of carnivals, the universal spirit of the festival time. Here, carnivals symbolize the idea of equality, sublime, ecstasy, freedom from the laws and rules, the rebirth and resurrection of nature. Henceforth, it is very natural to have a similar experience in terms of all the attendees. The aforementioned characters of the carnivals show the fact that the rogue, the clown and the fool are the main characters in the carnivalized literary forms as they are also the centre of the comic and humour in medieval times. The vitality of these characters comes from their organic attitude of parody, grotesque and satirical humour not only during the carnival time but also in everyday life. In this scope, “Any interpretation of Bakhtin’s concept of folk culture as a culture of laughter must keep in mind its double motivation: on the one hand, as a worldview, and on the other, as a typology of culture” (Lachmann and Eshelman, 1988: 123). The folk culture during the Middle Age was based on the functional operation of the rogue, clown and fool, as they are the source of the laughter through their sense of humour and deliberate foolishness.

Some scholars analyse Bakhtin’s Carnavalesque within the concept of signifiers that widen the scope of carnival representation in numerous fields of art. Some signifiers of the carnival festivities can be seen through these lines:

Bakhtin’s ten carnivalesque signifiers increases with the historical progression from a totalitarian State to a federal semi-residential constitutional republic... [t]en carnivalesque signifiers as: parody, death, grotesque display, satirical humour, billingsgate, metaphor, fearlessness, madness, the mask, and the interior infinite. The

carnavalesque signifiers act as voices, each functioning as a vocal perspective imaged and displayed- (Davis, 2014: 1)

As it is stressed in Davis's interpretation of carnival images, ten major Carnavalesque signifiers pave the way for emancipation, social and cultural equality, liberty in gender problems, and escaping from the harsh reality of life through the celebration of rebirth and revival. This positioning of Carnavalesque also emphasises the question of reality in material and corporeal domains. Rabelais describes his comprehension of reality through those words. "The material components of the universe disclose in the human body their true nature and highest potentialities; they become creative, constructive... [T]hey acquire a historic character" (Rabelais, 1920: 366). As for Bakhtin, the historic characters possess cultural memory since all sorts of cultural activities are signifiers of reality. In other words, historic characters are the assurance of the transmission of the culture, specifically the culture of laughter. The evidence of the cultural transmission of the laughter can be seen through the sacred rituals of Dionysus, in which the roots of the Carnavalesque are planted. In the liberatory organization of Dionysus's rituals, the folk wears masks and dances around a phallus in ecstasy (Lachmann and Eshelman, 1988: 127). In this connection, the reader has an active role in the carnivals; likewise, the carnivalized literature leads the reader to fall into the literary world like in the rituals of the God of wine and ecstasy, Dionysus. Here the reader's active role in the carnivals also reminds the task of the observer in Einstein's railway thought experiment, which demonstrates the great influence of Einstein upon Bakhtin's philosophy one more time.

CHAPTER II

2. SARAH WATERS'S *TIPPING THE VELVET*

Sarah Waters's very first gay-lesbian novel *Tipping the Velvet* (1998) describes the story of Nancy Astley and how she recognises her real social and sexual identity through her transformation from an oyster girl in a small town into Nan King, who does not possess the accepted gender and social limitations in her life. As Ciocia indicates, the metamorphosis of Nancy can lead the reader to observe the traces of Bildungsroman or picaresque novel characteristics; however, the destructive style of Waters makes the novel more comprehensive than demonstrating solely psychological improvement and emotional sophistication of the heroine (Ciocia, 2005: 1). The difference in Nancy's narration in the novel contributes to comprehending how she comes across with the various social classes and detects different approaches and styles that are peculiar to the specific social groups in the crowded London. The motifs that are gone through in *Tipping the Velvet* namely reversal of the hierarchies, eccentric behaviours and the function of the theatre unveil one of the most significant analysis of the novel, which is the illustration of the carnivalized literature. Carnivalization of the literature as Bakhtin affirms can be seen in many types of the novel genre regardless of the epoch at which it was written. Thus, Sarah Waters as a Postmodern writer combines the late Victorian setting with postmodern concepts like the liberation of same-sex relationships, woman rights and individual perception of life. This homogenous combination of Waters leads the way for feminist analysis, the question of gender problems, abjection, and psychoanalysis of the characters and so on. Nevertheless, the main aim of this study is to manifest the carnival images and the impact of the setting upon the characters' decisions and mood through Bakhtin's theory of Carnavalesque and Chronotope.

The story of Nancy Astley begins with the depiction of the small town of Whitstable where the heroine lives an idyllic life with her family. The close relationship between Nancy and her sister Alice, who is portrayed as a typical Victorian woman, also

confirms the strong family attachment in their ordinary life as it is indicated through those lines: “I had my sister Alice - my dearest friend of all - with whom I shared a bedroom and a bed, and who heard all my secrets, and told me all of hers” (Waters, 2000: 5). Despite their intense friendship, Nancy finds herself wishing more regardless of her restricted social and sexual identity. Her encounter with Kitty Butler at the Palace leads Nancy to question her inner desires without having self-consciousness of the possible consequences of her action. She describes her affection for Kitty as follows: “‘When I see her,’ I said, ‘it’s like -I don’t know what it’s like. It’s like I never saw anything at all before. It’s like I am filling up, like a wine-glass when it’s filled with wine. I watch the acts before her and they are like nothing - they’re like dust’” (23). The indication of sensing completed by another female character and Kitty’s acting career result in Nancy’s acceptance of her appetite for Kitty. Kitty Butler is not a common Victorian actress who sings the most angelic songs on the stage; contrarily she wears man’s clothing and acts as if she is a male lover on the stage. After Walter Bliss offers a brand-new job to Kitty on the crowded stages of London, Kitty asks Nancy to come with her as her dresser (61). Kitty’s proposal can be regarded as the first breaking point in Nancy’s story, as she will lose her family connection and her oyster girl life in Whitstable.

As Nancy accepts Kitty’s job offer in London, she pulls off her pre-determined social identity. Life in London is an unordinary one for Nancy as Kitty and Nancy are required to share a room in Mrs Dandy’s house where the different sort of actors, actresses, impersonators live as the narrator illustrates as such: “But there were many more that I did not recognise, men and women with laughing faces, in gay, professional poses, and with costumes and names so bland, exotic or obscure-” (77). The conditions that change the order in Nancy’s life make her more courageous in terms of her actions and her relationship with Kitty. As they become lovers, Nancy emancipates herself from the social rules and joins Kitty’s acting like her male fellow on the stage. The beginning of Nancy’s acting career is also the borderline of her life, “‘Nan King’, and I liked it. It was as ‘Kitty Butler and Nan King’” (142). The metamorphosis of Nancy to Nan King symbolizes her subversive spirit against the established norms of the sexual and social

identity of a Victorian female. Whereas, Kitty's betrayal of Nan by marrying Walter, the rival of Nan, contributes to her sentimental growth as she becomes alone in East London with a broken heart (210).

After miserable eight weeks, Nancy decides to explore the streets and for the first time, she feels insecure in London as she is dressed in expensive female clothes in the shabby streets. The despair of being a single lady moves Nancy to wear her man's suit and with her scarlet uniform, she finds another profession that she has a sexual affair with the gentlemen in the backstreets as a boy (224). Her organic attitude as a boy leads her male customers to believe that she is a male guardsman in a scarlet uniform. The homoerotic desires of the highborn gents are illustrated as follows: "His pleasure had turned, at the last, to a kind of grief; and his love was a love so fierce and so secret it must be satisfied, with a stranger, in a reeking court like this. I knew about that kind of love" (226). The sympathy that Nancy feels for the gents also proves gender equality and queer rights in Waters's writing. Nancy's dishonourable discharge from her room in East London follows her encounter with Mrs Milne and Grace who appreciate the so-called theatrical career of Nancy in man's suits (251). The secret admiration of Grace, Mrs Milne's daughter, to Nancy points out the high number of hidden homosexuals in the dogmatic Victorian era. Further, her new room in Mrs Milne's house is a place where Nancy Astley finds her true love even without recognizing that she will be the one.

Florence can be observed as a timid lady who helps the poor and shows some efforts to utter the labour rights, woman rights and the problems of the paupers. Nancy's fondness of Florence's passion for defending the rights and her thrill can be seen through these lines: "Political stuff. You know, the Class Question, the Irish Question ..." I felt my heart sink. The Woman Question." (256). The feminine physical characteristics of Florence attract Nancy contrary to her admiration of Kitty's manly costumes and attitudes (255). Yet her encounter with Diana drives Nancy to forget her scheduled meeting with Florence as Nancy becomes a submissive tart of Diana. While Nancy is strolling in the dark streets of East End, she realizes that a carriage follows her. As a "streetwalker" or "rent boy" she assumes that one of her customers hope to have an

intimate affair in the carriage; nevertheless, she notices a wealthy widow in the shadows who holds a light cigarette between her ringed fingers. The reader clasps the oppressive or dominant attitude of Diana. Even in their very first conversation via those lines: “Can I offer you a ride?’ Her voice was rich and rather haughty, and somehow arresting. It made me stammer. I said: ‘That, that’s very kind of you, madam’” (263). Nancy still believes that Diana is looking for a rent man by providing the fact that most of the wealthy widows or women with absent husbands or even women with their husbands at the home ride to find a thrill at nights. Yet, Diana’s sexual interests are not regular as the aforementioned group of women. When Nancy accepts Diana’s ride, she undertakes the metaphorical sexual contract that Diana prepares for her. So that Nancy leaves her room and relatedly Mrs Milne and Grace behind, which destroys Grace since she feels the touch of empathy in her soul with Nancy as an alienated female who fancies cross-dressing (243).

A fresh chapter in Nancy’s story begins with Diana’s offer of sharing all her luxury in the Felicity Palace with Nancy as long as Nancy complies to reside with her. As a person who has experienced the dark streets of London, Nancy prefers the pleasant living conditions above her comfort as follows: “Which would you choose? The comfort; or the pleasure?’ She put her hand to my cheek. ‘I suppose then, the pleasure.’” (282). This preference can be regarded as the dawn of her new life as a peacock in a golden cage. The new life that Nancy involves is full of luxury and corruption. Diana introduces her to find Nancy after she creates Nancy’s posture from scratch. When they visit an exclusive circle called The Cavendish Ladies’ Club, Diana is satisfied by the admired gaze of the other ladies at Nancy who wears a well-design man’s suit (309). As Diana places Nancy before her spectators and introduces Nancy as her companion, some of the ladies find Nan’s cross-dressing irregular and address her as the creature. The Cavendish Ladies’ Club represents a group of women who wears strange clothes like daring skirts, pince-nez, and neckties. Despite their queer fashion and disguise, some of the members of this social circle consider Nancy as in-tolerable and she asks them to leave. This request of dismissal initiates Diana’s private parties in which Nancy exhibits herself as a sexual object.

Diana Lethaby as an independent widow controls Nancy's actions, decisions, and friend circle as if she is a precious doll of her. The only reason why Nancy endures the oppression of Diana is her unlimited richness and Nancy's freedom of demonstrating her sexual identity. Nevertheless, Diana's desires to present Nancy as her boy in various costumes and the sexual harassment of Zena by Diana's friends lead Nancy to step forward to cease the insolence, which ends with her dismissal from the Felicity Place (370). Her heroic protection over Zena for the sake of Zena's honour results in their sexual affair in Diana's chamber with Diana's special dildo. The attendees of the party and Diana bust Nancy and Zena on the bed having sex and send them in a humiliating way. After Diana's rejection, Nancy stays in a hostel with Zena who steal her last money while Nancy is sleeping. As a broke woman who does her family, her lover, reject and her owner, Nancy experience the harshness of London streets and looks for a shelter in which she can have a decent lifestyle (381). The idea of shelter and being a helpless woman motivates her to find Florence Banner whom she sees solely two times in her old street and feels queer about her. The search for Florence is not an easy one for Nancy, as she is required to walk a long way in London. After finding Florence's private house through tricking ways, Nancy completely loses her consciousness due to her hard journey from Felicity Place to Old Street. Seeing Florence with a young man and a baby prompts the thoughts of Nancy's failure in life since Florence gets married and has a child; however, the kindest attitude of Ralph and Florence, the warm chair near the fireplace, and the hot cup of tea trigger Nancy's survival instincts. Even though Florence helps Nancy to find a new temporary hostel, Nancy as a person who has unpleasant experiences in the hostels and discovers the family relations between Ralph and Flo does not eager to leave the warm house. Hence, she puts on her best attitude and cleans the house to impress them with her girlish skills (414).

Nancy manages to manipulate them, albeit with Flo's strong reactions. As an ordinary Victorian woman, Nancy stays with the Banners to take care of the baby Cyril and the households while the Banners work and do their charity responsibilities. The more Nancy resides with the Banners, the more she learns about Florence and the Socialist movement. Florence breaks the ice between them by confessing her recognition

of Nancy and how she sells out Florence in their first meeting. Moreover, she admits her queer feelings for Nancy through saying how her heart has been broken (450). During Nancy's absence, Florence meets with Lilian who is the love of her life and the dead mother of Cyril. Lilian is a strong, independent woman who fights for the rights of the working class and takes Eleanor Marx as her role model. Her giving birth to Cyril ends with Lilian's death that devastates Florence as she has powerful queer desires for Lilian. For this very reason, Florence has some doubts about Nancy and initiating a new relationship. As she feels responsible for her death love, Florence steps back against Nancy's welcoming signs. Nonetheless, the queer club that Florence invites Nancy to attend with her uncovers Nancy's acting career and Nan King identity. Her reveal of being a famous male impersonator impress Florence as Nancy has a hidden side except for her needy situation. After the Boy in the Boat gathering, Nancy marks the unmasked queer side of Florence since all her friends are homosexual who does not hide in society (472). Both Nancy and Florence discover something new and gay about the identity that burns the flame between them.

The day after their first sexual affair, they do not disguise their lesbian desires from the eyes of Ralph and the rest of society. During their lesbian family life, Nancy prepares Ralph for his significant speech of the Socialist movement using her acting background (522). In the Socialist gathering, Nancy runs to aid Ralph with his speech and provides the historical background behind the inequality between the upper and working-class people. At the end of the speech, Nancy comes across Kitty who loses an unborn child and has an unsuccessful marriage with Walter after her betrayal of Nancy. She invites Nancy to live with her away from the judgments of the society through being careful about their secret relationship; however, Nancy rejects her by saying: "We were so careful, we might as well have been dead!" I shook myself free of her. 'I have a new girl now, who's not ashamed to be my sweetheart'" (534). Nancy's bold refusal of Kitty also underlines her psychological growth as she does not bury her real identity for the sake of regarded as ordinary. Her encounter with Kitty contributes to Florence's pure love for Nancy without feeling guilty about Lilian. Waters draws a theatrical image at

the end of the novel through Nancy's and Florence's kissing in a public place and hearing the applause of the others.

2.1. CARNIVALESQUE SIGNIFIERS: FROM NANCY ASTLEY TO NAN KING

The transformation of the main character in Waters's masterpiece work, *Tipping the Velvet* reveals the carnival images in terms of the social and sexual identity of the heroine and how she devastates these established norms for the sake of her self-discovery. Nancy's journey from Whitstable to London and from West theatres of London to East End shantytowns unveils the physical and metaphorical exploration of a female character (Ciocia, 2005: 2). Her path launches as an oyster girl in Whitstable and continues as a male impersonator, man's "rent lover" and a key player of Socialists Testimony in the final stages of the novel. While she encounters different social groups and having banned sexual affairs, she mostly breaks the defined role of "angel in the house" attributed to Victorian women in the late nineteenth century. Coventry Patmore first put the phrase forward in his poem "The Angel in the House" and then Virginia Woolf, in her work *Professions for Women* elaborated the term through these lines: "And the phantom was a woman, and when I came to know her better I called her after the heroine of a famous poem, The Angel in the House. It was she who used to come between me and my paper when I was writing reviews. It was she who bothered me and wasted my time and so tormented me that at last, I killed her" (Woolf, 2002: 2). By doing so, she frees herself from the laws of society. Her being a multi-layered symbol in the narration can epitomize the questions of lesbianism, female masculinity, theatrical performance, manly postures, masculine lesbian identity, sexual relationship and lesbian family. All these queer discussions of the Postmodern perspective which rejects the binary oppositions and gender stereotypes are studied in Waters's work since she is able to reflect the legalized rights of the gay-lesbian relationship by subverting the dictatorial Victorian values (Heimonen, 2009: 6). Thus, the reader can observe equality, freedom of speech, the reversal of hierarchies, bizarreness, and grotesque images in the novel,

which are the primary components of the carnivalized literature. Bakhtin affirms the function of Carnavalesque as such:

Carnival has worked out an entire language of symbolic concretely sensuous forms – from large and complex mass actions to individual carnivalistic gestures. This language, in a differentiated and even (as in any language) articulate way, gave expression to a unified (but complex) carnival sense of the world, permeating all its forms. This language cannot be translated in any full or adequate way into a verbal language, and much less into a language of abstract concepts, but it is amenable to a certain transposition into a language of artistic images that has something in common with its concretely sensuous nature; that is, it can be transposed into the language of literature. We are calling this transposition of carnival into the language of literature the carnivalization of literature. (1984: 122)

The carnivalized language that combines the carnival sense of the world and other forms can be seen as the language of abstract norms, artistic images and the language of literature with respect to Bakhtin's statement. Consequently, the peculiar language of Waters's including grotesque connotations for the Victorian historical reality should be taken into consideration corresponding to Carnavalesque philosophy.

The very first Postmodern language symptom that Waters uses, is the word "queer" while describing Nancy's hidden passion for Kitty as follow, "Hearing it, I understood at last my wildness of the past seven days. I thought how queer it is! - and yet, how very ordinary: I am in love with you" (36). As an oyster girl who resides with her family in the coastal of Whitstable, Nancy senses the influence of Kitty on her foreign cravings. Witnessing Kitty's male acting performance in Palace drives Nancy's concealed sexual appetite as she even is unaware of her passion before Kitty. Here, the representation of the word "queer" includes the postmodern connotations as a female character illustrates her desire for another woman. The alien senses of Nancy also uncover the queer sexual identity whereas, Waters does not use the word queer not just to vitiate the established heterosexuality of the late nineteenth century. Within this context, *Gender Trouble: Feminism and the Subversion of Identity* merges a comprehensive connection between homosexual identity problems and queer vision as such:

If homosexuality produces sexual nonidentity, then homosexuality itself no longer relies on identities being like one another; indeed, homosexuality could no longer be described as such. But if homosexuality is meant to designate the place of an unnameable libidinal

heterogeneity, perhaps we can ask whether this is, instead, a love that either cannot or dare not speak its name” (Butler, 1999: 129).

Here Butler stresses the inevitable consequences of being homoerotic in a society that designates its members through their sexual identity. Indeed, Butler’s explanation unmasks the naked judgemental perspective of the conventional perspective since heterosexuals label the lustful craves of the same-sex relationship as something that must be buried and hidden. As a consequence of their strong oppositions against the equal rights and acknowledged desires of homosexuals, two different gender identities have emerged. The authority, namely heterosexual individuals, determine the fate of the suppressed ones, which ends up with the destruction of the libidinal heterogeneity. The marginalised position of homosexuals on the social scale generates identity problems, a sense of alienation and otherness. Therefore, Waters’s use of the word “queer” indicates the criticism of annihilation of homosexual liberty and gender heterogeneity. Nonetheless, the major target of the author is to demolish the bold line between the setting of the novel and the time at which it is written.

The regular usage of the word “queer” can be seen in many sorts of definition throughout the novel. The ordinary application of “queer” can be observed in the initial chapters as such: “My view of her now, of course, was side-on and rather queer; but when she strode, as before, to the front of the stage it seemed to me her step was lighter - as if the admiration of the audience lent her wings” (19). Nancy’s perspective of the stage is portrayed through the word “queer” here, which emphasises the carnivalized language in Waters’s work. By declining the sharp meaning of “queer”, Waters also points out her use of language, a language of her own that is a unique language of literature. Therefore, the reader should also concentrate on the literal language since it is shaped by society. Habib describes the forming factors of language along with this statement, “Quintilian tells us that language is based on reason, antiquity, authority, and custom. While the judgment of eminent men of the past can sometimes be followed and while moderate use of archaic language is permissible, the surest guide to proper use of language in speaking is custom; it must have ‘the public stamp’” (Habib, 2005: 90). The announcement on public stamp comes out with the indication of defying the authorized language of the Victorian Era as Victorians are acknowledged by their rigid custom of

avoiding the sexual reality. The Norton Anthology introduces the Victorian age as follows:

In part Victoria herself encouraged her own identification with the qualities we associate with the adjective—earnestness, moral responsibility, domestic propriety. As a young wife, as the mother of nine children, and as the black-garbed Widow of Windsor in the forty years after her husband's death in 1861, Victoria represented the domestic fidelities her citizens embraced. (Greenblatt and Abrahams, 2006: 980)

The position of woman was set as a second-class citizen since she is only able to control the household chores as a wife and raise children as a mother regardless of considering her own identity and personal pursuits. The limitation of women's integrity and sexuality can also be observed in the demonstration of female characters in various genres and literary forms throughout history. Thus, the emancipation of the Victorian female character in terms of her sexual exploration and her use of language uncovers Waters's subversion of the hierarchal structure as being a neo-Victorian author.

The other rebellious word that Waters utters in *Tipping the Velvet* is the word "gay" even though this concept was not set at that time. At the beginning of the novel, Nancy construes Alice's and her experiences at the Canterbury Palace while they are accompanying the song of the actors. Here, Waters's original narration absorbs its foreign power by her game with the words as it can be seen along those lines: "...[A]lice and I were so frequently to be found on a Saturday night, tucking our skirts beneath our seats and calling out the choruses to the gayest songs" (5). The personification of the gayest songs affirms the fact that music at the theatre departs from the regular songs. Considering the position of the theatre as a place of comic, absurd, and the evenness of the extraordinary, the reader can be witnessing the probabilities of the unexpected events, personifications, and even the grotesque images or scenes. Perhaps, Waters's first use of the word gay at the theatre setting is not a coincidence but rather an elevated practice of replacing the well-rooted sexual abjections with a queer preference. Another portrayal of the fundamentality of theatre in Water's phrasal variety can be observed through Nancy's observation: "There was a seaside backdrop to the stage and, upon the boards themselves, real sand; and over this strolled four gay figures in holiday gear: two ladies - one dark, one fair - with parasols; and two tall gents, one with a ukulele on a strap" (11). Nancy's description draws a picture for the reader to imagine the stage props

and setting in which four gay figures are introduced without their particular gender. Instead, Nancy's first gaze into those four figures points out the concept of gender equality since her presentation is clarified from the sexual judgements. Some other unconventional words can be noted in Nancy's narration. When she finds Kitty with Walter in their chamber in her absence, Nancy feels her rising temper and blurts those words to Walter: "[...] didn't she tell you that I fuck her?" He flinched - and so did I, for the word sounded terrible: I had never said it before, and had not known I was about to use it now" (198). Even though Nancy describes her relationship with Kitty as being sweethearts who make love, for the first time she exclaims the word "fuck" to be able to make herself plain and clear. More importantly, Nancy acknowledges the fact that Kitty would like to keep their queer love in between the walls, out of society's judgement, which marks the reason why she gets married to Walter. Her desire to be in a heterosexual relationship makes Kitty a character who stuck between the approved and passionate relationship. Kitty's denial of her homosexual cravings is clear in this expression:

'Nan!' she said. They're not like us! They're not like us, at all. They're toms.' Toms?' I remember this moment very distinctly, for I had never heard the word before. Later I would think it marvellous that there had ever been a time I hadn't known it. Now, when Kitty said it, she flinched. Toms. They make a - a career- out of kissing girls. We're not like that!' (149-50)

Kitty's rejection of her sexual identity and positioning their relationship aside from the other homosexual partners affirms the fact that she appeals to possess the esteem of the public. Even though she acknowledges the fact that her acting career always puts her in a different posture than the other Victorian women, as a result, Kitty enjoys the privileges of being a woman. Still, she hopes to fit in the society through having a heterosexual relationship. Kitty's statement unveils another significant word that Waters uses to describe homosexual partners in the late nineteenth century. Although Kitty's retraction of her homosexual identity does not fit into the liberating spirit of Carnavalesque, Waters's combination of the Postmodern linguistic with Victorian history displays the carnival images even in this short declaration.

After Nancy's break up with Kitty and her being a rent boy for the gents in the East End streets, Nancy becomes a sweet tart of Diana who is a wealthy widow with

extraordinary sexual claims. Even though Nancy's masculine costumes for her acting and renting profession force her to fill stuff in her trousers with folded cravats with the purpose of giving an illusion, Nancy has never seen a special belt neither in the music halls nor on the streets. Her foreign experience of dildo and her stress on how exceptional it is in nineteenth-century England can be detected along those lines:

...[I] saw what the straps and the buckles supported. It was a cylinder of leather, rather longer than the length of my hand and about as fat, in width, as I could grip. One end was rounded and slightly enlarged, the other fixed firm to a flattened base; to this, by hoops of brass, the belt and the narrower bands were all also fastened. It was, in short, a dildo. I had never seen one before; I did not, at that time, know that such things existed and had names. For all I knew of it, this might be an original, that the lady had had fashioned to a pattern of her own. (274)

The fundamental emphasis of this statement is Nancy's virgin attitude towards the form of the dildo, as she does not examine any before. Her pure curiosity of the belt, the texture of it, the hoops, and bands; furthermore, her reckoning dildo as a horse's bridle flaunt the Victorian delicacy about the Postmodern corporeality. The rejection of the Victorian dogmas through displaying erotic words without hesitation can be regarded as Waters's carnivalized language since the words cock, queer and toms were not in the nineteenth-century dictionary with their postmodern definition. Moreover, the words fuck and dildo had not been created yet in that period (Fowler, 1919: 156-929).

Aside from the language that Waters uses ahead of her curve, the significance of the theatre halls has an enormous role to define the male impersonators' function in the Carnavalesque philosophy. As Bakhtin manifests, festival times in the Medieval Age, had an operation to punctuate the reversal of the hierarchies since lords and servants, maids and masters became equivalent during that time. All attendees wore masks and celebrated rebirth, fertility, abundance and liberty in their cultic rituals (Bakhtin, 1984: 7). During the nineteenth century, the established roles of the female characters were altered in the theatre halls through the agency of boy characters on the stage. The female voice and physical position seemed more appropriate to act young boys rather than grown-up actors as their body gesture and voice did not reflect the timidity of younger (Halberstam, 1988: 233). This novelty brings a new definition for the male impersonators as Halberstam marks through this suggestion:

[M]ale impersonator attempts to produce a plausible performance of maleness as the whole of her act, the drag king performs masculinity (often parodically) and makes the exposure of the theatricality of masculinity into the mainstay of her act. Both the male impersonator and the drag king are different from the drag butch, a masculine woman who wears male attire as part of her quotidian gender expression. (232)

In contrast to the pre-determined roles of male impersonators, Waters alters the performance of maleness into female masculinity; nevertheless, her being a Postmodern writer should be kept in mind. She aims to blend the Victorian historical realities with the Postmodern phenomenon in order to grant feminist criticism. By doing so, Waters also opens the doors of carnivalized literature. The repositioning of male actors with the male impersonators underlines the reversal of hierarchies since the position of the women has been restricted inside the walls of their fathers' or husbands' house throughout history. Yet the demonstration of the female masculinity on the stage undermines the privileged male disposal of, which results in their correspondent spot on the music halls. Waters points out the Victorian historical reality through her mouthpiece character, Nancy, along with this statement: "Of course, we had had male impersonator turns at the Palace before; but in 1888, in the provincial halls, the masher acts were not the things they are today" (13). The reversal of gender superiority even in the acting profession is successfully conveyed within the scope of Carnavalesque. Nancy's transformation from a young lady into a male impersonator and her self-observation of her reflection in the mirror can be noted in these lines:

[T]hen paused for a moment to study myself in the glass. I had put on a pair of my own plain black boots and piled my hair up inside a hat. I had placed a cigarette behind my ear -I had even taken off my stays, to make my flat chest flatter. I looked a little like my brother Davy - only, perhaps, rather handsomer. I shook my head. Four nights before I had stood in the same spot, marvelling to see myself dressed as a grown-up woman. Now, there had been one quiet visit to a tailor's shop and here I was, a boy – a boy with buttons and a belt. The thought, once again, was a saucy one; I felt I ought not to encourage it. I went down at once to the parlour, put my hands in my pockets and posed before them all, and made ready to receive their praises. (134)

As an unconventional female character, Nancy has never fit for the designated role allotted to the Victorian women; nevertheless, she has also never worn a man's clothing before. Therefore, her reflection on the mirror is also foreign to herself. Her man's suit does not solely represent Nancy's improvements in her acting career; it also symbolizes the embracement and appreciation of her sexual identity and desires, which contributes to her psychological growth and sexual maturity. The historical periodization of the

reversal in the acting business from drag kings to male impersonators paves the way for the annulment of the authority in the theatre or music halls as such:

Much male impersonation on the nineteenth-century stage involved a "boy" role in which a boyish woman represented an immature masculine subject; indeed, the plausible representation of mannishness by women was not encouraged. Because boys played women on the Shakespearean stage and women played boys on the nineteenth-century stage, some kind of role reversal symmetry seems to be in effect. (Halberstam, 1988: 233)

Hence, Nancy's wearing a male suit signifies the change in the late Victorian music halls as the male impersonators' numbers rise in contrast to Shakespearean stages. Yet the most significant thing that Nancy demonstrates on her first appearance is how realistic she looks. Nancy's organic posture, the cigarette behind one of her ears, her stacked hair inside the hat and her manly suits turns her almost into an actual boy, which makes the others conceive that something is not correct about her look. Kitty asserts the disturbing boyish display of Nan King by saying: "She's too real,' she said at last, to Walter. Too real?' Too real. She looks like a boy. Which I know she is supposed to - but, if you follow me, she looks like a real boy. Her face and her figure and her bearing on her feet. And that ain't quite the idea now, is it?" (134-5). Albeit the aim is to create a boyish figure for Nancy, her natural fit into her suits bothers them as they wish to recognise a male impersonator instead of observing the ultimate female masculinity. The historical approach to the real-like male impersonators is unfolded through that fact:

In 1929, she [John Radclyffe] wrote to her literary agent, Audrey Heath, denouncing a person who had stood trial for male impersonation and for marrying a woman under false pretenses. This male impersonator was known as Colonel Barker, and s/he was sentenced to nine months in a women's prison. (Halberstam, 1988: 91)

Considering the unfair charges of Colonel Barker, the reactions against Nancy's innate posture cannot be regarded as extreme. What is more, Waters's appraisal of theatrical scenes and performability of the men's and women's standpoints corresponds to the rural shows telling the foregrounded criticism of woman's role in Victorian society. Nancy's historical transformation from a male impersonator into "streetwalker" as Ciocia describes through the following statement underlines Waters's deep criticism of complicated gender roles:

In telling Nancy's story as a theatrical apprenticeship, Sarah Waters foregrounds the question of the spaces and roles effectively available to women in the Victorian city,

where the female choice between the position of spectator or object of the male gaze is not exclusively a matter of free will. Seen in this light, the true nature of Nancy's social commitment which, by the end of the novel, seems to have replaced her theatrical vocation, is called into question: in the story of Nancy's histrionic metamorphosis from male impersonator to street walker and, later on, social worker — that is, the two roles that made the urban space available to Victorian women — Waters manages to explore the complex scene of gender and class politics at the end of the nineteenth century. (2005: 3)

Here the reader must take the metamorphosis of Nancy into consideration regarding her progress of the theatrical appreciation, her being a rent boy in the streets, becoming a sweet-tart of Diana, and eventually turning into a committed social worker. The gender trouble that Nancy experiences can also be interpreted through Judith Butler's "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory". Butler argues, "... [G]ender identity is a performative accomplishment compelled by social sanction and taboo" (1999: 520). Therefore, she claims that identity is built before gender. The infant baby without acknowledging the meaning of the gender is forced to repeat the act of body to constitute a performative act initiating from the body movements. In this line, the infant does not have a gender in the first place, instead s/he chooses an act of performance that frames gender identity. Within the scope, the influence of theatrical traditions upon the male impersonator can be observed along with Lind-Olsen's interpretation of Butler's philosophy:

Butler points to the difference between theatre and real life, and how this difference can have consequences for how we perceive gender. If a woman wears men's clothes on stage the clothes can be seen as a prop and we recognise the performance as only acting, and therefore, not real. Off-stage, if a woman wears men's clothes, or a man wears women's clothes, this blurs the distinction between appearance and reality, between truth and illusion. (2016: 27)

As Lind-Olsen highlights the key points of Butler's performativity, the distinction between reality and illusion becomes obscure because of the cross-dressing. Therefore, the act transfers the realm of reality, which may disturb some social groups as the reader can detect the prejudices of Victorians in many chapters against Nancy's male's clothing. What Butler digs in her analysis is the non-existence of the gender identities since she declares the gender actions as a performance. Her interpretation of drag in *Gender Trouble: Feminism and the Subversion of Identity* is as follows: "drag fully subverts the distinction between inner and outer psychic space and effectively mocks both the expressive model of gender and the notion of a true gender identity."

(Butler, 1999: 174). Through questioning the gender performance within the concept of biological principles, the gender restrictions and conventional gender expressions in his repetitive acts, are blurred by drag. Therefore, drag refuses the essence of gender. The emphasis upon the inner and outer psychic also plays a fundamental part to demonstrate the established difference between the gender roles as an outer psychic and the essence as an inner desire. Yet, Butler disagrees with the dogmatic distinction since it aims to justify the public gaze. Waters as a neo-Victorian queer writer also criticizes the public gaze even though it includes an Aristocratic lesbian circle. When Diana Lethaby displays Nancy to her privileged audience, she feels her dominance on Nancy. The public gaze begins to disturb Diana as follow: "Diana kept me close, for the most part, and displayed me at home. She liked to limit the numbers who gazed at me, she said; she said she feared that like a photograph I might fade, from too much handling" (318). Even though Diana shares the beauty of Nancy only with her elite friends, she desires to limit her circle in Felicity Place since the concept of gaze can be regarded as judgemental. Therefore, the gaze may reflect gender prejudices, homophobia, and the suppressed sexual identities in line with Butler's philosophy.

In addition to gender identity problems, the setting also widens the scope of Carnavalesque in terms of theatricality. As being a constant setting of Nancy's story, London plays an important role not only by demonstrating the theatrical life in its crowded streets but also by including the sense of alienation from the metropole life. As Epstein manifests, the detached curious approach towards London in which all sorts of social problems can be observed, reveals the concealed perspective of lower-class people in the music halls. "... [I]t suggests not only entertainment and performance but also a relationship of distance and tentativeness between spectator and the action on the stage. The urban spectator of this period experienced the sights and people of the streets as passing shows or as monuments to be glimpsed briefly or from afar" (Epstein Nord, 1995: 20). Within this scope, Nancy's way of regarding London begins as a spectator since she comes as Kitty's dresser and she studies the way that the audience reacts to Kitty's being an impersonator. Nancy's response to London can be considered as naïve at the beginning of the novel since she does not explore the city by herself or without

having the company of Kitty or Walter, which forms a domain of drama. For sure, Nancy's observation of London as a sort of tourist builds her confidence and forms her inactive role from a spectator to a male impersonator, a "streetwalker", a paid lover of Diana Lethaby, and the defender of the Socialist movement.

The second part of the novel that stresses the sexual affair between Nancy and Diana can be granted as the most subversive criticism of the hypocrisy of high Victorian society. Diana as a wealthy widow owns Nancy's free will within the terms of sexual commitment; nevertheless, her bossy attitude towards Nancy is another criticism of elite Victorians since the wealthy ones possess the life of others in their hands. Nancy's position in Felicity Place that Diana inherits from her husband is even alien to herself since Nancy feels like a servant for the first time in her life. After having a sexual affair, Diana dismisses her with a tone that she uses to command to her servants as follow: "You may go, Nancy," she said, in exactly the tone I had heard her use on her maid and Mrs Hooper. 'I wish to sleep alone tonight.' It was the first time she had spoken to me as a servant-" (297). Even though Nancy senses the humiliating tone of Diana, she obeys her order as well as she is able to benefit from the luxury of Felicity Place. As Ciocia declares through this utterance: "Nancy's situation is different because, if semi-clandestine like Diana's, it remains ultimately devoid of any real agency: even as a kept woman in Felicity Place, Diana's mansion and Sapphic household, where Nancy's real sexual orientation is allowed to come out in the open, Nancy continues to perform", Nancy keeps her acting career going on in a different way (2005: 6). The vitality of the performativity in Nancy's life is one of the most carnivalistic images in the novel as she nourishes and satisfies her homosexual desires by wearing man's clothing. Nevertheless, Diana's offer of Nancy involves a specific and elite audience that includes only the depraved high society of London. Even though her adjustment is clear, which is declaring her real sexual identity, she wears different type of masks for her each relationship that displays her still growing maturity.

With Kitty, Nancy can be the partner of Kitty on the stage by wearing a mask of a male impersonator. Ciocia's argument suggests that Nancy is still wearing a mask even in the life of the aristocratic homosexual circle as such: "[...] with Diana she is little

more than a commodity, a peacock strutting in a golden cage for her mistress's pleasure, performing in a variety of amazing costumes for a restricted, privileged, semi-clandestine circle of aristocratic lesbians. Her sexual orientation is clear, but she is still wearing a different kind of mask" (2005: 8). Nancy's sexual disposition to the aristocratic queer circle of London as a peacock in a golden cage also upholds the reality of the similar passions of a human being regardless of the social class that they are in. The image of the mask discloses the final and the most important elements in the carnivalized literature that are abundance and rituals. The scholars illustrate the function of carnivals as such:

Normally dominant constraints and hierarchies were temporarily lifted during the carnival. During this time of feasting, music, dance and street performances, all people, paupers and upper-class members interacted (and sometimes played) together. Social class distance was temporarily non-existent, the poor could make fun of rich, and the rich could dance with poor. Laughter, irony, sarcasm, and criticism of social rules and barriers were encouraged. (Kolodziej-Smith, 2014: 86)

The huge contribution of the carnival spirit to the liberating concepts like equality, laughter, harmony, criticism of social rules is indeed originated by the cultic rituals. With the aid of modernization, cultic rituals transform into social gatherings and private parties.

For sure, it would be wrong to put all the social gatherings in the same domain by highlighting the freeing aspects of them since some of the conventional gatherings are restricted within the rules of the aristocracy in the Victorian Era. Nonetheless, neither the Cavendish Club nor the Boy in the Boat involves in the limitations of the society, as the attendees of both private clubs are queer characters including drag kings and queens. The aforementioned modernized rituals represent the function of abundance in the carnivalized literature. Nancy describes the diversity in the Cavendish Club through these words:

There were about thirty of them, I think - all women; all seated at tables, bearing drinks and books and papers. You might have passed any one of them upon the street, and thought nothing; but the effect of their appearance all combined was rather queer. They were dressed, not strangely, but somehow distinctly. (309)

The reader can observe the ideological purpose of carnivals in this illustration that Nancy draws. Carnivals can hold a delinquent probability because the authority of the

established norms is degraded. Here, Nancy's depiction of the members of the Cavendish club uncovers their alien appearances. Nancy as a homosexual male impersonator cannot keep her shock to herself after observing the ladies in the club that underlines how a club can be queer even in Victorian society. Gardiner positions the carnivals as "an alternative 'social space' of freedom, abundance and equality" (1992: 45). Not only the image of cross-dressing but also the female masculinity is foregrounded in the Cavendish Club. Besides the sexual autonomy that each member of the Club holds, the richness of the place paves the way of the abundance. Dickie, for instance, grasps her sexual emancipation without the limitations of the dogmas and Nancy outlines her as such: "Dickie, you can see, likes to think of herself as the boy of the place.' I bowed to the ladies in turn" (310). Bakhtin suggests, "Carnival celebrated temporary liberation from the prevailing truth and the established order; it marked the suspension of all hierarchical rank, privileges, norms, and prohibitions. Carnival was the true feast of time, the feast of becoming, change, and renewal" (1984: 10). The subverted gender prohibitions can be seen along with Dickie's subjective notion of herself in the Cavendish Club in which the characters experience personal metamorphosis. Nevertheless, the judgmental approach of some members of the Club towards Nancy as of her masculinity unmask the gaps in the Carnivalization of the sophisticated club.

Diana's private parties on the other hand present more rooms for the queer attendees as she owns a male impersonator who wears various costumes to entertain the guests at her party. Jarrar states, "Carnival [...] encompasses a "time-out" from the existing social order in which people enjoyed a momentary suspension of societal restrictions" (2016: 69). Therefore, the sophisticated parties of Diana in Felicity Place open the door for liberty in terms of sexual identity, female masculinity, and the use of grotesque.

I was the French Marianne, with a Phrygian cap and a flag. The week after that I was Salome: I had the Medusa head again, but on a plate, and with a beard stuck on it; and while the ladies clapped I danced down to my drawers. And the week after that - well, that week I was Hermaphroditus. I wore a crown of laurel, a layer of silver greasepaint - and nothing else save, strapped to my hips, Diana's Monsieur Dildo. The ladies gasped to see him. (319)

The portrayal of Nancy in various costumes punctuates the significant carnival traces in the novel as the theory implements the line between the ritualistic world and literary setting within the terms of abundance, laughter, and grotesque. Therefore, Nancy's ritualistic clothes and her sculpture-like appearance (350) at Diana's birthday party manifest the carnivalized literature. The factor of abundance, fertility, and prosperity become the key points of the parties in Felicity Place including gender equality, queer ideology, and female masculinity.

There was champagne to drink, and brandies, and wine with spice in: Diana had this heated in a copper bowl above a spirit-lamp. All the food she had sent over from the Solferino. They did her a cold roast after the manner of the Romans, goose stuffed with turkey stuffed with chicken stuffed with quail - the quail, I think, having a truffle in it. There were also oysters, which sat upon the table in a barrel marked Whitstable- (349)

The food figures in Diana's birthday party can remind the reader about the appetite of Rabelais as he was born when his mother suffered from diarrhoea because of her excessive eating and drinking. What is more, in Rabelais's World the reader witnesses the themes of a feast, dance, food, celebration, wine barrels and many similar carnival-like ingredients. This analogy emerges from the abundance that has a gigantic repercussion upon the setting and characters. Jarrar explains the bond between abundance and food as follows: "Carnival celebrated "the material body" in which people indulged in food and sex that freed them from restriction" (2016:76). Thus, the prosperity in the Felicity place reinforces the Carnavalesque theory with regards to food, sex, and fertility. Even so, Diana's private parties are far away from being a platform where the different social class members enjoy and celebrate equality free from the formalities of the hierarchy. In terms of abundance, feast, equality, freedom, and costumes, the Boys in the Boat draws the most compelling picture of Carnavalesque in *Tipping the Velvet*.

Heimonen clarifies the positioning of the Boy in the Boat by providing its physical location near the Thames River for the club is far from the sophisticated areas of London. Still, it is full of gay-lesbian couples and drag kings- queens as it arranges a space of independence (2009: 67). Nancy illustrates the pub as an unknown place since solely the ones who desire to find the Boat are able to locate it. The hidden space of

toms and lesbians is revealed as a working-class space in contrast to Diana's elevated parties.

... [T]hat reminded me how near our walk had brought us to the Thames. 'It's this way,' said Florence self-consciously. She led me past the door and around the building to a smaller, darker entrance at the back. Here a set of rather steep and treacherous-looking steps took us downwards, to what must once have been a cellar; at the bottom there was a door of frosted glass, and behind this was the room - the Boy in the Boat, I remembered to call it - that we had come for. (472)

Even though the Boys in the Boat can be considered a place that welcomes every group in the society contrary to Cavendish Club, the prejudices of the society against toms, male impersonators, prostitutes, or queer characters, in general, pushes the pub on the edge of the Thames River where they can be away from the public gaze. In this regard, the reader also witnesses the common comprehension of queer characters in the Victorian era since society regards those extraordinary ideologies as a threat to their established system. Halberstam points out the reason why the middle-class alienates the working-class members by stating that they "exhibit extramarital desires and have aggressive sexual tendencies" (1998: 51). Therefore, the freedom of the social formalities and the hierarchal structure displays the carnival signs in the Boys in the Boat as Nancy depicts along with those lines:

I looked at Florence, and she smiled. 'Gay girls,' she said. 'Half the girls who come in here are gay. Do you mind it?' How could I mind it, when I had been a gay girl - well, a gay boy - once, myself? I shook my head [...] they were not men, but girls; they were girls - and they were rather like myself. . . I swallowed. I said, 'Do they live as men, those girls?' Florence shrugged, not noticing the thickness in my voice. 'Some do, I believe. Most dress as they please, and live as others care to find them.' She caught my gaze. (474-5)

Within this regard, one can observe the interference of Nancy with different lesbian clubs that represent particular social class starting from her adventure in the music halls, the streets as a rent boy, the Cavendish Club, the parties of Diana, and the boys in the boat. All these places signify the peculiar social groups; nevertheless, the common desire of the lesbian subculture unveils the theme of fertility, sex, and liberty.

As Bakhtin's Carnavalesque punctuates the equality of the different social groups, the reversal of the hierarchies and depiction of grotesque images, *Tipping the Velvet* involves in the carnivalized literature domain. Waters's subversive use of

postmodern words in the dogmatic world of the nineteenth century, her illustration of the music halls and theatres as a celebratory space of the queer, and eventually her harsh criticism of the restricted Victorian values against the same-sex relationship announces the carnival elements in her narration. From the beginning where Nancy experiences the very first flames that awaken her inner desires in the Canterbury Palace until the end where she has a lesbian family life with Florence, the love of her life, Waters reconstructs the gender roles, the reality of the homosexual life and the female masculinity. Therefore, *Tipping the Velvet* echoes the fundamental roots of the Carnavalesque by celebrating lesbian rights with an avant-garde literary style.

2.2. THE FORMS OF CHRONOTOPE IN *TIPPING THE VELVET*

The theory of chronotope underlines the vitality of individual conception of time since the brain father of Bakhtin; Einstein demonstrates the subjectivity in the time dilation through his *Theory of Relativity*. Einstein's influence on Bakhtin for his application of a physic theory in a literary field does not seem an easy process; nevertheless, the rise of Modernism and following Postmodernism result in the loss of absolute time consciousness. As a Postmodern neo-Victorian writer, Waters blends the Victorian setting with the postmodern norms and perspective, which is a postmodern literary technique, namely pastiche. For this reason, in *Tipping the Velvet*, the subjectivity of the awareness of time can be recognised as well. Nancy describes the time that she spends in the music hall as such: "Because I knew what to expect from her set - and because I spent so much time watching her, rather than listening to her songs - it seemed over in a moment" (19). The comprehension of individual time expansion in these lines signifies Nancy's interest in Kitty since she identifies her first experience in the music hall before falling in love with Kitty as airless and sweltering. Her previous illustration of the music hall is as follow: "Parlour, so the very thought of passing an hour or two in gloves and bonnet, beneath the flaring gasoliers of Tricky Reeves's airless music hall, made us gasp and droop and prickle" (9). The two clashing descriptions of

the same place corresponding to the subjective understanding of the setting uncover the modernized concept of time in the field of literature, namely the chronotope theory. Bakhtin introduces his philosophy of chronotope with those lines: “We will give the name chronotope (literally, ‘time space’) to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (1981: 84). The spatio-temporal relationships are divided into different categories to analyse the theory of chronotope in a detailed way. In line with Bakhtin’s statement, the reader also can witness the reflection of the historical time events upon the fictional setting.

Within this framework, the challenges that Nancy face as a queer Victorian woman, the class-based inequality in society, and the prohibition of homosexuality provide a historical background for the reader. The community that Banners dedicate themselves displays the function of the socialist movement in the circle of working-class people for they demonstrate collective solidarity against the economic and social problems that they have to cope with (522). Therefore, the real issues that working-class Victorians must endure and the luxurious life of the middle and upper-middle-class people have also criticized in Waters’s novel. This criticism is emerged from the absolute fact of the Victorian reality, which is a reflection of the chronotopes in a literary genre.

The other reflection of the Victorian reality in the novel is the prejudices of the typical Victorians against homosexual couples, toms, prostitutes, and male impersonators. The negative outcomes of these enmities are discussed through the carnival images and the celebration of liberty; nevertheless, the queer characters’ rejection of the social norms does not possess alter the common view of the society. Waters’s portrayal of Nancy’s autonomous attitudes can be regarded as a fictional echo of the female masculinity in the late 19th century. After being deprived of the wealth in Felicity Place, the betrayal of Kitty, her rent boy experience in the streets, Nancy decided to be an ordinary Victorian woman by rejecting her real identity during the time when she resides in the Banners’ house for the sake of surviving (412). According to what Waters displays, many Victorian lesbians hide their sexual identity to be able to find a place in society. In addition to that, when their identity is revealed the queer

characters must come up against the harsh reaction of the society including their family members, as they are foreign, alien, and most importantly a threat in the eyes of society.

Within this scope, the very first reaction of Frank, the older brother of Florence, against the homosexual desires of Florence can be taken into account as a way of proving the illogical bias of the society. Florence utters the day when Frank discovers her being a lesbian through these words: “But Frank’ -this was the older brother, who came visiting from time to time with his family - ‘Frank never liked to see girls calling for me, in the old days: he slapped me over it once, I’ve never forgotten it. He wouldn’t be at all tickled to see you here, now’” (495). Here, the physical abuse of a male character also unveils the patriarchal authority in the family. In this regard, Florence should have denied her identity and became an angel in the house; however, she refuses to transform her habits for the sake of others and chooses not to communicate with the ones who cannot welcome her real identity. In this plotline, the fictional combination of the historical facts and the encouragement of the homosexuals presents the blurred line between the reality and literary world as Bakhtin called chronotope theory (1981: 84). In the following part of the study, analysis of the setting in *Tipping the Velvet* will be classified according to the similarities of the chronotopic features.

2.2.1. The Road, the Encounter, and the Threshold Chronotopes

The road chronotope describes the thresholds, alterations, evolutions of character in a general sense. In Ancient Greek literature, foreign lands were reflected as alien, full of adventures and as places that drive personal growth and psychological maturation corresponding to the adventure time. Bakhtin manifests that chronotope is the combination of time and space in a narration, which has a capacity to lead the direction of the plot since the specific merging of time and place motivates the characters’ attitude and decisions (Bakhtin, 1981: 85). Within this scope, the chronotope of road, encounter, and threshold will be analysed in this chapter confirming Nancy’s sexual and psychological transformation. Best argues the function of the encounters chronotope as

such: “The theme of the encounter was an important aspect of this chronotope, as it was by its very nature both temporal (“at the same time”) and spatial (“in the same place”)” (1994: 293). Therefore, the encounters can be associated with both time and space at the same time since the characters should be in the same position at the same time to meet haphazardly. As a typical setting for the encounters, Bakhtin claims the operation of the road as such: “full significance as the place where the major spatial and temporal sequences of the novel intersects” (1981: 246). In addition to the chronotope of road, one may observe the influence of the threshold chronotope upon the characters since “...[T]he principle of the ‘threshold chronotope’ consists in the choice of a particular area which can be determined as the place of the conjoining of two different spaces, e.g., entrances, doorways, corridors, staircases etc” (Vlasov, 1995: 47). Aside from the physical spaces of the threshold as exemplified in the quotation, Bakhtin indicates the metaphorical signifiers of the threshold by stating:

In literature, the chronotope of the threshold is always metaphorical and symbolic, sometimes openly but more often implicitly. In Dostoevsky, for example, the threshold and related chronotopes [...] are the main places of action in his works, places where crisis events occur, the falls, resurrections, renewals, epiphanies, decisions that determine the whole life of a man. (1981: 248)

Thus, the interconnectedness of metaphorical and physical thresholds in a narration plays an enormous role to define and lead the alteration of the plotline through epiphanies, resurrections and crisis. Many instances in *Tipping the Velvet* support the impression of spatio-temporal connections upon the characters’ view in line with Bakhtin’s doctrine of chronotope.

The chronotope of the road describes the changing of events with the influence of the setting alteration. Nancy, in Whitstable, is noted as a young woman who resides with her family and has an idyllic life. Even though her self-discovery begins with Kitty Butler’s acting show, the reader can recognise Nancy’s change from Whitstable to London as she leaves her family behind.

We did not talk much, Father and I, on the drive to Canterbury. At the station we found the train already in and steaming, and Kitty, her own bags and baskets at her side, frowning over her watch [...] At the last moment, as I leaned from the carriage to embrace him, he drew a little chamois bag from his pocket and placed it in my hand, and closed my fingers over it. It held coins - sovereigns - six of them, and more, I knew, than he could afford to part with; but by the time I had drawn open the neck of the bag and

seen the gleam of the gold inside it, the train had begun to move, and it was too late to thrust them back. (69)

The journey from Whitstable to London signifies two clashing lifestyles. In Whitstable, Nancy feels the comfort of her home and the support of her family, which makes this place special for her. Nevertheless, Whitstable is also a place where she must hide her inner desires for Kitty. Within this concept, the reader can classify Whitstable as a place that involves restrictions, past, and oppression. Contrary to Whitstable, London is full of promises. The massive landscape of London with its crowded streets provides a trustable guide for actors, male impersonators, drag kings and queens since the music halls target the lower-class people who put emphasis on joy rather than aristocratic rules. Consequently, the road from Whitstable to London acts as a way of transformation, which can be supported by Nancy's submissive attitudes in Whitstable compared to her wild, law-free lifestyle in London. The impact of setting upon the characters can be marked through the relationship between Nancy and Kitty.

Their affection for each other flames in Whitstable where Kitty is in crossdressing in her acting; however, their sisterhood transforms into a love affair in London where they are far away from the gaze of Nancy's circle. Besides, their first kiss is in the shadows of a carriage that rides from the Thames to Brixton: "I think I sighed then: sighed to know - to know for sure, at last! - That there was something to be told. And then I dipped my face to hers, and shut my eyes [...]" That cab-ride from the Thames to Brixton was, in consequence, the most wonderful and most a terrible journey I have ever made" (117-8). The passion rising between Nancy and Kitty in a small carriage determines the fact that "the clearest textual expression of the link between space and time in Western culture is the road narrative, in which time spent means ground covered" (Ganser, Pühringer, and Rheindorf, 2006: 3). Likewise, the turns of events on the road can be defined through the concept of "snowball effect" (3) since the characters are motivated for the other chronotopes during their ride. Therefore, that cab-ride is a setting of pursuing the possibilities, randomness, and adjustments. Yet the snowball effect does not demonstrate the randomness as the road is the chronotope of chance and alteration. This characteristic may lead to the birth of other chronotopes at the very same time. For this instance, the rise of sexual desires between Nancy and Kitty on the road

underlines not only the root of the road chronotope but also the chronotope of the threshold. The function of the threshold in a metaphorical sense can be observed along those lines: “Bakhtin identifies the ‘chronotope of the threshold’ as being associated with crisis and break in life; the moment of decision that changes a life, where time is felt as instantaneous . . . as if it had no duration” (Falconer, 2010: 89). Thus, thresholds are literally and figuratively settings for the breaks in life, crisis and the moment of serious decisions. Concerning the dogmatic judgements of Victorian society, the decision that Nancy and Kitty have to make on the carriage alters their future irrevocably since the Victorian values would never accept female identity, let alone embracing the same-sex relationship. Hence, their kiss symbolizes the absolute transformation in their life, which is a sort of crisis. The hesitation of the characters to convert their friendship into dearness can be seen through these remarks: “I remember pausing on the landing beneath the skylight, where the stars showed very small and bright, and silently pressing my lips to Kitty's ear as she bent to unlock our chamber door; I remember how she leaned against it when she had it shut fast behind us, and gave a sigh, and reached for me again, and pulled me to her” (119). The physical threshold plays a role of the metaphorical line between the past and the future as the moment Nancy unlocks the door to step in, the moment they become sweethearts to themselves. Therefore, the threshold of becoming lovers, making harsh decisions about their social and sexual identity can be analysed.

Nancy’s visit to her family in the Whitstable also demonstrates the breaking points in her life. She describes her hometown as such: “Whitstable, when I drew into it later that morning, seemed very changed - very small and grey, and with a sea that was wider, and a sky that was lower and less blue, then I remembered” (174). Her forgetfulness of her own town presents a sense of alienation, detachment from her past and her home. The core elements in Nancy’s life has changed completely regarding her lifestyle in London in terms of the music halls, her queer friends, and of course her relationship with Kitty. Therefore, it would be wrong to consider Nancy the same oyster girl in Whitstable. Her feeling of estrangement from her own house punctuates the metamorphosis that she experiences; nevertheless, her visit to Whitstable ensures

Nancy's abandonment of her family after re-attending their ordinary idyllic lifestyle. Alice's harsh reaction against the homosexual love affair of Nancy and Kitty contributes to Nancy's decision as well. As a typical Victorian woman, Alice is completely against Nancy's decision as well. As a typical Victorian woman, Alice is completely against Nancy's acting career since she finds it immoral. Her attitude towards Nancy's profession and habits can be observed as follows: "The dance seemed, like the hair, to frighten her. When she spoke next, it was with a show of bitterness - but her voice was thick with rising tears. 'I suppose you lift your skirts like that, do you? And show your legs, on stage, for all the world to look at! [...]' I wish you'd never gone with her - or never come back!" (184-5). Within this concept, London and Whitstable alter what they symbolize for Nancy. Earlier Whitstable was her hometown in which she feels secure and loved; however, her sexual and social metamorphosis leads her to London where she is able to demonstrate her real identity. Thus, Whitstable represents the concepts of the gaze of the society, judgements, and alien in the eyes of Nancy. On the other hand, London gains positive connotations as she feels at home in Mrs Dendy's place. Concerning those novelties, the second journey from Whitstable to London absolutizes the break of family relations in her life, which can be regarded as another breaking point in the narration.

Nancy describes her determination to detach from Whitstable and her family life through those words: "No one could be spared, this time, to walk me to the station, so I made my own way there. I didn't look at Whitstable, or the sea, as my train pulled away from it; I certainly did not think, I shan't see you again, for years and years - and if I had, I am ashamed to say it would not much have troubled me. I thought only of Kitty" (190). Her family that is the concrete symbol of Victorian ideology also breaks their bond with Nancy since she does not represent a female fragile presence at home anymore. There the chronotope of the road motivates Nancy to alter the trajectory of her life by providing the image of two contrasting lifestyles. As an unconventional Victorian female, Nancy chooses passion over comfort and tears off her family connections on the way back to London. The literary reflection of the chronotope of the road is clear along those lines: "The literary motif of the road, a chronotope that is derived from that of the encounter, expresses the same combination of saturation and acceleration; it is the

literary symbol par excellence of the ‘flow of time’: ‘time, as it were, fuses together with space and flows in it (forming the road)’” (Keunen, 2008: 44). Hereby, the reader witnesses the high concentration of the turning points in the character’s life as in Nancy’s story.

Her arrival to London from Whitstable generates the birth of two other chronotopes namely, threshold and encounter chronotopes since she finds Walter and Kitty between the sheets. When Nancy shows up at home, she finds Walter's cloak in the hall. She does not regard anything between Walter and Kitty as possible; nevertheless, she cannot dare to unlock Kitty’s door. Instead, she stands upon the threshold and remains silent since “the threshold appears as a place of sudden but profound turning points in life” (Steinby, 2013: 120). The repercussion of the setting upon Nancy can be observed through these lines:

I reached Kitty's door, and put my ear to it. I had expected silence, but there was a sound from beyond it — a kind of lapping sound, as of a kitten at a saucer of milk. I thought, Damn! [...] She sat in bed, propped up against a pillow, with the blankets raised as far as her armpits and her naked arms upon the counterpane. There was a lamp lit, and turned high; the room was not at all dark. At a little wash hand stand at the foot of the bed there was another figure. Walter. He was jacketless, and collarless- (193-4)

Devastation in Nancy’s psychological world influences her behaviours and reactions. Her arrival to London and experience of Walter’s queer existence at their home illustrate the fact that the key pieces in Nancy’s life start to fall apart. Her hesitation on the threshold and her refractory biding portray the dilemma that she is currently in. On the threshold, the character may revisit the old memories, be stuck in the past or fantasize about the possibilities that s/he can face. In other words, standing on the threshold exhibits the puzzle between inner and outer acts (Emerson, 1997: 26). Before coming to the edge of the door, Nancy imagines how Kitty would embrace her with pleasure and rising love. On the contrary, she encounters Kitty’s fearful eyes and dry voice trying to cover her nakedness with a blanket. Kitty’s alien tone in her voice and Walter’s offer to calm Nancy in the salon where she cannot gaze at Kitty’s nakedness, drive her mad. Hence, she attacks Kitty and swears out on them by revealing their lesbian love affair. Considering Nancy’s innocent love for Kitty, her betrayal destroys Nancy’s heart and causes her to lose the marbles. As Bakhtin accentuates the provocative characteristics of

the setting upon the characters' inner world, the chronotope of encounter and threshold operates Nancy's manners. Steinby suggests, "[A]n encounter with other individuals is conceived of as the foundation of our understanding of ourselves and the world, and/or as the subject matter of literature- (2013: 110). Within this concept, the chance meeting of Nancy with the Butler-Bliss couple stresses Nancy's immature perspective of love and social oppression. Kitty has never wished to exhibit her love with Nancy outside their room and she has a nervous breakdown when they are called toms on the stage of Ginevra. It is obvious that Kitty pays attention to the judgements of society even as a male impersonator.

The only way to cleanse her name from the stain of toms is to declare her heterosexual identity through marriage. Hence, Kitty's innate craving for social approval escorts her to consummate a heterosexual marriage with Walter. As for Nancy, she professes her real sexual identity without demonstrating any traces of shame since as a subversive female character; she does not seek society's approval. Her labelling of Walter's presence in their house, in other words, the heterosexual affair seems foreign for Nancy. She depicts Walter's being company to Kitty as follows: "There was a cloak already hanging from the hat-stand, and I squinted at it: it was Walter's. How queer, I thought, he must have come here yesterday, and forgotten it! - and soon, creeping up the darkened staircase, I forgot it myself" (191). The word queer upholds the fact that Nancy regards heterosexual relationship as queer, in contrast to the original connotation of the word that indicates lesbian, gay relationships. Therefore, the encounter of Nancy and Walter provides a deep analysis of Nancy's understanding of the world as Steinby addresses in her work (110).

Another encounter that reforms Nancy from a cross-dressed girl into a rent-boy is her encounter with a fellow on the road to a tobacconist's shop (Waters. 2000: 222). After Kitty's betrayal, Nancy feels overwhelmed for a while and isolates herself from society. Nevertheless, the Butler-Bliss couple's wedding declaration in the newspaper makes Nancy go mad one more time. She eludes from her private room and experiences the shabby streets of London alone in man's clothing. Bakhtin's chronotope of encounter is interpreted as such:

'[T]he chronotope of encounter' [...] as here a saturation of experience occurs: everything seems interesting and the consciousness is confronted with the absence of repetition, losing itself in a world of difference, and, consequently, the spatial situation causes it to oscillate wildly. Typical of this experience is a form of excitement, 'a higher degree of intensity in emotions and values'. (Keunen, 2008: 44)

The principle rule of the encounter is the arrangement of a perfect setting since the characters have to be in an exact place in an exact time to render the random meetings possible. In this regard, the chronotope of encounter is a path of the author to accelerate the plotline by spicing the sense of curiosity and intensity. As the critics argue, the chronotope of encounter is the reflection of a higher degree of intensity. Within this concept, thrilling forces that Nancy senses when she consummates her first rent boy job proceed from the intensity of the encounter. The strange conversation that takes place between the queer man and Nancy begins after their encounter in the tobacco shop as follows:

'Are you up for it, Private?' His words made me blink. 'Pardon?' He looked about him with an eye that was quick, practised, smooth as a well-oiled castor; then he glanced back to me. 'Are you up for a lark? Have you a room we might go to?' 'I don't know what you mean,' I said - although, to be frank, I felt the stirrings of an idea. He, at least, must have thought that I was teasing. He smiled, and licked at his moustaches. 'Don't you, now. And I thought all you guardsmen fellows knew the game all right 'Not me,' I said primly. (223)

There are many significant representations in this conversation including the secret gay circle in London, masculine sexuality, and female masculinity. The triggering element that springs up all the aforementioned concepts is the influence of chronotopes upon the characters. Here, the road chronotope clears the path of encounter since "where the road symbolizes a way of life and justifies the motives connected with unexpected meeting" (Vlasov, 1995: 55). The wallop of the encounter prevails the dilemma of the options and the crisis at the end. Thus, the road chronotope gives birth to the chronotope of the encounter due to its impulse of random meetings. The intensity in emotions and norms drives Nancy to a difficult decision that causes a breaking point in her life. Within this scope, the combination of the three chronotope, namely the road, the encounter, and the threshold encourages Nancy to accept the proposal of a strange man as such: "The idea had a peculiar effect on me. I spoke - but it was as if someone else were doing the speaking, not me. I said: 'All right. I'll do it. I'll - touch you; for a souvenir'" (204). From this moment until her encounter with Diana Lethaby, Nancy continues to study the men

of high society in exchange for money and souvenir, which confirms the agency of settings upon characters' perspectives.

As an unconventional Victorian female character, Nancy copes with many challenges that put her in a difficult situation where she must decide the radical changes about her life. Her encounter with Diana Lethaby is another instance to illustrate the emerging chronotopes at the same time. While Nancy strolls in the streets for obvious reasons, she recognises that a carriage follows her within a distance for about half an hour. At first, she assumes that one of her customers follows her to invite her to the carriage; however, Nancy has never revealed her real sexual identity as a girl. She walks towards to cab ready to refuse the gent until she realizes the powdered woman's face in the shadows (261-2). Nancy's encounter with Diana can be marked as a shocking one even for Nancy as she depicts the scene through those words: "The hand was slender, and had rings upon it. The face was powdered: a woman's face. I was too surprised even to laugh - too startled, for a moment, to do anything but stand at the rim of gloom that seemed to spill out from the carriage, and gape at her; and at that moment, she spoke. 'Can I offer you a ride?'" (263). In contrast to the social diversity in London, the hierarchal class system builds a barrier to separate them. To serve that purpose even the amusement centres are divided into groups such as theatre halls, music halls and pubs. Bakhtin formulates the chronotope of the road as a transitional place where the characters may have a chance to meet people from different social groups. In this regard, the meeting of Diana and Nancy symbolizes the unifying aspect of the road chronotope. The analysis of the road chronotope reveals the fact that:

The chronotope of the road -- "a chronotope that is typical of the picaresque novel- can also be seen as a MOP, since "spatial and temporal paths of the most varied people -- representatives of all social classes estates, religions, nationalities, ages -- intersect at one spatial and temporal point" To understand the meaning of the road in a novel, we need information on the people who use it, the geographical context and the hero who finds himself confronted with all this. (Keunen, 2000: 10)

The reader perceives the encounter of members of two different social groups on the road since Diana comes from the aristocracy whereas Nancy represents the lower-class society. Contrary to the conflicting social profits of each class, both Nancy and Diana as Victorian women are expected not to visit the streets at night without a companion. The

obvious situation of Nancy demolishes all the restrictive social rules rated for women; nonetheless, Diana's being a member of high society annihilates the rules for her. Thus, the road chronotope bears the probability of the chance meetings from the various representatives of all social classes.

Their encounter and the thrilling of the unknown push Nancy to the edge of a threshold where she must make up her mind. The next day of their encounter Nancy portrays the dominance of Diana as such: "She had created me anew: the old dark days before were nothing to her" (285). In this respect, the authority of the setting namely the chronotopes of the road, the encounter and the threshold govern the route of Nancy's future as Diana converts Nancy into a puppet by declaring her as a male companion. Nevertheless, the reader can designate Nancy's transformation from a free woman who can make her own decisions without any authority, into a queer submissive who has to wear various costumes to entertain the aristocratic friends of Diana. Nancy's being an unchained slave can be seen along these lines:

I might be Perseus, with a curved sword and a head of the Medusa, and sandals with straps that were buckled at the knee. I might be Cupid, with wings and a bow. I was once St Sebastian, tied to a stump - I remember what a job it was to fasten the arrows so they would not droop. Then, another night I was an Amazon. I carried the Cupid's bow, but this time had one breast uncovered; Diana rouged the nipple. Next week - she said I had shown one, I might as well show both - I was the French Marianne, with a Phrygian cap and a flag- (319)

Aside from the theatricality that plays an immense role in Nancy's life, the peacock image in a golden cage portrays the unchained slavery of Nancy, as she has to wear myriad costumes in Diana's private parties. Diana as a puppeteer chooses Nancy's costumes as a reflection of her passionate fantasies in which Nancy has to display her body as an object in contrast to her earlier male impersonator-acting career. The carnival images in this depiction also demonstrate the other side of female masculinity. Halberstam cites sexual tolerance as follows: "Miss M also makes a claim for sexual tolerance, saying that inverts 'have perfect right to live in freedom and happiness... One must bear in mind that it is the soul that needs to be satisfied and not merely the senses'" (2005: 80). According to this clarification of sexual tolerance, one must not abide by the psychological pressure to satisfy the needs of the body. As for Nancy, her being a sexual object in Diana's private circle offends her identity as a human being. She describes the

gravity of her encounter with Diana and how she overshadows Nancy's personality by stating: "When she spoke, they listened. It was her voice, I think, which snared them - those low, musical tones, which had once lured me from my random midnight wanderings into the heart of her dark world" (320). In this expression, the self-analysis of Nancy unfolds the leading motivation of the encounter chronotope that causes self-destruction for her.

The other fundamental force of the chronotope upon Nancy's life is how Diana and her aristocratic lesbian friends catch Nancy and Zena in Diana's chamber with her exclusive dildo. The threshold of Diana and the influence of the setting upon Nancy's plotline underlines the operation of the time-space unity once more. Nancy portrays the scene along with those lines:

As I did so, I heard a noise, quite distinct, above the shuddering of the bed-posts and the pounding of the pulse inside my ears. I let my head fall, and opened my eyes. The door of the room was open, and it was full of ladies' faces. And the face, pale with fury, at the centre of them all, was Diana's. (367)

Here, the image of the physical threshold and the metaphorical dilemma that Nancy falls in draws the roots of symbolism. After their unfortunate encounter with Diana and her circle, Nancy and Zena are dismissed from Felicity Place in a degrading way. As an experienced person, Zena maintains them to find a cheap hostel for the night; nevertheless, she steals all the money that is left and flees with the first lights of the morning. This blended encounter and threshold chronotope bears the chronotope of the road for they initiate Nancy's miserable trip from Felicity Place to Old Street where Florence resides. Nancy declares her hopes to find a place with the help of Florence as such: "Florence! I did not know that I had remembered her. I had not thought of her at all, for a year and more. If only I might meet her, now! She found houses for the poor; she might find a house for me" (383). Even though Nancy meets with Florence through the games of chance and does not honour her words for joining the Socialist gathering, she remembers Florence during the time she is in despair.

Her desperate journey from the wealthy streets of West London to the shabby East Ends wakes her up from the daydream of the luxurious life in Diana's mansion. Bakhtin asserts that the function of the road chronotope as follows:

On the road... the spatial and temporal paths of the most varied people—representatives of all social classes, estates, religions, nationalities, ages—intersect at one spatial and

temporal point. People who are normally kept separate by social and spatial distance can accidentally meet; any contrast may crop up, the most various fates may collide and interweave with one another. On the road, the spatial and temporal series defining human fates and lives combine with one another in distinctive ways, even as they become more complex and more concrete by the collapse of social distances... The road is always one that passes through familiar territory, and not through some exotic alien world... it is the socio-historical heterogeneity of one's own country that is revealed and depicted. (Bakhtin, 1981: 244–245)

Nancy has an opportunity to reconsider the figurative path that she walks in throughout her journey. Sacrificing her soul for the sake of richness does not bring positive outcomes. In each step, she thinks about her lady-like life in Felicity Place; nonetheless, she recalls the humiliating attitude of Diana as well. It is clear that the feeling that both experiences are not pure love. Instead, their relationship is based on self-interests. For Diana, Nancy is all about her manly posture and queer fashion among the others in the aristocratic parties. As for Nancy, having a extravagant lifestyle charms her reasoning. Even though Nancy is only a peacock in Diana's mansion, she has been lived there for more than a year that makes the mansion a familiar territory for her. As Bakhtin articulates in the previous statement, "The road is always one that passes through familiar territory, and not through some exotic alien world" the tragic downfall of Nancy pushes her to the roads. The contrast between her comfortable cab rides and the filthy pedestrian ordeal can be seen along with this depiction:

The gloom lifted a little at Old Street itself, for here there were offices, and crowded bus stops and shops. As I walked towards the Hackney Road, however, it seemed only to deepen, and my surroundings to grow shabbier. The crossings at the Angel had been decent enough; here the roads were so clogged with manure that, every time a vehicle rumbled by, I was showered with filth. (390)

What is more, the more she gets ahead from the West streets, the more she spots paupers, which points out the discriminative positioning of the different class members in the society. The upper-middle-class people celebrate the well-organized city plan including nice roads, wide houses, and clean streets while the working-class people are pushed to live like cockroaches in the minute houses under the smoke of the factories. The illustration of the road emphasises the interwoven connectedness of historical and literal time and space association, as well. When Nancy reaches the door of Florence, she is overcome by the harshness of the road and scene of Florence with a husband. She faints on the threshold of the house where she turns over a new leaf. The devastating physical fatigue caused by her journey can be observed in this manifest: "I did not think

that I could bear it. My head whirled, I closed my eyes - and sank up on her doorstep in a swoon” (393).

The last encounter that reforms and ends the novel is Nancy’s meeting with Kitty Butler, who betrays Kitty by virtue of obtaining the appreciation of the society with her heterosexual marriage with Walter. Yet, the loss of Kitty’s unborn child and her unsuccessful marriage with Walter caused by her oppression as a woman propels her to the safe zone of Nancy where Kitty can truly be herself cleansing from the society’s gaze. For these reasons, she visits the Socialist gatherings and notices Nancy on the stage having a passionate speech about the social and economic rights of the working-class people. Their encounter can be considered as the closing scene of the previous lifestyle of Nancy as she expresses Kitty’s surprise through those lines: “It was Kitty. I stood for a moment quite dumbfounded. I had seen two old lovers already today; and here was the third of them - or, rather, the first of them: my original love; my one true love -my real love, my best love - the love who had so broken my heart, it seemed never to have fired quite properly again-” (530). The aforementioned instances of the encounter chronotope flourish the alterative influence of the setting upon the narration. In this respect, the random meeting of Nancy and Kitty adjusts Nancy’s perspective about her new life in the Old Street and the history that she shared with Kitty.

The reader can detect the fact that Nancy must see Kitty once more in order to comprehend how Kitty breaks her heart and how she is forgotten. Therefore, the major force of the encounter chronotope creates an end for Nancy and Kitty partnership as Nancy rejects Kitty’s proposal of coming together through those lines: “I belong here, now: these are my people. And as for Florence, my sweetheart, I love her more than I can say; and I never realised it, until this moment.” (535). The bold refusal of Nancy has emerged through Kitty’s remorse that Nancy bumps into. Overall, the advantage of the road, the encounter and the threshold chronotopes guide Nancy both in physical and in a metaphorical sense. The interwoven relationship of time and space changes the discourse and the narration in *Tipping the Velvet* as the aforementioned instances reveal the breaking moments in the main character’s life. Nancy’s metaphorical metamorphosis

from a Victorian woman into a male impersonator, a rent boy, a puppet and a social reformist is stimulated by the setting arrangement as Bakhtin claims the impulse of the chronotopes upon characters in the collection of his essays: *The Dialogic Imagination*.

2.2.2. The Chronotope of Parlour and Halls

The chronotopes of parlour and halls play a significant role to display the theatrical elements in the novel including the music halls, theatre halls, parlours of the houses and the mansions. Bakhtin states that:

...[P]arlours are places where encounters occur (no longer emphasizing their specifically random nature as did meetings 'on the road' or 'in an alien world' [of the Greek novel]). In salons and parlors the webs of intrigue are spun, denouements occur and finally – this is where dialogues happen, something that acquires extraordinary importance in the novel, revealing the character, 'ideas' and 'passions' of the heroes. (1981: 246)

The collective characteristic of the parlour and salons forms a suitable space for the encounters that unveil the innate desires of the characters. In this concept, the very first influence of the parlours upon Nancy can be observed in her meeting with Kitty in the Canterbury Palace in which Kitty acts as a male impersonator. Nancy illustrates the position of the music halls in the late 19th century as follows:

The Palace was an old-fashioned music hall and, like many such places in the 1880s, still employed a chairman. This, of course, was Tricky himself: he sat at a table between the stalls and the orchestra and introduced the acts, and called for order if the crowd became too rowdy, and led us in toasts to the Queen. He had a top-hat and a gavel - I have never seen a chairman without a gavel - and a mug of porter. On his table stood a candle: this was kept lit for as long as there were artistes upon the stage, but it was extinguished for the interval, and at the show's close. (10)

The prudent depiction of the literary setting and the harmony of the spatio-temporal relations with the historical reality furnish the vitality of the halls and parlours since they are regarded as places for probable encounters and important conversations to take place. Consequently, Nancy's detailed picture makes the physical statue of the Palace and the chairman's features clear for the reader. Waters's use of historical reality creates an extra dimension for the reader to imagine the atmosphere of the halls. As it is obvious in the statement, the big curtains of the hall, the stage, the seats and the crowd build a

sense of expectation for the audience for they consider the music halls as an escape from the harsh reality of their life. This escapist attitude also underlines the fact that the target audience of the music halls can be spotted as working-class people, which points out the class distinction among Victorians. Nancy draws the readers' attention from the architectural design and the costume of the chairman to the resolution of the audience's expectation while Kitty Butler appears on the stage in her disguise.

There was a burst of handclapping and a few damp whoops. The orchestra struck up with some jolly number, and I heard the creak and whisper of the rising curtain. All unwillingly I opened my eyes - then I opened them wider, and lifted my head. The heat, my weariness, were quite forgotten. Piercing the shadows of the naked stage was a single shaft of rosy limelight, and in the centre of this there was a girl: the most marvellous girl - I knew it at once! - that I had ever seen. (13)

Nancy's aspiration of Kitty and her costume can be affected by many factors; nevertheless, the force that the chronotope loads over the character's comprehension should not be undermined. In this quotation, Nancy's astonishment emerges from the expectation that the hall creates for the reader. Even though the other actors do not influence her on the stage, the impact of the light, sound, and the others' impressed gazes at Kitty motivates Nancy to examine Kitty Butler in an alien way. This examination ends with her recognition of the hidden desires as Bakhtin claims the revealing faculty of the parlours in *The Dialogic Imagination* (1981: 10). After the first impression of Kitty Butler, Nancy presents her interpretation of the scene through those words: "Her effect upon that over-heated hall was wonderful. Like me, my neighbours all sat up, and gazed at her with shining eyes. Her songs were all well-chosen ones - things like 'Drink Up, Boys!', and 'Sweethearts and Wives'-" (14). As the distinction between the working-class and middle-class people reflects even in their way of entertainment, the target audience of the music halls and theatre halls are also peculiar. Senelick manifests the state of the Victorian halls as follow: "Social status played a decisive role in forming the halls, enabling the songs to break away from the anodyne tunes sung in musical plays or at song-and-supper rooms. Most musical hall audiences were working-class and required songs that responded to their needs and reflected the concerns of their lives" (1971: 383). Within this context, Nancy being a charmed spectator in the Canterbury Palace is created due to the function of the intimate

surroundings of the music halls in which the mysterious sides of the characters are exposed and the important dialogues are reported. In the light of this operation of the parlour chronotope, the initiation of the acting career of Nancy should be taken into consideration within terms of the domination of the setting over narration.

The beginning of the Kitty Butler and Nan King show is emerged by Mr Bliss's job offer in London. The detailed exemplification of Kitty reveals the disparity between the provincial halls and the city halls. She states that "She went talking on, saying how Mr Bliss had friends at the London halls and had promised her a season at them all; how he had said she was too good for the provincial stage; that she would find fame in the city, where all the big names worked, and all the money was [...]" (60). In addition to the hierarchal discrimination, the location-based variety in the halls notes the diversity in Victorian England. Here London is depicted as a place where all the good stars lead a show; whereas, the provincial towns are worthy of the second-place actors. "... [F]inally, the Empire and the Alhambra, the handsomest music halls in England, where every artiste is a star and the audience is so distinguished that even the gay girls in the gallery-" (72). The statement highlights that the more the music halls located in the centre the more the quality of the professionals and the audience scales up. In the Canterbury Palace, Kitty Butler is the only male impersonator. On the other hand, Alhambra and Empire are full of gay girls, toms, male impersonators who are the rivals of Kitty. Nancy describes the historical reality of the music halls and the assortment in the male impersonator career along with those lines:

The halls she worked remained the suburban ones, and the better class of East End ones (and once or twice the not-sonice ones - Foresters, and the Sebright, where the crowd threw boots and trotter-bones at the acts they didn't like). Her name never rose much or grew larger on the music-hall notices; her songs were never hummed or whistled about the streets. The problem, Walter said, lay not with Kitty herself but with the nature of her act. She had too many rivals; male impersonation- (98).

Nonetheless, the treatment of the Victorian male impersonators should be borne in mind as some of the actresses are abandoned and cast away from the halls for a long time. Senelick epitomizes the position of the female in the acting business as follows: "The women who specialized in coster material were even more naturalistic. Among them were pathetic Jenny Hill, the 'Vital Spark', who had almost starved to death before

succeeding in the halls” (1971: 390). In this relation, the barrier ahead of Kitty is the echo of the historical reality about the music halls and the rank of the male impersonator in the acting business. The other meditation of the class system in the music halls is derived from the social capabilities of the working-class people. Nancy describes the reason for infants coming to the show through this statement: “On the very coldest nights the music halls are full of wailing infants: their mothers bring them to the shows rather than leave them to slumber - perhaps to death — in their damp and draughty cradles [...]” (103). The economic, cultural, and social restrictions that are forced to endure for the working-class people can clearly be seen in the quotation. The harmony between reality and the literal world originates from the rise of chronotopes. In this regard, the parlour and hall chronotopes bring out the class system even in the entertainment centres.

As a way of unravelling the masculinity inside her, Nancy joins the performance of Kitty as her fellow friend and appraises the reaction of the audience as follow:

I cannot say what it was that made the crowds like Kitty and me together, more than they had liked Kitty Butler on her own. It may just have been, as Walter had foreseen, that we were novel: for though in later years we were rather freely imitated, there was certainly no other act like ours in the London halls in 1889. (143)

The historical positioning of the male impersonators draws a picture of music halls in the late 19th century at which the woman rights were not passed by the court. In this narrow-minded mentality, the performances of Kitty Butler and Nan King attract the attention of the audience, for there are many other hidden homosexuals in society. As a place of revealing the inner passion, craving, and libido, the music halls can be seen as a liberating space for both the audience and the professionals. For the audience, they appreciate the performance of a male impersonator contrary to Queen Victoria’s vision of morality. For the professionals, the stage is the place in which they demonstrate their psychology, desires, longings, and even subconscious. Therefore, the London halls are the only dimensions for Nancy and Kitty to become partners.

Aside from the music halls, the parlours also maintain the theatricality in Nancy’s life. The Cavendish Club with its expensive walls, furniture, and its specific

audience forms a preeminent faculty to spot the chronotope. Nancy illustrates luxury through those words:

This room, like the lobby below it, is grand. I cannot say what colour they have it now; in those days it was panelled in golden damask, and its carpets were of cream, and its sofas blue ... It was decked, in short, in all the colours of my own most handsome self - or, rather, I was decked to match it. This idea, I must confess, was disconcerting; for a second, Diana's generosity began to seem less of a compliment than I had thought it. [...] But all performers dress to suit their stages, I recalled. And what a stage was this - and what an audience. (308)

The luxury in the Cavendish club that shapes a wild contrast between the conditions of working and upper-middle-class members also marks the traces of extravagant habits and being alien to the problems of the society. As the setting determines the process of the narration, Nancy's foreign attitude in the club also emphasises the distinction of the two different world perceptions. Shepherd recalls the problem of a great time through this explanation: "In the period of his [Bakhtin] preoccupation with the novel, a focus on time-space relations in a narrative as expressed in a historically developing series of chronotopes, in fact, tended to give precedence to the temporal dimension over the spatial" (2006: 32). Since the spatio-temporal relations in narration originate chronotopes, Nancy's sense of alienation and being admired by the others in the Cavendish Club indicates her two contrasting sides. She feels isolated from society even in a club where all the attendees are queer characters for she is naturally too masculine. Contrarily, she enjoys being appreciated and gazed at by her spectators whether in the theatre halls or in the private clubs. Nevertheless, her swagger lets others judge her as a sort of creature that has no gender but beauty (310). This assumption also presents the social alienation of the Cavendish Club members as a wealthy community.

In addition to this, Bakhtin marks the function of parlours where the secrets are revealed. For this reason, the unlimited questions of Maria and Dickie about her relationship with Diana point out the violation of privacy. Maria drives Nancy into the corner through these words: "Now, my dear, you must satisfy our appetite. We want the whole sordid story of your encounter with Diana" (311). The influence of parlours upon Nancy's plotline is highly meaningful for such places have the motivation of revealing the secrets and private conversations among the attendees. In this regard, Diana's

particular chamber of homosexuals plays a great role for the narration. Nancy describes the setting arrangement in Felicity Place through this illustration:

The house, for a start, we made wonderful. We hung velvet from the walls and, from the ceiling, spangles; and we shut off all the lamps, and lit the rooms entirely with candles. The drawing-room we cleared of furniture, leaving only the Turkey rug, on which we placed cushions. The marble floor of the hall we scattered with roses - we placed roses, too, to smoke upon the fires: by the end of the night you felt ill with it. There was champagne to drink, and brandies, and wine with spice in: Diana had this heated in a copper bowl above a spirit-lamp. All the food she had sent over from the Solferino. (348-9)

In this portrayal, the abundance and the extravagant expenses of Diana's birthday party or the ball as they call creates a setting for an unordinary set of events since the spatio-temporal faculties are far beyond the imagination of the working-class people. In this connection, the space-time relations unfold the detailed representation of the life of aristocratic society, specifically the Sapphist circle. The expensive rugs, lamps, cushions, roses and the fancy food that are displayed on an imposing table, are the symbols of the aristocratic flamboyant way of life. In this sense, the force of the guests upon Zena, who is one of the servants in the mansion, also punctuates the bizarre demands of the wealthy ones. Therefore, the abusive claim of Diana for Zena to present her private parts for the sake of satisfying the sexual curiosity of the guest cannot be regarded as a natural wish.

As Diana and her friends cannot request such a sexual disposition in a public space or a place that the other members of the society may witness the situation, the chronotope of parlour organizes the exclusive order in the narration. Nancy who indeed belongs to the working-class rejects the physical and psychological force that Diana applies upon Zena by saying: "Leave her, Diana! For God's sake, leave her alone!" (358). The strong hostility of Nancy for the obvious circumstance proves that she is not a natural member of the Sapphist. On the contrary, she is just another toy of Diana, or as what other others call 'creature'. The chronotope of parlour also reports Diana's true deeds for Nancy since she hails Nancy as follows:

...[D]o you think you are mistress here, to give orders to my servants? Why, you are a servant! What is it to you, if I ask my girl to bare her backside for me? You have bared yours for me, often enough! Get back behind your velvet curtain! Perhaps, when we have finished with little Blake, we shall all take turns upon Antinous.' (358)

The cruel yell of Diana confirms that Nancy does not mean anything to her except for her queer cross-dressing and performative attitude. The moment Nancy demonstrates her organic reaction; she faces Diana's ice-cold declaration. Therefore, the revealing of the secrets or reality is unmasked within the expensive walls of Felicity Place. Furthermore, the response that Maria, Dickie and others, when they find Nancy and Zena in Diana's chamber, indicates their indifferent perspective for the other members of the society. Dickie sputters that they would like to see Nancy and Zena together in the bed along with this statement: "Can't we see them fuck again? Diana, make them do it, for our pleasure!" (369). This request and the ignoring attitude when Nancy begs them to save her from the brutality of Diana also affirms the ignorance of the upper-middle class for the others' suffering. Nancy beseeches as follows:

'Help me, can't you?' I cried to them. 'Help me, for God's sake! How many times have you not gazed at me and wanted me! How many times have you not come to say how handsome I am, how much you envy Diana the owning of me. Any one of you might have me now! Any one of you! Only, don't let her put me into the street, into the dark, without a coin on me! Oh! Dam' you all for a set of bitches, if you let her do such a thing, to me!' (371)

The cry of Nancy upholds the connivance of the Sapphist once more for she is in danger to be penniless in the streets on the cold winter night. Nonetheless, the comprehension of others for Nancy can be regarded as solely a source of entertainment for them. While she requires guidance, they leave her alone, which affirms the natural way of life of the aristocrats.

Contrary to the hostile philosophy in Felicity Place, Nancy finds, the Boy in the Boat club is a space for the queers to demonstrate their natural identity. The Boy in the Boat pub is not an actual parlour for the Bakhtinian world; nevertheless, the unrestricted way of interpretation of the Bakhtinian chronotopes provides a path for the scholars to analyse the literary works within the setting arrangement, regardless of the drastic measurements. In this respect, Steinby explains the operation of the chronotope through this statement:

In all these cases, a concrete place is endowed with crucial importance with regard to what can actually happen: certain kinds of actions take place in certain localities. Social localities are not a neutral, passive background of action but on the contrary determine its chronotopic form. What a person can do is conditioned by the setting and the locality.

Here temporality is a temporality of experience and action: for instance, the actions that can be performed in a provincial town cannot generate any historical change or even any change in one's own life. (2013: 120)

In the light of this announcement, the Boy in the Boat devises a generative setting for the characters to exhibit socially undesirable homosexual personalities. Before the Boy in the Boat, Nancy does not mention her acting career to Florence as she hides many significant memories of her life from Florence in order not to lose her warm house and the intimate company of Florence. However, the club whose attendees mainly include toms, prostitutes, and drag kings, builds an alarming space for recalling Nan King. One of the girls in the pub remembers Nancy and wishes to be sure that Nancy has been on the stages of London as Nan King has been for many years. When Nancy approves of her acting career, Florence and Annie are in complete surprise. Their shock can be observed in these lines:

As I did so, I caught Florence's eye. 'Nance,' she asked, 'what is all this? Did you really work the halls? Why did you never say?' 'It was all rather long ago . . .' She shook her head, and looked me over. 'You don't mean you didn't know your friend was such a star?' asked Jenny now, overhearing. 'We didn't know that she was any kind of star,' said Annie. (478)

The magnificent part of Nancy's life involves theatricality including her acting career, being a rent boy, and cross-dressing for Diana's chamber. Consequently, Nancy hides many memories from Florence for the sake of a possible union with her. The authority of the parlour chronotope hatches the private borders in Nancy's great secret through the function of spatio-temporal peculiarities.

2.2.3. Personal Growth and the Materialization of the Human Body: The Rabelaisian Chronotope

Bakhtin analyses Gargantua and Pantagruel in terms of its social and cultural integrity of time's fullness through unmasking the contradictions in the society. In this regard, *Tipping the Velvet* demonstrates the characteristics of the chronotope of Rabelais and the carnival time, related to its marginal figures such as Nancy Astley, Kitty Butler,

Diana Lethaby, and Florence Banner. These figures shoulder an immense task to challenge the established norms of the Victorians in their way. Within this consideration, the reader can note that the marginalization of the lesbian lifestyle in the Victorian era is portrayed through the hidden clubs and gatherings. Weis shed light on the private homosexual circles in the late nineteenth century through these words:

...[S]tudies of sexuality and gender in the nineteenth century prove that multiple sexual identities were present, albeit hidden or known under varying terms, e.g., hermaphrodite or invert, proving that what post-structuralist philosopher and feminist Judith Butler calls the “gender trouble” is not only a modern critical invention. On the other hand, even when same-sex attractions were described, when it comes to females desiring females, there is often either silence or denial. (2015: 51)

The statement including Butler's theory of gender trouble clarifies the position of the multiple sexual identities in the authoritative Victorian world. Females who seek same-sex relationship are isolated from the public eyes and labelled as the others, which is highly criticized in *Tipping the Velvet*. Nevertheless, Waters uses metaphorical language to declare her cause for the equal rights of homosexuals by creating strong queer female characters. In this context, Nancy Astley, who is cast away from her family, her friend circle and her room for solely being a lesbian, uncovers the Victorian oppression. Her identity question from the beginning of the novel until the end is portrayed through the grotesque images, cross-dressing, and the several masks that she wears to adopt the specific spaces. This disguise is completely matched with the declaration of Bakhtinian Rabelais as Mäikikalli asserts through this indication:

Rabelais' work represents for Bakhtin the maturation of the new sense of being: it is 'the greatest attempt at constructing an image of man growing in national-historical time', in which the individual is 'on the border between two epochs, at the transition point from one to the other' [...] For Bakhtin, this means a shift in understanding man's existence. Man was not something complete and finished but open and uncompleted: 'he is not only being but becoming'. (2013: 22)

Thus, the uncompleted or unfinished personality of Nancy Astley displays the main faculties of the Rabelaisian chronotope that is referred to as a process of "construction of the image of a man" (22). Within this scope, the process of maturity, psychological growth, and sexual awareness in *Tipping the Velvet* contain the major themes of the Rabelaisian world. In the first chapter of the novel where Nancy resides with her family and discovers her lesbian identity, the others question her autonomous attitude, which

can be seen along with these lines:

'Don't you mind her going, Mrs Astley?' she asked. 'My mother would never let me go so far alone; and I am two years older. But then, Nancy is such a steady sort of girl, I suppose.' I had been a steady girl; it was over Alice - saucy Alice - that my parents usually worried. But at Rhoda's words I saw Mother look me over and grow thoughtful. (28)

The curious perspective of others for Nancy's freedom as an extraordinary Victorian woman highlights her otherness among her peers because women are so naive, fragile that they should be protected from the outside dangers, namely men. Nevertheless, Nancy's unawareness of her homosexual craves are not certain for the reader until she meets with Kitty Butler. From the first view, Nancy experiences the devastating flame that burns inside her as Kitty Butler dresses like a man and sings fancy songs for the ladies in the Palace. Her self-discovery can be observed in this portrayal:

'When I see her,' I said, 'it's like -I don't know what it's like. It's like I never saw anything at all before. It's like I am filling up, like a wine-glass when it's filled with wine. I watch the acts before her and they are like nothing - they're like dust. Then she walks on the stage and - she is so pretty; and her suit is so nice; and her voice is so sweet. . . She makes me want to smile and weep, at once. She makes me sore, here.' I placed a hand upon my chest, upon the breastbone. 'I never saw a girl like her before. I never knew that there were girls like her . . .' My voice became a trembling whisper then, and I found that I could say no more. (23)

The sexual consciousness of Nancy grows through the sight of Kitty Butler as she announces how Kitty impresses her, to his sister, Alice, who is a typical Victorian woman. The self-discovery that Nancy acknowledges is in harmony with Bakhtin's definition of the Rabelaisian chronotope as it is stated above as such: "he is not only being but becoming" (23). In this regard, each motif that motivates Nancy to resolve a part in her personality can be associated with the growth of man. The exploration of Nancy's sexual identity grows while she is in London with Kitty Butler as her dresser. The intimate bed in the small room that is full of costumes triggers her thrilling desires for Kitty as it can be identified through this dialogue:

Then she slept, and her head and arm grew slack and heavy. I, however, lay awake - just as I had used to lie at Alice's side. But now I did not dream; I only spoke to myself rather sternly. I knew that I would not, after all, pack my bags in the morning and bid Kitty farewell; I knew that, having come so far, I could not. But if I were to stay with her, then it must be as she said; I must learn to swallow my queer and inconvenient lusts, and call her 'sister'. (88)

The psychological obligation of sharing the same bed with Kitty ratifies Nancy's sexual hunger. Nonetheless, she is well aware that she cannot uncover her itchy feelings for Kitty as it can end their business and friendship. In this quotation, Nancy's being cautious builds her path for the rest of the events for she is required to be hidden away from society's judgement just because of her uncommon sexual yearnings. After they confess love to one another, Nancy joins Kitty's acting as her partner and gets a new stage name in order to present herself in a masculine way. The reader can mark the transition in Nancy's life since she is portrayed as the spectator, the dresser, and the male impersonator in so far. This transition can be observed along with this illustration:

It was as 'Kitty Butler and Nan King', therefore, that we returned to Camberwell that evening - to renew, and improve upon our success of the night before. It was 'Kitty Butler and Nan King' that appeared on the posters; and 'Kitty Butler and Nan King' that began to rise, rather steadily, from middle-billing, to second-billing, to top-of-the-list. Not just at the Camberwell hall but, over the next few months, at all the lesser London halls and - slowly, slowly - some of the West End ones, too ... (143)

The metamorphosis that Nancy has experienced throughout the novel begins with her accompanying Kitty's performance. After wearing suits and talking on the stage as a man, she becomes much mindful than ever of her uniqueness. According to Bakhtin, "Rabelais connects the growth of generations with the growth of culture and with the growth of the historical development of mankind as well. The son will continue the father, the grandson the son- and on the higher level of cultural development" (1981: 204). The masculine demonstration of Bakhtin about the inherited cultural and historical personality from the other masculine in the family is also altered by Waters's narration. Nancy and Kitty as male impersonators, sing the song "I am following in father's footsteps" on the stage as cross-dressed girls, which deteriorates the masculine dominance in the halls (159). This subversive declaration in a public place also points out the change in Victorian society in spite of the oppressions of the meta-narrative.

The other vital motif that Rabelais presents in his novel and influences Bakhtin to apply the images in his chronotope of Rabelais is the presentation of the human body in an anatomical, physiological, and sensational way. Therefore, the human body is no longer a symbol to illustrate the scene in the novel. On the contrary, it becomes something material for the reader as Bakhtin marks through this statement: "...[T]he

human body becomes a concrete measuring rod for the world, the measurer of the world's weight and its value for the individual" (1981: 171). What is more, Bakhtin presents the new scheme of the world through the real-like practicality of the human body. Hence, he suggests that: "... [T]he life of the body could only be licentious, crude, dirty and self-destructive. Between the word and the body, there was an immeasurable abyss" (171). In the light of Bakhtinian reconstruction of the understanding of the world contrary to the medieval practices, the reader can notice the detailed displaying of the human body within terms of reality, materiality, and fantastic, grotesque allegorization. This new portrayal of the human body can be seen in Nancy's explicit protest of sexuality. The sexual scene of Kitty and Nancy is appeared to the reader as such:

... [f]or the slippery hand which stroked her seemed to stroke me: I felt my drawers grow damp and warm, my own hips jerk as hers did. Soon I ceased my gentle strokings and began to rub her, rather hard. 'Oh!' she said very softly; then, as I rubbed faster, she said 'Oh!' again. Then, 'Oh, oh, oh!': a volley of 'Oh!'s, low and fast and breathy. (120)

The real-like practice of sexuality in Waters's narration is crystal clear as she structures the whole shape of the world around the zone of physical intimacy. Consequently, the reader can note the grotesque allegorization of physical contact. The anatomical and physiological demonstration of the male sexual organ also underlines the Rabelaisian chronotope in the setting arrangement for Nancy compares and contrasts her first customer with Walter Bliss, whom she regards as her rival.

After her break up with Kitty, Nancy vanishes from the eyes of society and becomes a rent boy in one of her night city strolls in the shabby streets of London. Her disguise leads the gents to think that she is a rent boy who helps the gents to satisfy their sexual needs. As a broke person, who does not have anything including her integrity and personality, Nancy begins to work as a night boy who drives the passionate gents to the dark corners and soothes their desire. She describes her first sight of a phallus through these lines: "I got his cock out, and studied it: I had never seen one before, so close, and - no disrespect to the gent concerned - it seemed quite monstrous [...] slowed my rhythm, and took another look at his straining cock; and again, when I knelt, it was as if it were someone else who was kneeling, not myself. I thought, this is how Walter tastes!" (225). The picture like portrayal of the phallus notes the new context of the

human body in the Rabelaisian world where the unexpected frame of the body organs and the material like descriptions of the grotesque fantasy work together. The most subversive materialization of the human body is the individually designed dildo for Diana Lethaby. Contrary to the male sexual representation as above, the particular organ of the male body is characterized by the passion and lesbian relationship in the second chapter of the novel. The dildo that is generated for Diana emphasises the materialization of the grotesque delusion in the Rabelaisian chronotope. When Nancy figures out the leather material that covers the belt, she feels alien to the sex toy. Nevertheless, Diana orders her to wear the dildo and come to her chamber by saying: "But in case I still wondered, the lady now spoke. 'Put it on,' she called - she must have caught the opening of the trunk - 'put it on, and come to me'" (274). The foreign senses of Nancy and the very presence of the phallus that she puts on her hips push her to unknown desires. Although she wears scarlet suits and talks like a man, she has not experienced the power of the phallus in her sex life before. The unfamiliar hunger for the human body is depicted through these lines:

With my hands still clasped in hers, she led me to one of the straight-backed chairs and sat me on it, the dildo all the while straining from my lap, rude and rigid as a skittle. I guessed her purpose. With her hands close-pressed about my head and her legs straddling mine, she gently lowered herself upon me; then proceeded to rise and sink, rise and sink, with an ever-speedier motion. At first, I held her hips, to guide them; then I returned a hand to her drawers, and let the fingers of the other creep round her thigh to her buttocks. My mouth I fastened now on one nipple, now on the other, sometimes finding the salt of her flesh, sometimes the dampening cotton of her chemise. (276)

Bakhtin manifests that the demonstration of the physical contact in the Rabelaisian world is entirely different from the depictions of the medieval world where the authority of the church determines the trajectory of philosophy, art, and literature. Yet, Rabelais's destructive manner of showing the human body in various ways such as anatomical, physiological and metaphorical depictions, reconstructs the comprehension of the human body in the field of literature. Within this scope, the sexual portrayal of Nancy and Diana and the way they soothe their desires provide the reader with a complicated understanding of the human body. The existence of dildo in the late nineteenth century, the homosexual affair, and the lesbian cravings bear the grotesque images for the Victorian understanding of morality.

Furthermore, Nancy's personal growth and 'becoming' as an uncompleted human figure plant the seeds for the Rabelaisian knowledge of human being. She experiences her first lesbian awareness with the aid of Kitty Butler and declares her sexual identity without hesitating the judgements of the society contrary to Kitty's concerns known as toms. After their break-up, Nancy stays alone in the dark streets of London with a broken heart, which motivates her to cross-dressing in order to possess a sense of freedom to stroll in the city. When she explores the city in disguise, she finds out the secret society of gents who desires boys whether they are married or not. The awareness of the hidden homosexuals in the nineteenth-century England provokes her to demonstrate her liberty as a lesbian. Her encounter with Diana Lethaby introduces the aristocratic Sapphist world in which ladies get dressed as boys and have social gatherings without consideration of the other's gaze. As they are the wealthy ones positioning above all the other members in the society, the class system favours them to have all the extravagant habits including possessing sexual creatures as Diana displays Nancy among her circle. Consequently, Nancy learns the harsh reality of the Cavendish Club due to their cruel demands like presenting Nancy in myriad costumes, revealing her body as an object, and asking the servants to show their naked body.

Being dismissed from Felicity Place without any money teaches Nancy the importance of autonomy. She has obliged Diana financially and psychologically. When Diana kicks her out in a brutal way, Nancy recalls the necessity of a welcoming home. She finds Florence's house and endeavours to impress the Banners with her good manners, which results in her happy lesbian family life in the end. For this very reason, from the beginning until the end of the novel, the reader can note the unfinished design of Nancy's character. Each chapter and each relationship that she has completes one part of her personality. The bildungsroman type of narration that Waters uses, grants the reader to have a wide range of historical and literal picture of the Victorian hidden societies and homosexual circles. In this consideration, the grotesque images, the motif of becoming, and the carnival time that entwines the plotline through the setting arrangements, real-like sexual illustrations and the comprehension of the human body are in harmony with the major faculties of the Rabelaisian chronotope.

2.2.4. Minor Idyllic Spatio-Temporal Images

According to Bakhtinian chronotopic types, many folkloric genres have existed in the history of literature but the most prominent ones are the love idyll, the idyll with agricultural work, the family idyll and idyll with craft-labour. Still, the pastoral motifs in those idylls generate the love, family and labour idylls as major branches. Contrary to the particular features of these sorts of idylls, the common argument of them is the unity of folkloric time (Bakhtin, 1981: 225). The idyllic life presents the unity of life of generations as the fathers and the grandfathers lived in the same space. Therefore, the inherited spatial world restricts the connection with the other spatial world, which creates the unity of place. The simple life of the folk is surrounded by the motifs of love, birth, death, marriage, labour, food, and growth. Bakhtin clarifies the simplicity of idyllic life through this manifestation: “The utterly conventional simplicity of life in the bosom of nature is opposed to social conventions, complexity and disjunctions of everyday private life; life here is abstracted into a love that is completely sublimated” (226). Indeed, the identification of the folkloric life can be regarded as the summary of ancient matrices of time’s fullness. In this regard, the depiction of a simple life in Whitstable in contrast to the madding crowd of London carries on the traces of the idyllic chronotope in the novel. Besides, the conventional pastoral life in Whitstable draws the reader’s attention to the agricultural labour and echoes the transition from productive growth into a consumer society.

The introduction of the naked realistic side of Whitstable widens the sublimated frames of the spatio-temporal relations in a narration. Nancy introduces her hometown as follows:

Did you ever go to Whitstable, and see the oyster-parlours there? My father kept one; I was born in it - do you recall a narrow, weather-boarded house, painted a flaking blue, halfway between the High Street and the harbour? Do you remember the bulging sign that hung above the door that said that Astley's Oysters, the Best in Kent were to be had within? Did you, perhaps, push at that door, and step into the dim, low-ceilinged, fragrant room beyond it? (2-3)

The nature portrayal of the oyster-town with its narrow houses, the harbour, fragrant

rooms inside the houses presents the pastoral motifs in Kent. The smell of the oyster, the family labour in Astley's Oysters leads the reader to imagine the union of all age groups around a big family table that is full of food, drink, and stories. Consequently, Buda marks the function of the idyll in a novel through these words: "... [T]hese references include, among others, descriptions of landscapes and weather, and the coexistence of human beings with nature. Very detailed depictions of landscapes constitute a substantial part of the novel, becoming the background for events" (2020: 2). Hence, the launching of the town pinpoints the pastoral lifestyle in Whitstable and dominant matrices of the rural side of the country since the reader can observe the conventional representations in Whitstable as opposed to the subversive motivation of London. Bakhtin believes that the idyllic picture of the young generation plays a vital role to provide the renewal of life and productive growth (1981: 227).

Nancy's portrayal as a typical Victorian woman at the beginning of the novel is clear in these lines: "Like Molly Malone in the old ballad, I was a fishmonger, because my parents were. They kept the restaurant, and the rooms above it: I was raised an oyster-girl, and steeped in all the flavours of the trade" (3). Here, the inherited role of the younger generation repeats the motifs of the ancient matrices. Nevertheless, with the rise of the question of time, the time in the rural areas and the fragmented time consciousness in the city elaborates spatiotemporally in a narration. In the pastoral areas, time is slower than in the cities and after twenty years, Nancy notes how she misses the idyllic life in Whitstable and her oyster-knife in this quotation:

Even now, two decades and more since I put aside my oyster-knife and quit my father's kitchen for ever, I feel a ghostly, sympathetic twinge in my wrist and finger-joints at the sight of a fishmonger's barrel, or the sound of an oyster-man's cry; and still, sometimes, I believe I can catch the scent of liquor and brine beneath my thumb-nail, and in the creases of my palm. (5)

Aside from the time dilation that shapes the lifestyle of the folk, the image of the prodigal son in the novel builds the roots of the idyll. According to Bakhtin, "[i]n the idyll, as a rule, there were no heroes alien to the idyllic world. In the provincial novel, in contrast, one occasionally finds a hero who has broken away from the wholes of his locale, who has set off for the city and either perishes there or returns, like a prodigal

son" (1981: 231). So, one can consider Nancy's separation from the idyllic life of Whitstable as an image of a prodigal son. However, it should not be forgotten that Nancy does not return to Whitstable as a burden to her family. Instead, she brings many gifts from the city to each member of her family, which indicates the luxurious life that she has in London. She makes her thoughts clear as such: "Then I went shopping, to buy presents for the family: there was something thrilling after all, I found, about the idea of returning to Whitstable after so long, with a parcel of gifts from London..." (174). The counter idea behind this incident is Nancy's transformation from being a producer into a consumer.

In Whitstable, she cleans the oysters and prepares them for her mother to cook in their family oyster restaurant; nevertheless, she alters her core characteristics when she separates herself from nature and the provincial life. In this connection, Whitstable provides the pastoral images with the angelic representation of woman and the Victorian patriarchy through the dialogues. Furthermore, Nancy explains the limited performances of male impersonators in Canterbury Palace. The restricted stages for the queer actors also pinpoint the mirror image of Victorian hegemony, as homosexuals must be hidden away from the gaze of society. The aim is to isolate homosexuals and exhibit them as others in order to identify the same-sex relationship as something disgusted, as a reason for social banishment. The spatial characterization can be noted along with the letters that Nancy and her sister Alice write to one another about the recent news between Kitty and Nan. The enthusiastic letter of Nan hints at homosexual emancipation unlike the erratic response of Alice. The contrast can be recognised in Alice's response letter:

Your letter was both a shock to me and no surprise at all, for I have been expecting to receive something very like it from you, since the day you left us. When I first read it I did not know whether to weep or throw the paper away from me in temper. In the end I burned the thing, and only hope you will have sense enough to burn this one, likewise 'You ask me to be happy on your behalf. Nance, you must know that I have always only ever had your happiness at my heart, more nearly even than my own. But you must know too that I can never be happy while your friendship with that woman is so wrong and queer. I can never like what you have told me. You think you are happy, but you are only misled -and that woman, your friend "so-called", is to blame for it. I only wish that you had never met her nor ever gone away, but only stayed in Whitstable where you belong, and with those who love you properly. (152-3)

Indeed, the reaction of Alice against the queer relationship that Nancy has indicates the

traditional Victorian way of comprehending the word, which is full of restrictions and similarities. The uncommon desire of Nancy and her lifestyle as a male impersonator on the marginal stages of London motivate Alice to feel alienated from Nancy for they are living antipole lifestyles. Alice dreams of getting married and resides in Whitstable near her family as a typical angel in the house; nonetheless, Nancy leaves her home for the sake of her love and takes a journey from the secure boundaries of Kent to the populous London. On that account, Nancy's parting from her hometown symbolizes the separation between her character and the idyllic life. Furthermore, the reader can observe her downfall in the London streets when her beloved ones betray her. Yet, she does not consider returning Whitstable in case she loses her money and reputation. Her strong detachment proves that the sublimated form of life in the provincial town where the fathers and grandfathers gather around the table and celebrate the simplicity of life is not in harmony with her deconstructive spirit in terms of gender problems and the position of woman in popular culture.

CHAPTER III

3. *FINGERSMITH* BY SARAH WATERS

Waters's historical crime novel *Fingersmith* demonstrates three different plots with three unique narrative styles as the novel is divided into three parts for each plots' accurate arrangement and conclusion. The historical setting of the novel is combined with the postmodern notion of subjectivity, which unfolds Victorian class distinction and hypocrisy through the depiction of the contradictory lifestyles between upper and middle-class people, cursed sexuality and the madhouse phenomena. In this consideration, Waters's attempt to reveal the historical duplicity and the position of woman and homosexual identity crisis forms her queer literary style. The first part of the novel begins with the introduction of the main character, namely Sue Trinder's life in Lant Street with Mrs Sucksby, Mr Ibbs, Dainty Warren, John Vroom, and five other orphans whom Mrs Sucksby nurses in order to grow new thieves.

Sue's life in the Borough is not as harsh as the others' since Mrs Sucksby plays a motherly figure for solely her. While the others go for thief business into the streets, plays, halls, and houses, Sue Trinder stays with Mrs Sucksby and takes care of the orphans for her naïve daily duty (Waters, 2002: 4). Nevertheless, the bitter experiences of the others in the streets make them jealous of Sue Trinder and question the reason for this discrimination. Whereas, Mrs Sucksby washes Sue's hair with vinegar as if she is made of gold and her hair needs to be as shiny as jewels. She answers the questions of John Vroom and Dainty Warren by saying how Sue looks like a real lady and how it would be vain if they let her fade in the streets (8). The motherly affection of Mrs Sucksby leads Sue to consider her as the only person whom she can rely on as an orphan. Consequently, Sue accepts the tricky offer that Gentleman makes to her for the sake of Mrs Sucksby although she does not verbally encourage Sue to agree with Gentleman (15). Contrary to other characters, Gentleman does not live in Lant Street as a thief and run for small burglar business. Furthermore, he does not have a real identity

or a name that they can refer to. He can be an artist to instruct the young ladies, or he can translate some books from French to English (13). His upper- class background provides him to possess a certain number of skills only the educated men can demonstrate. For the particular scheme that he has been planning, he needs a maid to influence a wealthy young lady for his false love and marriage proposal. As a professional impostor, he hears the rumour of the richness of Maud Lilly, who is an orphan and the only child of a dead man and woman. Maud resides with her strict uncle in the rural side of England, at Briar. Even though Maud Lilly has fifteen thousand pounds in the bank, she cannot own her money until the age of eighteen or becoming a wife of a gentleman. Moreover, her uncle is a scholar and he uses Maud as her secretary to assist him with his collection of English literature dictionary. Hence, Maud does not visit London or any other sophisticated place in England since she was born in the madhouse and brought to Briar at the age of seven. Her ignorance of the city life, man's intentions, and loneliness aid Gentleman to persuade the seventeen years old lady to marry him (17).

As a typical conventional Victorian rule, women cannot have the company of men without another female companion who inhibits the intimacy between them with regard to protecting the reputation of a highborn lady. For this reason, Gentleman offers Sue to act as Maud's maid and reinforce her to escape with Gentleman (18). For her risky mission, Sue may gain two thousand pounds. Although Sue does not favour the idea of deceiving an innocent girl and the jeopardize of being arrested and hung for her false identity and evil deeds, she accepts Gentleman's offer increasing her share to three thousand pounds feeling the invisible pressure of Mrs Sucksby whom she owes her life to (20). To be sure, Sue Smith, with her fictitious name for this mission, acts as a real maid, Gentleman teaches Sue the duties and the proper manners of a maid in a theatrical way, which turns her hazardous job into a theatrical scene for the Borough house members (23-26). After Gentleman is satisfied with Sue's attitude and humble language that maids used to display, he writes a made-up recommendation letter to Maud Lilly in which Sue's imaginary background is created via unreal places and names. As Gentleman has been working with Mr Lilly for a month, he behaves as if he kindly suggests a decent and unfortunately unemployed maid for Maud Lilly. With the help of

Gentleman's recommendation and the naive nature of Maud Lilly, Sue Smith is accepted as a maid at Briar (28). Her journey from the crowded streets of London to foggy, rural Briar Mansion presents the difference between Sue's background of theft and Maud's folkloric lifestyle. After Sue is displayed to the other servant of Briar, Mrs Stiles leads her to her room that is separated by a single door from Maud's room. She experiences her longing for Lant Street and her home, as she feels lonely for the first time (40).

The next morning of her arrival to Briar, Sue is introduced to Maud Lilly before Maud's workload begins at eight o'clock. Sue's first impression of Maud resembles the illustration that Gentleman portrays for her as she depicts the pure unawareness of Maud through these lines: "For if I was young, then she was an infant, she was a chick; she was a pigeon that knew nothing" (42). Sue Trinder or with her new fictional name Sue Smith does not fit the regular life cycle at Briar as the clock strikes every hour and a half through the order of Mr Lilly. As a fingersmith who lives a purified life from the rules of society and religion, the strict prescriptions of Mr Lilly and the ordinary folkloric life at Briar make Sue inconvenient. Nonetheless, her nursing background in the Borough leads her to take care of Maud as if she is a child, which matches with her first portrayal of Maud Lilly naming her as an infant. Even though Maud takes medicine to keep her calm at her nights, she suffers from nightmares and visions in her sleep. Thus, one day she asks Sue to sleep on her side trying to persuade her with the luxurious cushions and soft bedding. After the first night, they begin to share Maud's bed and sleep together all the time, which evokes the initial flame between them. The more they become close, the more Sue Smith feels guilty about their plot against Maud; however, she cannot interpret their intimacy more than sisterhood.

For two weeks, Sue has a chance to get used to the habits of Briar and to gain the trust of Maud Lilly until Gentleman comes with his fabricated name, Mr Rivers (57). Although Mr Rivers's arrival should have relieved Sue Smith to present that she earns Maud's full trust, Sue feels uncomfortable around Gentleman and begins to envy his close relationship with Maud. Sue narrates her heartburning through these lines: "I saw it all; for I walked behind them. I carried her satchel of paints and brushes, her wooden triangle, and a stool. Sometimes they would draw away from me, and seem quite to forget me" (71). Nevertheless, she is well aware of the fact that Maud around Mr Rivers

must forget her and she must motivate Maud about the handsomeness and kindness of Mr Rivers. Thus, she keeps her daily penetration of Maud until Maud confesses Mr Rivers's marriage proposal to Sue. As a young lady who is closely kept by his uncle and forced to work more than a typical lady, she desires to escape the bold circumstances of Briar and explore the lively streets of London. However, her reputation and the fear of her uncle frighten Maud and put her in a dilemma (80). When Maud asks Sue to flee with her to be with someone she regards as a dear friend and sister, Sue accepts her offer for she must do everything that she can to convince Maud. Before their flight, Maud experiences the overwhelming pressure of being a wife and completing a marriage through a sexual affair, as she does not like the touch of Mr Rivers.

As an innocent pearl as Sue's illustration, Maud wishes to learn more about the wedding night and visits Sue's room in the middle of the night to inquire about her. The sexual conversation that they carry on ends with Sue's kisses as follows: "My lips?" she answered, in a tone of surprise. 'They are here.' I found them, and kissed her [...] Say she got so frightened she cried off marrying him? That is what I thought. I thought I must show her how to do it, or her fear would spoil our plot. So, I kissed her again. Then I touched her. I touched her face" (91). The denial of homosexual identity and the crisis of desire lead them to satisfy their cravings, which makes everything complicated for both. Yet, they suppress their feelings and stick with the escape plan since Maud cannot let Mr Lilly abuse her anymore and Gentleman has Sue arrested if she gets back on. They flee together in the middle of the night while everyone is sleeping at Briar and they meet with Gentleman who leads them to a shabby church to get married to Maud secretly (98). After their mysterious wedding ceremony, Maud becomes weaker day by day and refuses to eat, as she hates that cottage. However, Gentleman cannot take Maud to his imaginary art studio in London as he waits for the doctors to check Maud's fabricated mental problems. Doctors come after two weeks and examine both Maud and Sue to be sure of the fictional madness that Maud suffers (107). After the examination of Maud, Sue explains the mental instability of Maud by explaining who she is and what she observes in Maud's behaviours through these lines:

It was like the time, at Lant Street, when I had stood before Gentleman and he had put me through my character. I told them about Lady Alice of Mayfair, and Gentleman's old nurse, and my dead mother; and then about Maud. I said she had seemed to like Mr

Rivers but now, a week after her wedding night, she was grown very sad and careless of herself and made me afraid. (108)

Sue's demonstration of Maud provides the proof that doctors and Gentleman need to put Mrs Rivers in the madhouse; however, on their way, Sue feels devastated because of their sly plot. When the doctors and nurses come close to the carriage to take the patient carefully, they reach Sue instead of Maud, which makes her feel sick and confused. Nevertheless, Maud's false cries and prays for her mistress Mrs Rivers force Sue to understand the hidden scheme in their plot. The trick that Maud and Gentleman play to her from the beginning of the novel is to put Sue in the madhouse instead of real Mrs Rivers or Maud Lilly (111). So that, Gentleman attains his fortune and Maud can be liberated from the mental slavery of her uncle. The first part of the novel ends with the reveal of the secret plot of Maud and Gentleman, which draws the readers' attention to Maud's narrative in the second part with regard to acknowledging the real story of Maud Lilly.

The second part begins with Maud's childhood at a madhouse as a child of a dead woman who has a strict brother and father. Maud's mother runs with a decent man to get married and becomes mad at the end. Hence, the crucial depiction of Maud in the house reveals her rigid upbringing by the nurses since they give wooden stick into the hands of seven years old girl to beat the mentally unstable patients who suffer from the advanced traumatic life. As she is the only child in the house, she considers the nurses who take of her as her mothers and comprehends the harshness of the madhouse as an ideal world (114). During the visit of her uncle, Mr Lilly, she misbehaves and speaks loudly and discourteously to her uncle, which annoys Mr Lilly's nerves, as he is a decent scholar. After Mr Lilly gets sure that Maud can read harshly and write badly, he decides to take Maud to his mansion in order to grow her as his secretary (117). Yet, the wild spirit of Maud Lilly follows her to Briar, as well. She irritates the servants and Mr Lilly with her inconvenient attitudes albeit her noble blood. Hence, Mrs Stiles the house cleaner describes Maud's irritating behaviours as her bad blood coming from her mother (122). The psychological and physical abuse of Mr Lilly scares Maud and she begins to curve the sharp edges of her personality in time (129). However, her psychological maltreatment to her maid Agnes and Mrs Stiles unmasks her suppressed personality until

she meets with Mr Rivers. As Mr Lilly's angelic secretary, Maud is supposed to help her uncle to write quotations for his dictionary until one o'clock every day. Additionally, she is required to read Mr Lilly and occasionally Mr Lilly's friends after supper. Mr Lilly is proud of what he creates from the ashes of a lady who grows up in the madhouse. Maud can read properly, use her voice wisely, and write like a real scholar through Mr Lilly's personal education (132). Nevertheless, she does not possess the certain abilities that ladies demonstrate in the Victorian age such as dancing, painting, and playing the piano whether they live in the city or rural area. This formation presents that Mr Lilly concerns his benefits while he educates Maud Lilly since she is grown up as a secretary instead of a highborn lady. Consequently, she does not acquire a personality at Briar as Mrs Stiles describes her as follows: "Miss Maud likes what her uncle likes" (37).

Maud's lack of individuality at Briar and the harsh treatment of Mr Lilly make her a wicked girl at the age of seven. When Mr Rivers arrive at Briar to assist Mr Lilly with the pictures in his dictionary, he secretly speaks to Maud and explains to her his real intention of helping her to escape from Briar as his wife to obtain her fortune. Yet, Mr Rivers does not lie to Maud by praising her beauty or character; instead, he illustrates the real-life outside of Briar and the most significant deed of man, which is money. Their secret conversation in Maud's chamber also portrays the unconventional approach of her as she lets Mr Rivers enter her room at nights, which may lead to the corruption of her reputation (142). After Mr Rivers's pressure and Maud's hidden yearning for liberating her soul from the slavery of her uncle, she accepts Mr Rivers's offer. Thus, the reader can observe the major influence of Mr Rivers or Gentleman upon both main female characters in the novel, which unmasks the power of patriarchy in the Victorian era.

As Maud has a proper maid, namely Agnes, the first step of their task is to get rid of Agnes. Thus, Mr Rivers visits Agnes's room at night and contaminates her with a disease, which results in her departure from Briar (152). Consequently, Maud looks for a convenient maid in the eyes of servants and her uncle. When she receives Mr Rivers's letter about the scheme of their plan and how he tricks Sue Smith into their plot, Maud makes an effort to suppress her wild spirit to influence Sue with her fragile highborn

lady personality (154). The arrival of Sue Smith and the following plotline are described through the perspective of Maud Lilly in the second part in harmony with Sue's narrative. Nevertheless, the savage posture of Maud Lilly is concealed for the sake of Sue's false kindness to her mistress. In this regard, the reader can note the different perspectives in both narratives in the second part of the novel, which exposes the harshness of Maud and the affection of Sue as if they replace their social status. In addition to the following chain of events that can be seen in Sue's narrative, Waters provides further information about the life of Maud in London. After they betray Sue, Mr Rivers takes Maud to London but not to his fabricated art gallery (195).

Maud observes the paupers' lives for the first time as they climb the stairs that lead to Lant Street. Without acknowledging the reality, Maud enters the Borough rather than Sue, which agitates Dainty Warren and John Vroom (201). Yet, the cautious approach of Mrs Sucksby and Gentleman proves that their tricky scheme is designed by Mrs Sucksby from the beginning concerning the rescue of Maud Lilly and getting her fortune. After the strong rejections and mental crisis of Maud Lilly, Gentleman and Mrs Sucksby give medicine to Maud to keep her calm and prevent her from escaping. Their cautious approach ends with the revealing of the story of Maud's mom and the reason why Mrs Sucksby nurses her when she is pregnant to Maud (209). According to the story, Maud's mom escapes with a married gentleman without knowing his family and gets pregnant with Maud. Her father and brother, Mr Lilly, do not reject her because of her corruption and hunt her to get Maud. Yet, Miss Lilly curses them and asks Mrs Sucksby's help to protect her baby girl as the patriarchal world metaphorically crucifies the highborn ladies. Thus, Mrs Sucksby replaces Maud with one of her orphans since no one can notice the difference between the babies.

The seventeen years old plot that is set on the life of Maud overwhelms her with the reality of her identity crisis. What is more, she learns that Sue Smith is the real niece of Mr Lilly and Maud is just an orphan of fingersmith. The peripeteia of Mrs Sucksby's plan prompts Maud to an identity crisis and mental instability (213). Thus, they keep Maud in the Borough against her will for a month; however, she finds a way of escape in

the absence of Mrs Sucksby and goes to the only place that she knows in London, to Mr Hawtreys bookshop. As she does not wear proper clothes to run away from the Borough as quick as possible, everyone on the street stares at Maud's naked head and queer dress. Moreover, a gentleman tries to take Maud to his home or a hotel helpfully approaching her, which displays Victorian hypocrisy (239). When Maud finally reaches Mr Hawtreys bookstore, he rejects her for her being a wife of Mr Rivers. Although Mr Hawtreys admires Maud at Briar and scolds Mr Lilly about her overload, he refuses to help Maud as Mr Lilly's anger and the gaze of society (244) frustrate him. His only guidance is to rent a carriage for Maud and send her to a place for fallen ladies like her, which ruins Maud since she does not have anybody to place confidence in (249). After her crushing city experience, she unwillingly returns to Borough, finds Dainty with bruises, and cries for she unconsciously opens a gate for Maud to escape because of her foolishness. Thus, all the members in the Borough blame her for Maud's absence. The relief of Maud's returning is shattering for Mrs Sucksby, which surprises Maud after her harsh and unlovely history. So that, she begins to sense the comfort of Mrs Sucksby with the help of her motherly affection. This union also prepares the end of the second part and turn of events for Maud, which is the crucial confession of Mrs Sucksby declaring Maud as her daughter (252).

In the third part of the novel, the narration of Sue Smith is reintroduced to the reader, as the life in the madhouse remains mysterious. The initial phrases of the fourteenth chapter are the repetition of the same words: "I shrieked. I shrieked and shrieked" (253). The repetition of the terrifying words as an introduction to the life in the madhouse puts the readers' attention to the frustrating conditions of the space and the crushing feelings of Sue Smith due to the betrayal of Gentleman, and Maud Lilly largely. Her experience in the madhouse contains the physical abuse practiced by the nurses and the psychological oppression employed by the doctors. For sure, the other patients whom she shares a cell with do not soothe Sue's devastation as she endlessly makes an effort for the trick against her will. Dr Christie, for instance, listens to Sue's imaginary hometown, her fabricated background and the reason why Gentleman or Mr Rivers sets a plot against her. Yet, she cannot be plain, as she would put herself in jail

because of her illegal attempts. For sure, Mr Rivers foresees the possible reasonable rejections of Sue Smith and prevents them through creating a fictional background for Sue's maid's work experience as if she works for Lady Alice in Mayfair, who is lately married and about to go to India (25). The more she endeavours to identify herself as Sue Smith instead of Maud Lilly, who is the mistress of Briar and the delirious wife of Mr Rivers, the more doctors and mostly nurses lose their patience for her since they are waiting for at least a slight improvement (256). The ill-treatments for people suffering from mental disorders in the Victorian age are also portrayed clearly through Sue's observations since one of the patients who claim to be parselmouth and speak snake tongue, suddenly disappears after the eccentric curation of Dr Christie and Dr Graves (276). After that incident and the warnings of the other patients in the cells, Sue Smith begins to admit her labelled identity as Maud Lilly and writes her name as Maud when she is asked to do it.

Her penetration does not change the harshness of the nurses since during the birthday celebration of one of the nurses; they drink beer and become drunk. As a way of amusement, they used to jump on the patients and guess which nurse is the heaviest one according to the cry of the patient. That night, they choose Sue Smith as their victim and three nurses jump on Sue without mercy. After Sue cries loudly under Nurse Bacon, the cruel Nurse does not stand up; instead, she moves her hips in a certain way to touch Sue by declaring Sue's homosexual desires (283). What is more, Sue has to pay for her imaginary paroxysms through a cold-water plunge for thirty minutes when the other patients ring the bell to call for the men and Dr Christie. Especially after her bitter punishment, Sue slowly loses her hope or is rescued by Mrs Sucksby as she previously counts on her. Then, Charles, the knife-boy from Briar, who is in love with Mr Rivers, visits Mrs Rivers to learn Mr Rivers's current location (286). Unlike the others in the madhouse, Charles knows both Sue Smith and Maud Lilly, which plants the hope seeds in Sue again. She asks for a plain key from Charles to escape from the cells for she is adept at being a fingersmith. To make sure that Charles comes back with the key, she promises to take him to Mr Rivers at Lant Street (288). As she guesses, Charles deeply adores Mr Rivers and he is able to accomplish the hardest tasks just to see him again.

Consequently, Sue manages to carve the plain key suitable for the cell doors and escapes with Charles on foot. As they do not have financial support, they have to walk to London and Lant Street. Nonetheless, Sue disguises herself and Charles with second-handed clothes and checks into a room opposite to the Borough in case the madhouse staff send somebody to check the Borough and inform Mr Rivers about the disappearance of Sue Smith (297). While she is being cautious about her freedom, she gazes at her old room as a stranger from the dimmed window and recognises an unknown face with whom Mrs Sucksby talks with. The more she stares at them, the more she senses the longing for Mrs Sucksby and her old life at Lant Street. Yet, the unfamiliar face gets closer to the window gradually and Sue realizes Maud Lilly's face at once. All of a sudden, her longing feelings transform into a wave of uncontrollable anger and she throws some objects in the room to Charles for she is fed up with his constant complains and needs someone to vent her anger on (305).

She has been observing the new life cycle in the Borough for a week and her hatred for Maud grows strongly as she steals everything from her, even her family. After a week, Sue sends Charles to Borough to hand them a letter and she watches their reactions through the window feeling a little bit relieved (310). Nonetheless, Maud's meaningful reply with the Two of Hearts card from her old French playing card pack makes Sue uncontrollable. Thus, she grabs a knife and runs to the Borough with Charles with the purpose of killing Maud Lilly (311). When Mrs Sucksby, Mr Ibbs, Dainty Warren and John Vroom recognise the familiar face of Sue, their face bend with the ice-cold outrageous feelings. Only Maud seems to shake with fear and despair, which encourages Sue to use her knife more violently. After the moment of stillness, Mrs Sucksby struggles to calm down her through the false excitement of her returning and the evil tricks that Gentleman plays on them to get all the fortune to himself (315). Yet, the arrival of Gentleman infuriates Sue and she orders Charles to hold the door to block Gentleman's way of liberty. Gentleman begins to untie the confounding scheme for the sake of his survival and he becomes wilder to Mrs Sucksby with each word (319). The dim room and the threatening knife swinging around result in Mrs Sucksby's stabbing of Gentleman. Although he begs for his life to everyone by offering the folk a share from his future fortune, no one intends to put their lives in danger in case a surgeon realizes

the deep cut of Gentleman, which is not an accident cut (323). Yet, a stranger hears the commodity and spies the murder in the darkness. All the family members have been arrested for a week; however, Mrs Sucksby is found guilty of murdering a man, which causes the destruction of her life. At the end of her sufferings in jail, she is hanged in front of her own house on Lant Street (337). She requests Sue to watch her die without blinking her eyes since she pines to hand out a last nice image for Sue, which reminds her that Mrs Sucksby has sacrificed herself intending to prevent Sue from killing Gentleman. Still, she cannot watch her through the hanging rope and she feels sick when they clean Mrs Sucksby's old room and clothes recalling her memories with her mother.

Inside Mrs Sucksby's old gown, Sue finds an unsealed letter and she is able to spell her name on the cover although she cannot read (341). As neither of them knows how to read, Dainty and Sue run to the street and find a man to read them the letter. This is the written agreement of Sue's birth mother with Mrs Sucksby in which they coincide with replacing their daughters until the eighteenth birthday of Susan Lilly (342). The clashing involvements of the oldest scheme against the identity of Susan Trinder and Maud Lilly bring the real identities of two unfortunate girls into the light. Sue's sense of guilt for her unfair judgement about Maud leads her back to Briar, which is a shocking turn of events both for Maud and Sue since Maud expects Sue to kill her and Sue does not foresee a modest house after the death of Mr Lilly (345). The revealing of the schemes ends with the union of Sue and Maud for they confess their love to each other at the end. The postmodern touch of Waters may be Maud's last positioning at Briar since she is introduced as a mental slave of Mr Lilly to assist him with his dictionary at the beginning of the novel. Yet, Maud stands as a writer of an erotic book like her uncle makes an effort to create an erotic history of English literature in his dictionary (253).

3.1. CARNIVALESQUE: MADNESS AND THE SUBVERSION OF THE NORMS

The initial term that Bakhtin forms pioneering his chronotope equation is the theory of Carnavalesque, where the traces of Middle Age carnivals can be recognised through the altered hierarchies, an abundance of food and drink, grotesque images, non-

linear pattern, and absurd behaviours. The fundamental subheadings of Carnavalesque theory are highlighted in *Fingersmith* via Sarah Water's riotous writing style since she wipes off the accepted norms of literary traditions and the position of queer characters among the historical books. Thus, she creates two strong female characters who are replaced by their mothers and become a member of another class that they do not belong to. For highlighting the boundaries of two different classes, Waters introduces her first character Sue Smith, who lives in Lant Street with a crowded family consisting of five orphans, in order to demonstrate the conditions of working-class people. On the other hand, Maud Lilly, the nephew of Mr Lilly, is raised by nurses and maids to become a lady, who is able to enjoy the luxury of upper-class privileges. The two contrasting characters emphasise the function of Carnavalesque in the novel, in which the reader detects the contradictory ideas, namely the class distinction. The illustration of the harshness of the class system also unveils the representation of carnival images and popular festival forms as it is explained through these lines:

For Bakhtin, Rabelais' novels represent the idea of the Carnavalesque, the varied life of popular festivals of the period. Laughter expresses an anti-authoritarian attitude to life. According to Bakhtin, Rabelais articulated an aesthetic, which celebrates the grotesque, body-based aspects of popular culture, and turned this against the solemnity and humourlessness of official culture. (Mäkikalli, 2013: 23)

The representation of the anti-authoritarian attitude of life in this quotation can be linked with the criminal offer of Gentleman, neglecting the social rules in the Borough, and the risky business that Mrs Sucksby, Dainty Warren, John Vroom, Mr Ibbs and Sue Trinder hold. In this consideration, the reader notes the connection between the harsh conditions of the working-class people and the reason why they are pushed to demonstrate illegal actions such as nursing orphans to raise thieves, melting the stolen pieces of jewellery to make pure gold, and killing dogs for their skin. For sure, the dirty business the Borough family presents is not limited to the aforementioned crimes since they are all thieves above their special duties as Sue Trinder confesses through this statement: "We were all more or less thieves, at Lant Street. But we were that kind of thief that rather eased the dodgy deed along, than did it" (4). Albeit their thief occupation, the Borough house is portrayed as a joyful space in which all the members can gather and cheer up although John Vroom teases Dainty Warren daily and Mrs Sucksby curses them because of their

foolishness. Even so, their vicious life status and impoverishment encourage them to break every sort of rules including laws, social orders, and sexual restrictions. As Mäkikalli expresses above, laughter also represents the non-authoritative attitude of life, which may commonly be observed in lower-class members' posture in a narration. For this reason, the impervious approach of Sue Trinder towards the cruelty of John Vroom, the foolishness of Dainty Warren, the falseness of Gentleman's proposal that consists of destroying a woman's future for the sake of her fortune, can be associated with her anti-authoritarian tendencies. In this connection, 'discursive formation of the genre' determines the theoretical angle of the eighteenth-century novels since the attitudes and the ideas of the character stand for a class of people without exception (Mäkikalli, 2003: 23). Hence, each lower-class member who is introduced to the reader at the Lant Street grasps the rebellious characteristics of the Carnavalesque theory of Bakhtin. The very first rioter of Lant Street can be Sue Trinder for her unconventional attitude toward a Victorian female.

The initial reaction of Sue Trinder for the false proposal of Gentleman is a selfish consideration of herself, which is completely against the traditional portrayal of Victorian woman since the female characters are always represented as the angel in the house. According to that demonstration of Woolf, the angel should be self-sacrificed for the sake of her beloved ones (2002: 2); nonetheless, Sue's statement presents her self-centred point of view and the desire for leaving the Borough for a while as follows:

I bit my lip. He was right. But it wasn't so much the risk that troubled me. You cannot be a thief and always troubling over hazards, you should go mad. It was only that I was not sure I wanted any kind of holiday. I was not sure I cared for it away from the Borough.
(19)

Her further description of the life of a thief is also essential to comprehend the risky lifestyle of the Lant Street folk since they cannot be a thief and in safety at the same time. Their criminal tendencies influence not only themselves but also the people around them. Within this scope, the troubled mission that Sue Trinder agrees upon is not just for the sake of money that she will earn at the end of the process but also to make Mrs Sucksby satisfied with her glamorous success. In the following days, Gentleman teaches Sue how to become a real-like maid, which punctuates the quizzical philosophy of Sue

as she cannot find reasonable the redundant formalities of high society. For instance, the stays that the ladies wear are not practical to put on because of the back buttons contrary to the ones that lower-class woman bears, and Sue tries to figure out the reason behind it through these words: “Why don't she wear the kind of stays that fasten at the front, like a regular girl?’ said Dainty, watching. 'Because then,' said Gentleman, 'she shouldn't need a maid. And if she didn't need a maid, she shouldn't know she was a lady. Hey?’ He winked” (23). The basic question on the surface indeed displays a crucial motif to emphasise the unique way of life of highborn and their intentionally constituted extravagant habits as Gentleman lays out openly. Additional to her criticism of the luxurious customs of ladies, Sue disapproves of the illogical loyalty of servants to their masters, which is also a historical reflection of Victorian mentality. Sue denounces Mrs Stiles’s appreciation of Maud Lilly as such: “Mrs Stiles would not catch her gaze, but a bit of colour struggled into her cheeks, and her eyelids fluttered. I should never have put her down as the motherly sort, myself; but servants grow sentimental over the swells they work for like dogs grow fond of bullies” (43). The last phrase ‘like dogs grow fond of bullies’ unveils the animalistic image of working-class people for the individuality of servants are ignored by their master. Moreover, the discrimination between the servant of a house according to their status and occupation presents the accepted inferiority of the working-class members even among themselves. The root of this argument can be found in the abuse of Charles by Mr Way (94).

Carnivalized motifs in the novel are not limited to the untraditional portrayal of Sue Smith since she regards the mission of tricking Maud Lilly like a holiday time, at which she can be away from the racket of the Borough and the crudity of poverty. The holiday like an illustration of her errand plays a significant pose to fathom the function of carnival during the time she resides at Briar as a maid. Emerson sets the cruciality of carnival space and holiday time as follows:

The suspension of everyday anxieties during “holiday time” and “carnival space” — the specific locus being the grotesque body, vulnerable yet superbly shame-free — rids both me and my most proximate neighbour of the excessive self-consciousness that keeps each of us lonely, our words insipid, our spontaneous gestures of outreach in check. (Emerson, 1997: 31)

Consequently, ‘the superbly shame free’ spatio-temporal advantage of Sue Trinder gives her an unrestricted field to present her real faculties within the mask of Sue Smith, as there is no one to check her decisions. This liberty leads her to discover the queer desires for Maud Lilly. The exposing flame that burns inside Sue Smith begins with her unusual touch of Maud when Sue rubs a pointed tooth of Sue with a silver thimble on her finger. Her unfamiliar senses rise when she feels the wetness of Maud’s mouth as she narrates their physical affinity along with those lines:

Maud stood very still, her pink lips parted, her face put back, her eyes at first closed then open and gazing at me, her cheek with a flush upon it. Her throat lifted and sank, as she swallowed. My hand grew wet, from the damp of her breaths. I rubbed, then felt with my thumb. She swallowed again. Her eyelids fluttered, and she caught my eye. (62)

Although the reader recognises Sue with her extraordinary figure and rule-free attitude, the close relationship of her with Maud Lilly remains oddly intimate until the arrival of Gentleman. This alteration points out that Gentleman acts as an echo of Sue’s previous lifestyle, which makes her uncomfortable. The transformation of Sue from her arrival to the Briar to the coming of Gentleman underlines the carnival interpretation of Emerson since he pulls the plug of the spatio-temporal liberty of Sue Smith. Her growing maturity and autonomous character stress the theme of becoming in the theory of Carnavalesque as Mäkikalli recalls through these lines:

Rabelais’ work represents for Bakhtin the maturation of the new sense of being: it is ‘the greatest attempt at constructing an image of a man growing in national-historical time’, in which the individual is ‘on the border between two epochs, at the transition point from one to the other’ [...] For Bakhtin, this means a shift in understanding man’s existence. The man was not something complete and finished but open and uncompleted: ‘he is not only being but becoming’. (2003: 23)

In this consideration, Bakhtin’s recognition of the image of man and the new sense of being is deeply linked with the national- historical time as the shift between the eras determines the completeness of man. According to this formulation, man cannot be completed or finished but to become. Thus, the norm of growing or becoming does not only refer to the progress of man but also it shows the impossibility of being accomplished as the national-historical time will flow constantly. The association of time and the presence of man can also be seen in the progress of Sue Smith, who begins to understand the falseness of her deed and the forbidden flame between her and Maud

Lilly in the first part of the novel. Still, her ongoing mission determined by Gentleman must be fulfilled unless she does not desire to be put in jail.

The superiority of self over the fragile loving nature of a female is emphasised by Sue Smith's eccentric portrayal as she describes her family heritage and the expectations of the others from her as such: "Because what? Because my feelings were finer than I thought? They would say my nerve had failed me. They would laugh in my face! I had a certain standing. I was the daughter of a murderess. I had expectations. Fine feelings weren't in them. How could they be?" (86). The denial of the finer feelings that Sue possesses for Maud Lilly, the dread of the laughter of others and her murderess family legacy put Sue Smith in a difficult position where she conflicts with her personality and the vicious mission. The heavy burden on her shoulders and the reaction that she demonstrates against it transform from a brutal point of view into soft attention by time since she yearns for saving Maud Lilly from her, unfortunately, plotted future as she confesses her love through these sincere words:

'She's nothing to you', the harder I tried to pluck the idea of her out of my heart, the more she stayed there. All day I sat or walked with her, so full of the fate I was bringing her to I could hardly touch her or meet her gaze; and all night I lay with my back turned to her, the blanket over my ears to keep out her sighs. But in the hours in between, when she went to her uncle, I felt her—I felt her, through the walls of the house, like some blind crooks are said to be able to feel gold. It was as if there had come between us, without my knowing, a kind of thread. It pulled me to her, wherever she was. It was like— It's like you love her, I thought. (87)

The inevitable becoming of human beings regarding the changing world conditions around them cannot be limited to major events such as war, migration, and the pandemic. Instead, the minute details around the character may lead her to alter her lifestyle with small steps as if Sue Smith experiences the power of growing in her relationship with Maud Lilly. The vitality of becoming and its influence upon the future can be observed with this statement, "The invariably intends a time of becoming, of continuous anticipation of future events" (Keunen, 2008: 38). Thus, Keunen suggests that the continuous anticipation of future circumstances can also be a part of becoming, which unveils the betrayal of Mr Rivers and Maud Lilly to Sue Smith after their marriage. Crossing Maud's identity with Sue upholds three significant carnival images in the narration, namely, the anticipation of future revenge, reversal of hierarchies

through cross- identity, and the madhouse phenomena through the liberation of mind. To begin with the future expectations, the third part of the novel can provide bold statements of Sue and how she desires to murder Mr and Mrs Rivers without knowing the mastermind behind their betrayal. Nevertheless, the days that Sue suffers in the madhouse results in her loss of reason, time and space due to the wretched treatment of the doctors and especially nurses. From the first day until Sue escapes from the madhouse with the help of her being a fingersmith, she curses Mrs Rivers because of her falseness and betrayal through these lines:

I walked, and moaned, and swore, and cursed her; I gripped and bit and twisted that glove, until the light beyond the window faded, and the room grew dark [...] And when I was free, I would go to wherever Maud Lilly was, and— wasn't I my mother's own daughter, after all? — I would kill her. (257-8)

The future plots of Sue Smith against the life of Mrs Rivers uphold the statement of Keunen as he underlines the idea of becoming is connected with future expectations. Within this scope, Sue's aforementioned scheme and being a victim of a bigger trick than the one that she involves in contribute to her becoming an insane character in the narration. In this regard, her escape from the madhouse and her following treatment of Charles, who helps her run away, reinforces her unstable mentality until the end of the novel. For sure, the wicked treatment methods of Dr Christie disturb Sue's psychological state as the condemnation of fifteen plunges leads her to lose her spatial and temporal awareness in a long term. The detrimental effect of the plunges is observed along with Sue's self-analysis:

Fifteen plunges in all. Fifteen shocks. Fifteen tugs on the rope of my life. After that, I don't remember anything. They might have killed me, after all. I lay in darkness. I did not dream. I did not think. You could not say I was myself, for I was no-one. Perhaps I never was to be quite myself, again. For when I woke, everything was changed. (284)

The portrayal of the madness can be examined in two contrasting figures since both madhouse staff present mad actions through the practices of punishment that they inflict upon the patients and Sue Smith's psychological and physical destruction. The unique sort of madness that the madhouse contains can be analysed as a separate chronotope since the spatial connectedness reveals a certain type of attitude among the characters. Yet, Davis implicates madness as one of the ten signifiers of Carnavalesque theory manifesting as follows: “[t]en Carnavalesque signifiers as parody, death, grotesque

display, satirical humour, billingsgate, metaphor, fearlessness, madness, the mask, and the interior infinite” (2014: 1). Consequently, the eccentric behaviours in the madhouse that everyone demonstrates in that special space hold the carnival signifiers.

Furthermore, the elements of death, satirical humour that the nurses display and the fearlessness of the doctors widen the scopes of madhouse phenomena in Sue’s narration. The barbarous sense of humour of the nurses can be observed through their way of entertaining that ends with the screams of the patients as such: “You wriggle about so, we can't tell. We need another way. What say you stand upon a chair and jump? We'll see who makes the floor creak most.' 'What say,' said the dark-haired nurse with a laugh, 'you jump on Betty? See who makes her creak.' 'See who makes her squeak!’” (281). The dialogue that they carry on proves the fact that this is not the first time that they play the heinous game upon the patients, who cannot react against their barbarity. Therefore, the desire of hurting and destroying presents their path of releasing themselves from the odd life conditions at the madhouse, which cannot be considered as a healthy discharge. What is more, the sexual abuse of Nurse Bacon indicates the queer passions of the staff and how they conceal it from Dr Christie and Dr Graves. Sue depicts the misdeed of Nurse Bacon through these lines: “She pushed herself up on her hands so that her face was above me but her bosom and stomach and legs still hard on my own; and she moved her hips. She moved them in a certain way. My eyes flew open. She gave me a leer. 'Like it, do you?' she said, still moving. 'No? We heard you did.’” (283). The ill-treatments of the doctors and the insane approaches of the nurses reinforce the Carnavalesque signifiers in the novel for bizarreness, madness, fearless, and the mask is the major surviving supply of the madhouse because of its very nature. In this consideration, Sue Smith’s becoming encloses sub-headings of carnival images. Still, crossing identities within the terms of the reversal of hierarchies can be considered as the most vital carnival evidence of the novel.

The primal scheme of Mrs Sucksby and Marianne Lilly, the mother of Maud Lilly, concedes the clashing classes and how they are differentiated from one another through the social rules and economic conditions. The future anticipations of Miss Lilly about her poor daughter reveal the hostile environment of upper-class social rules

towards women or growing ladies since she calls her baby girl 'poor little thing' as follows: "You have said yourself, my daughter shall be brought up a lady. Why not let some other little motherless girl have that, in her place— poor thing, she shall have the grief of it, too!" (214). In the light of Marianne Lilly's apprehension of her baby girl, the restrictive surroundings of the aristocratic order can be noted as a sexist territory for the ladies since the childhood traumas of Maud Lilly may brace the right concerns of her mother. In the second part of the novel, Maud Lilly, whose wild attitudes are encouraged by the mother nurses in the madhouse, relay the narration of Sue Smith. This motivated and untamed approach of Maud Lilly hunts her when Mr Lilly takes Maud's education up in hands and uses physical punishment in order to tame her. The physical threats of Mr Lilly change their formation into psychological terrorisation in her adult life as such: "Perhaps you begrudge me your little labour. Perhaps you wish that I had left you at the madhouse, all those years ago. Forgive me: I had supposed myself performing you some service, by taking you from there. But perhaps you would rather dwell among lunatics, than among books? Hmm?" (156). Mr Lilly's realization of Maud's lack of interest in his dictionary gives him the authority of dismaying his niece as a male figure at Briar although he regards himself as far modern than many men due to his being a scholar.

All the physical and mental oppressions that Maud Lilly must face, unveil the right observations of Marianne Lilly about the inimical perspective of patriarchal upper-class lifestyle. To protect her real daughter, namely Susan Lilly, Marianne Lilly agrees with Mrs Sucksby to replace their daughters. Crichfield interpretation of Bakhtin's narrative formulation also points out the leading force of the reversal of established structure along with this statement: "... [T]he principle of the disruption or reversal of established, stable doxes or "legalities" by the irruption of an event [...] introduces a new order and which is unexpected and inexplicable in terms of the first universe defined in the text" (1991: 25). The bold definition of the function of replacement or the reversal of the norms punctuates the trajectory of the changing narration as the agreement between Marianne Lilly and Mrs Sucksby alters the plotline even before Maud Lilly's escape plan from Briar and Sue Smith's unfortunate dream of making Mrs Sucksby contended. Therefore, the unexpected discovery of Maud about her real identity and social status

alarms her senses towards the other possible schemes, which ends with her drugged dreamy days in the Borough. Maud Lilly transforms from a fortunate lady, who has ten thousand pounds in her bank account, into a poor girl who is not able to leave the room that she calls a cell. On the other side, Sue Smith, a professional fingersmith of Lant Street learns the endless fortune that she owns after the death of Mrs Sucksby, the loss of her family life in the Borough, and the terrorising experiences in the madhouse in which she is abused and beaten. Hence, the standpoint of Crichfield draws the readers' attention to the heart of the narration by naming the reversal of established as 'unexpected new order' (25). This identification also points out more wide explanation of the reversal as follows:

[P]ossibilities would have necessitated a further, and again irreversible, set of changes; it could not have been represented as the simple reversal of what had gone before [...] mirror aspects of the main story as it will develop later, have an unquestioned finality that contrasts with the outcome of similar events in "adventure time-space". (Beaton, 2008: 64)

The simplification of the reversal theory assists the reader to comprehend the adventure time-space interwoven connectedness through the minute details that prepares the narration for a bigger metamorphosis. In this consideration, the gloomy streets that Mr Rivers leads Maud Lilly to, by naming the roads to his art studio in London and taking advantage of the ignorance of Maud Lilly's city life, he guides her to the Borough, which should have given some alerts to Maud Lilly about the darkness of her future life. Mr Rivers conceals Maud's startled thoughts by saying, "We must pass through worse, I'm afraid. What did you expect? This is the city, where respectable men live side by side with squalor. Don't mind it. Don't mind it at all. We are going to your new home." (198). Likewise, the replacement of Sue Smith's identity with Maud Lilly for enforcing Sue to the madhouse serves as the mirror aspects of the tricky mission that Sue embraces in line with Beaton's portrayal of reversal of the established.

Another fundamental signifier of Carnavalesque can be defined as the grotesque images of the body and physiological normalization of the body, albeit the forbidden pattern of Victorian orders in terms of repressed sexuality, queer relationships, and the body figure of women. Mäkikalli recites the grotesque cause of Bakhtin along with the body-based elements of popular culture through these lines: "According to Bakhtin,

Rabelais articulated an aesthetic which celebrates the grotesque; body-based aspects of popular culture, and turned this against the solemnity and humourlessness of official culture” (2013: 23). The repressed sexuality of Victorian characters can be categorised through homosexual cravings and the oppression of female sexuality since Mäkikalli highlights the operation of the grotesque body as a reaction against the ‘humourlessness of official culture’. In this consideration, the homosexual affair between Maud Lilly and Sue Smith stresses one of the taboo subjects of Victorian moral understanding. Maud Lilly, who is raised by a restricted scholar, acts as if she does not know anything about sexuality in order to push Sue Smith to kiss her in the first part of the novel. The clashing feelings of Maud Lilly during her sexual involvement with Sue Smith can be noticed through her self-realisation:

I cannot see her. But after a moment she finds my hand and presses it, hard, then takes it to her mouth, kisses my fingers, lies with my palm beneath her cheek. I feel the weight and shape of the bones of her face. I feel her blink. She does not speak. She closes her eyes. Her face grows heavy. She shivers, once. The heat is rising from her, like a scent. I reach and draw the blanket up again, and lay it gently about her. Everything, I say to myself, is changed. I think I was dead, before. (181)

The homosexual intercourse that they secretly present in Sue Smith’s dim room also signifies the extinguishment of the same-sex relationship, which must be away from the gaze of the society. Thus, the projection of the grotesque body can be regarded as a mask to respond against the male domination as it is defined along with these lines: “These characters are lesbian in the sense that they resist the male eroticization of women associated with the logic of the gaze. The mask of the grotesque (lesbian) is therefore not a metaphor but what Bakhtin terms 'prosaic allergisation.’” (Bratton, 2002: 217). The prosaic allergisation, in this regard, indicates the origin of homosexuality and the subconscious rejection of the male authority, which is a possible path for Maud Lilly to punish her uncle because of his unhuman manners toward Maud Lilly.

She must work as his secretary without possessing the advantages of an upper-class lady such as visiting outside of Briar, introducing herself to the London society, and enjoying the luxurious lifestyle of highborn. Nonetheless, she is forced to assist Mr Lilly daily and put on gloves in order not to ruin the old papers rather than protecting her hands from the ink stains. The sexual despotisms of Mr Lilly may lead Maud Lilly to resist her

eroticization; yet, her childhood gaze into her maid, Barbara's naked body proves her ongoing homosexual desires. Still, the definition of the grotesque sexuality of Sarah Waters is harmonised with the postmodern notion of sexual liberty since the Victorian compulsion forbids sexual discussions. Within this scope, the final chapter of the novel, in which Maud Lilly resides at Briar after her uncle's death as the only power of the mansion and her transformation from the assistance of Mr Lilly into the writer of her pornographic book *The Pearl*, exhibits the emancipatory encouragements of Waters for her queer target reader. The conclusion of the book also points up the postmodern subversion of the national-historical associations of the book at which it was written and the fictional setting of the narration with regard to the carnival images.

3.1.1. The Rabelaisian Chronotope: Female Autonomy

The most prominent chronotope that Bakhtin sets, the Rabelaisian chronotope identifies two significant images within its terms concerning the grotesque body and the modernist nature of the grotesque body. In this consideration, his approach to the subversion of the established norms is highly foregrounded in line with his analysis of *Rabelais and His World*. Vlasov analyses the root of the grotesque body as follows: “[Bakhtin] describes the grotesque body which is found in constant interaction with the outer world, and in the course of this interaction exposes its essence: the fact that it can never be finalized and is found in a process of constant motion; this is the ever-unfinished, ever-creating body which is ‘blended with the world, with animals, with objects’” (1995: 48). The original dissertation of Bakhtin stands for the absurdity of the Rabelaisian world including the process of constant motion of human body as it is never completed. Vlasov's remarks on the grotesque body enlightens the fact that the ever-unfinished state of human body is affected by the outside forces around it due to the influence of the changing conditions of the world. Indeed, this interpretation justifies the second motif that Bakhtin defines within the evolution of the grotesque body. The following explanation of Vlasov stresses the modern state of the grotesque body as such:

“... [T]he world in the medieval-Renaissance grotesque, and later the realistic one, is defined as familiar, or native (cf. also, the image of "the cosmos as man's own home, holding no terror for him" [365]). The world in the romantic and later modernist grotesque is viewed as *alien*, terrifying the hero” (48). Hence, the later modernist grotesque, unlike the Romantic perspective, is regarded as alien and foreign to the hero. The bold explanation of Vlasov, indeed suggests the unconventional form of the hero or heroine in harmony with the reconstructive literary style of Waters. Consequently, the female heroes of *Fingersmith*, Maud Lilly and Sue Smith serve as the idealized autonomous female figures against the oppressive Victorian structure. The criticism of patriarchal system and the rejection of the female sexuality, including lesbianism, presents the redefined model of Victorian setting.

The constant alteration of the grotesque body can be analysed through the unstable affinity between Maud Lilly and Sue Smith. The first part of the novel, narrated by Sue Smith shows the harsh way of life in Lant Street with respect to the motives of poverty, immorality, and the female autonomy. Until the arrival of Mr Rivers or Gentleman to Lant Street to offer a plot of tricking a lady for the sake of her fortune, Sue Smith is introduced as an autonomous character, who does not care about the social, religious or governmental rules. Mrs Sucksby, her mother figure, conserves her position in the Borough and she is free to spend her days as she wishes. Her acceptance of the tricky offer consists of leaving the Borough and residing in the rural area for a couple of months, which ignites her adjustment. The change of place whose habits she gets used to, forces Sue to metamorphose her attitude according to the social rules, designated to the maids. Therefore, she has to get familiar with the ways in which a maid assists her lady with the clothes, the meals, and what her daily duties are. The sudden overload of the social rules makes her feel alien to the world that she lives in since she does not recognise the division between the upper and lower class people before in such terms. The dialogue between Sue Smith and Gentleman shows her lack of educational background and her leisure attitude since she does not apprehend the social rules before as follows: “I shrugged. 'Her shimmy, I suppose.' 'Her chemise, you must call it,' he said. 'And you must make sure to warm it, before she puts it on.'” (23). The wrong

pronunciation of a basic word and her ignorance of the lifestyle of a lady emphasise both the difference between two classes and her alteration for the peculiar task. The theme of change can be identified in this consideration. For sure, her constant alteration keeps going at Briar as she gets used to the daily labour of a maid; however, the most significant change in Sue's narration begins when she confesses her love for Maud Lilly since she discovers her homosexual desires at Briar as it is discussed in the previous chapters of the study within the concept of carnival images in Sue's narration.

Unlike Sue Smith, Maud Lilly's transformation highlights the revival of female autonomy under the dictatorial order of patriarchy. The second part of the novel, narrated by Maud Lilly demonstrates the ultimate revision of Maud Lilly as she was born in the madhouse and raised by nurses, who are as cruel as social rules. In the madhouse, Maud becomes wild in nature until her uncle's arrival. From that moment till the end of the novel, Maud dreams about her escape from the rules of her uncle, which points out the future anticipations in the Rabelaisian chronotope as follows: "An essential aspect in this process was a new awareness of the temporal present. The present dimension began to be felt as more connected to the future than to the past" (Mäkikalli, 2013: 22). Obviously, the privileges of the upper-class people are not applicable to Maud's daily routine at Briar as she must aid her uncle as a secretary in an unordinary fashion as Mr Huss criticizes Mr Lilly's solid work discipline through those lines: "Servants and young ladies,' says Mr Huss, 'are different sorts of creatures. Have I not said so, many times? Girls' eyes should not be worn out with reading, nor their small hands made hard through the gripping of pens.'" (134). The judgemental approach of Mr Huss actually proves the abnormal lifestyle of Maud Lilly since the ladies are fragile in nature and should not be obliged to strive for a long time according to the Victorian portrayal of woman. Nevertheless, Mr Lilly considers this point of view as nonsense because of his self-interest in Maud. For this reason, the future anticipations of Maud Lilly do not incorporate in solely being free from the patriarchal oppression, but also, she desires to run away from her allocated position of being a naïve lady. Hence, her metamorphosis from the lady of Briar to the daughter of Mrs Sucksby enlightens her resistance against the despotism of the social limitations for a woman. The presentation

of the female resistance can be seen along with this utterance: “[C]arnival is a hybrid of the Carnavalesque and female rage, a prototype of a lesbian subjectivity in a place of gender polyphony. For women [...] the problem of depth and tradition as they are locked in contradiction must be broached through the dissolution of gender” (Bratton, 2002: 218). Consequently, Maud’s future anticipations can be considered both as the reflection the Rabelaisian chronotope that stands for being an alien to the surroundings of a character, and carnival female irritation for the accepted position of Victorian women.

Her constant metamorphosis eventuates the reversal of the social rank of man and woman for she becomes the mistress of the Briar; whereas, her uncle perishes, which accentuates the impact of being a metaphorical Rabelais in her story. At the beginning of the novel, Maud Lilly is introduced to the reader as a constant secretary of Mr Lilly in his library; nevertheless, her being an autonomous author of an erotic book reformulates Maud’s identity. Therefore, her previous sense of being an alien in Mr Lilly’s library ends with the destruction of his precious old books as such:

Still, it is hard— it is terribly hard, I almost cannot do it— to put the metal for the first time to the neat and naked paper. I am almost afraid the book will shriek, and so discover me. But it does not shriek. Rather, it sighs, as if in longing for its own laceration; and when I hear that, my cuts become swifter and more true. (185)

Her violence against the book can be taken into account as a reflection of her enslavement by Mr Lilly. Even though she wildly destroys all the books of the Briar library, her later state as an author underlines her high education contrary to many Victorian women, which makes her unique among the others. Hence, Maud Lilly subverts the everlasting cycle of the patriarchal rule of the heritage with the help of her alien spirit to the laws and social rules.

3.2. FOLKLORIC BASIS OF THE IDYLIC CHRONOTOPE: THE BRIAR MANSION

Bakhtin’s folkloric chronotope stands for verbalisation of the prominent agencies between nature and man. Hence, the conceptualized connection constitutes the operation

of human instrumentality within a repetitive time flow at which the collective labour and the natural order are foregrounded as Ingemark asserts along with this statement: “His most extended discussion of the folkloric chronotope presents it as an idealized and essentially unified cyclical time in which man and nature, the individual and the collective, and birth and death are inseparable” (2006: 2). Bakhtin’s search for the origin of the folkloric tradition lies beneath the carnival times that influences him to differentiate the sub- characteristics of the folkloric chronotope and Carnavalesque theory concerning the motifs of food, drink, and labour. Different from the abundance of the Carnavalesque theory, folkloric chronotope consists of the family idyll and cyclical time conception peculiar to the community which points out the dependability of the narration as such: “It forms a dependable space-time structure for a narration which is based on a cultural referent familiar to all-to the characters, the narrator, and the reader” (Crichfield, 1991: 30). In the light of domestic portrayal of the folkloric life inside the rural where the bond between man and nature is still strong as the productive growth of the community relies upon Mother Nature, its members distinguish the spatio-temporal references. Therefore, the foreign attitudes of Sue Smith concerning the monotonous life at Briar should be based on her city her city background at Lant Street, in which the rhythmicalness of time is not appreciated since the core faculty of the city life is the individual perception. The late arrival of Sue Smith to the countryside and the uncertainties of her false duty make her feel annoyed because of the irritating language that the guards use to tease Sue Smith when she asks for a cab to reach Briar. Her lack of knowledge about the country life as well as the connection among the community form Sue’s courageous rejections in such a manner that the dialogue between them underlines the clashing habits as follows:

I said, Ain't there a cab-man could take me?' A cab-man?' said the guard. He shouted it to the driver. 'Wants a cab-man!' A cab-man!' They laughed until they coughed. The guard took out a handkerchief and wiped his mouth, saying, 'Dearie me, oh! dearie, dearie me. A cab-man, at Marlow!' 'Oh, fuck off,' I said. 'Fuck off, the pair of you.' And I caught up my trunk and walked with it to where I could see one or two lights shining, that I thought must be the houses of the village. The guard said, 'Why, you hussy—! I shall let Mr Way know about you. See what he thinks— you bringing your London tongue down here—!' (35)

The immorality of the city life fills Sue's daily language since she grows up in the house of thieves exposing to the depraved curses and evil swearing. Thus, the formation of her language and the normality of cursing the speaker if he is from the lower class, testify Sue's lack of education and the emancipation from social rules. Her being a foreigner in the rural environment reinforces the use of slang words like 'fuck off'; however, the warnings of the guard reminds Sue of her new space where the ancestors of the current generation lived. As Bakhtin manifests, "The unity of place brings together and even fuses the cradle and the grave, and brings together as well childhood and old age, the life of the various generations who had also lived in that same place, under the same conditions, and who had seen the same things" have a repetitive circle around them (1981: 225). Consequently, they live away from the alterations of society, the modernization of the world, and the destructive effect of the class distribution, which makes them anachronistic and unreconstructed. Their judgemental approach toward the alien attitude of a woman, who must be the angel in the house, can be confirmed through their way of warning Sue by saying, "I shall let Mr Way know about you. See what he thinks— you bringing your London tongue down here—!" (35). The softened realities of the Victorian age by clinging to the social conventions and rejecting novelties disclose the idyllic chronotope of the rural.

Furthermore, Bakhtin claims that the idyll does not reflect the vital aspects of real-life either compared to the cities where important events take place. He suggests that: "[A]ll these basic life-realities are present in the idyll not in their naked realistic aspects but in a softened and to a certain extent sublimated form. Thus, sexuality is almost always incorporated into the idyll only in the sublimated form" (1981: 226). The demonstration of the soothed realities of life in the folkloric places can be observed in not only spatio-temporal associations that Briar holds but also Maud's old-fashioned gloves that sublimate the fragile body of a female and the appeal of the veiled. Therefore, the purified portrayal of Maud as Sue's first gaze serves as an identification of Bakhtin's indication since Sue illustrates the figure of Maud beyond the ordinary as such:

The skirt— I had never seen such a thing before, on a girl her age— the skirt was full and short and showed her ankles; and about her waist— that was astonishingly narrow— there was a sash. Her hair was caught in a net of velvet. On her feet were slippers, of red prunella. Her hands had clean white gloves upon them, buttoned up tight at the wrist. (42)

The physical depiction of Maud in her morning clothes along with velvet net of her hair, the soft slippers to cover her feet, and the tight gloves buttoned up at her wrist; draw a real-like lady picture due to the naïve faculties' peculiar to a lady. Yet, the idyllic conventions end with the angelic demonstration of Maud as the unbuttoned gloves of Maud in the following part of the chapter are pointed out to reach the veiled body parts. Mr Rivers and Maud Lilly act their scene alongside the bushes to let Sue presume that Maud begins to fall in love with him because of their physical intimacy. The stealthy stare of Sue notes the delusive affinity of Maud Lilly and Mr Rivers through those lines: “Then, while I stood watching, he lifted one of her weak hands and slowly drew the glove half from it; and then he kissed her naked palm. And by that, I knew he had her. I think he sighed. I think she sighed, too—” (75). The kiss on the naked palm of Maud Lilly can be associated with the unity of time regarding the ancient love idyll fabric as Bakhtin utters along with those words: “Beneath the conventional, metaphorical, stylized aspects of such a love one can dimly perceive the immanent unity of time and the ancient matrices” (1981: 226). Within this scope, the connection between Maud and Mr Lilly can be considered as a schemed version of the love idyll in the narration in harmony with the spatio-temporal characteristics of Briar as they have been planning to give the illusion of their love to Sue intentionally. Still, the perfectly plotted scene of kissing Maud’s naked palm beneath her unbuttoned white gloves provides a sublimated figuration of the female body and the simplicity of the folkloric life for the analysis of the postmodern reader.

The individual conception of time should be taken into consideration while discussing the faculties of the folkloric basis of the idyllic chronotope in a narration as the repetitive unity of the life cycle stands against the fragmented time of the city. Bakhtin figures the link between the spatial factors of the folkloric areas and the harmonised rhythm of nature upon the temporal unity through these lines:

The uninterrupted, age-old link between the life of generations and a strictly delimited locale- replicates the purely idyllic relationship of time to space, the idyllic unity of the place as locus for the entire life process [...] In the provincial novel, as in the idyll, all temporal boundaries are blurred and the rhythm of human life is in harmony with the rhythm of nature. (229)

Therefore, the subjective time notion, especially in the folkloric spaces depends on the agricultural labour or the natural order since the connection between man and nature is not unplugged in the rural areas contrary to the frivolous history of city life. As an alien character to the rural life, Sue Smith regards the ceaseless cycle of the day as monotonous because of the unity of nature and man in the rural. The moderate habits of the provincial towns can be noticed through Maud's kind reminders to Sue as such:

She said, 'Now, what shall I wear for it?', and we stood at the door of her little black press, looking over her coats, her bonnets and her boots. That killed nearly an hour. I think that's why she did it. When I was clumsy over the lacing of her shoe, she put her hands upon mine and said, 'Be slower. Why should we hurry? There is no-one to hurry for, is there?' She smiled, but her eyes were sad. I said, 'No, miss.' (50)

The deceleration of the daily routines in the provincial towns is one of the most common characteristics of the folkloric chronotope with respect to appreciating the fullness of time. The productive forces of nature are applicable into the agricultural labour and the sublimated everyday life in the rural as it is uttered as follows: “[...] This conception of time—fundamentally generative, creating and dissolving in the manner of the productive forces of nature itself—springs from what Bakhtin describes as the ‘pre-class, agricultural stage in the development of human society’” (Dentith, 1995: 51). According to this depiction of space-based impact upon the simplification of life in the pre-class agricultural state, the everyday life's thematic significance can be taken into account concerning Maud's interpretation of the rural life. Nevertheless, the core of the class system bans the highborn to perform an everyday action esteeming the wealthy allowances that they grip. For this reason, many upper-class members change their houses seasonally in order not to feel fatigued. For wintertime, they move to their country house to estrange themselves from the social life of London and to slow down the stressful consequences of the city life. Nevertheless, Maud Lilly's seasonal cycle is not an ordinary one as her uncle locks her up at Briar for all the seasons without concerning the desires and dreams of a young lady. Hence, the productive process of the agricultural ideal life is not suitable to present the harsh conditions of Maud Lilly

because of her in-between location. Her wealthy background makes her different from the working-class people, who adapts themselves to the unity of spatio-temporal upbringings of the folkloric lifestyle. On the other side, as a result of her restricted life at Briar due to Mr Lilly's organic nature of being a hermit, Maud cannot depart from the ancient walls of Briar, which points up the ancient relics of the rooted families.

The limited randomness of the folkloric idyll confirms the fundamental family relations within a defined place. Bakhtin states that:

The novel's movement takes the main hero out of the great but alien world of random occurrence into the small but secure and stable little world of the family, where nothing is foreign, or accidental or incomprehensible, where authentically human relationships are re-established, where the ancient matrices are re-established on a family-base. (1981: 232)

The classical scheme of the folkloric chronotope underlines some vital factors in order to understand the everyday circle of the provincial town. According to these typical matrices, the reader can observe tight family connections because of the defined place with a diminished circle of family and friends. This explanation matches with the narrow circle of Mr Lilly including Mr Hawtrey and Mr Huss. As Maud depicts their connection with Mr Lilly, Mr Hawtrey is a bookseller and publisher, who has a bookstore in London and visits Briar with respect to grasping the latest information from Mr Lilly's dictionary. Contrary to Mr Hawtrey, Mr Huss knows Mr Lilly from their youth and he is a dear friend to Mr Lilly (131). Concerning the narrow circle of relative in the folkloric chronotope, Mr Lilly's circle includes his niece Maud Lilly, his bookseller Mr Hawtrey, his oldest friend Mr Huss, and his servants at Briar who have been serving his family for generations. Consequently, the stability of his circle is disturbed by a strange character, a random unfamiliarity that spoils the well-defined path of him, Mr Rivers from Lant Street that is known with its charlatans. The contradictory representation of the provincial town chronotope and the idyllic chronotope, in this consideration, creates the necessity of a division as Klapuri underlines the comparison through those lines:

While in the provincial chronotope such features as repetition and cyclicity appear negative qualities, in the idyll, on the contrary, they have positive connotations. The idyll includes no longing for escape because within it the subject is content with the predictable repetition and cyclicity that permeate this spatio-temporality; it is as if he or she did not know about ways of the modern world. In contrast, in the provincial time

space the characters already know about life beyond the familiar sphere and start yearning for this other sort of life, whatever that may be. (2013: 131)

The inconsistency of the perspectives of Mr Lilly and Maud Lilly highlights the fact that Maud is under the domination of Mr Lilly as the patriarchal system orders so. The escape plan of Maud does not solely consist of leaving her uncle, she is also irritated by the repetitive scheme of the folkloric life at Briar and the natural environment signifies the serenity that she is not fond of because of her wild spirit. Within this scope, it is clear that the Briar mansion carries the characteristics of the folkloric lifestyle whether it is narrated as a provincial town chronotope or idyllic chronotope since the spatio-temporal unity provides a small circle of relatives and cyclicity for each character. The perfectly combined natural and silent space of the Briar is the most convenient place for Mr Lilly to complete his dictionary; however, the fragmentation of the crowded streets of London allures Maud Lilly since those places are foreign to her experience.

The second schema is defined as an alien force that destroys the fundamental motifs of the idyll through different conceptions and styles. Bakhtin indicates that: “The differences are determined by differing conceptions and evaluations of the idyllic world rapidly approaching its end, as well as differing evaluations of the forces that are destroying it- that is, the new capitalist world” (1981: 233). The rise of the new order in the world bears the subversion of the conventions including the simplicity of the folkloric life towards the end of the eighteenth century because of industrialization and mechanization. This shift improvement, for sure, accelerates the spread of the new capitalist world. This expansion underlines the typical character of Bakhtin for the annihilation of the idyllic life as he states: “[...] an alien force intrudes into the cosy little world of the family, threatening it with destruction’ (232). Bakhtin describes this kind of foreign character as Dickens version of idyllic narration because of the provincial desire of escaping and eliminating the traditions. Hence, Mr Rivers and his attitude towards the order in Briar can be noted as the second schema of the idyllic chronotope in which the alien forces confront against established norms. This systematic plot of Mr Rivers to alight on Maud’s fortune or share her fortune with Mrs Sucksby stresses his capitalist views or the materialist self-centred deeds, which are not the components of the idyllic life. The initial dialogue between Mr Rivers and Sue Smith

highlights the materialistic benefits for both Lant street characters as follows: “And what is your object, that no-one but we must know?’ ‘That she will love you, and leave her uncle for your sake. That she will make your fortune; and that you, Mr Rivers, will make mine.’” (26). Consequently, the impact of self-deeds concerning the economic benefits upon Sue Smith and Mr Rivers proves the fact that the grim conditions in the city forced people to adapt themselves into the path of materialistic structure.

This scheme also comprises the prodigal son identification as Bakhtin describes the return of the radical character to the town through these lines: “In the provincial novel [...] one occasionally finds a hero who has broken away from the wholeness of his locale, who has set off for the city and either perishes there or returns, like the prodigal son, to the bosom of his family” (231). Contrary to the sublimated lifestyle of the idyllic novel, in the provincial chronotope, the hero or the heroine is detached from the organic bond of nature and set off for the city to escape from the refined everyday cycle of the rural. Therefore, the escape plan of Maud Lilly, who rejects the serenity of the Briar in terms of its harmony with nature, stresses her separation from the sublimated way of life. Nevertheless, the betrayal of Mr Rivers in the second part of the novel motivates Maud Lilly to run away from Borough and reattach her ties with the Briar. As the only way of attaining her previous life, she wanders around the city to find Mr Hawtrey’s bookstore. Her attempts to return to the isolated life sequence are protested by Mr Hawtrey, as he does not wish to face off against Mr Lilly as he financially depends on the share of Mr Lilly’s dictionary.

Mr Hawtrey asserts the refined reality of Briar through these lines: “Haven’t I told you? This is not Briar. The world is not like Briar. You must find that out. How old are you? You are a child. You cannot leave a husband, as you may leave an uncle. You cannot live, in London, on nothing. How do you think you will live?” (247). In the light of this utterance, three major criticisms of the Bakhtinian world rise for the folkloric basis of idyllic chronotope, the chronotope of public- square and the anarchic spirit of Rabelaisian chronotope. The sublimated and idealized way of life in the well-defined boundaries of the idyll does not display the world outside of its borders, which gives the members of the community the idea of illusionary reality. The emphasis on ‘The world

is not like Briar' proves the fact that the fictional sensibility of the idyll does not reveal the outcomes of the materialistic world, which gives rise to the decline of this novelistic genre. The harsh reality of London streets and crowded workplaces that are full of immoral charlatans also highlights the ultimate phenomenon of the capitalist world. As an ignorant girl, who is not aware of the brutality of city life, Maud Lilly or Mrs Rivers assumes that she may get assistance from an old friend as a widow. This lack of knowledge of the social rules discloses Maud's metaphorical illiteracy of real-life although she reads all the written documents about London and the city life at Briar. As a result of the unreal teachings of the folkloric life at Briar, Maud cannot perceive the world as it is, which merges the devastation of the character in the city.

3.3. MINOR CHRONOTOPES: THE ROAD AND THE PUBLIC-SQUARE

The chronotope of the road has the function of redefining the path of the narration involving various encounters, in addition to the element of the metaphorical path of life. The events that happen on the road may lead the characters to alter their progression due to the motivation of the adventure-time that dates back to the ancient narrations as it can be witnessed along with Dentith's explanation as follows:

[...] remnants of the 'adventure-time' of the earlier romances, but they are subsumed under the higher logic of the metamorphosis, which speaks to real crises in the hero's life and effects a real transformation. The events upon the road are thus suffused with a lasting significance for the hero. Bakhtin thus provides a way of talking about narrative which links the metaphoric significance of the 'path of life' with the actual narrative progression of the hero of such a novel. (1995: 50)

In line with the enforcement of the road chronotope upon the character's transformation, the real metamorphosis of the hero can be linked with the path of life that s/he chooses on the road. Within this scope, the first journey in the book can be regarded as the first turning point of the novel as Sue Smith sets off for Briar by a train counting on the promise of Gentleman without being aware of the bigger scheme in which she is put as a pawn to rescue Maud Lilly. The illustration of Sue Smith's journey to the Briar can be seen along with these lines: "Then the porter climbed down from the roof, there came

another whistle, the train gave a horrible lurch and began to move off. Gentleman lifted up his hat and followed until the engine got up its speed; then he gave it up— I saw him turn, put his hat back on, twist up his collar. Then he was gone” (33). Although she does not recognise another plot that she is not in, Sue Smith feels a sense of loneliness from that moment until the end of the novel, which underlines the impact of the road chronotope upon the setting. The minute details of the spatio-temporal forces may alter the whole path of the narration as Bakhtin indicates through these lines: “[w]here encounters occur (no longer emphasizing their specifically random nature as did meetings ‘on the road’ or ‘in an alien world’” (1981: 246). Hence, the physical road from London to Briar symbolizes the metaphorical path of Sue from being a fingersmith to a false maid.

After the wedding ceremony of Mr Rivers and Mrs Rivers, Dr Grave and Dr Christie come to the cottage to check the mental stability of Maud Lilly. The diagnosis of madness ends up with Mrs Rivers’s journey to the madhouse, which devastates Sue Smith because of her love for Maud Lilly and her rage to herself. Even though she desires to escape with Maud from the tricky schemes of Gentleman, she does not attempt to tell the reality to Maud concerning the disappointment of Mrs Sucksby and the threats of Gentleman. On the road to the madhouse, Sue Smith faces defection in her personality without predicting the possibility of another plot. The psychological burden of Sue Smith can be seen through her conception of time on the road as such: “How long will we travel?’ asked Maud. He said, ‘An hour.’ It seemed longer than an hour. It seemed like a life” (110). The individual perception of time highlights the stress level of Sue Smith and her expectations of a rapid end for their scheme as she cannot endure observing any sort of abuse upon Maud. Vlasov utters the function of the road chronotope by stating: “[...] the chronotope of the road, where the road symbolizes a way of life and justifies the motives connected with unexpected meeting” (1995: 55). In this plotline, the unexpected meetings can be replaced with the unexpected plot due to the characteristics of historical crime novel. Hence, at the end of the journey, Sue Smith discovers the hidden schema in which she is physically replaced with Maud Lilly to be

sent to the madhouse. The first part of the novel ends with her usurped identity, which drives her to the edge of real madness at the end of the novel.

Another minor chronotope of the Bakhtinian literary world is the public square chronotope, where the real deeds of the characters are revealed. Mrs Sucksby, as a mastermind behind all the plots, tricks firstly Sue Smith by sending her to Briar behaving as if she is appealed by the offer of Gentleman. Yet, her main goal is to bring her biological daughter back to the Borough with her ten thousand pounds fortune. At the end of the novel, all the hidden schemes are resolved and she is arrested in charge of murdering Mr Rivers. Vlasov describes the public square chronotope “as the place of the catastrophe, the scandal, and the row” because of its socially unlimited spatio-temporal relations. Therefore, the tragic end of Mrs Sucksby with respect to her immoral actions throughout the novel is cleared up through her being hanged in a public square. The crowd gathers in the public square to see the death of Mrs Sucksby, which underlines the thirst of people for catastrophe along with this illustration:

Mrs Sucksby must have come. They were trying to see her. I grew sicker than ever, imagining all those strangers' eyes straining out of their sockets to see what figure she would make, yet not being able to look, myself; but I could not, I could not. I could not turn, or tear the sweating hands from before my face. I could only listen. I heard the laughter change to murmurs and calls for hush: that meant the chaplain was saying prayers. (337)

The detailed description of Sue Smith points out the catastrophic zone of the public square and the resolution of the source of all the problems in the novel. Within this context, the impact of the spatio-temporal connectedness upon the characters' fate can be observed through minute details of the specific places throughout the novel in line with the chronotopic analysis.

CONCLUSION

Mikhail Bakhtin, the Russian literary theorist, analyses the operation of the setting upon the characters' decisions and the trajectory of the narration through his avant-garde chronotope theory in his collection of essays, *The Dialogic Imagination*. The major influence upon Bakhtin's system of literary criticism is Einstein's relativity theory that consists of the space-time relationship providing various imaginary experiments upon the spatio-temporal connectedness for each individual. Bakhtin's previous theories, namely polyphony and the heteroglossia prepare his further ideology of forms of time and space in a narration. Space is metamorphosed and it shifts to the sequence of time, history and plotline in the literary space, which he embodies artistic cognition. Hence, the term chronotope that he adopts from the natural sciences and utilizes in literary criticism to divulge the thickness of three-dimensional space-time and the fourth dimension of space, is formerly the synthesis of two Greek words chrono (time) and tope (space). With his preceding references, Bakhtin divides the types of novels into eight primary chronotopes, which are well-known as the adventure novel of an ordeal, the adventure novel of everyday life, the chronotope of the ancient biography and autobiography, the folkloric chronotope, the chivalric chronotope, the chronotope of the Rogue, the Clown and the Fool, the Rabelaisian chronotope and the idyllic chronotope. By creating this segmentation, he aims to analyse the history of three-dimensional space-time influence upon narration in the light of real-historical developments and the space-based outside forces.

The first type of chronotope includes the impact of adventure time on the heroes, as the main narration of the designated age builds a possible plotline to reinforce the characters to set off a journey, in which they come across myriad adventure, foreign customs, and mythical creatures. Consequently, the aforementioned elements of the adventure novel of everyday life motivate the worldview of the characters during and after their journey for they encounter life-changing events during that process. In this regard, the time ordeal in the adventurist novels is separated into myriad adventures at which the relevance with the real-time of human life is vanished, as there is no symptom

of characters' physical alteration or mental maturity. The only regulating element of the novelistic time ordeal in Greek romance is chance, randomness or simultaneity. As a diverse form of the adventure time ordeal, Bakhtin analyses *The Golden Ass* considering three distinctive periods of Lucius, namely; before his transformation into an ass, Lucius as an ass and his mystical purification and revival, which furnishes the critical points in his life. The evolution of the persona's metamorphosis displays the idea of purification through suffering that Lucius endures when he remains as an ass. Therefore, the dominant time dimension in this type of novel presents the fundamental and extrinsic minutes of the hero instead of drawing a picture of the biographical or chronological sequences of moments that happens in the life of a hero.

Unlike this sort of novel form, the chronotope of the ancient biography and autobiography encourages the characters to be in the public spaces with respect to sharing the private details of their lives as Bakhtin suggests looking at *The Apology of Socrates* in this consideration. The formulation of the theme alteration is reframed through the image of the seeker's path for Socrates's life becomes civic and rhetorical in Plato's apology, which holds vital importance to demonstrate the real historical or biographical time akin to the abstract time of the transformation in the adventure time chronotope. Therefore, idiosyncratic biographical time contains Socrates's crisis of moment by unveiling the discrepancy between both time schemas. This contradiction brings about a new sort of Greek novel, in other words, the rhetorical biography or autobiography. The heart of this structure comes from the influence of the real-historical time moments upon the speaker's individual reflection of philosophy, politics and common ideologies as the encomium is merged with not only the art of rhetorical language but also the extended real-life chronotope. Nonetheless, the out forces to unveil the social conflicts creates a path that ends up with the forms of future. The more the creator tries to reveal the social disagreements, the more spatio-temporal fullness is remodelled as accurate and encyclopaedic due to the real-like expressions of the author. The motif of time's fullness and the purification of the real-life integrity of time reinforces the decay of epic forms and the growth of the novelistic universe, which penetrates the birth of the folkloric chronotope. In the folkloric spatio-temporal connectedness, the life in the provincial towns is reflected in a simple form, purifies

from the harsh depictions of reality. In a typical folkloric novel, the course of events must follow the progress of personal growth since the folkloric chronotope reveals the time of collective labour in which the other rituals of human faculty are regarded within the umbrella of community work. Hence, consuming food and drink, love, dances, marriage, birth and death are taken into consideration as diverse models of collective labour and growth.

Bakhtin also highlights the Chivalric Romance chronotope that is commonly found similar to the Greek Romance. Yet, the Chivalric Romance points out the power of 'suddenly' or the gap between the moments is reduced through the normalization of the abrupt shifts of the plotline. Hence, the reader can detect the usual illustration of the swift adjustments in the plot because as the Chivalric world becomes magical the miraculous becomes normal. Naturally, it demonstrates the extraordinary motifs as if they are the divisions of everyday life. The normalization of the miraculous moments bears the theatrical paraphernalia of the public square on the stage, the chronotope of the rogue, clown, and fool. The uniqueness of each character comes out through partly being a member of real-life since the rogue has still some connections that hold his feet in the ground; still, the clown and the fool conserve their exclusive rights, which ends up with the laughter of others and even themselves. The ultimate function of the clown and the fool also conveys externalization, which makes the ironic laughter of the common people as a way of externalizing their human needs.

One of the most destructive spatio-temporal theory that Bakhtin puts forward is the chronotope of the Rabelais, in which he analyses *Rabelais and His World* considering the grotesque images and the reversal of the hierarchies similar to the Carnavalesque theory. According to the reformulated narrative style of Rabelais, the size of the objects matters for life as materialism rises against idealism in Gargantua's narration. More importantly, consuming food and drink and the body series within the narration proves the fact that the link between thirst, heat, and sweat and the grotesque realism weakens the false ideals and imagism. As a result of this process, Rabelais underlines the prehistoric grotesque images through body series and food and drinking, which aids the reader to acknowledge the power of personal growth and maturity in a simple way. In this consideration, time becomes thick and supports the creative function

of the narration, which is a path for revising the growth of the persona instead of annihilating the absolute powers of human faculties.

The last major chronotope that Bakhtin segments in eight groups is the idyllic chronotope that has a familiar operation with the folkloric chronotope. Contrary to the similar setting of the idyllic space to the folkloric chronotope, the portrayal of the provincial towns in the idyllic realm gains strength with the rise of the eighteenth-century realism. The idyllic life of the rural is sublimated, unlike the harsh industrial world outside of their geographically well-defined and preserved space, where the ancestors of the characters reside in the same space in abnormally similar conditions. The rejection of the industrial revolution and its bringing to the early modern life is not granted in the idyllic world since the probable dangers of the unknown in the foreign lands encourage the folk to remain within their traditions in a physically and metaphorically purified landscape. Therefore, the simplified life of the provincial towns is reflected through the purified language and nourished unity of time and space in a limited area that is shared by a small circle of family and relatives.

In addition to the primary chronotopes divided into eight groups, Bakhtin includes some little sorts of spatio-temporal integrated resolutions to describe the artistic unity of a narration. The chronotope of road and threshold serve as a metaphysical path for the character to alter the trajectory of the narration since the road chronotope paves the way for encounters and transformations due to its endless probabilities. Hence, the physical representation of a narrative element, namely road, alters the psychological comprehension and the responses of the character. Relatively, this temporal and spatial force in an individual range influences each character. In agreement with the road chronotope, the physical threshold that separates two divisions of the rooms, the inner room from the hall or the inside of the house from the outside environment, stands for the metaphorical doorstep in which the persona is forced to get a ground-breaking decision or observe a highly important turn of events. The pressure of the threshold chronotope is an outcome of the Problems of Dostoyevsky's Poetics. Moreover, the chronotopes of the castle, public square, and parlours are analysed within the frame of *The Dialogic Imagination* as each setting provides a peculiar characteristic to the literary field. The castles are essential places for the folkloric chronotope as they are full of

mysteries and ancient relics. The gothic reflections of the castle are not only be visible in the Romantic Age writings but also in the postmodern works that are written through the pastiche technique. The minor portrayal of the public square within the chronotope of biography and autobiography, indeed, unveils the real-like depictions of the private thoughts and ideas of the characters, which are publicly expressed in a well-organized speech in the public square. The alterations of the public square through temporal adaptations can be observed in various spheres in which the real deeds of the characters are revealed among the audience. Therefore, the public square of the ancient Greek's rhetorical stage turns into parlours in the later ages since a group of people come together in the parlours for parties and celebrations, yet, the inner states and the secrets of those people are broken out into open. Within this consideration, the spatio-temporal authority in a narration is capable of fluctuating the plotline.

The theory of Carnavalesque comes from the festival spirits of the medieval carnivals in which all the members of the society gather to celebrate the revival of nature and life. The limitless range of people coming from various classes paves the way for equal rights as they all wear masks and dance together regardless of their ethnic origin, economic background or gender. This highly modernized spatio-temporal soul encourages eccentric behaviours since it would be impossible to be in the same space for upper and lower-class people without such a marginal organization. In this consideration, the reversal of hierarchies reinforces the concept of abundance in both physical and symbolic sense. The prosperity of the carnivals is linked with the demonstration of the food image and body series in a narration according to Bakhtinian Carnavalesque literary world. Hence, the texts that are written with a subversive literary style to demolish the class distinction, gender oppression, and ethnic prejudices along with the bizarreness and fertility can be regarded as a part of carnivalized literature.

Sarah Waters as a postmodern author devotes herself to rearrange the established social contradictions concerning the otherness of homosexuals throughout history and the leadership of the binary oppositions, particularly in the eighteenth century. Her mouthpiece characters in the narration commonly refuse to obey the social rules and sexual limitations due to their postmodern way of comprehending the world around them. Consequently, the reader may witness the contributions of the pastiche technique

to the Victorian setting through plugging two divergent worlds' realities. The echo of the Bakhtinian narrative-based analysis can be resonated through the gates of chronotope since the spatio-temporal links codify the sub-structures of the three-dimensional space and the fourth dimension in a narration. Therefore, Waters's use of Victorian setting such as mansions, theatre halls and provincial towns holds a specific vitality to figure out the influence of the setting upon the characters' responses.

The first novel that is analysed in this study is *Tipping the Velvet* that was written in 1998. The Bildungsroman like the narration of Nancy Astley, the main character of the story, stresses how she faces many challenges while she discovers her real identity on the London stages. Her self-discovery begins with the first sight of Kitty Butler who is a successful male impersonator on the Whitstable stages, which is Nancy's hometown. The comparison between the life in Whitstable and London is presented through the chronotope of the road since Nancy Astley's heterosexual identity in Whitstable makes her a typical Victorian woman in the eyes of society; however, the crowded streets of London as a reflection of diversity motivate Nancy to reveal her real identity away from the public gaze. Hence, the close sisterhood between Nancy and Kitty at Whitstable can be regarded as a shelter to cover their hidden same-sex sexual desires. On the other hand, London presents a welcoming environment for their 'lesbian wife' representation. The gender trouble that is highlighted through the geographical settings is well defined by the chronotope of road and the threshold in Nancy's narration for the physical doorstep becomes a metaphorical turn of events for the characters initiating on their way to London. Although the alteration of the social and sexual order of the Victorian age begins with Nancy's abandoning her family, the acceptance of her homosexual identity is motivated through the spatio-temporal force of the parlours and music halls.

The Victorian music halls and theatre centres are divided according to the target audience and what they mean in the social cast. Therefore, Nancy's acting career begins in the music halls where the lower class people release themselves from the harshness of reality. The demonstration of the boyish figure of Nancy while she is disguising herself as a partner of Kitty Butler shows that the gender-based pressure of the society is taken away from the shoulders of male impersonators, as they are liberal to act the unexpected

one in front of a lower-class audience who also feel free from the social rules. In this regard, the acting profession of Nancy assists her to declare her homosexual cravings of her via the encouraging nature of the music halls and the parlours. Bakhtin refers to those places in the ancient biographical and autobiographical novelistic forms as the rhetorical speech of the persona reveals all the privacy issues and hidden realities. The ancient theatrical setting transforms into the music halls, theatre halls and parlours with the changing conditions in the society, which makes these spaces a transparent reflector of the real deeds of the character. As an acting couple, Kitty Butler and Nan King may present their identities on the stage while they are doomed to demonstrate socially established roles of females in their real life, which leads Nancy Astley to question the repressed secret identity of homosexuals. Her desire to declare her love to Kitty Butler disregarding the social judgement is rejected by Kitty Butler who cannot ignore the social approval even as an actor. The social inconsistency of both characters puts them in opposite poles separated by social norms. The symbolic separation results in Nancy's dilemma about her metaphorical threshold after she returns to London from her visit to Whitstable. Her shock and wait in front of the door that separates the heterosexual affinity of Kitty Butler with Walter Smith indeed isolates her present moment from the future anticipations, which is the core of the threshold chronotope.

The threshold chronotope that is fused by the chronotope of encounter specifically in this scene shows the power of setting upon characters' worldviews and the future expectations. For Nancy Astley, she chooses to disappear after the betrayal of Kitty Butler and forbids herself to be happy again, which underlines her immaturity. Yet, her ignorance of London streets aids her to find a "rent boy" place in the dark corners in which she may please highborn gentlemen as a male impersonator cross-dressing a scarlet uniform. The power of mask and cross-dressing aids Nancy to reverse the approved social roles of man and woman, which punctuates the theory of Carnavalesque through Nancy's idiosyncratic performance and the repositioning of the social roles. Her change of attitude towards love and life from a depressive lonely person to a female figure who stands on her own feet also indicates the personal growth of Rabelaisian chronotope. Nancy's encounter with Diana Lethaby serves as a

transformative function of the chronotope of encounter and road concerning the metamorphosis of Nancy Astley from an autonomous actor and rent boy to a peacock in a golden cage. Her luxurious lifestyle in Felicity Place that Diana Lethaby inherits from her dead husband points out the inequality between the classes since Nancy has to work in every stage of life. She works as an oyster-girl in Whitstable and then performs on the stage as a male impersonator, and she has to please gentlemen with her mouth when she is betrayed by her beloved ones. Her constant depiction of an active lower-class female model is ceased by the oppressive master-like attitude of Diana Lethaby as she orders Nancy to dress up for her private parties.

Diana Lethaby's private gatherings of secret aristocratic homosexual circle play a fundamental part in highlighting the carnivalized literature in Waters's literary world as the image of food, drinks, the abundance of objects and sexual identities in the subverted sexual parties of Diana Lethaby can be considered as the heart of resistance against the Victorian morality. For sure, the illustration of these private parties marks the leading operation of Carnavalesque theory and the chronotope of Rabelais in line with the postmodern perspective of Waters. Nevertheless, Nancy's luxurious life ends with her betrayal of Diana Lethaby since she is dismissed from the privileged status of Felicity Place. The heroic protection of Nancy over Zena, the servant of Felicity Place, results in their sexual affair in Diana's chamber where Diana and her friends catch the sexual scene. Their physical stand on the threshold negatively influences Nancy's future life, for sure. Her dismissal from Felicity Place leads Nancy Astley to find a shelter in Florence Banner's house, in which she falls in love one last time. All the roads Nancy walks on barefoot can be seen as a path of seeker regarding each step that transforms her from a peacock to a Socialist in the West End of London streets. Therefore, the dominance of the chronotope of road, the encounter, music halls, parlours and Rabelais is seen in Nancy's narration through carnivalized portrayal of the Victorian way of life.

The second novel for the spatio-temporal analysis in Waters's literary style is *Fingersmith* which was written in 2002. The postmodernist point of view of the author in the Victorian crime scene can be observed in a detailed way in *Fingersmith* as well since the autonomous rumination of the female identity against the patriarchal brutality

is revealed via an avant-garde use of language and crime schemas. Three different chapters of the novel narrated by two strong female narrators, unveil the destruction of the patriarchal domination of the Victorian literature even at the beginning of the novel, which points out the reversal of hierarchies in the carnivalized literature. The clear depiction of Borough in the first chapter of the novel shows the contradictory lifestyles of upper and lower-class people in the eighteenth century as the paupers forced to work in inhuman conditions that lead them to outlawed ways of earning money. Therefore, all the members of Lant Street conceal themselves under the mask of regular labour while they are stealing and burgling. Susan Smith, the precious piece of Mrs Sucksby is introduced to the reader as the biggest fish in Lant Street since she accepts the false offer of Gentleman to trick Maud Lilly who is an upper-class lady of the Briar. Susan Smith's unconventional female figure demonstration throughout the novel stresses the annihilation of the Victorian norms as she constantly questions the social rules designated to ladies and maids, which also uncovers Carnavalesque theory in almost every chapter of the novel. Her untraditional illustration reaches its peak at the Briar since the sublimated folkloric life of the rural in the Briar does not fit into the wild nature of Susan and she cannot keep up with the natural time ordeal in the rural as an alien to the foreign lands.

The folkloric basis of the idyllic chronotope plays a significant role in determining the well-defined limitations of the rural or Briar concerning the previous generations who lived in similar places with similar conditions. Hence, the ancestors of the characters know the spatio-temporal push of the provincial towns naturally. Yet, Susan Smith, a foreigner to the purified life of the Briar disturbs the peace of folkloric representation in the novel along with Mr Rivers's city life plots and Maud Lilly's prodigal daughter image. This disturbance can present the clash between younger and older generations of the provincial towns and the Victorian population in general, since the elders may feel the bond between the past and present while the younger generation solely focuses on materialism. This contradiction and the picture of the opposite images also underlines the sub-structure of Carnavalesque in Waters's subversive literary style.

The reflection of the madhouse in the third chapter of the novel, indeed, shows the most vital phenomena of Victorian reality as the medical methods and the

experiment-based treatments of the doctors are criticized in many fields of literature. The barbaric approach of the nurses towards the patients considering them as objects to measure their power selfishly also emphasises the fragile cruelty network of the Victorian social system. Nurses can declare their power and autonomy only upon helpless patients and the doctors can experiment with new methods of treatments upon the homeless people who are not regarded even as human beings because of their psychological disorder. In this consideration, Susan Smith's mental instability in the mad-house forces her to acknowledge the false identity of Maud Lilly due to their harsh betrayal and makes her an avenger who is full of future anticipations. Her revengeful portrayal reveals the chronotope of Rabelais and Carnavalesque elements in the narration since she is transforming into someone else who is different from her previous self. The theatre-like display of cross-identity divulges the core of carnivalized literature as each plot in the story is created to alter the narration in a reconstructive way concerning the characters' self-interests. Therefore, Maud Lilly's liberal attitude in contrast to Mr Lilly's oppressive teachings can be considered under the term of female autonomy, which is another instance of crossing the power structure in Victorian society. Maud Lilly's overwhelming metamorphosis can be detected throughout the novel. She shifts from the orphan girl of the madhouse who is grown up wildly among the mentally unstable people, into a graceful lady of Briar, the secretary of Mr Lilly, the wife of Mr Rivers, the mad widow, the daughter of Mrs Sucksby, and finally the only mistress of Briar and the author of a pornographic book. Her self-discovery including the psychological maturity and sexual awareness proves the fact that Maud Lilly's ongoing alteration paves the way for the Rabelaisian spatio-temporal analysis.

M. Bakhtin's theory of chronotopes that is fused by the spatio-temporal affinity underlines that both narrations are led by the influence of spaces and the upbringings of historical time realities along with the postmodern contributions of Sarah Waters. In addition to the spatio-temporality of the narration, the carnivalized celebration of the reversal of the patriarchal system with the female liberation reinforces the harmony of the oppositions and the erratic approach of the characters in these major novels,

namely *Fingersmith* and *Tipping the Velvet* as Bakhtin implies the applicability of the chronotope and Carnavalesque theory in such subversive novels.



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