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Time

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Repository Citation

Kim, L. (2008). Time. In T. Whitmarsh (Ed.), *The Cambridge companion to the Greek and Roman novel* (pp. 145-161). Cambridge University Press. <https://doi.org/10.1017/CCOL9780521865906.009>

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LAWRENCE KIM

Time

Introduction

In his monumental work *Time and Narrative*, Paul Ricoeur distinguishes ‘tales about time’, like *The Magic Mountain* or *Remembrance of Things Past*, from ‘tales of time’, which all narratives are by virtue of the fact that they are read and unfold in time.¹ Few would put the ancient novels into the former category; they are not explicitly about time in an abstract sense, that is, they rarely discuss time in a philosophical or reflective fashion. Much scholarship has instead focused on how the novelists manage their ‘tales of time’ – for example how Heliodorus manipulates the temporal order of events in his narrative or how Apuleius orchestrates a subtle shifting between his narrator Lucius’ past and present temporal point of view.² We can even speak of the tempo or pace of the novels when we examine the way in which they vary the relationship between narrating time (measured in words and pages) and narrated time (measured in days, hours, years). Such narratological work on the novelists’ deployment of time has produced valuable insight into their story-telling technique, and I refer to it throughout this chapter.³

But there are other ways of talking about the novels’ conception of time. Every novel conveys a certain temporal feeling to its readers – what Ricoeur calls ‘the fictive experience of time’⁴ – not only through explicit commentary and rendering of narrative time, but also via thematic content, employment of temporal reference and the depiction of its characters’ experience of time. One influential attempt to describe novelistic genres on the basis of their representation of such temporal (and spatial) experience, or *chronotope*, was proposed by the literary theorist Mikhail Bakhtin. For Bakhtin, the ancient novel played a crucial role in his articulation of this concept, and I want

¹ Ricoeur (1985) 101. ² E.g. Hefti (1950); Winkler (1985) 135–79.

³ See in general Fusillo (1989), 213–19, (2003b) 280–8; Lowe (2000) ch. 10; Hägg (1971) on Xenophon, Chariton and Achilles; Futre Pinheiro (1998) on Heliodorus; Van der Paardt (1978) on Apuleius.

⁴ Ricoeur (1985) 100.

to use his insights on time and the ancient novel as a framework for this article. But before we turn to Bakhtin directly, I want to spend some time elaborating upon his claim that the ancient novels' 'temporal categories are extremely poorly developed' ((1986) 11).

Historical time

One of Bakhtin's central contentions is that in the ancient novel 'time in and of itself lacks any significance or historical colouring'. The novels, he claims, have little sense of 'historical localisation, that is, significant attachment to a particular historical epoch, a link to particular historical events and conditions' ((1986) 15). On the face of it, this is a somewhat surprising assertion. Traditionally, scholars have seen a close connection between the ancient novel and ancient histories; both, after all, are extended prose works narrating events that have taken place in the past. The titles of some of the novels contain phrases – *Ephesiaca* ('Ephesian affairs'), *Babyloniaca* ('Babylonian affairs'), even *Satyrice* ('Satyric affairs') – that recall those of well-known historical works such as Ctesias' *Persica* ('Persian affairs') and Xenophon's *Hellenica* ('Greek affairs'), and at least seven of the known novels are set in a past quite distant from the Roman present in which they were written.⁵ Moreover, the earliest of these – *Ninus* and *Metiochus and Parthenope* – also featured historical figures as their protagonists, and the genre has also been linked with the romantic and sensational content of Hellenistic 'tragic historiography'.⁶

Such connections, however, have perhaps been overemphasised. There are as many 'contemporary' novels as historical ones, and certainly none of the extant novels could be mistaken for a history.⁷ Moreover, the primary interest of the novelists is not so much with the subject-matter of historiography as with its literary form. Chariton, as both Carl Müller and Richard Hunter have shown, is not attempting to pass his novel off as history but rather is self-consciously playing with the tension between historiographical form

and erotic content; likewise the affectations of authorial uncertainty and historiographical mannerisms that John Morgan has uncovered in Heliodorus are part of the novelist's own negotiation of the conventions proper to truth and fiction.⁸ Even this intertextual play with historiography can perhaps better be seen as bound up with an issue common to *all* narrative genres from epic to forensic oratory – how to bestow credibility on one's story. The frequency with which the novels play with framing devices (paintings, buried manuscripts, embedded narratives) that vouch for the authenticity of their stories suggests an awareness of the problems and possibilities involved in writing any narrative, not just history, that purports to speak of events that have actually happened. In fact, one could argue that such devices are more prevalent outside historiography – the *Odyssey*, utopian fiction, Platonic dialogue – than in it.

One important element of historical writing, however, is conspicuously missing from the novels: dating. None of the extant novels specifies a particular year or other chronological reference point situating their narratives in the historical timeline.⁹ Although readers can often extrapolate a rough idea of a given novel's temporal situation, the novels essentially float in time, untethered to particular historical events. The classical backdrop of Chariton and Heliodorus' novels remains impressionistic and idealised,¹⁰ and similarities of plot and characters often make it difficult to distinguish their worlds from the 'contemporary' ones of Xenophon and Achilles. The historical positioning of these latter is even more vague; while their stories are most likely set in the Roman imperial period, there are very few references to anything that might rule out a Hellenistic backdrop.¹¹ Longus' *Daphnis and Chloe* similarly evokes a timeless atmosphere completely devoid of any evidence of its date. And although the 'comic-satiric' novels of Petronius, Apuleius and Pseudo-Lucian display a much stronger sense of their Roman milieu, the precise chronological position of their narratives has proved difficult to determine on the basis of internal considerations, and calendrical time is largely ignored; while Petronius and Apuleius are the only novelists to

⁵ The eponymous heroine of Chariton's *Callirhoe* is the daughter of the late fifth-century BCE Syracusan general Hermocrates, and the setting of Heliodorus' *Charicleia and Theagenes* presupposes a time when Egypt was under Persian rule, anywhere from the late sixth to the late fourth century BCE. Antonius Diogenes' *Wonders beyond Thule* takes place around the beginning of the fifth century, *Metiochus and Parthenope* in the late sixth–early fifth century, Iamblichus' *Babylonian Affairs* at a time pre-Persian empire (sixth century), *Ninus* in ancient Assyria, sometime before the seventh century, and finally *Sesonchosis* in an even more ancient Egyptian milieu. On ancient historical novels, see Hägg (1987).

⁶ Bartsch (1934); Hunter (1994); Ruiz-Montero (2003) 42–8 (with bibliography).

⁷ Compare the greater concern for historical people and events in ancient epistolary fiction: Holzberg (1994); Rosenmeyer (2001) 193–252.

⁸ Müller (1976); Hunter (1994) (cf. Alvares (1997)); Morgan (1982).

⁹ Seneca's *Apocolocyntosis* ('Pumpkinification'), which opens by dating the events to follow, and highlights the issue of time throughout is an interesting comparison text: see Robinson (2005).

¹⁰ Baslez (1992) on Chariton's depiction of the Persian empire; Morgan (1982) and Futre Pinheiro (1989) on Heliodorus. See also Scarcella (1981).

¹¹ In any case there is no overt indication that would suggest to the reader that the novels are *not* contemporary, and the mention of Alexandria in both texts implies a post-classical setting. For detailed discussion of Achilles see Plepelits (2003, first published in 1996) (cf. the counter-arguments of Swain (1996) 111 n. 31); on Xenophon, Ruiz-Montero (1994); Rife (2002); and Kytzler (2003).

mention specific days of the month, such dates are never linked to a particular year.¹²

One significant difference, however, between the comic-satiric novels and their ideal counterparts is the former's attention to contemporary Roman life (to be discussed in the concluding section). The ideal novels, on the other hand, notoriously avoid mention of Rome, Romans or Roman things whatsoever.¹³ Such conscious forgetting of contemporary circumstance has been linked with the archaising tendencies of the second sophistic. In particular the ideal Greek novels' amalgam of Rome-less present and Greek past bears a remarkable resemblance to what Donald Russell has dubbed Sophistopolis, the imaginary composite classical Greek city in which imperial orators set the convoluted speeches of declamation.¹⁴ Simon Swain has read the novels' timeless Greek setting as a fantasy space, beyond Roman control, where the moral and political ideals of their imperial Greek elite audience – urbanisation, Hellenism, fidelity and marriage – were continuously rehearsed and reaffirmed.¹⁵ Although he perhaps underplays the ways in which the novels can problematise these dominant ideologies – for example, Heliodorus' sophisticated exploration of ethnic and national identity, Longus' subtle playing on the opposition between city and country¹⁶ – Swain is surely correct to see some connection between the novels' depiction of the world and the ideological underpinnings of the stories they tell.

The Greek novelists' aversion to mentioning their historical present stands out even more when they are contrasted with other contemporary writers, where we see greater evidence of what Bakhtin calls the ability to 'see time' and view it in dynamic terms.¹⁷ For instance, Chariton and Heliodorus set their stories in the classical past but never call attention to the gap between that past and their present; compare the considerable self-consciousness about this vast divide that runs through Dio Chrysostom's 'novelistic' *Euboean* and *Borysthenitic* orations. Alternatively, the profound way in which Pausanias and others describe the artefacts, buildings, and the landscape of the second century as embodied with a localised connection to the past is nearly absent from the worlds of Achilles' and Xenophon's novels. Such interest is evident among the ideal novels only in *Daphnis and*

Chloe, where the characters inhabit an old world, rich in myths, rites and objects imbued with tradition and linking the children to the past. Yet even here this past is a timeless, literary one associated more with pastoral and the countryside than with a particular historical period.

The organisation and deployment of time in the novel

The novels' attitude toward historical time, however, can be seen as symptomatic of a more basic set of restrictions encompassing the novelists' use of time in general. First of all, we can note the relatively brief period of time encompassed by the novels' plots. No novel covers more than a couple of years in its protagonists' lives (if one discounts occasional and brief accounts of childhood), even though nothing prevents them from spanning decades or centuries in the manner of Herodotus' or Thucydides' *Histories*.¹⁸ A similar conservatism characterises the organisation of time within this limited period. Aside from Heliodorus, the novelists tell their stories with only minor deviations from a chronologically linear pattern and rarely refer to events before or after the temporal boundaries of their stories (e.g. via flashbacks). All structure their narratives with individual episodes that, while often packed with incident, rarely extend beyond several days' duration.¹⁹

As a result of this limited framework, the dominant temporal units in the novels are the day and the night, and most indications of the time announce daybreak or nightfall.²⁰ References to months, seasons and years are rare, as are long gaps of time unfilled with action.²¹ This is why a narratorial comment such as 'Six months had now passed . . .' (Ach. Tat. 5.8.1), unremarkable in a modern novel, comes over as a bit startling; both length and specificity are unusual.²² Conversely, the days and nights are rarely broken up into smaller units of time; the hour in its durational usage ('for an hour') appears only in Petronius (e.g. *Sat.* 69, 87, 103, 141) and temporal expressions such as 'at mid-day' (Ach. Tat. 2.7.1) or 'around the first watch of the night' (Apul. *Met.* 3.21, 11.1) are only occasionally employed.²³ In essence,

18 This temporal restriction perhaps reflects the influence on the novel exerted by Homeric epic, on which see Lowe (2000).

19 Hägg (1971) ch. 1, ch. 5.

20 Cf. Hägg (1971) 43–4 on Chariton. To take another example, Apuleius opens many of his books (2, 3, 4, 7, 8, 11) with an indication of the time, usually dawn.

21 Seasons (and festivals) are primarily mentioned when important to the plot (e.g. sailing: Char. 3.5.1; Ach. Tat. 8.19.3) and not as indications of the passing of time (Hägg (1971) 26, 64); *Daphnis and Chloe* (on which see below) is of course an exception, as is Apuleius, where the changing of the seasons allows a rough dating of the length of the novel.

22 This use of the month to mark durational time in the primary narrative is rare. Cf. Chariton 2.8.5, 2.10.5.

23 Hägg (1971) 71–3 on Achilles' temporal expressions.

12 Petronius: 1 July (38), 26 July (53). Apuleius: 12 December (11.26). Note that Petronius' dates are only incidental details on inscriptions or in financial accounts, not indications of narrative time.

13 Connors (2002) and Schwartz (2003) are recent attempts to 'read' Rome into Chariton's *Callirhoe* despite this absence. See also Connors, this volume.

14 Russell (1983); cf. Swain (1996) 110, and Bowie (1970) 9. 15 Swain (1996), at 101.

16 Säid (1987); Whitmarsh (1998); Perkins (1999).

17 For Bakhtin (1986), the novels of most interest, such as those of Rabelais and Goethe, depict 'man's individual emergence . . . [as] inseparably linked to historical emergence' (23).

the novelists' time units remain restricted to the days and nights, dawns and dusks, employed since Homer.

More significant for our purposes, however, is the vagueness and inconsistency with which the novelists mark time's passage, particularly its duration. Xenophon is the extreme case; he rarely specifies how many days are spent in a particular activity or lie between different episodes, leaving temporal vacuums that render it impossible to calculate how much time passes from the opening of the novel to its conclusion. The temporal span of Chariton's narrative is similarly unclear, although he is more scrupulous with his time references.²⁴ Both authors can incorporate specific durations into their plots when they think it appropriate (the 'seven' months of Callirhoe's pregnancy (3.7.7), the thirty-day delaying tactics of Anthia (2.13)). The point is that such precision is not essential to their project; in general the action that fills the time, not the lapse of time itself, is what matters.²⁵ As Tomas Hägg observes apropos of *Callirhoe*, 'a huge number of *events* lie between departure and return, not *time* as a concrete substance'.²⁶ When Chariton's characters recap their adventures to others, for example, they take care to relate accurately the order of the events but fail to reveal the length of time involved, even when this is quite significant. The effects of time are thus rarely remarked upon by narrators or characters, an odd fact given the possibilities that the temporal length of one's troubles or separation offers for rhetorical lamentation.

Not even more detailed authors such as Heliodorus and Apuleius always bother to mark the time. On the one hand the temporal synchronisation on display in *Charicleia and Theagenes* is impressive: it begins in the middle of the story (*in medias res*, as the Latin phrase puts it) and gradually reveals chronologically prior events through a series of retrospective embedded narratives, requiring readers to reconstruct the chronology of events rather than having it presented to them.²⁷ The first six books, which manage to cover some twenty years of backstory, are concomitantly packed into a carefully marked ten-day span. Once the story 'catches up' to the opening scene, however, and the plot adopts a more standard linear motion, Heliodorus' temporal marking begins to resemble Chariton's, with frequent unspecified gaps of time. A similar pattern occurs in Apuleius' *Metamorphoses*, in which

an initial care in marking time becomes more intermittent after book 6.²⁸ Moreover in Heliodorus the temporality of the embedded narratives (such as those spoken by Cnemon and Calasiris) is much more abstract, fluid and hazy than that of the main action;²⁹ the temporal relation of Apuleius' inserted tales to the main narrative is even less clear due to their frequently indirect connection with Lucius himself.³⁰

The lack of any real need to record the time in the ancient novel is exemplified *a contrario* by Achilles Tatius, who shows a rather idiosyncratic exactitude in marking the time between episodes – 'after ten days' (4.15.1), 'for five days' (5.17.1).³¹ But his industry in this regard has no discernible effect on the narrative; often nothing happens in these intervals, and the specification of days seems superfluous. It simply doesn't matter very much how long each episode, or the story as a whole, lasts. Thus while *relative* time is important in the novels – to synchronise meetings, chance encounters or near misses – *absolute* 'clock' time, that is, whether something occurs in a particular month, year or day or takes x amount of time, is of little concern. The use of the word *hōra* in the Greek novels illustrates this tendency; it is never used in its sense of durational 'hour', and only rarely refers to a particular hour of the day (e.g. Hld. 8.14.2), but commonly signifies an undifferentiated 'moment' in time – e.g., 'on that very day and hour' (Hld. 7.6.5).

What are we to make of such observations? On the one hand, the lack of consistent attention to quantitative, or clock, time in the ancient novels is not as conspicuous as it would be in, let's say, a detective story. After all, most readers of these novels (except perhaps those of *Anthia and Habrocomes*) seldom notice these lapses in temporal marking. But when coupled with the novels' restricted temporal parameters and vague historical positioning, such reticence leads one to suspect, along with Bakhtin, that the novels' self-imposed limits in this regard might have something to do with the kind of story they tell and the tradition in which they are working. Let us now turn to exploring such a possibility.

Adventure time

Bakhtin saw the ancient novels' relative lack of interest in time as profoundly related to their status as *adventure* novels, that is, narratives organised

24 Hägg (1971) 201 considers it 'fruitless' to estimate the duration of *Anthia and Habrocomes*, but estimates two to three years for *Callirhoe* (194); Lowe (2000) guesses eighteen months to three years for each novel.

25 Cf. Reardon (1982) 20 (= (1999) 181): Chariton wanted readers, '[d]eprived . . . of a firm objective "handrail" . . . to turn . . . to . . . the emotional *sequence* of events . . .'

26 Hägg (1971) 196.

27 Hefli (1950); Futre Pinheiro (1998) 3152–6; Lowe (2000) 242–5. The total duration of the novel is around forty days (similar to that of the *Iliad*).

28 Heliodorus: Futre Pinheiro (1998) 3153. Apuleius: Van der Paardt (1978).

29 Futre Pinheiro (1992) 285–6.

30 Cf. Zimmerman (2000) 13–15, on the embedded tales in book 10.

31 Hägg (1971) 66–7, 71–2, 75, 207–9. A good example of Achilles' general meticulousness about time is Clinias' retrospective day-by-day explanation at 5.10 of his movements after the shipwreck had separated him from Clitophon. Cf. Anderson (1997) 2282.

around the episodic and extraordinary experiences of their protagonists.³² The temporality associated with these adventures, or *adventure time*, is best elucidated in his treatment of the ideal Greek romances (apart from *Daphnis and Chloe*). Although these novels are ostensibly about the meeting and (re-)unification of two lovers, Bakhtin points out that the bulk of their stories consists of the adventures that lie between the initial passion and final consummation. By the end of each novel, however, the experience of their adventures has had no effect upon the lovers, who have not significantly aged, developed or matured, and love each other in precisely the same way as before. For Bakhtin, this is the whole point of the romance – the couple's love for each other never changes, despite near-deaths, kidnappings and other suitors. The novels are thus organised around a series of ordeals designed to test the characters' faith in each other and to reaffirm what had already existed from the beginning – their love.

From a narrative perspective, however, the adventures are essentially superfluous; the ending (marriage or union) is exactly what would have occurred had the lovers not been separated in the first place. The episodes of adventure that are framed by the 'normal' events of love and marriage are thus termed by Bakhtin as 'an extratemporal hiatus between two moments of biographical time' that 'leaves no *trace* in the life of the heroes' ((1981) 90). This 'hiatus' is governed by *adventure time*, which 'consists of the most immediate units – moments, hours, days – snatched at random from the temporal process' ((1986) 11). Wars, shipwrecks and bandit attacks strike without warning and are introduced by phrases like 'suddenly' or 'at just that moment', emphasising the abruptness with which the normal flow of time is interrupted ((1981) 92). Here what matters is not duration or points in time but only 'fortuitous encounters (temporal junctures) and fortuitous non-encounters (temporal disjunctions)' (116); 'the days, hours, minutes . . . are not united into a real time series . . . they do not become the days and hours of a human life' (94). The result is a tenuously related series of events governed by the logic of random contingency. Moreover, the episodes are potentially infinite and reversible, that is, they have no necessary conclusion and could be re-ordered without essentially changing anything.

Adventure time has a profound effect on the space in which it unfolds as well as the characters that move to its rhythm. A narrative based on contingency and unpredictability requires an expansive undifferentiated space far from the lovers' homeland (with its normal, biographical rhythms of life).

Even though these places, such as Ephesus or Miletus, are real, they are essentially interchangeable and abstract, since their only requirement is to have no organic link with the lovers (99–102). This explains the novels' vague positioning vis-à-vis history and contemporary life that we discussed above; any connection with specific events, practices or places would restrict the power of chance essential to adventure time. In these spaces, outside of the social networks that define and empower them, the lovers are rendered passive and powerless in the face of chance and fortune; 'a purely adventuristic person is a person of chance' (95).

Bakhtin is thus less concerned with issues of marking time or narrative structure than with the novels' temporal worldview; the chronotope is his 'attempt to delineate time as an organising principle of a genre, the ground or field against which the human image is projected'.³³ Bakhtin's concept of adventure time identifies a central reason why the ancient novel seems so different from its more modern varieties: the former's temporal logic is geared toward *lack* of change. One of the primary functions of recording the passage of time in narrative is to register change, whether that be aging, emotional development or the transformation of character. In the Greek romance, focused as it is on the testing of the unchanging, enduring love of the two protagonists, this sort of time does not really matter and hence does not need rigorous recording. The romance's relative lack of interest in quantitative time and history is thus not seen simply as arbitrary, but linked to broader generic imperatives.

We can perhaps get a better idea of the romance's particular configuration of time and characters if we glance briefly at Lucian's *True Story*, a parodic adventure novel similar to the romance but organised around a different theme – travel – and revealing a very different attitude toward time. During his fantastic ocean voyages, Lucian, the narrator, constantly records the time at which events happen and the length of time spent on each of the various islands. He explains how he kept track of time in the belly of the whale by observing the regular (hourly) openings of its mouth, resulting in datings such as 'on the fifth day of the ninth month, around the second opening of the mouth' (1.40). Even on the Island of the Blessed, where it is always spring and the light is always like that of the dawn (2.12), Lucian somehow manages to be aware of how much time has passed. On the one hand, this interest in quantitative time owes something to Lucian's general fascination for numbers, and part of the joke lies in the absurd hyperbolic exactitude with which Lucian records fantastic events.³⁴ But it is also linked to the fact that Lucian and his companions are constituted as fundamentally

32 What follows is a very selective condensation and amalgamation of Bakhtin (1981) 86–129 and (1986), which offer two overlapping and occasionally contradictory schemes; for more complete summaries, see Morson and Emerson (1990) 375–92, 405–19, and Branham (2002). I discuss *Daphnis and Chloe* and the comic-satiric novels in subsequent sections.

33 Branham (2002) 171. 34 Fusillo (1988a); Scarcella (1985).

different characters from the wandering lovers of the Greek romance. If adventure time is predicated on chance and alien worlds traversed by powerless individuals, travel time, as Bakhtin calls it (without direct reference to Lucian), presupposes a different 'image of man' and world. Lucian actively and willingly embarks on his travels and is fully participant with the people and things he encounters.³⁵ The world is not constituted as alien, but *exotic*; the traveller's homeland and status provide a stabilising point of view, and the itinerary imparts organisation to temporal sequence.³⁶ For Lucian time is something to be measured and thus controlled; like Robinson Crusoe, another novelistic traveller, he feels the need rigorously to mark time's passage in order to provide a framework, a system of order, for his otherwise disconnected and uncertain adventures.³⁷ The use of time and the attitude toward it in the *True Story* are thus intimately connected to an alternative type of narrative and protagonist distinct from that of the Greek romance.

Bakhtin's largely negative characterisation of the Greek novel's adventure time, abstract space and unchanging heroes, has understandably been the target of frequent objections. Critics have argued that characters *do* sometimes change, the particularity of places *does* sometimes matter, chance does *not* always control the narrative.³⁸ There is no doubt that Bakhtin is sometimes over-schematic in his portrayal of a genre that, after all, represents the inverse of the complex realist novels that he valued. But it is hard to deny that adventure time is a powerful heuristic tool that accounts for a great deal of the genre's peculiarities. Bakhtin himself allows for 'minor chronotopes' that interact with and enrich the major ones (like adventure time) characteristic of each genre, as well as those, like that of the road or the meeting, proper to individual literary motifs.³⁹ It might then be more productive to analyse further how other temporalities intervene to complicate adventure time than to question its general validity.⁴⁰ In the brief space I have here, I want to suggest a few ways of exploring this issue, first by examining a psychological, erotic time that exists in somewhat dialectical fashion with the dominant adventure time of the Greek ideal novels, and then by discussing Bakhtin's

treatment of the everyday time of the Roman novels, with an additional glance at book 11 of Apuleius' *Metamorphoses*.

Erotic time: leisure, love and repetition

We begin with *Daphnis and Chloe*, the novel which most clearly defies Bakhtin's claims about the Greek romance. Here change and the meaningful passage of time are integral elements; Longus charts the development of the two children's love, deploys the natural cycle of the seasons to lend it a strict temporal structure, and situates the story in a Lesbos sealed off from the outside world. Nevertheless, as Bakhtin recognised, *Daphnis and Chloe* is 'cut through by shafts of adventure-time' ((1981) 103) – that is, by the standard motifs of the genre (albeit in somewhat pastoralised form) such as the bovine destruction of the pirate boat or Pan's rescue of Chloe from the Methymnean warship. On each such occasion the lovers are traumatically separated and reunited, and the experience leaves little physical or psychological trace upon them. The difference is that these adventures are intermittent irruptions into an otherwise peaceful, pastoral existence, rather than a continuous series of episodes in foreign lands. Bakhtin thus characterises *Daphnis and Chloe* as governed by a hybrid chronotope combining adventure time with *idyllic time*, defined as a blend of natural, cyclic time and the everyday time of the pastoral.⁴¹

Alain Billault, noting that the mostly passive vigilance required by Daphnis and Chloe's herding duties affords them plenty of time to enjoy the countryside, has perhaps more appropriately described idyllic time as 'leisure time', marked by stability and continuity, and delimited by the cycle of the seasons.⁴² In H. H. O. Chalk's classic analysis, Longus' narrative generally adheres to a basic pattern repeated at the advent of each new season; a description of that season, an outline of the children's reactions to it, and finally the notable events occurring within its timeframe.⁴³ To such a depiction of leisure we might add the importance of repetition. The first two stages of this process usually entail outlining habitual and repeated activities, first of nature (e.g. cicadas singing, apples falling) and then of the two children, employing imperfect verbs and temporal words such as 'sometimes' and 'often': 'Sometimes Daphnis bathed, at other times he hunted fish, and often he drank . . .' (1.23). This *iterative* mode of only narrating a scene or event once, even though we are to understand that it occurred

35 Cf. Dinius' description of his travels as 'the seeking of knowledge' in Antonius Diogenes' *Wonders beyond Thule*, a similarly conceived 'travel novel'.

36 Cf. Bakhtin's brief remarks on travel in the Greek novel at (1981) 103–4, not to be confused with the travel novel described in (1986).

37 Cf. Goody (1991) 77–81.

38 Cf. Konstan (1994); Smith (2005) on Chariton. Ballengee (2005) and Whitmarsh (2005c) offer critical elaboration of Bakhtin's ideas.

39 Bakhtin (1981) 252–4; cf. Morson and Emerson (1990) 425–9; MacAlister (1996) 19–23.

40 Branham (2002) 168. Billault (1991) has much of interest along these lines. See Ladin (1999) for a further development of the idea of the chronotope.

41 Bakhtin (1981) 103. His brief remarks are somewhat opaque and undeveloped, and I freely adapt them here; for more on the idyllic-cyclical chronotope, cf. 224–36 and (1986) 22.

42 Billault (1996). 43 Chalk (1960) 39–44. Cf. Scarcella (1968).

repeatedly, is uncommon in the other novelists, but essential to Longus' style.⁴⁴ Such descriptions establish a regular rhythm against which the singular, but temporally unmarked, 'events' of the season occur (e.g. the meeting with Philetas, Daphnis' sex lesson with Lycaenion). Thus while Longus maintains a framework of regularly measured seasonal progression, the episodes within those seasons detailing the education and development of the children usually float free; they happen 'one day', or 'after some time had passed'.

This emphasis on repetition and leisure is not, however, solely the result of the pastoral setting or the cycle of the seasons. It also resonates with the temporal rhythms of the different kind of love foregrounded by Longus, one that has to do with the process of forming a union, and not with its enduring power. This kind of love is built up of little moments, inconsequential in themselves, but indispensable for a gradual erotic development marked by a certain leisure and repetitive quality antithetical to the urgency and singularity of adventure time.

Daphnis and Chloe is often seen as an anomaly because of this focus on process, but other novelists also engage with a similar erotic time. The most direct parallel is in Achilles Tatius' first two books, where Clitophon is trying to seduce his cousin Leucippe in a setting far removed from the alien world of adventure time;⁴⁵ the lovers are safely ensconced at home and hence can be (relatively) active agents who develop and change as they fall in love. The use of the iterative mode to describe the stages of this courtship – for example, 'whenever I was before the door, I lifted my eyes up to watch her . . .' (1.6.6) – calls attention to its repetitive nature and the slow pace (often specified) of Clitophon's progress.⁴⁶ In fact, Clitophon's cousin Clinias explicitly emphasises the constant effort and iteration required for successful seduction: 'The greatest entry into persuasion is continuous company with the beloved . . . the habit of daily sharing encourages reciprocity' (1.9.5–6).

But if Achilles' treatment of Clitophon's courtship slows down time in this manner, stretching it to the lengths proper for erotic development, it does not directly interfere with the overarching temporality of the novel in the way that Longus' does. Achilles' erotic time occupies the *biographical* time

mentioned by Bakhtin as framing (here preliminary to) the central adventure time of the novels.⁴⁷ But by his extension of an episode – the couples' falling in love – which Chariton and Xenophon dispense with in a few pages, Achilles renders more palpable the juxtaposition of two disparate types of temporal experience fundamental to the novels – one proper to courtship and the process of love, and the other to the endurance of ordeals.

There are certain cases, however, in which erotic time infiltrates the main body of adventure time itself, not because of any change in the lovers' unswerving loyalty to each other, but because the ordeals they face are frequently of an *erotic* nature, when they become the objects of others' desires.⁴⁸ In these episodes, the spotlight shifts onto these rival lovers and time becomes perceived through their eyes as that proper to courtship, requiring a certain amount of leisure time as well as a safe, domestic space in which to unfold. Thus in *Callirhoe*, Dionysius' estate and the Great King's palace at Babylon are the appropriate settings for portraying the incremental stages in the development of their masters' love, such as the 'kiss' Callirhoe bestows on Dionysius or Artaxerxes' repeated visits to the women's quarters ('he continually went to . . .', 6.1.7).⁴⁹ Time is further stretched out due to lack of reciprocation; the rival lover tries on the one hand to distract himself from the power of Eros through leisure activity (e.g. Dionysius' unwillingness to leave his dinner party, Artaxerxes' decision to go hunting) but also to prolong the presence of his beloved.⁵⁰

It is perhaps no accident that these spurned lovers, along with Daphnis and Chloe, are portrayed with a psychological depth often lacking in the heroes. The erotic time of the Greek novels is the primary arena for the development of a *psychological time* possessing 'a subjective palpability and duration', that Bakhtin considered one of the Greek novels' more original contributions ((1986) 15). Clitophon also seems more psychologically individualised and 'real' in the first two books, while he adheres to the model of the more stereotypical romance hero once adventure time begins. Such an erotic time, marked by leisure, deferral, expansion and iteration opens up the possibility, however, limited, for psychological development, and is just as much a part

44 An aspect of narrative *frequency* (Futre Pinheiro (1998) 3161). As Hägg (1971) 40, 60–1, observes, Xenophon and Chariton employ the iterative mode primarily as a means of transition between episodes; rather than saying 'four days later' they write 'and she was doing x for the next several days. And then . . .'

45 Cf. Hägg (1971) 76, and Södelmeier (1959) on the peculiar narrative rhythms of this episode. Calasiris' narrative of Theagenes and Charicleia's falling in love is told in retrospect (*Charicleia and Theagenes* 3–4), but has a similar temporal rhythm.

46 Cf. 2.3.3 and 2.19.2. Brief remarks on Achilles' use of the iterative at Hägg (1971) 74.

47 Cf. MacAlister (1996) 20–1. In Apuleius Lucius' affair with Photis, an episode marked by frequent use of the iterative mode, takes place before his transformation into an ass ushers in adventure time.

48 Lowe (2000) 227. Xenophon's novel is almost farcical in this respect; nine different men fall in love with Anthia.

49 On Artaxerxes see Daude (2001) and Toohey (1999) 269–73. When the Egyptian revolt brings Artaxerxes' love to an end, Chariton makes evident the antithesis between erotic and adventure time: 'haste pleased all not to delay even a single day . . .' (6.8.5).

50 Dionysius lingers at his country estate; Artaxerxes postpones making a decision on Callirhoe. MacAlister (1996) 21–2 has seen also in Callirhoe's developing relationship with Dionysius an instance of biographical time re-asserting itself against a adventure time.

of the Greek novel as an adventure time marked by haste, urgency and unpredictability.⁵¹

Everyday time, the Roman novel and time in Apuleius

Bakhtin identified a second novelistic genre in antiquity: the adventure novel of everyday life. These texts, Apuleius' *Metamorphoses*, Petronius' *Satyrica*, and the *Ass*,⁵² resemble the novels of ordeal in that they too are dominated by the episodic, fragmentary and rapid pace of adventure time,⁵³ ushered in by some traumatic event – Lucius' transformation into an ass, Encolpius' angering of Priapus (or exile?). Moreover, just as in the Greek romances, adventure time has no concrete effect; after regaining human form Lucius, in the Greek *Ass*-narrative, remains just the same as before his transformation, and nothing suggests that Encolpius' experiences render him any different at the end of the *Satyrica* (on Apuleius, see below).

What distinguishes these novels, however, is a shift in the *space* where the adventures take place; the protagonists no longer wander at random through abstract 'alien' territory, but on the 'road', along the sides of which they witness a more familiar, *everyday* world, but one focused on private life, particularly its obscene, lower elements.⁵⁴ Like the alien lands of the Greek romance, however, the everyday remains an 'other' world that the protagonist passes through and observes, but is never fundamentally affected by. The time associated with these representations of everyday life is therefore 'scattered, fragmented, deprived of essential connections . . . not permeated with a single temporal sequence' (128). Nevertheless, through the use of the everyday, 'space becomes more concrete and saturated with a time that is more substantial: space is filled with real living meaning . . .' (120). By offering glimpses into certain 'hidden' areas of contemporary society – for example, Apuleius' description of slaves in a mill or Petronius' of feasting freedmen – these novels 'reveal *social heterogeneity*' (129). For Bakhtin, everyday time thus functions primarily as a way of incorporating a certain kind of *historical* time into adventure time with a sensibility absent from

the Greek romance.⁵⁵ This particularly applies to the *Satyrica*, in which, as Bakhtin remarks, 'traces of historical time (however unstable) turn up in the social heterogeneity of this private-life world', and Trimalchio's feast is 'to some extent a *temporal whole* that encompasses and unifies the separate episodes of everyday life' (129).⁵⁶

This account of everyday time, however, omits (and indeed contradicts) a major part of Bakhtin's argument: his insistence that the everyday adventure novel distinguishes itself from the Greek romance through its focus on *change*. While this is true of the one novel that Bakhtin examines in detail, Apuleius' *Metamorphoses*, where Lucius converts to the Isis-cult, it is clearly unsatisfactory as a general description of an adventure novel of everyday life. The plot of the *Ass*, which Bakhtin ignores, is in outline identical to the *Metamorphoses*, but ends with Lucius' return to human form *sans* epiphany, and there is no indication that Encolpius will become 'other than what he was' (115) in the *Satyrica*.⁵⁷ Furthermore, it is unclear what connection this notion of change has with the supposedly distinguishing feature of this type of novel, that is, everyday time. Branham has pointed out that Bakhtin's analysis of Apuleius depends upon a third sequence, defined in moral-religious terms, that proceeds along the series: 'guilt→punishment→redemption→blessedness' (118). By superimposing this sequence onto an otherwise random string of adventures, Apuleius transforms them into a meaningful and temporally irreversible narrative of purification and rebirth while the low, everyday life experienced by Lucius corresponds to the punishment stage. In this way, the moral sequence ends up unifying both adventure and everyday time.⁵⁸

How then does this moral-religious sequence function *temporally* in Apuleius' novel? Bakhtin says little about this, but we can perhaps elaborate. The religious element that Bakhtin speaks of is concentrated in the eleventh book; the priest's speech to Lucius at 11.15 explicitly re-evaluates the entire preceding story in terms of religious redemption.⁵⁹ Time too takes on a greater significance in the eleventh book than in the rest of the novel. Suddenly we have datable events like the *Ploiaphesia*, the ritual opening of the sailing season in the Isis-cult known to have occurred on 5 March (11.17),

51 As Futre Pinheiro (1998) 3161–2, notes, one of Heliodorus' only uses of the iterative mode is in the Arsace episode.

52 I include the *Ass* here, even though Bakhtin fails to mention it. As we shall see, Bakhtin's decision to focus on Apuleius results in considerable confusion. What follows is thus my attempt to describe everyday time in a way that applies at a basic level to all three novels, and then to incorporate Bakhtin's comments on Apuleius into my own examination of the use of time in book 11.

53 See Zeitlin (1971a) 652–66.

54 On the chronotope of the road, see (1981) 243–5, and on everyday life ('the underside of real life', 128) 123–9.

55 Cf. Millar (1981) on the surprising acuity with which Apuleius conveys a sense of socio-economic relations and even 'what it meant to be a subject of the Roman Empire' (63).

56 See Branham's Bakhtinian analysis of the Trimalchio episode, with its frequent references to clocks, death, dates and time: Branham (2002) 178–80, and the very different discussion of Toohey (2004) 197–221.

57 Although see Branham (1995) on the *Satyrica* as the one true ancient 'novel' in Bakhtinian terms, and one that does foreground change.

58 Branham (2002) 175–7.

59 Winkler (1985) 8–10. Bakhtin was well aware of this; see his quote at (1981) 118.

and Lucius himself notes his arrival on 12 December at Rome (II.26). These two dates, implicit and explicit, are unique to the novel, and furthermore have ritual significance. As Anne Witte has observed, these dates, as well as the spring full moon that opens the book draw 'the episode into the cosmological realm', marking a break from the previous books' lack of 'transcendental time'.⁶⁰ Within this realm of cosmic-religious time, Lucius now experiences permanence and stability instead of the fragmentation and uncertainty of adventure and everyday time.

Not only does Isis appoint the day of Lucius' salvation (II.21, 22), but the events of that day proceed just as the goddess had ordained. Despite the extraordinary nature of Lucius' return to human form, chance and the unexpected have no place here; adventure time is firmly over. The narrative concentrates on Lucius' slow path from devotee to initiate to priest with its fixed periods of ritual service, abstinence and waiting. If something out of the ordinary occurs, such as a strange dream, we quickly learn that this too has been dictated by the goddess. There is a growing sense throughout this book that human time and life are subordinate to a higher cosmic order; Isis, as the incarnation of the moon and 'the first child of the ages' (*saeculorum progenies initialis*, II.5) and Osiris, as the sun, symbolise an eternal temporal movement that dwarfs everything else, and by which the phases of Lucius' life are now regulated.⁶¹

Isis, in her speech to Lucius, makes clear that her control of time not only governs Lucius' present, but also his future – 'the rest of your life's course (*vitae tuae curricula*) is bound to me' – and beyond: 'when you have traversed your life's path and go down to the underworld, there also you will worship me . . .' (II.6). Furthermore, the new sense of time foregrounded in book II that now dominates Lucius' present and future life also stretches back to re-interpret the *past*, his sojourn through adventure and everyday time, as the necessary descent into error that leads Lucius to redemption. With the last lines of the novel, Lucius is additionally reintegrated into historical time, as he enters a priesthood with a tradition stretching far back into the past, 'founded in the times of Sulla' (II.30) some 250 years earlier. Under the aegis of Isis, Lucius' life – his past, present and future – is thereby unified into a single meaningful whole. By demanding that what Lucius has experienced must be related to what lies ahead, Apuleius' incorporation of book II and its cosmic-religious time onto the basic narrative of the *Ass* transforms the *Metamorphoses* into a hybrid form, rather than the model, of the adventure novel of everyday life: the novel of crisis and rebirth.

⁶⁰ Witte (1997) 42. See also Beck (2004) on 'cosmic time' (311) in book II.

⁶¹ Cf. II.26: 'Behold the great Sun, when the zodiacal circle had been run through, had completed a year . . .'

Further reading

For the novel's relation to history see Swain (1996) ch. 4; to historiography, Ruiz-Montero (2003). On historiographical elements in Chariton, see Hägg (1987), Hunter (1994) and Whitmarsh (2005c); in Heliodorus, Morgan (1982). Hägg (1971) is a treasure-trove of information on the use of time in Xenophon, Chariton and Achilles; for similar if less comprehensive narratological treatments of temporality see Futre Pinheiro (1998) on Heliodorus and Van der Paardt (1978) on Apuleius (as well as the Groningen *Commentaries* series on individual books), as well as Lowe (2000) ch. 5 on the Greek novels as a whole. More generally Billault (1991) provides a useful, if somewhat diffuse, overview on time in the Greek novel; see also his (1996) for an excellent treatment of time in *Daphnis and Chloe*. Finally, Bakhtin (1981) 84–258 and (1986) are two overlapping articles on the chronotope; for a good summary and commentary see Morson and Emerson (1990), Ladin (1999), and *apropos* of the ancient novel, Branham (2002), who also expands upon Bakhtin's brief remarks on Petronius.