Chronotope and Metaphor as Ways of Time-Space Contextual Blending: the Principle of Relativity in Literature / *Cronotopo e metáfora como modos de combinação contextual espaço-temporal: o princípio da relatividade na literatura*

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ABSTRACT

This paper is an attempt to apply the holistic notion of chronotope suggested by Bakhtin to investigating literary style as a gestalt phenomenon. Style is a complex pattern of mutually reciprocal elements, and Bakhtin's chronotope was the first in literary analysis to link at least two elements – time and space – as complementary, i.e., as combined to enhance and emphasize each other qualities. The suggested analysis is a tool for deepening our understanding of Vladimir Nabokov's protagonists' actions via the time-space matrices they are acting in. The cognitive analytical instruments of analysis are the closely related holistic notions of chronotope and conceptual metaphor.

KEYWORDS: Literary Style; Chronotope; Metaphor

RESUMO

Este artigo consiste de uma tentativa de aplicar a noção holística de cronotopo sugerida por Bakhtin à investigação do estilo literário como um fenômeno gestáltico. Estilo é um padrão complexo de elementos mutualmente recíprocos, e o cronotopo de Bakhtin foi o primeiro na análise literária a ligar, pelo menos, dois elementos – tempo e espaço – como complementares, isto é, como combinados para melhorar e enfatizar as qualidades um do outro. A análise sugerida é um instrumento para aprofundamento de nossa compreensão das ações dos protagonistas de Vladimir Nabokov pelas matrizes espaço-temporais nas quais eles atuam. Os instrumentos cognitivos de análise são as noções intimamente relacionadas de cronotopo e metáfora conceptual.

PALAVRAS-CHAVE: Estilo literário; Cronotopo; Metáfora

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1 Chronotope in Physics and Literature

In physics and literary studies alike, the beginning of the XX century was marked by the analytical transition from atomism to holism – the theory that parts of a whole are intimately interconnected and cannot be understood without reference to the whole. In physics, moreover, they finally noticed what had long been known in the humanities: the discerned characteristics of analyzed items are necessarily affected by the analyst himself. In his "Annus Mirabilis Papers" – collection of the four papers published in the *Annalen der Physik* scientific magazine in 1905 –, Einstein changed the habitual views on time, space, matter and energy, and showed, in particular, that the time and position at which an event occurred depended on how the observer was moving, labeling this phenomenon 'Relativity principle' (STACHEL, 1998).

In physics, the notion of 'spacetime' (space-time, space time, space-time continuum) – a coordinate grid that spans the 3+1 (nowadays 11+1) dimensions and locates complex events (rather than just points) in space – resulted in a unification of a large number of theories. Bakhtin's introduction of the notion of chronotope into literary studies by placing an eventful hero within the fictional time/space, which he sometimes described as an 'organizational matrix of place', seems, vice versa, to have further complicated theory. Given the lack of equations, the demand to interrelate the temporal and spatial dimensions of protagonists' actions sounds a formidable task. Bakhtin himself successfully used this notion for describing literary genres as typologically stable chronotopes.

The difference between hard and soft sciences is huge, but, nonetheless, the dream of a 'unified learning' has been shared by many people. Bakhtin borrowed the idea of chronotope from Einstein's relativity theory, which was at that time a revolutionary *representation*, i.e., a unique way of depicting phenomena on the conceptual plane of physical reality. In literature, however, we are dealing with endless *re-presentations* of the physical reality, which describe, explain and even predict this

reality, like theory does (KUHN, 1970, p.97), but defy generalizations at the level of representations.

Borrowing a concept of chronotope from exact sciences was a bold move by a number of reasons. To begin with, in physics, they are dealing with eleven spatial dimensions and one time dimension, with no particular direction attributed to the latter, while Bakhtin believes that the leading element in the literary chronotope is time (2000, p.10). In literature, we are dealing with three-dimensional space markers closely associated with what Lakoff et al. call 'orientational metaphors' (2003, p.14), as well as with 'layers of time' which, despite their possible flash-backs and forward-leaps, progress linearly, following and shaping the fate of protagonists.

Second, in physics, the so-called Heisenberg uncertainty principle (JHA, 2013) holds that the best we know where a particle is, the less we know how fast it is moving. In literature, the reader has to do with linguistic rather than conceptual or physical problems, i.e., with discrete and identifiable space and time markers, sometimes interchangeable.

Third, in modern quantum electrodynamics, time and space are never viewed as the only interrelated elements – they presuppose the participation of at least one more element termed 'instanton': "a pseudo particle viewed as a combination of gravity, matter, space and time packed into a rounded miniscule object *localized in spacetime at a given instant*" (BERNIDO et al., 1999, p.211). The interrelations between the three items are notoriously complex, often requiring a non-linear representation of the type of a matrix. But even two-entry entities are next to impossible to investigate due to Bohr's complementarity principle (based on Heisenberg's principle), which states that objects have complementary properties that cannot be measured accurately at the same time: the more accurately one property is measured, the less accurately its complementary property is known. In literary studies, time and space are bound to be interrelated so that the reader could locate the acting protagonist – 'a literary instanton' – and to elucidate the logic of his actions. Bakhtin nowhere introduces the 'third element' of the protagonist into his theory but this notion is, nonetheless, implied throughout his works.

2 Chronotope and Conceptual Metaphor

In an attempt to facilitate the use of the extremely, in our view, useful notion of chronotope, it is interrelated here with that of metaphor. According to the consilience principle, which states that the basic laws have the same form in all admissible frames of reference, chronotope and metaphor can be argued to be such admissible frames of reference: they both are universal forms of perception based on relating items and both are open-end ways of categorization and pattern seeking in analogy thinking.

Within this approach, time and space are viewed not only as metonymic (based on contiguity) and metaphoric (based on analogy) dimensions, but these dimensions themselves are seen as metonymically and metaphorically interconnected. The concepts of metaphor and metonymy stand, as was suggested by Tynyanov (1924) and expanded by Jakobson (1961), for the two basic aspects of language operations – production and comprehension, as well as for the two types of relationship operating in language at all levels – selection and combination. In modern physics, they believe that any atomic unit might behave both as a particle and a wave. In literary research, the results of purely formal text monitoring have been found to be fully congruent with those of 'impressionist' criticism based on emotions (TARVI, 2004).

This assertion explains why time and space are Uroboros concepts, which symbolize wholeness and infinity. Within a 'time-space textual continuum', time and space are often interchangeable: spatial terms may be used for temporal relations, temporals may be locative (TRAUGOTT & HEINE, 1991). Bakhtin, when describing the 'chronotope of the road,' sometimes uses this term interchangeably with 'metaphor of the road'; Pitkänen (2003) describes thought as essentially a spatialized metaphor and speaks about metaphorically (metonymically) cognitive spatialization.

The notion of metaphor is commensurable with that of chronotope as a method of relating two items based on conceptual similarity. Metaphor is a natural phenomenon since "conceptual metaphor is part of human thought, and linguistic metaphor is part of human language" (LAKOFF & JOHNSON, 2003, p.247). Actually, Lakoff et al. seem to have suggested a convenient term 'conceptual metaphor', A is B, for the long-used cognitive triadic framework: e.g., Spinoza's "Soul is a reasoning thing," Hegel's "The idea is a self-cognizing thought," Peirce's "sign – interpretation – new sign," even

Saussure's much-criticized reductionist "signifier/signified," where "/" is full of interpretive possibilities. Therefore, the very notion of chronotope as interrelated chronoi and topoi can be expressed via a total reversible conceptual metaphor – Time is Space / Space is Time.

Bakhtin interrelated chronotope and metaphor in the following ambiguous way: "The special meaning it [chronotope] 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)" (2000, p.9). If chronotope is 'almost but not entirely' a metaphor of time/space, one may ask if such irrefutable ambivalence hints at the difficulty of distinguishing the metaphorical operation from the conceptual one. In Bakhtin's theoretical model, chronotope acts as a concept to which specific features are attributed and, at the same time, as a metaphor that evokes aspects of the Einstein concept. A rigorous separation between the two uses cannot be established either – one is unable to define to what extent the term aspires to generality, with its mainly propositional function, and to what extent it merely operates in a largely suggestive way of analogy.

Therefore, time, space, and the total reversible conceptual metaphor interrelating them – Time is Space / Space is Time – belong, conceptually and metaphorically, to a common epistemological field of the human cognition with its never-ending debate over the universal and the particular, absolute and relative, factual and discursive, demonstrative and imaginative. These notions are in the same row of dual-nature phenomena as, for instance, the notion of style, the ultimate goal of the present project. Style, 'intractable of definition' and 'variously understood' (TOOLAN, 1990), is a complexly structured deep-layer phenomenon of a dual nature: we both *see it* and *see by way of it* (LANG, 1987), we use the concept of style to practice *on* and *by* (LANG, 1987), style is not a *quality of writing*, it is *writing itself*' (MURRAY, 1936), style is the gesture of the *mind* and of the *soul* (RALEIGH, 1918); style is a *vehicle of expression* and a *common ground* against which innovations and the individuality of particular works may be measured (SCHAPIRO, 1994), etc.

In interrelating chronotope and metaphor, of great importance is the problem of focalization, suggested by Genette in his *Narrative Discourse* (1983). In addition, however, to 'the eye that sees' and 'the voice that speaks', one has also to consider here 'the mind that maps'. In this analysis, the choice is Nabokov's male protagonists, who

are extremely variegated but have a common denominator – they all, to a various degree, conceal their true intentions and wear masks. Nabokov himself called them 'my harlequins', and indeed, his protagonists are "aliens in this world," who "see the seamy side and falseness in every situation. That is why they can manipulate any life situation only under a mask" (BAKHTIN, 2000, p.88). The metaphorical approach might allow one to peep under their masks by monitoring, in the case under study, the way they 'are dwelling' within their space/time frames, which is a powerful tool of characterization.

In this analysis, therefore, 'the mind that maps' is the 'literary instanton' — the protagonist. As Pitkänen observes, "[…] the most central properties of the whole story are *the characters and the action*, and for this reason both time and space are typically more or less connected to these at some point" (2003, p.165, emphasis added). Therefore, the present analysis is seeking answers to the question "How does chronotope facilitate the logic of the protagonist's actions?" The linguistic aspect of the problem is outside the scope of the present study.

3 Vladimir Nabokov's Chronotopes

During half a century, Nabokov (1899-1977) wrote eighteen novels – nine in Russian and nine in English; he also supervised the translation of all his Russian novels into English, often introducing considerable changes, and his oeuvre is thus a lush playground for monitoring his style and its evolution via the metaphors 'Time is Space' / 'Space is Time'.

A writer's chronotope, as was shown by Bakhtin, is a unique phenomenon of his individual style. Bakhtin metaphorically writes that Balzack saw time in space (BAKHTIN, 2000, p.181), in Flaubert's novels the time is eventless and seems to have stopped (BAKHTIN, 2000, p.182), in Dostoyevsky's novel time seems to be a duration-less moment (BAKHTIN, 2000, p.183), and Tolstoy liked the duration and extension in time (BAKHTIN, 2000, p.184). As regards Nabokov's chronotopes, the critical opinions on what is more important for him – time or space – differ greatly. Probably, the very formulation of the problem might be, as will be shown below, incorrect.

The suggested analytical model mostly follows the way Bakhtin tried to interrelate certain linguistic features in his analysis, centering on what he called "the

chronotope of crisis or fate's unexpected bend" (2000, p.182). The analytical framework comprises three stages. The first stage is filing all the chrono- and topo-markers Nabokov used in his novels, which makes it possible to see the whole picture more clearly and thus substantiate the 'undercurrent' feeling that arises in the course of reading. Here is an example of a sentence from *Mary*: "When Ganin entered the dining room at about half past two on Monday afternoon, all the others were already in their places" (NABKOV, 1973, p.23). The file entry based on this sentence is as follows:

Chronos	Topos	Protagonist's action	Co-protagonists
Monday afternoon *about half past two*	*pension dining room*	*Ganin joined*	*the others*

This part of analysis is purely descriptive and lays the foundation for the second stage, aimed at getting a generalized picture to be used for monitoring various aspects of analysis. The final stage is outside the scope of the present paper since it generalizes the major chronotopes in all Nabokov's novels into mega-chronotopes. The goal is to see what kind of chronotopes Nabokov used in the Russian and English halves of his novelistic oeuvre, what changed as regards the chronotopes when he switched to English, as well as what changes he introduced when supervising the translation of his Russian novels into English. If de Buffon is right to claim that 'Style is the man', then Nabokov's style might be expected to gradually evolve rather than radically change.

Generalizations made at the level of time/space markers 'clustering' around the protagonist facilitate grasping both the internal logic of the text and that of the protagonists' actions, and they can be viewed as closely connected with the writer's style and its dynamics. In 3.1 – 3.7, some preliminary data on the possibilities of close text reading via studying chronotopes are presented.

3.1 Monitoring the Protagonists' Reliability

3.1.1 Monitoring the Imperceptible (*The Eye*, 1930)

Smurov, the protagonist, commits suicide in Chapter 1, but the action, nonetheless, continues for five more chapters. At the very end of the last chapter

Smurov visits the rented room where he 'committed suicide', and his life as if resumes. The question researchers often ask is whether everything that happened between the 'suicide' in this room and his return there really happened or was a product of Smurov's delusional mind. The chronotope details allow one to be quite certain that the latter is the case: after his fatal shot, Smurov is sharing time and space with his co-protagonists, but he has no place of his own: he is working in the bookstore, visiting his friends in Pavlinnaya Street, having sex with their maid in her room, walking the streets, but, as is indicated by the absence of the personal topo-markers, he has no place of his own until he returns to the room where the thread of narration was interrupted by his shot. At this moment the novels ends.

3.1.2 Monitoring the Insanity (*Look at the Harlequins!*, 1974)

The action in this Nabokov's penultimate novel in four parts spans 52 years, from 1922 to 1974. Starting from Part Three, the chronotopic markers indicate that the protagonist's disease, of which he declares in the beginning of the novel, keeps making him more and more unreliable. His second wife Annette is said to be two months pregnant "by the autumn of 1941," but their daughter Isabel was born 01.01.1942 (Part Six Chapter 1, Part Four Chapter 3). At the same time, the narrator says that last time he saw Isabel was in the summer of 1959, when she was not yet seventeen, which implies that she was born a year later.

The protagonist's affair with Dolly starts in mid-May 1946 and culminates in a scandal a couple of months later. The farewell letter his wife sends him is, however, dated 13.IV.1946 – it was thus written two months before the affair began. V.V.'s attempt to visit his daughter in the former USSR is strangely labeled ("a warm day in June in the late Sixties"). Besides, the protagonist clearly indicates "February 15, 1974" as "the moment of writing" but the last event of his life described, the fatal accident, happens on "June 15, 1970, 6:18 pm." All this might lead one to the conclusion that everything that happened to V.V. after his moving to America in 1939 (end of Part Two) might be the fruit of his sick imagination.

3.2 Monitoring the 'Expectancy' of the Unexpected (*Mary*, 1925)

The chrono-frame of the seventeen chapters of the novel covers, like the 'Holy Week', seven days and six nights, starting on an April Sunday evening and finishing on a Saturday morning at 08.00 a.m. (the first Saturday is given as a flash-back in Chapter 1). There are other loose parallels with the Bible: April is the biblical month of Nisan; Alfyorov, Christ-like in appearance, is virtually 'crucified'; Ganin, the main protagonist, proves to be a soulless Judah; Mary, who exists only in Ganin's and Alfyorov's reminiscences, appears to be the sinful Maria Magdalena; Friday, the last full day of the novel, lasts for six chapters and includes Ganin's farewell party, an equivalent of the Last Supper, etc. Unlike the Bible, however, there is no resurrection: the novel finishes one day short of it, on a Saturday morning. In Chapter 1, Alfyorov refers to the 'resurrection' of the lift that stopped midway: "It's a miracle"; In Chapter 16, his prophecy is bleak: "There will be no miracle." The end of the novel, when Ganin arrives at a Berlin railway station to meet Mary but leaves the station before she arrives, might seem unexpected only for an inattentive reader.

3.3 Monitoring the Reality of the Unreal (*Invitation to a Beheading*, 1935)

The chronotope of the novel covers nineteen days "in the end of summer," spent by the protagonist, Cincinnatus C., in a jail before his execution. Cincinnatus' fruitless attempts to elucidate the date of his execution turn his personal time scale into minuscule: chrono-markers like "in half a minute," "in a quarter of a minute," "one full minute" are frequent in the text. Finally the long-expected date of the execution was declared (Chapter 17) but later postponed because "everybody was tired, didn't get enough sleep." The topo-markers are sometimes grotesquely flexible, with a small prison cell getting big enough to accommodate the whole family with all their household belongings, including furniture. The city dominated by the fortress is presented in a marvelous detail, with all its gardens and streets carefully designated. Time seems to diminish, space to grow.

Neither the year nor the country is mentioned, but when Cincinnatus' mother comes on a visit (Chapter 12), she rifles through a library magazine on his table and,

spotting the year of its publication ("came back in '26'"), remarks that it was "such a long time ago, it's really hard to believe it." There were two photographs in the magazine, "in one the President of the Isles shaking with a dental smile the hand of the venerable great granddaughter of the last of the inventors at the Manchester railroad station […]." If this is a hint at the United States, then it might be the 30th President Calvin Coolidge who was in office from 1924 till 1929 and whose family homestead was in Manchester, New Hampshire.

3.4 Monitoring the Triumph of Life (*Pnin*, 1955)

This seven-chapter novel describes three years (1951-1954) in the life of Timofey Pnin, an émigré teacher of Russian at a provincial American university. In several flashbacks, his happy Russian childhood and adult years in Prague and Paris are presented. Despite the fact that Pnin teaches Russian to American students in his native language because his English is good for nothing, his few students adore him. During the thirty-five years of homelessness, Pnin changed a lot of dwellings, and always could find a flaw in each, but his landlords and landladies adored him. His wife cheated on him, and had a son with another man, but her son adores Pnin. At the end of the novel Pnin loses his job and drives away in a small car with a stray dog he picked up, but the feeling that this man will prevail is strong.

This comparatively short novel is saturated with exact chrono- and topo-markers typical of a biography: "in a fortnight the Spring term begins," "one damp April day," "from 1940," "little tavern in Library Lane," "a Russian restaurant in Kurfûrstendamm," etc. Biographies, however, are normally written about successful people, while the list of Pnin's 'failures' is impressively long – as he himself admits, "I haf nofing left, nofing, nofing!" It is Pnin's ability to turn his global social defeats into small personal triumphs that contributes a lot to the general optimistic mood of this 'anti-biography'.

3.5 Monitoring the Horrors of Death (*Bend Sinister*, 1946)

This book was Nabokov's first novel in English written on the American soil. During six long years, the writer postponed its writing, as if waiting for the outcome of

the war before his final switching to English. The action takes place in a fictitious totalitarian state, with no year indicated, during two months – November and January. In the first chapter out of the eighteen, the philosopher and university lecturer Adam Krug loses his wife. He is stunned with grief, and his time is as if dragging: four chapters for one day, three chapters for another. Krug's inability to read the clear signs of danger – his friends are arrested one by one, his neighbors disappear, etc. – results in a tragedy: his son David is brutally killed.

The chrono-markers are either exact, e.g., "a quarter to eleven," "on the morning after her death," or approximate, e.g., "a couple of days before," "some day next week, around five." Starting from Chapter 15, however, the time as if gains pace: "on the fourth," "on the fifth," "on the eighth," "on the night of the thirteenth," etc. In Chapter 17, when Krug is expecting the news about his son during an endless night, the tempo increases: "at 11:24 pm," "at 11:43," "at 12 punctually," "at 1:08 am," "at 2:17," "the windows had turned ghostly blue."

The topo-markers are very detailed, and include the description of Padukgrad, Krug's flat in Peregolm Street, Maximov's cottage at Lake Malheur, Paduk's palace, prison cell, etc. In the last three chapters, simultaneously with the increase in the chrono-markers exactness, the topo-details get more general – bus, street, shop, yard. On the last night in his cell, the writer mercifully bestows madness upon Krug, and finishes the book by looking through the window, like Krug did in the first chapter.

3.6 Monitoring the Unwritten (*The Original of Laura*, 2010)

Nabokov's last novel, *The Original of Laura* (2010), remained unfinished. Before his death in 1977, Nabokov asked his son Dimitry to burn it, but the novel was published as it was, in drafts and sketches. Ever since its publication, the debates if it was worth publishing keep on reemerging, with supporters of both camps listing their pros and cons arguments. If, however, one looks at the chronotope, it is clear that the 'cons' camp gets a serious support.

The plot describes (Chapters 1-5) the life of a girl named Flora till the age of 25, when she marries Dr. Philip Wild, and then three years into their joyless marriage. The last two chapters concentrate on her much older husband (he is over 60) and his

experiments with self-obliterating. There are also two 'inside' books in the novel, one written by Wild, another by Laura's lover. The chrono-markers contribute but little to the reconstruction of the plot: "fifty years later," "once on a hot Sunday," "a week later," "a year later," "by the age of 30," etc. The topo-markers include New York, Monte Carlo, Paris, Florence, London, Cannes, Satton College, a New Jersey mansion, an Arizona estate, a villa in Court d'Azur, which are very general markers. At the same time, one can find an incomprehensibly complex chronotopic description like "The manuscript in longhand of Wild's last chapter, which at the time of his fatal heart attack, ten blocks away, his typist, Sue U, had not had time to tackle … was deftly plucked from her hand […]" Unlike other Nabokov's novels, where the chronotopes dovetail with the protagonists' characters and plots, this novel is far from completion.

3.7 Monitoring Style Evolution (*King, Queen, Knave*, 1928)

This novel, written originally in Russian, was translated under Nabokov's supervision into English almost forty years after its publication. There are chronotopic differences between the Russian and English versions, which might be viewed as manifestations of the evolution of Nabokov's style.

In the Russian version, the year is not indicated − it is just said that it was the second half of September. The action starts on a train to Berlin, and Dryer, one of the trio of protagonists, decides to have a stroll on the platform to buy a newspaper. Dryer wants to know "if that dashing fellow has flown over the ocean" (NABOKOV, 1999, p.140). He might be thinking about the first attempt at a trans-Atlantic flight that was undertaken on September 21st, 1926, by the Frenchman René Fonck, who attempted a New York − Paris flight but crashed at the takeoff. Therefore, it can be inferred that the action starts on September 22, 1926. The end of the novel is dated exactly − July 9th, 1927 (the year inferred).

In the English version, the year is indicated several times − 1927. During the same stroll on the platform, Dryer also buys a newspaper to know "if our two aviators − or is it some wonderful hoax? − have managed to duplicate in reverse direction that young American's feat of four month ago" (NABOKOV, 1973, p.15). The first successful flight over the Atlantic from west to east was made by Lindberg on May 20-

21st, 1927 – indeed four month before Dryer bought the newspaper. Back on the train, Dryer remarks, "It's been a hoax after all – that flight to America" (NABOKOV, 1973, p.18). And again, the first successful flight 'in reverse', i.e., from east to west, was indeed made much later, on April 12th, 1928, and indeed by two pilots, Hermann Kohl and James Fitzmaurice. The chronos of the English version is one day shorter – the novel ends on July 8th, 1928, because Nabokov deprived Franz of a trip to Berlin and replaced it with his visit to a shop to buy a pair of fashionable trousers.

On the whole, when re-languaging the novel, Nabokov shortens its action by one day and directly states in several places, including the Preface, the year of its action: 1927-1928. Besides, the chrono-details in the Russian version are more exact as compared to the English translation: e.g., "at 6.45" becomes "about seven," and their number diminishes. With topo-markers the situation is reverse: e.g., "a seaside resort" in the Russian original becomes "Sea View Hotel at Gravitz," and their number increases. In general, it might be concluded that the topo-part of the chronotope as if gains in importance, while its chrono-part gets 'smeared', but not at the level of the year of the action.

Preliminary Conclusions

By way of interim conclusions, one might suggest that Nabokov's protagonists, while sharing the textual space with other characters, exist as if on a certain individual time axis. This peculiarity is strongly related either to a certain fateful event in their past (e.g., *Lolita*) or to an obsessive view of their future (e.g., *Despair*) or to one's peculiar way of thinking (e.g., *Invitation to a Beheading*). Trapped in time, i.e., viewing their literary time metaphorically, Nabokov's protagonists are often unable to be properly assimilated into their literary space, thus ruining their immediate metonymic distances or relations, which usually leads to tragic 'threshold' consequences. Therefore, while sharing with other characters the spatial coordinates of his novels, Nabokov's protagonists as if exist in a certain 'temporal bubble.' Within the chrono-frame of a novel, such a 'bubble' as if collides with the latter and bursts out, and the protagonist perishes since his metaphorical time gets in conflict with his metonymical space.

What has been shown above is a small part of a big project aimed at describing the style evolution of a prolific bilingual writer. The suggested approach interrelates time, space, and the protagonist in an attempt to combine these details into a holistic picture. The result is just another re-presentation of Nabokov's art, another view of his extensive oeuvre, another set of data to be compared with other findings.

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