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Słupsk**THE CHRONOTOPE OF LOVE EXPLORED THROUGH ORHAN
PAMUK'S *THE MUSEUM OF INNOCENCE*****CHRONOTOP MIŁOŚĆ ODKRYWANY W *MUZEUM NIEWINNOŚCI* ORHANA PAMUKA**

Key words: Chronotope, love chronotope, idyllic chronotope, *The Museum of Innocence*, Orhan Pamuk, Mikhail Bakhtin, Peter Pan, *Alice in Wonderland*, the garden, island, space, time, eternal, transient

Słowa kluczowe: chronotop, chronotop miłości, chronotop idylliczny, *Muzeum Niewinności*, Orhan Pamuk, Michaił Bachtin, Piotruś Pan, *Alicja w Krainie Czarów*, ogród, wyśpa, przestrzeń, czas, wieczność, przejezdny

As most memorable fictional love stories and, perhaps, all love stories, the one between Kemal and Füsün, the largely unhappy protagonists of Orhan Pamuk's novel *The Museum of Innocence*, takes place in two distinct realms that exist as close to one another as they are distant. The first one is the societal realm, determined by the actual time and place of their story. The protagonists' lives and the development of their love are closely connected and greatly depend on the spatial and temporal context, the Istanbul of the late '70^s until the late '90^s in this case. Their love could not unfold the way it does in any place other than the close-knit, nearly suffocating society of Pamuk's Istanbul. This milieu both inhibits and encourages their unlucky, forbidden love. It is both despite and because of this particular society's formal nature and its traditional mentality that Kemal can continue visiting his distant cousin, Füsün, even after she is married to another man. Obviously in love with her, Kemal, nevertheless, can visit the family three to four times a week because

[...] we would all be obliged nevertheless to act 'as if' there was an absolute certainty that such a love could simply not exist. At times when this occurred to me I would understand that I was able to see Füsün not in spite of all these exquisite customs and proscriptions, but because of them¹.

¹ O. Pamuk, *The Museum of Innocence*, transl. by M. Freely, New York 2010, p. 312.

Certainly, these “proscriptions” correspond to the time of the story which is one of the novel’s protagonists as Kemal, the novel’s main narrator, dates and locates meetings and events with a historian’s meticulousness. The lovers’ first tryst, for instance, takes place on “May 3, 1975”, “at the Merhamet Apartments at half past two in the afternoon”², the Merhamet Apartments being the couple’s makeshift version of paradise on earth and the second realm, the private haven which is both connected and separated from society. Despite Kemal’s precise timekeeping, this intimate world operates to spatial and temporal laws that are distinctly different from those of the real one. Here, Kemal narrates “the world seem to have been released from gravity and time”³. The paradoxical coexistence of the precise dating and locating and the depiction of a world free of gravity and time suggest that the chronotope of love here is two-fold: it is firmly rooted to a specific place and time while simultaneously escaping the temporal and spatial laws of the universe. In their private realm, Kemal and Füsün could be Adam and Eve while outside it, they are strictly bound by the rules of their time and place. Inside, they can escape the requests and norms of the outside world, albeit temporarily. This private world which follows its own rules echoes the imaginary universes created by fictional children and depicted in works like J.M. Barrie’s *Peter and Wendy* and Lewis Carroll’s *Alice’s Adventures in Wonderland*. Excluding any kind of artificial intoxication, love is perhaps the only emotion powerful enough to transport adults to a Wonderland or Neverland. And, similarly to the children’s versions, the realm created by love and intimacy has a precarious relationship to the world outside its walls: it both shuns it and needs its presence in order to exist.

At a first glance, the apartment where Kemal and Füsün meet seems worlds away from the idyllic islands and gardens of Alice and Peter. Yet, it resembles these worlds in two aspects: in its function, as the apartment serves as a place of withdrawal from the world and in its inclusion of a back garden which is always mentioned in the same breath as the apartment. Indeed, the original intent of the apartment’s purchase was the occasional retreat from society at large as it was bought by Kemal’s mother “partly as a place where she could retire for some peace and quiet”⁴. Kemal continues the tradition and states that “as a boy, I had liked the back garden”⁵. The mere mention of a garden recalls Alice’s continuous search for the garden in Wonderland, the one which requires her to expand and shrink several times, as well as Peter Pan’s Kensington Gardens. The garden is irretrievably linked with childhood and innocence but, first and foremost, it brings to mind the original garden, that of Eden. As such, Kemal and Füsün represent echoes of the first couple, Adam and Eve. Yet, as for the first part of the novel, Kemal is still engaged to Sibel, he lives simultaneously both in the garden and in the circles of Istanbul’s high society. His desire to escape the latter often urges him to visit the apartment, not simply to meet Füsün but also to think of her “to be alone, to gaze down at that back garden...”⁶ The garden provides solace, comfort, peace. Similarly, in *The Story of Layla*

² O. Pamuk, *The Museum of Innocence...*, p. 27.

³ Ibidem, p. 3.

⁴ Ibidem, p. 21.

⁵ Ibidem.

⁶ Ibidem, p. 27

and *Majnun* the ancient Persian tale, the citation of which in the novel suggests Pamuk's acknowledgement of it as a direct inspiration⁷, Layla "was trying to find comfort in the garden; she looked at it as an ornament framing the image of the beloved; perhaps it could show her the way to that other garden, the garden of paradise"⁸. In both the original love story and Pamuk's reimagined version of it, the garden/apartment with a garden serves as a paradisiacal hideout, a place of calm and reflection, a shelter from the crowded outside world.

In this sense, although located at the heart of the city, Füsün and Kemal's meeting place approaches the features of what Mikhail Bakhtin categorizes as the "idyllic chronotope," specifically, "the love idyll, whose basic form is the pastoral"⁹. Certainly, the version in the novel is a sublimated, nearly-idyllic one, an in-between stage between the original Garden and its eventual transformation into a museum which, paradoxically, both preserves its innocence while signaling its death. The world free of gravity and time created by Kemal and Füsün is, in Bakhtin's definition,

[...] opposed to social conventions, complexities and disjunctions of everyday private life; life here is abstracted into a love that is completely sublimated. Beneath the conventional, metaphorical, stylized aspects of such a love one can still dimly perceive the unity of time and the ancient matrices¹⁰.

Indeed, while outside the apartment, Kemal and Füsün assume their familial roles as determined by their social class, Istanbul's high society and its middle-lower class respectively, inside the two may as well be Adam and Eve or one of the manifestations of the original couple. Time, as described in Bakhtin and as illustrated by Pamuk, seems to exist in two distinct layers: the upper, most superficial, i.e. chronological time and underneath, eternal, unchangeable time.

Undoubtedly, Pamuk describes his two protagonists' meetings in biblical terms. Alone, Kemal visits the apartment to "create a little paradise of the spirit in which my mind could wander"¹¹. The last time the two are with each other, "the world though half-shrouded in darkness had come close to paradise"¹². Here, paradise is both eternal and innocent which explains why in detailing the lovers' meetings, Kemal often uses the terms child-like, like children. From the novel's first page, describing the first time they make love, Kemal compares it to "the way children play, happily forgetting everything else"¹³. The forgetting everything else is a crucial step in entering and experiencing paradise. In his essay *A History of Eternity*, Jorge Luis Borges cites Hans Lassen Martensen's "almost voluptuous definition: Eternity is merely today; it is the immediate and lucid enjoyment of the things of infinity"¹⁴. Both the novel and Martensen's definition emphasize the full immersion into the

⁷ Ibidem, pp. 113-114.

⁸ Nizami, *The Story of Layla and Majnun*, transl. by R. Gelpke, E. Mattin, G. Hill, London 1966, p. 61.

⁹ M. Bakhtin, *The Dialogic Imagination*, transl. by C. Emerson, M. Holquist, Austin 1981, p. 224.

¹⁰ Ibidem, p. 226.

¹¹ O. Pamuk, *The Museum of Innocence...*, p. 45.

¹² Ibidem, p. 480.

¹³ Ibidem, p. 3.

¹⁴ J.L. Borges, *Selected Non-fictions*, transl. by E. Weinberger, E. Allen, S.J. Levine, New York 1999, p. 132.

present which, in turn, enables the detection of eternity in the present moment. Lovers and children are two of the rare privileged beings able to fully lose themselves in the present moment.

It is precisely this wholehearted absorption in the moment which allows Peter Pan and Wendy to fly to Neverland and Alice to fall into Wonderland. Even more so than Wendy and Alice, Peter lives solely in the present. The one quality that prevents him from growing up is his lack of memory and disregard of measured time. When Peter skips a year on his supposedly annual visit to Wendy, she understands that their concepts of time differ: “the past year was but as yesterday to Peter; it had seemed such a year of waiting to her”¹⁵. Involved in his adventures and flying, no landmarks or clocks to signal time, Peter lives in total freedom, i.e. no temporal or spatial limitations and no mother to remind him of his duties. Wholehearted participation in adventures ensures that not only he but also Wendy and the Lost Boys temporarily lose track of time, “lost count of the days”¹⁶. Similarly, Alice, feeling “very sleepy and stupid,” but curious at the site of the rabbit with waistcoat-pocket watch, follows him “never once considering how in the world she was to get out again” and falls into the tunnel where she has “plenty of time” as she goes down”¹⁷. Time expands and retracts just like Alice herself or stands in one place as, for instance, in the case of the Mad Hatter for whom “it is always teatime”¹⁸. All of these characters’ activities determine time rather than vice versa, an order of things which can only occur when the activity at hand absorbs one’s full attention, leaving no time and space for the consideration of issues outside this realm. Children, still unhampered by responsibility, naturally and unaware become absorbed into the moment’s temporary universe, whatever that may be. In adults, however, constrained by a myriad duties and roles to play, such an absorption may occur only when the emotion or activity of the moment overrides more pragmatic issues. Love is one of the few emotions that achieves such a feat, although temporarily. As T.S. Eliot states in *East Coker*, the second of his *Four Quartets*, “love is most nearly itself/ when here and now cease to matter”¹⁹, when actual involvement in the moment transcends time. “To embrace, to kiss – it felt so much more genuine than any contemplation of the impasse to which we had come, so full of the irresistible power of the present moment”, Kemal states, affirming that the closeness and attraction between the two excludes any discussion of earthly problems which might ruin this unearthly state²⁰. The intimate world seems realer than the one outside.

It is no coincidence that Füsün, the vehicle which enables Kemal’s entry into the paradisiacal place, is a figure from his childhood. When he first re-meets Füsün, a distant relation, he “saw someone familiar, someone I felt I knew intimately. She resembled me. That same sort of hair that grew curly and dark in childhood only to straighten as I grew older”²¹. Narcissus-like, only in her presence – someone he

¹⁵ J.M. Barrie, *Peter and Wendy*, New York 1991, p. 219.

¹⁶ Ibidem, p. 161.

¹⁷ L. Carroll, *The Complete Illustrated Lewis Carroll*, London 1996, pp. 23-24.

¹⁸ Ibidem, p. 73.

¹⁹ T.S. Eliot, *Four Quartets* (1943), <http://www.davidgorman.com/4Quartets> [15.04.2017].

²⁰ O. Pamuk, *The Museum of Innocence...*, p. 72.

²¹ Ibidem, p. 15.

loves also because she reminds him of innocence, i.e. of his childhood – can he detect the “sort of dreamscape that is the preserve of childish hope...”²² And, indeed, this dreamscape is accessible through a childish aspect, absorption or faith, “for to have faith is to have wings”²³ but also, as its name implies, through a drowsy or partially sleepy state. Both Alice and Wendy fall and flee to Wonderland and Neverland, respectively, as they have grown drowsy or are ready for sleep. Kemal also repeatedly mentions a sleepy state or waking up “from the velvet sleep our lovemaking induced”²⁴. In addition, similarly to Alice’s fall, the lovers meet between two and four in the afternoon, the time usually reserved for siesta in southern countries, a drowsy part of the day during which one is usually unproductive as an adult or one, during which, sleep is heavy and full of dreams. Everyone has experienced the rough re-emergence into the regular world after the profound immersion in another realm during the afternoon siesta. The element of drowsiness plays an important role in all the aforementioned works as time obeys different rules in this particular state.

In the description of the last meeting between Kemal and Füsün, love, sleep and eternity become explicitly interconnected. As they are making love and before Kemal “drifts off to sleep,” he describes the intensity of their feelings as so great that “our past, our future, and our memories became as one with that moment’s ecstatic escalation”²⁵. This description mirrors the definition of eternity by Borges. “Eternity”, writes the great author, “is something simpler and more magical: the simultaneity of the three tenses”²⁶. Borges’ phrasing is telling: simpler and magical are both fitting qualifiers of the realms created by and for children and/or childish adults. It is also telling that Borges *experiences* his definition of eternity rather than *analytically understanding* it and that this experiencing involves a place that is linked to his childhood. He is “strolling at random,” i.e. lacking a clear destination, but as he continues, “a kind of familiar gravitation pushed me toward neighborhoods whose name I wish always to remember, places that fill my heart with reverence. I am not alluding to my own neighborhood, the precise circumference of my childhood, but to its still mysterious outskirts”²⁷. The place is strongly linked to his childhood but the area is unfamiliar, mysterious still. This strange mixture of foreignness and familiarity echoes the adventures of Wendy and Alice in Neverland and Wonderland. Although alien at first, these new realms retain several familiar elements, i.e. mothering and manners, for instance, but transposed to the Never-and Wonderlands. The same coexistence of the familiar and the unknown causes Borges to feel both comfortable and alert. This rare combination of states urges him to experience rather than understand infinity through “the serenity of the night, the translucent little wall, the small-town scent of honeysuckle, the fundamental dirt”²⁸. The mixture of urban and rural elements of Borges’ eternity episode echo the evocation of the urban paradise in Pamuk. Ultimately, both Borges’ description and the lovers’ “island” in *The Museum of Innocence*, recall Bakhtin’s

²² Ibidem, p. 101.

²³ J.M. Barrie, *Peter Pan in Kensington Gardens*, New York 1991, p. 16.

²⁴ O. Pamuk, *The Museum of Innocence...*, p. 157.

²⁵ Ibidem, p. 478.

²⁶ J.L. Borges, *Selected...*, p. 124.

²⁷ Ibidem, p. 137.

²⁸ Ibidem, p. 138.

idyllic “where the real organic time of idyllic life is opposed to the frivolous fragmented time of city life or even historical time”²⁹. What joins these three is eternity or rather a momentary glimpse of it.

Nevertheless, the inclusion of *The museum of Innocence* in Bakhtin’s category of the idyllic chronotope may seem strange given that the novel is set in Istanbul, the very definition of a metropolis. Furthermore, the city does not merely serve as a background; its streets, restaurants, apartments, mosques are as much characters of the novel as Kemal and Füsün. Yet, the opposition of real organic time to the frivolous, fragmented time applies not only to the temporal element in the novel but also to the two worlds, the one inside the apartment and the one outside. The world of two is perceived by the narrator as more real, more whole than the one outside. Kemal’s description of the process of transition from the heavenly, i.e. idyllic, realm to the earthly one contains, undoubtedly, biblical overtones. He describes the couple’s melancholy as “we covered our nakedness and cast our eyes about the filth of the world once again”³⁰. Like Adam and Eve, they are forced to abandon their garden, ashamed and no longer innocent once they assume their societal roles. Kemal is painfully aware of this chasm which causes him to consider their private world as pure and the outer one as its opposite, impure. He later refers to everything, any activity with a person other than Füsün as “vulgar distractions”, “ordinary and meaningless”³¹. Certainly, purity and impurity are also inextricably connected to childhood and its perspective which greatly differs from that of an adult. Differently from Peter Pan who exclaims wholeheartedly that “I want always to be a little boy and have fun”³², Kemal, expelled from paradise and on one of his many visits to the Keskin’s house, bitterly notes that “for most people life was not a joy to be embraced with a full heart but a miserable charade to be endured with a false smile, a narrow path of lies, punishment and repression”³³. Only children and lovers are free, albeit temporarily. Nakedness, childhood, gardens are all elements that encourage naturalness, freedom, real intimacy whereas the strict rules and norms of the society in which Kemal and Füsün live create a theatrical, false world. The superiority of the former, truer but not necessarily realer world, leads to Kemal’s conclusion that “absolute happiness,” rather than a partial one “in this world can only happen while living in the present and in the arms of another”³⁴. Certainly, the other being the person one loves. Only when with her or when daydreaming next to her can he be “visited by images of happiness...The sea in my dream was indigo like the sea of my childhood”³⁵. Kemal’s association of happiness, love and childhood suggests that, once childhood ends, love is one of the only emotions – other than artificially-induced states – capable of overwhelming one’s sense of space and time by directing all of one’s attention towards the loved one.

This state of undivided attention is borne of the need to escape the real world, that of “vulgar distractions”, and requires that one indeed does so. Yet, the real world al-

²⁹ M. Bakhtin, *Dialogic...*, p. 228.

³⁰ O. Pamuk, *The Museum of Innocence...*, p. 31.

³¹ *Ibidem*, p. 168.

³² J.M. Barrie, *Peter and Wendy...*, p. 92.

³³ O. Pamuk, *The Museum of Innocence...*, p. 275.

³⁴ *Ibidem*, p. 118.

³⁵ *Ibidem*, p. 478.

ways and undoubtedly interferes. For instance, right before separating for the first time as Kemal continues to follow his plan of becoming engaged to Sibel, the lovers risk being confronted with a reality outside the apartment walls. Desperate to avoid any thoughts of the future, Kemal and Füsün focus instead on the “shouts and curses of the children playing football outside”³⁶, a constant and pleasant soundtrack which firmly establishes the apartment both inside and outside. The soundtrack saves them from discussing anything too weighty or depressing, unavoidable at this point, as “we were saddened to see our carefree days had ended so quickly”³⁷. The carefree attitude of a child, one which Peter Pan insists at maintaining at all costs, represents the main feature enabling the apartment to become a shelter, a haven. Too many conversations about the future would signify that reality, i.e. society, has invaded its space, claiming the apartment as its own. Yet, as Kemal prepares to assume another role, a future husband to Sibel, the paradisiacal days draw close to an end. However, despite his attempt, Kemal is unable to fulfill this role, obsessed by the images of the days with Füsün who, insulted and hurt, disappears for almost a year before the two meet again. After their re-meeting, the rest of the story takes place in the substitute/fragmented paradise or the peopled paradise of the Keskin house where for nearly eight years³⁸ Kemal visits his love, her husband and her parents four to five times a week. Thusly, Kemal succeeds in escaping the real/less true world yet another time.

During this often uncomfortable, emotionally-charged visits, the strange group watches television, eats dinner, has conversations, plays games while outside Istanbul and its citizens are plagued by civil war, fires and curfews. Yet, the family and Kemal barely seem to notice. They operate according “to one sort of time we call our own and another – shall we call it ‘official’ time? – that we share with all others”³⁹. As in Bakhtin’s description of the idyllic novel, “idyllic life and its events are inseparable from this concrete, spatial corner of the world where the fathers and grandfathers lived...This little spatial world is limited sufficient unto itself, not linked in any intrinsic way with other places, with the rest of the world”⁴⁰. The limited world in Bakhtin’s idyllic chronotope, one’s native realm, grows even narrower in Pamuk. The family occupies a tiny corner of an apartment within Istanbul. This corner represents their world, one which is only possible through the constant evasion of time. After all, time serves the purpose of regulating human relationships. Official time, Kemal states “brought us back to the present, reminding us of our relationship with others”⁴¹. The warm familial place with its concealed personal dramas is characterized by “its timelessness, a time that is theirs alone”⁴². The personal time which does not correspond to the objective chronological time outside, the “timeless world whose air I inhaled during my years with Füsün”⁴³, is the one Kemal wants to replicate for the visitors to the museums who hopefully will be “lovers who can’t

³⁶ Ibidem, p. 99.

³⁷ Ibidem, p. 99.

³⁸ Ibidem, p. 281.

³⁹ Ibidem, p. 282.

⁴⁰ M. Bakhtin, *Dialogic...*, p. 225.

⁴¹ O. Pamuk, *The Museum of Innocence...*, p. 285.

⁴² Ibidem, p. 286.

⁴³ Ibidem, p. 286.

find another place to kiss in Istanbul”⁴⁴. Thus, the timeless world assumes several forms in the novel; firstly, it exists within the Merhamet apartment, afterward, in the Keskin’s house and ultimately, in the museum. In each case, the element which allows its timelessness is its simultaneous separation from and existence within the real world.

Indeed, despite Kemal’s aversion to the real world, a link to it seems necessary. After all, the accompanying shouts of the boys playing football or the sunlight filtering in are pleasant reminders of the happiness and safety inside. These elements intensify the couple’s happiness rather than detract from it. Similarly, Kemal finds a semblance of the original paradise even in its diluted and populated version, the Keskin’s house. While a separation from others allows for the creation of a paradise free of time and gravity, too great a distance would destroy the delicate balance between inside and outside that grants this temporary world its intense happiness. In a telling scene, Kemal and Füsün swim in the Bosphorus, increasingly moving away from the shore. Looking at the city and thinking of his past in the middle of the sea “so distant from everyone else but together with Füsün, felt like the chill of death”⁴⁵. A too permanent and eternal paradise, suggests Pamuk, would be death instead of a haven. Likewise, in Wendy’s and Alice’s cases, Wonderland and Neverland would lose their appeal if the option to return to the real world did not exist. Alice constantly thinks of her cat Dinah and Wendy can only enjoy her adventures, her time in Neverland, knowing that her parents would “always keep the window open for her to fly back by and this gave her complete ease of mind”⁴⁶. The adventures without the existence of the real world would turn nightmarish which they do, in a way, in all these cases. Kemal dreams of marrying Füsün but he also imagines “reuniting with my friends, my old circle”⁴⁷. He sees love as an expansive force, one which does not cause a rupture from the world but includes it. “As the bond between us grew stronger,” Kemal states in reference to being finally reunited with Füsün, “with it our attachment to life, to Istanbul, its streets, its people and all else”⁴⁸. For him, happiness is linked on one side to Füsün and on the other to life in the city. After her death, describing his museum which would simultaneously commemorate his love and the accompanying history of the city, he claims that he can only find peace, solace in a “separate realm that coexisted with the city’s crowded streets but was not of them”⁴⁹. Happiness, “of being alive could never be separated from the pleasures of seeing this world”⁵⁰. Thus, like an island or a Wonderland, the intimate world must exist within the broader one but not be disrupted by the latter. This equilibrium represents the perfect recipe for a balanced happiness but this state, suggests Pamuk, is not the human lot in life. Or, at least, not Füsün’s and Kemal’s.

Right before her death, finally together and without any obstacles in their way, the couple seems to have approached the happiness they chased for so long. But, at

⁴⁴ Ibidem, p. 519.

⁴⁵ Ibidem, p. 437.

⁴⁶ J.M. Barrie, *Peter and Wendy...*, p. 136.

⁴⁷ O. Pamuk, *The Museum of Innocence...*, p. 439.

⁴⁸ Ibidem, p. 460.

⁴⁹ Ibidem, p. 495.

⁵⁰ Ibidem, p. 479.

the height of such happiness, perhaps fearing its eventual end by the dragging and murdering effect of time, Füsün, Pamuk suggests, tries to kill them both, eventually just killing herself. Although Kemal survives, in the instant of near-death, he realizes that they “had come to the end of our allotted portion of happiness, that our time had come to leave this beautiful realm... and we were never to enjoy the happiness one could find on this earth”⁵¹. This ending implies that while absolute happiness exists for a brief instant of immersion into another and the shared experience of love, a constant version of the state remains out of reach. The fragmentary nature of happiness in the novel recalls André Aciman's essay *In Search of Blue* in which, the author, in continuous search of a sea that reminds him of his childhood sea in Alexandria, finally finds it. He first sees it “interrupted and obstructed”⁵², and he is satisfied by this version despite the obstacles. Indeed, as he later reveals, he prefers it this way as, when he is presented with a complete view of the sea, an uninterrupted blue, he finds “what I feared I would find but could never afford to hope I might find and, indeed, continue to hope I'll never find again – because I wouldn't know what to do with it, because losing the sea makes living in New York easier to accept...”⁵³ Absolute happiness, a complete experience, presents an obstacle here similar to Kemal's experiencing death's chill when completely alone with Füsün. Attaining a too complete and permanent state of happiness, living entirely within an island, would represent a state of stasis, death. Perhaps, once accustomed to the fragmentary city life, a full return to an idyllic one becomes an impossibility. Unlike children, adults have lost the capacity to experience and enjoy wholeness, an entire island, a Wonderland. Indeed, absolute and lasting happiness seems so incomprehensible because, unlike Peter, adults cannot retain the faith to fly. Consequently, they cannot. Wendy cannot fly once she grows up and can relive her glorious past adventures only through her daughter. The adult version of Alice might also think twice before chasing the rabbit down the hole. The fear of never finding her way back might prevent her. In that way, while love succeeds in temporarily defeating space and time, displaying its power through the creation of an earthly paradise, it cannot maintain it. The adults' paradise is more compressed, both temporally and spatially, fragmented, unlike the fullness of islands and Wonderlands, lush with gardens, adventures, and a time that moves like molasses, with death far away.

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⁵¹ O. Pamuk, *The Museum of Innocence...*, pp. 487-488.

⁵² A. Aciman, *False Papers*. New York 2000, p. 24.

⁵³ *Ibidem*, p. 26.

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Summary

Through Orhan Pamuk's novel, *The Museum of Innocence*, and Mikhail Bakhtin theory on the chronotope, specifically the idyllic chronotope, the article explores the specific chronotope of love which possesses a dual nature, both specific and timeless. Like all lovers, the novel's protagonists, Füsün and Kemal belong simultaneously to the particular place and time of their circumstances and the intimate world they create which temporarily transcends the boundaries of space and time. This private world echoes that of Adam and Eve, one suspended between the innocence and isolation of a private world and the looming threat of the real world's interference. This dynamic between the placeless and time-less world of two and its existence within a specific place and time is especially palpable in Orhan Pamuk's novel, the very premise of which rests on the preservation of a specific temporal period through artefacts, here belonging to Füsün, Kemal's love. The eponymous museum refers to Kemal's obsessive gathering and conservation of any item that belongs to her. The meetings of the lovers are dated with a historian's precision and placed in the exact spot of Istanbul, the author's beloved city. Kemal and Füsün could be Adam and Eve or any other literary couple following in their footsteps, yet their isolated world is interrupted by the noises, light and smells belonging to Istanbul alone. This specific chronotope belonging to love echoes Peter Pan's island or Alice's wonderland but the adult version of this private universe cannot be quite as separate from the real world. The latter can only partially escape and remains halfway trapped in its exact coordinates and time zone. My article ventures the thesis that the children's and adult's versions represent a similar effort to create a world of innocence and freedom though to a lesser degree in the second case.

Biogram

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