

The Island Utopia and the Chronotope: Temporal Distortion in Utopian Fiction of the Renaissance

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One aspect of the literary utopia has been lightly touched upon in recent critical discussion: the utopian chronotope. What are the spatial and temporal relations in Renaissance utopian fiction? Does utopia-time have a distinct structure and is this consistent within each utopian text? The function of time in utopian fiction, as well as how it relates to spatial structure and organisation in the text, may be discussed by limiting our analysis to the confines of the literary ‘chronotope’, a term for spatial-temporal relations that is taken from M. M. Bakhtin’s essay, ‘Forms of Time and of the Chronotope in the Novel’, where it functions as an analysis of the structure of fictional time and space. By applying the idea of the chronotope to utopian fiction, I aim to set forth a model by which to explicate the structure of temporality on the island utopia, in comparison to Bakhtin’s forms of adventure- and idyllic-time.¹ The Renaissance view of time is based on the anxiety that it cannot be controlled and utopian fiction opposes this anxiety by acting as a fantasy space in which temporality is not subject to the limits of everyday time.

This essay will consider three Renaissance utopian texts with diverse publication dates and countries of origin in order to demonstrate that the utopian chronotope is prevalent throughout a range of early modern utopian fiction. Thomas More’s ‘Utopia’ (1516), Tommaso Campanella’s Italian *City of the Sun* (1623), and Francis Bacon’s ‘New Atlantis’ (1627) all demonstrate that the utopian chronotope is a pervasive function of Renaissance utopian literature.² Each text demonstrates static utopia-time, wherein the island’s insularity and specific social structure allows the utopian society a form of unchanging, stagnant time. However, the static structure of utopia-time is not the same as being removed from time; rather, the utopian island serves as a space in which time may be manipulated in order to provide the illusion that the island exists atemporally, which can be done through the retention of the utopian society within this perpetually unchanging state. By considering the features of Bakhtin’s adventure- and idyllic-time in comparison to how time and space are

¹ This essay discusses utopias that are actual islands, although utopia-space may refer to any society that is self-sufficient and relatively isolated from the rest of the world. This may also include planets; see Johannes Kepler, *Somnium: The Dream, or Posthumous Work on Lunar Astronomy*, trans. by Edward Rosen (Madison: University of Wisconsin Press, 1967).

² To avoid confusion, I will use ‘utopia’ to refer to the literary construct of the utopian island and ‘Utopia’ to refer specifically to More’s text.

structured on the utopian island, we can see how the literary utopia exists as a space in which time is not limited to a regular mode of progression. The utopian chronotope may be expressed in a multitude of ways, yet the result is the same: the island utopia serves as a place in which time may be manipulated and controlled as an opposition to the perpetual motion of everyday time, thus making the utopia a literary space for Renaissance temporal wish-fulfilment.

Before continuing on to a discussion of Bakhtin's chronotope and its implications regarding utopia-time, however, it is important first to consider how people during the European Renaissance thought about time, to see how they responded to the increasing orderliness of time following the invention of the mechanical clock in the fourteenth century. In his book, *The Renaissance Discovery of Time*, Ricardo J. Quinones outlines the mental shift towards a disposition intent on controlling and 'mastering' time during the Renaissance; his book opens with the following:

For the men of the Renaissance, time is a great discovery – the antagonist against which they plan and plot and war, and over which they hope to triumph. It is for the sake of such conquest that they separate themselves from a more easygoing world of restricted rhythms and patterns.³

Time is an aspect of life that the Renaissance person desires to command and manipulate in order to, as Alfred von Martin states, 'become "the master of all things"'.⁴ Quinones argues that the growing capitalism and urban culture during the early Renaissance contributes to this new approach to temporality, an approach that worries over the fact that time is both fleeting and unstoppable.⁵ The rise in popularity of the mechanical clock after the fourteenth century allowed people to measure time more accurately and 'the older way of temporal reckoning [...] which derived from the canonical hours of the monasteries, was replaced by an hourly system of time telling'; time becomes 'an ordering and controlling force' over the life of the Renaissance person.⁶ This new attitude towards temporality is important for our understanding of the utopian chronotope and why it exists. As a response to the controlling force of time, the Renaissance utopia presents a space in which time is controlled or manipulated, either by the island itself or by its inhabitants. The desire to produce an entity that exists in stasis results from a reaction to the 'increased sense of urgency and a different emphasis on termination and final nothingness' that occurs during the Renaissance period.⁷

³ Ricardo J. Quinones, *The Renaissance Discovery of Time* (Cambridge: Harvard University Press, 1972), p. 3.

⁴ Quinones, p. 7.

⁵ Quinones, p. 4.

⁶ Quinones, p. 6.

⁷ Quinones, p. 13.

The utopian island, being a space that does not exist, yet possesses the potentiality of existence, is an optimal paradigm for the expression of discontent with the unstoppable structure of time: time can be manipulated in this fantastical insular space. However, in order to develop a discussion on time-space relations in utopian texts, Bakhtin's idea of the chronotope, literally translated as 'time space', must first be set forth as a model.⁸

Defined as the 'intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature', the chronotope represents the correlation between the fictional literary space of a text and the facets of temporality used to link the narrative together.⁹ It exists as 'the organizing [centre] for the fundamental narrative events of the novel' and represents the interdependence of space and time.¹⁰ Bakhtin argues that 'a literary work's artistic unity in relationship to an actual reality is defined by its chronotope [...] In literature and art itself, temporal and spatial determinations are inseparable from one another, and always colored by emotions and values'.¹¹ Thus, literary texts possess a specific chronotope because temporal and spatial relations drive the narrative; literature cannot exist outside of the influence of space or time. Bakhtin outlines several types of chronotope, ranging from the Greek romance novel to the Rabelaisian novel, and argues that each kind of text has a specific representation of time that occurs invariably throughout the genre. His essay focuses its attention solely on 'the problem of time (the dominant principle in the chronotope) and to those things, and only those things, that have a direct and unmediated relationship to time'.¹² The utopian island is a fantasy space — the island always has connections to the rest of the literary world but does not exist in the world of reality — and so, because of the interconnectedness of space and time, we can speculate that temporality as dealt with on the island will have a specific structure that is not required to conform to the structure of real time.

To reach the utopian island, one must embark on an ocean voyage to the lesser-known parts of the world and the ocean represents the space that one must traverse to reach any utopia. I suggest this chronotope as an alternative to Bakhtin's 'chronotope of the road', a spatial-temporal element of the Greek romance novel, wherein 'the unity of time and space markers is exhibited with exceptional precision and clarity'.¹³ The ocean, however, differs in

⁸ M. M. Bakhtin, 'Forms of Time and of the Chronotope in the Novel', in *The Dialogic Imagination: Four Essays*, ed. by Michael Holquist (Austin: University of Texas Press, 2002), pp. 84-258 (p. 84).

⁹ Bakhtin, p. 84.

¹⁰ Bakhtin, p. 250.

¹¹ Bakhtin, p. 243.

¹² Bakhtin, p. 86.

¹³ Bakhtin, p. 98.

terms of its temporal and spatial markers because, while a road has a defined space and leads from (at least) one place to another, an ocean is an open and unconstrained space. Likewise, while the road of the Greek romance ‘is always one that passes through *familiar territory*, and not through some exotic *alien world*’, the ocean voyage to utopia almost always passes through unfamiliar territory.¹⁴ Indeed, accidental circumstances, shipwreck, or the help of a native utopian, often drive the journey to a utopia. Raphael Hythloday’s voyage to More’s Utopia is a paradigm of the ocean voyage chronotope: ‘The channels be known only to themselves. And therefore it seldom chanceth that any stranger unless he be guided by an Utopian, can come into this haven’.¹⁵ The difficulty in reaching a utopian space, wherein the island is only reached through accident or helpful guidance, suggests the seclusion of utopias from the rest of the world. Campanella’s Genoese character admits that he was ‘forced to put ashore’ at Taprobana, upon which he discovers the City of the Sun.¹⁶ Furthermore, the narrator of ‘New Atlantis’ describes their ship’s search for land in ‘that part of the South Sea [that] was utterly unknown’.¹⁷ The utopian island appears as an uncharted, distinct space in the midst of the ocean, while the ocean itself acts as the space through which time may distinguish itself from the regularity of everyday time and merge towards a utopian space of temporal distortion and manipulation. The utopian text both begins and ends with this chronotope (whether explicit or implied) and a voyage back to the traveller’s homeland is inevitable because a description of a utopian land is always framed by the traveller’s narration to a non-utopian; thus, the voyage to utopia sits within the limits of a framed narrative.¹⁸ Whether a utopia can be placed within the limits of the real world is a question of which the answer necessitates a discussion on the space of the literal and fictional island, which will be the purpose of the next section.¹⁹

The chronotope of the utopian island depends on its exclusivity from the rest of the world: in order for time to be treated differently in a utopia, its interaction with the rest of the

¹⁴ Bakhtin, p. 245 (Bakhtin’s italics).

¹⁵ Thomas More, ‘Utopia’, in *Three Early Modern Utopias*, ed. by Susan Bruce (Oxford: Oxford University Press, 2008), pp. 1-148 (p. 49).

¹⁶ Tommaso Campanella, *The City of the Sun: A Poetical Dialogue*, trans. by Daniel J. Donno (Berkeley: University of California Press, 1981), p. 27.

¹⁷ Francis Bacon, ‘New Atlantis’, in Bruce, ed., pp. 149-86 (p. 152).

¹⁸ Alternatively, Kepler’s *Somnium* is an example of utopian fiction that is framed by a dream narrative, which is directed towards the reader, also a non-utopian.

¹⁹ Mention must be made of the term ‘utopia’, a term that has a double meaning. It can either be understood as the Greek construction of *ou* and *topos*, which can essentially be translated into ‘No-Place’, or *eu* and *topos*, which is translated as ‘Good Place’, or ‘Happy Place’. See ‘Introduction’, in Bruce, ed., pp. ix-xlii (p. xxi).

world must be limited.²⁰ The island setting enforces this exclusivity by implementing a ‘certain clarity: [islands] have definable borders, they are conceptually autonomous from the world at large, and they encourage attention to the conditions of indigeneity and importation’.²¹ The insularity of the utopia allows it autonomy as a self-sufficient society that is free from interdependence with other nations. Although More’s Utopia exercises substantial interaction with other nations and international trade and travel is not unusual, the island is not dependent on any other country in order to survive and prosper. Rather, the productivity of the island leads to an excess of goods, which they then ‘carry forth into other countries’ and ‘sell at a reasonable and mean price’.²² The island is not dependent on trade relations with other countries and international relations are limited only to sending away a surplus production of goods. Despite its connection to other nations, Utopia does not exist within common geographical knowledge; both the narrator and Master Peter claim ignorance of Utopia and call it the ‘new land’, even though Hythloday claims that their written histories prove that ‘cities were there before men were here’.²³ More’s Utopia is independent from the world at large, removing it from the space of everyday international relations; they exist within their own self-sufficient space and are thus not limited to the constructs of time that apply to the rest of the world. The citizens of Bacon’s Bensalem take pains to seclude their society from foreigners by restricting access to travellers and by limiting what aspects of the society are revealed; the island’s governor states to the travellers, ‘by means of our solitary situation, and of the laws of secrecy which we have for our travellers, and our rare admission of strangers, we know well most part of the habitable world, and are ourselves unknown’.²⁴ Bensalem’s knowledge-gathering emissaries are its most important international connection and yet the emissaries take part in a non-reciprocal act of gathering information from other places around the globe without sharing any of the island’s knowledge. As a result, we can see that the utopian island’s closed-society nature fashions itself as an entity separate from international relations and is thus not beholden to the structure of time as conceived by the real world.

The literal space of the island utopia also contributes to its seclusion and, while utopias are not impossible to reach, they still exist in a space separate from the rest of the

²⁰ For discussion of the insularity of the island state, see Gilles Deleuze, *Desert Islands and Other Texts, 1953-1974*, ed. by David Lapoujade, trans. by Michael Taormina (New York: Semiotext(e), 2004).

²¹ Roland Greene, ‘Island Logic’, in *The Tempest and its Travels*, eds. Peter Hulme and William H. Sherman (London: Reaktion Books, 2000), pp. 138-45 (p. 140).

²² More, p. 69.

²³ More, p. 46.

²⁴ Bacon, p. 159.

world: an abstract space relatively hidden from common knowledge. For example, More's Utopia is a 'circular island, but it is both closed and open. It is closed off to the outside, and engineering, *arte*, and nature have fortified the coast to such an extent that any invasion is impossible.'²⁵ Utopia removes itself from the space of the everyday world by limiting the ability to travel to and from the island and its insularity facilitates the creation of a closed, secluded space that is disconnected from the space of the world surrounding it.

Despite its removal from real-world space, authors of utopian fiction paid great attention to mapping their relative utopias amongst existing continents, an act that reflects the rise in the popularity of cartography during the Renaissance. The world of the sixteenth century was slowly shrinking and holes or blank spaces that used to exist on world-maps were beginning to be accurately filled in. With new atlases such as Abraham Ortelius's *Theatrum Orbis Terrarum* and Sir Walter Raleigh's *Historie of the World*, we can see the drive to discover the world in its entirety and to hold a complete knowledge of its constitution in one's own hands.²⁶ More's text reflects this cartographic desire to 'know' the world and his 1516 edition of 'Utopia' comes complete with a woodcut engraving of the island, of which its shape and layout is particularly defined. Bacon's 'New Atlantis' similarly deals with the desire to 'place' one's utopia and the island of Bensalem is described in relation to the Americas: the closest real-world continent. Bacon positions his utopia in a physical proximity to a large land-mass that exists in reality in order to give his fictional island some form of cartographic merit, an act that echoes More's detailed drawing of his own utopian island. Despite each author's cartographic intent, however, the utopian island does not fully enter into the Renaissance cartographic space. It can only with difficulty be found and is not present on any comprehensive map of the world: Raleigh and Ortelius's atlases give no indication of the islands of Utopia and Bensalem. As a result, we can see that the island utopia is both a space that exists relative to and yet outside of the space of the rest of the world.

The utopian island is first and foremost, however, a literary space. Louis Marin argues that 'the "content" of utopia is the organization of space as a text. The utopic text, in its formal makeup and operational procedures, is the constitution of a discourse as space.'²⁷ The very conversation regarding the utopian island is a construction of a spatial discourse: a

²⁵ Louis Marin, *Utopics: Spatial Play*, trans. by Robert A. Vollrath (London: Humanities Press, 1984), p. 103.

²⁶ For discussion on Renaissance cartography, see Tom Conley, 'An Insular Moment: From Cosmography to Ethnography', in *The Self-Made Map: Cartographic Writing in Early Modern France* (Minneapolis: University of Minnesota Press, 1997), pp. 167-201.

²⁷ Marin, p. 9.

dialogue that represents the creation of an abstract and fictional space. The representation of the island as an autonomous space compared to the space of the world, as well as the spatial and temporal organisation that exist within the island, make utopian fiction a utopic text. The utopian island is thus literally and figuratively secluded from the rest of the world; that is, its self-sufficiency removes it from the space of international interdependency, while its physical space consists of an organisation that is distinct from the spatial organisation of the rest of the world. It is this social and spatial autonomy that allows the literary island its own chronotope, one that does not need to conform to the limits of time of the everyday world.

To analyse the structure of utopia-time, I will discuss Bakhtin's estimations of adventure-time and idyllic-time, two chronotopes that possess qualities that are relevant and useful to the explication of the utopian chronotope. By holding similarities to both, the utopian chronotope demonstrates that time on the island is a complex structure and one that functions in a static way. In order to see how time is distorted on the utopian island, we must compare it to Bakhtin's Greek Romance chronotope, 'adventure-time', wherein the gap between the meeting of the hero and heroine, and their marriage, is seen as a hiatus from the novel's sequence of time. During this hiatus, 'nothing changes: the world remains as it was, the biographical life of the heroes does not change, their feelings do not change, people do not even age. This empty time leaves no traces anywhere, no indications of its passing.'²⁸ From the beginning of the novel to its inevitably fixed ending, time literally stops within the fictional world. On the island utopia, however, time does not literally stop; characters continue to age, death occurs, and babies continue to be born. Indeed, these are all examples of cycled time, a chronotope that will be discussed in the next section. The utopia only gives the illusion of Bakhtin's adventure-time hiatus because of its nature as an unchanging state.

J.C. Davis, in a search for a definition of the literary utopia, claims that a utopia is 'a holding operation, a set of strategies to maintain social order and perfection in the face of the deficiencies, not to say hostility, of nature and the wilfulness of man'.²⁹ The utopian focus on totality, order and perfection means that the maintenance of a single social structure is key to the utopia's overall success.³⁰ More's 'Utopia' demonstrates a society that is not atemporal, like the Greek romance hiatus, but instead maintains a static form throughout time: the social structure of Utopia resists change. Life on the island is highly regimented; the amount of work, sleep, eating and recreational time is set and enforced by the state and is the same for

²⁸ Bakhtin, p. 91.

²⁹ J. C. Davis, *Utopia and the Ideal Society: A study of English utopian writing 1516-1700* (Cambridge: Cambridge University Press, 1981), p. 37.

³⁰ Davis, p. 38.

each citizen. Children are all educated alike and the adults ‘throughout all their whole life do bestow in learning those spare hours which we said they have vacant from bodily labours’.³¹ Free time is filled with study, suggesting that the choice of recreational activity is determined more by the state than by the free will of the citizen. Davis states, ‘in Utopia the form is forever unchanging. Utopians are ruled by laws, institutions and officials and are made to conform to them, pursuing their own interests as defined by a set of circumstances created for them’.³² The structure of life on More’s Utopia is based on conformity and control, so much so that laws and rules prevent the island’s society from being structured in any but a single, specific way. Utopia’s static situation is similar to the Greek Romance hiatus; while individual characters may grow and age, the island-state (the focus of utopian fiction) remains unchanged.

Campanella’s *City of the Sun* resembles the stagnant temporality of adventure-time in its approach to knowledge, since children and adults in the city learn by means of information that is openly displayed on the city walls. After two years of age, a child is put into the care of teachers where, ‘in the company of other children, he studies the alphabet and the paintings on the walls [...] At the age of seven they are directed to the natural sciences and then to the other sciences as the officials determine’.³³ Knowledge in *la Città del Sole* is static. Everyone learns via the public display of information and thus everyone possesses the same knowledge of the same things: there is no room for novelty of knowledge in Campanella’s utopian vision. While More attempts to present an island that does not change politically or socially, Campanella aims to ‘create a mental uniformity paralleling the physical, environmental uniformity of his city-state’.³⁴ If knowledge cannot advance any further for the Solarians, then the city must remain in a constant state of repetitive everyday life. Like More’s Utopia, the City of the Sun maintains a society that does not progress or adapt itself according to new knowledge or the discovery of different ways of life; it is in this static state that the island utopia demonstrates its removal from temporal advancement. Thus, while their approaches to static time are different, both More’s and Campanella’s utopias demonstrate the chronotope of an unchanging island utopia over time, a temporal feature similar — but not identical — to the hiatus taken from ancient Greek adventure-time.

Bacon’s ‘New Atlantis’ also deals with ideas of static temporality, yet does so in the midst of the representation of a society focused very much on scientific progress and

³¹ More, p. 74.

³² Davis, p. 60.

³³ Campanella, p. 59.

³⁴ Davis, p. 73.

advancement rather than on an unchanging social state. To see where the utopian chronotope of fixed temporality lies in Bacon's text, however, we must consider the nature of Bensalem's scientific progress and its potential results. Being a self-proclaimed unfinished work, 'New Atlantis' provides us with little more than a description of Bensalem's nativity, the role of the family, and the scientific projects the island has to offer. The Father of Salomon's House describes the island's scientific advancements to the narrator, many of which have much to do with the prolongation of life and the retardation of aging. The desire to make life itself a static entity is where the utopian chronotope lies in this particular text: the caves of the Lower Region help in the 'curing of some diseases, and [with] prolongation of life', while the Water of Paradise is also 'made very sovereign for health, and prolongation of life'.³⁵ Much of the scientific research in Bensalem is focused on maintaining health and youth in its citizens and every attempt has been made to retard the process of ageing and to accelerate the process of maturation: a perpetual healthy youthfulness, rather than childishness or old age, is the citizens of Bensalem's ideal age. The island also possesses foods 'that used make the very flesh of men's bodies sensibly more hard and tough, and their strength far greater than otherwise it would be'.³⁶ The ability even to slow the effects of time on Bensalem is an indication of how the utopian island may be used to manipulate the effects of temporality. Bacon's island demonstrates the same approach to time as in 'Utopia' and *The City of the Sun*: the ability to repress ageing and to retard physical growth is indicative of unchanging utopia-time and the microcosm of the human body, rather than the macrocosm of the island-state, aims to possess a static, fixed nature in Bacon's text. This chronotope differs from the adventure-time hiatus in that people still continue to grow and age in Bensalem, yet at a much-reduced rate, while the characters of the Greek Romance belong to a fixed temporality in which they neither age nor progress in a mental or physical capacity.

While Bakhtin sets up bucolic-pastoral-idyllic-time as an alternative to adventure-time, I suggest that the cycled time of the idyllic chronotope may be used to reinforce the static nature of utopia-time. Idyllic-time, according to Bakhtin, consists of 'a specific and cycled (but not, strictly speaking, cyclical)' time, one that blends 'natural time (cyclic) and the everyday time of the more or less pastoral (at times even agricultural) life'.³⁷ The cycled time of the idyllic chronotope is based on the generational aspect of pastoral life, which is 'inseparable from this concrete, spatial corner of the world where the fathers and grandfathers

³⁵ Bacon, pp. 177-8.

³⁶ Bacon, p. 180.

³⁷ Bakhtin, p. 103.

lived and where one's children and their children will live'.³⁸ Rather than taking a hiatus from the novel's time sequence, idyllic-time is cycled and generative, where:

The unity of the life of generations (in general, the life of men) in an idyll is in most instances primarily defined by the *unity of place* [... which] in the life of generations weakens and renders less distinct all the temporal boundaries between individual lives and between various phases of one and the same life.³⁹

The self-sufficiency and union of the idyll gives it this unity of place, where time between different generations becomes blurred because of the unchanging nature of everyday life. Utopia-time is based on this creation of a static society and cycled time can be used to reinforce the immutable state of the island utopia. In *Utopia and the City of the Sun*, the governmental control over procreation amounts to their control over human generation and thus the island state's control over cycled time. In Campanella's text, the magistrate Love is in charge of breeding and 'sees to the coupling of males and females who will produce healthy offspring'.⁴⁰ Love aims to produce children that will grow to be useful and beneficial to the society and, ironically, the emotion of love is inconsequential to the mating process. With procreation so controlled, the citizens of the City become nameless organisms involved in a cycle of reproduction and death. Similarly, the rule regarding procreation in *Utopia* is based upon the amount of progeny rather than their conception, whereby 'the prescript number of the citizens should neither decrease nor above measure increase'.⁴¹ The island of *Utopia* is intent on maintaining a balance of the spread of population; if one city has too many people, then the excess will be moved to a city that does not have enough, and vice versa. For both of these islands, procreation and cycled time are a function of static, unchanging utopia-time, since both places are intent on treating man's generative capacities in a way that maintains the stasis of the island-state.

The 'Feast of the Family' in Bacon's text demonstrates cycled time in a slightly different way and, rather than directly controlling the nature of breeding in *Bensalem*, the citizens encourage reproduction by celebrating any man who has contributed a wealth of descendants to the island. The Feast is 'granted to any man that shall live to see thirty persons descended of his body alive together, and all above three years old'.⁴² The *Tirsan* — the Father of the Family — is presented with all the fruits of his own procreation: the

³⁸ Bakhtin, p. 225.

³⁹ Bakhtin, p. 225 (Bakhtin's italics).

⁴⁰ Campanella, p. 37.

⁴¹ More, p. 62.

⁴² Bacon, p. 169.

descendants that will carry on his name and bloodline even after he dies. Bacon's generational emphasis comes from the early Renaissance response to the orderliness of time: an outlook that is intent on mastering and controlling temporal progress. With time becoming 'a precious, individual commodity through the effective use of which man can elevate his life and preserve his identity',⁴³ procreation becomes a way in which man may secure his own immortality.⁴⁴ Although this view of progeny came to lose popularity by the seventeenth century, its influence is clear in Bacon's text, which both celebrates man's contribution to the population of the island and demonstrates the desire to render death irrelevant by living on through one's children.⁴⁵ By attempting to control time through an immortality based on procreation, 'Renaissance man strives to achieve by means of process what eternity possesses in stasis'.⁴⁶ In all three texts, procreation and cycled time thus act to reinforce the island's chronotope of static time, a function of temporality that the utopian island uses to express its own ability to manipulate and distort time in opposition to reality.

This discussion of the utopian chronotope has demonstrated how three very different Renaissance utopias are similarly structured with regards to temporality. Although they present static and cycled time in dissimilar ways, all three serve to show how the space of the utopian island is a place for the manipulation and control of time, despite its connections to the rest of the world within the literary text. The utopian island represents a temporal space that opposes the temporal space of everyday life and the chronotope of the ocean voyage is the means by which the traveller can move away from real time through an unpredictable and open space, towards a place in which time may be distorted in either a macrocosmic or microcosmic manner. The literary utopian island becomes a place of wish-fulfilment by being a space in which the Renaissance person can relieve their anxieties about the progression of time and their inability to control it. The Renaissance utopia is a paradigm of a space in which the normal time-sequence is not beholden to any rules or restrictions and may be directed according to the desires of the author. While the Renaissance person never realises his own control of temporality, the literary utopia replaces the everyday progression of time with its own construction of temporality, within its own abstract space, and the island's ability to distort and manipulate its temporal structure into a new literary chronotope is

⁴³ Quinones, p. 16.

⁴⁴ For discussion on how progeny can be used as a form of immortality, see Plato, *The Laws*, ed. by Trevor J. Saunders (Harmondsworth: Penguin, 1970); during the classical revival of the Renaissance, ancient texts faced new appreciation and attention and Plato's *Laws* is just one example amongst a wealth of natural histories and philosophical texts taken from classical times into Renaissance consideration.

⁴⁵ Quinones, p. 25.

⁴⁶ Quinones, p. 26.

enough to suggest that the utopian island is the true (albeit fictional) Renaissance master of time.

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