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CHRONOTOPE AS A MEANS OF SATIRE IN THOMAS NASHE'S NOVEL *THE UNFORTUNATE TRAVELLER*

Стаття присвячена аналізу хронотопу як художнього засобу створення сатиричного ефекту в романі Томаса Неша *The Unfortunate Traveller, or The Life of Jack Wilton* (1594). Попри те, що творчий доробок Неша привертає до себе увагу дослідників уже понад століття, більшість наукових праць зосереджені на проблемах жанрового визначення роману, суперечливості особистості автора та стильовій строкатості тексту. Натомість питання часу і простору як інструментів авторського викриття недостатньо висвітлені. Новизна цієї праці полягає у тлумаченні хронотопу як важливого механізму формування сатиричної модальності твору.

Метою дослідження є визначення ролі організації часу і простору у формуванні сатиричного модусу роману *The Unfortunate Traveller*. Для досягнення поставленої мети автор статті вирішує низку *завдань*: уточнює поняття топосу та локусу; виокремлює біографічний, географічний та історичний хронотопи в тексті; досліджує особливості хронікального типу наративу; з'ясовує функцію Джека Вілтона як оповідача і персонажа; аналізує специфіку хронологічних зсувів та прискорення/уповільнення часу; окреслює просторові стратегії у французьких та італійських епізодах роману.

Методологія дослідження має комплексний міждисциплінарний характер. У роботі застосовано культурно-історичний метод, стилістичний аналіз, біографічний підхід, компаративно-історичний та герменевтичний метод. Така методологічна модель дозволяє простежити зв'язок між історичним контекстом, текстовою організацією та авторським способом осмислення явищ.

У статті доводиться, що Неш свідомо руйнує лінійну хронологію оповіді, використовуючи різні ритми часу: прискорення, уповільнення, повторюваність та «зупинку часу». Таке порушення хронології виконує сатиричну функцію. Завдяки зміщенню історичних подій (наприклад, опис Мюнстерського повстання або спалахів «англійського поту»), автор перетворює історію на попередження, на своєрідне «сатиричне пророцтво»: моральні вади минулого закономірно повертаються у сучасність, якщо суспільство не робить висновків.

Простір в романі організований подібним чином. Рух від широких географічних панорам (Англія – Франція – Німеччина – Італія – Англія) до глибоко локалізованих місць пам'яті (військовий табір, університетська зала, траурний дім, банкетний зал, вулиця, кімната) дозволяє автору варіювати інтенсивність сатиричного впливу. Відкриті простори (топоси) забезпечують огляд культурних і політичних реалій, тоді як закриті простори (локуси) стають «камерними» майданчиками для викриття пороків – жадібності, марнославства, лицемірства, владолюбства. Особливо показовими є французький епізод із військовим табором (простір як модель суспільної ієрархії) та італійські сцени (простір як інтелектуально-політична і моральна проекція Англії кінця XVI ст.).

Окрему увагу приділено ролі Джека Вілтона, який поєднує функції персонажа, свідка та оповідача. Його лабільність і багатозначність дають можливість Нешу створювати постійну зміну точок зору, що дозволяє одночасно розповідати історію та критично її коментувати. З цієї позиції Джек постає не стільки комічним героєм, скільки знаряддям сатиричного аналізу.

У висновку доводиться, що хронотоп у романі Неша є головним поетичним засобом створення сатири. Взаємодія часових зсувів і просторових локалізацій дозволяє авторові трансформувати

історичний матеріал у засіб морального попередження та інтелектуального впливу на читача. Таким чином, хронотоп стає ключовим носієм викривальної функції тексту та формує його ідейну цілісність.

Ключові слова: Ренесанс, сатиричний модус, хронотоп, топос, локус, образ міста, образ мандрівника, наративні стратегії, стилістичні засоби вираження сатири, культурно-історичний контекст

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Introduction

The Late Renaissance writer Thomas Nashe (1567-1601?), "a dominant literary voice in Elizabethan England" [Hadfield, Richardson, 2017], is now not as well known to Western European literary scholars as his famous contemporary William Shakespeare. At the end of the 15th century Nashe's other contemporary Richard Lichfield characterised him as 'indescribable' and "a man of so great revolution" [Lichfield, 1597, p. 11]; at the beginning of the 20th century R. Cumberland called Nashe "the bitterest satirist and controversialist of the age he lived in" [Newman, 1919, p. 415]; in the middle of the 20th century S. Wells said that Nashe "is often classed as a satirist" [Wells, 1964, p. 20]; at the beginning of the 21st century T. Stern argued that he was "a man who never called any of his works satires" [Stern, 2017, p. 1], and consequently couldn't be called 'a satirist.' Regardless of the debates as to whether he was a satirist or not, it should be emphasised that Th. Nashe had many problems caused by his sharp tongue. For instance, after the staging of the satirical play *The Isle of Dogs*, which he co-wrote with Ben Jonson in 1597, he was brought to the attention of the Privy Council and was forced to flee to East Anglia. In 1599, all of Nashe's published works were confiscated and burned, and he was forgotten for the next three centuries.

It was not until the end of the 19th century that a six-volume edition of Nashe's works was published, thanks to the efforts of the literary critic A.B. Grosart in 1884. At the beginning of the 20th century, a five-volume edition of the writer's works was edited by R. McKerrow (1904-1905). In their studies, J.B. Hibbard [1962] and C. Nicholl [1984] clarified the specifics of Nashe's personality and the poetic features of his works, and L. Privalova explored the genre peculiarities of Th. Nashe's novel *The Unfortunate Traveller* [1996]. In the 21st century, L. Fedoriaka examined the poetics of all his works [2009], A. Hadfield published the monograph devoted to Th. Nashe's life and works [2023].

Thus, Th. Nashe's controversial personality has been thoroughly discussed by scholars, so that nowadays all Nashean scholars unanimously acknowledge Nashe's legacy is multifaceted and diverse in terms of poetics and style. Also, it should be taken for granted that the literary panorama of the late English Renaissance would be incomplete without taking into account the achievements of this talented and unique writer. I suppose it is precisely the breadth of themes interpreted in his works, as well as their implausibility, that has attracted the attention of scholars for more than a century.

Despite the numerous pamphlets, poems and plays written by Th. Nashe, his most popular work is the novel *The Unfortunate Traveller, or The Life of Jack Wilton* (1594), known to the scholars primarily as the first Elizabethan novel of a new type. This novel is generally characterised as "stylistically cacophonous, cheerfully amoral, and boasting an encyclopedic range of miscreant behavior from pranks to tortures, <…> intriguing, but as literature it perplexes, alienates, and even repels many readers" [Hyman, 2005, p. 23]. Additionally, *The Unfortunate Traveller* was evaluated as the text that "deprives its audience of any reliable narrator, genre, diction, location, or moral" [Ibid., p. 38].

Th. Nashe's story about Jack Wilton and the Earl of Surrey's continental travels is presented in the non-traditional *genre* of the novel *The Unfortunate Traveller*, – the aspect that has always been prioritised by Nashean scholars around the world. Before discussing the uniqueness of the genre, it is important to consider J. Hibbard's hypothesis that Nashe himself could not specify the genre of *The Unfortunate Traveller.* The scholar's opinion is probably based on the fact that in

the preface to the novel Th. Nashe is unsure how to categorise his work, referring to it as a pamphlet, a treatise, a jest and a chronicle. J. Hibbard argues that the first part of the book is independent of the second and suggests that it was conceived as a pamphlet [Hibbard, 1962]. After the first two stories, which typically develop jests, the text continues as anecdotes and ends with a parody. Thus, it is clear that the text of *The Unfortunate Traveller* is heterogeneous in terms of both genre and emotional tone.

Scholars believe that the author's satirical intentions are vividly expressed in this work. For example, S. Wells points out that this novel is "characterised by a *cynically mocking* attitude to the events" [Wells, 1964, p. 15]. D. Kaula [1966] and A. Latham [1948] argue that *The Unfortunate Traveller* is a work in which the author's *critical reception* is clearly evident. L. Pryvalova refers to this work as a "*comic novel*" [Pryvalova, 1989, p. 32].

I agree with this opinion because the author's mocking and critical voice is very forceful in this novel. Its text can be seen as a combination of separate elements from different genres, brought together by the author's satire, which transforms these fragments into a coherent work. As a result, two main narratives are intertwined in the text of *The Unfortunate Traveller*: a *factual* one, realised through a wide range of burning issues, and a *satirical* one, as the author offers his journalistic and expository commentary after each factual episode. For example, depicting Jack's German adventures, Nashe first highlights specific German issues and events, and then expresses his critical relationship. The author describes the battlefield of uprising took place in 1535 and the weapons of the Anabaptists under the leadership of John Leiden. To accomplish the Leiden theme, Nashe then expresses his indignation in a few phrases about this horrific historical fact. Using humiliative comparisons and speaking rhetoric questions, the author launches a direct attack on John Leiden and his army, offering his perspective on the violent religious disputes in Germany at the beginning of the 16th century.

Apart from the constant scholars' interest towards the genre specifics of novel *The Unfortunate Traveller*, there is a tendency in contemporary Nashean studies to interpret those aspects of the novel that were not subjected to detailed papers during the 'first consideration'. Scholars have explored the special use of Th. Nashe's satire comparing his novel with the pamphlets of another Elizabethan writer Th. Dekker [Rowe, 2022].

'Deviations' from the mainstream interpretation of Th. Nashe's works as satires could significantly enrich the Nashean discourse with the papers on the fictional peculiarities and stylistic patterns of his works. Now, scholars make their emphasis on the aspects that have been understudied and whose study is simultaneously prompted by current social, cultural and political issues. The interaction of these factors – lack of research and relevance – has led to the contemporary updating of minor themes and the emergence of studies on some specific issues. In particular, Italy and Italians in the Reception of the English Renaissance Satirist Thomas Nashe: The specificity of the author's imaginal position appeared [Torkut, Fedoriaka, 2023]. Intertextual motifs in Nashe's works were researched in K. Bennett's article Red herrings and the "Stench of Fish": Subverting 'Praise' in Thomas Nashe's *Lenten Stuff* [2014], etc. However, many topics remain unexplored, including the issues of time-space coordination or the specific functioning of the chronotope in Th. Nashe's works. The lack of such papers stimulated the emergence and motivated the birth of the conceptuality of this research.

Aim, tasks and methodology

The key goal of the study is to determine the role of time and space in forming satirical modus of Th. Nashe's novel *The Unfortunate Traveller*. To achieve this, the author focuses on the following tasks: presenting the concepts of topos and locus; identifying biographical, geographical, and historical chronotopes in Nashe's works; studying the specifics of the chronicle narrative; determining Jack Wilton's role in the novel; establishing the peculiarities of reproducing the chronology of events in the novel; finding out how time is organised in Nashe's novel; analysing French and Italian chronotope organisation strategies.

There have been few studies written about the use of chronotope in Th. Nashe's novel: A. Kinney's study, Humanist Poetics: Thought, Rhetoric, and Fiction in Sixteenth-Century England [1986]; A. Hiscock's paper, Reading Memory in Early Modern Literature [2011]; and R. Helfer's

article, Wit and the Art of Memory in Nashe's *The Unfortunate Traveller* [2017]. These studies have explored the specific chronology of events in Nashe's novel *The Unfortunate Traveller.*

The research methodology is complex and interdisciplinary. Different *methods* were used at each stage of the research. Cultural and historical methods were particularly important; stylistic, biographical, comparative historical and hermeneutic methods were used in the analysis of the text.

Time-space coordination as a tool of creating a satirical effect

The study of time and space in literature has long been one of the central problems of theory. A large body of scientific works devoted to this problem testifies to the constant interest in it. However, despite the diversity of research topics, relatively few works are devoted to the problem of time and space as anartistic means of expressing satire. Among them, the works of Mary Orr [Orr, 1994], Darko Suvin [Suvin, 1988], Benjamin Neudorf [Neudorf, 2021], Raid Althagafy [Althagafy, 2024], and Mirto Petsota [Petsota, 2025] are particularly noteworthy.

In her analysis of Nathalie Sarraute's novel *Le Planétarium*, M. Orr considers images of space (locations, scenes) as a means of creating satirical effects. The author notes that Sarraute deforms space to emphasise the falseness, alienation and social discourse of the characters, "plays with the public and private demarcations of space by intersecting and interchanging them constantly", and "objects trigger social responses and redefine, *satirically*, the public vestibule confessional space where the body and the body politic are the two sides of the same coin" [Orr, 1994, p. 369].

D. Suvin considers science fiction texts as works in which time and space (possible worlds, alternative chronologies, models of interplanetary or futuristic worlds) serve as metaphors or satires on the real politics, ideologies, and fears of the era. The author explores how spatial changes (for instance, the future or an alternative Earth) and time frames (the past/consequences) are used as satirical tools [Suvin, 1988].

Benjamin Neudorf, analysing the satire of 17th-18th century authors (using the works of Ned Ward and Thomas Brown as examples), notes that representations of space (urban locations, public places, "topographies" of society moral codes, etc.) become a key means of discursive and political influence of satire. Images of space and topography in these satirical texts directly formulate the moral and political positions of the authors and serve as arguments in public debates about power and authority [Neudorf, 2021].

R. Althagafy's article analyses George Orwell's *Animal Farm* in terms of Mikhail Bakhtin's theories of chronotope and carnival. The researcher shows how the farm "initially and satirically becomes a chronotope of utopia which does not last long to turn into a dystopian spatiality in which the fair and equitable society that has been earlier promised gets replaced by an authoritarian rule" [Althagafy, 2024, p. 198]. Consequantly, the space and time become a satirical expression of a particular ideology.

M. Petsota explores how Will Self's novel uses geographical and psychological spaces, travel, and physical and mental boundaries to create a satirical effect on contemporary Western civilisation. The author explains that through analysis of the protagonist's physical and psychological journeys – from the eroding coastline of Holderness to the surreal landscapes of Los Angeles – the paper demonstrates how Self transforms symptoms of mental disintegration into literary tropes, recasting 'pathology' as civilisational illness [Petsota, 2025].

Based on key works devoted to chronotope, philosophy and poetics of space, it is possible to trace the forms that images of time and space take in satirical artistic discourse and how they influence the creation of a satirical effect in literary works.

The classical basis for approaches to the study of time and space was laid by M. Bakhtin. He introduced the concept of chronotope as the unity of temporal and spatial relations that determine the genre structure of a work. In his work *Forms of Time and Chronotopein the Novel* [2011], he illustrates that it is chronotope that organises the plot and reflects social meanings. This is particularly important for satire, because here time and space are not a neutral background, but an active means of exposing social vices.

In his work *The Creativity of François Rabelais and Folk Culture of the Middle Ages and Renaissance* [Bakhtin, 1968], the scholar introduces the concept of carnivalisation. He considers

carnival time and space as a special form of laughter in which the usual hierarchies are reversed and the 'high' becomes 'low'. For satire, carnivalisation opens up a model of temporal and spatial inversion that allows official institutions and norms to be ridiculed.

While Bakhtin proposed a sociocultural understanding of chronotope, J. Genette in *Figures III* developed the formal-narrative tools for analysing time: the order of events, their duration and frequency. These categories are important for satire because it often works with a violation of the usual chronology: cycles of bureaucratic routine, anachronisms, artificial acceleration or deceleration. Such techniques emphasise the stagnation or absurdity of society, which is directly related to the satirical function of the text. As J. Genette notes, the analysis of time in a literary work is impossible without distinguishing between several dimensions that form the structural basis of the narrative. In addition to this statement, the scholar is convinced that the main questions of narrative time concern the order and duration of narration in relation to the order and duration of the events of the story. To these two dimensions Genette adds a third, frequency, which refers to the relations between the repetitive capacities of the story and those of the narrative [Genette, 1972, p. 77].

M. Foucault addresses the philosophical understanding of space in his essay *Other Spaces* (1986), where he introduces the concept of heterotopia – 'places of a different order' in which social relations are concentrated and reflected. For Foucault, prisons, fairs, and cemeteries become spaces where social norms manifest themselves through their paradoxical nature. This is particularly valuable for satire: satirical space is often constructed as a heterotopia, where social institutions appear in a distorted, revealing form. The scholar argues that "heterotopias are counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted" [Foucault, 1986, p. 24].

A similar perspective is offered by G. Bachelard in his work *The Poetics of Space* (2014), which interprets spatial images as metaphors for the inner world of man. According to Bachelard, the archetypes of home, room, attic or basement represent different dimensions of human experience and memory. In satirical discourse, these archetypes take on a grotesque tone: a comfortable home turns out to be a space of chaos and absurdity, while a 'corner' symbolises alienation and social isolation. Thus, the psychological meanings of space outlined by Bachelard are actively transformed to achieve a satirical effect. The scholar argues that "the house, even more than the landscape, is a psychic state, and even when reproduced as it appears from the outside, it bespeaks intimacy" [Bachelard, 1994, p. 72].

Research shows that chronotope can be viewed as a genre-forming principle, and that different genres have their own 'typical' time-space models. This is most evident in satire: the chronotope of a bureaucratic corridor, a road, or a provincial town becomes a familiar symbol of the genre of social satire. Ordinary time becomes grotesquely 'frozen,' and space becomes a labyrinth of absurdity. Thus, the genre becomes a universal explanation of how satirical text manipulates time and space.

In literary works, images of time and space can serve not only as artistic decoration, but also as a means of satirical influence. Time in satire often takes on grotesque features: it is artificially accelerated, demonstrating the absurd bustle of characters whose actions are meaningless; it slows down to a standstill, emphasising the stagnation of society and the impossibility of change; or it repeats cyclically, turning history into an endless series of identical mistakes. The satirical effect arises precisely from the disruption of the natural course of time, which begins to work against the characters, exposing their limitations and spiritual helplessness. Distorted time perspectives reveal social and moral imbalances, turning familiar ideas about the progressive course of history into a reason to criticise human and social flaws, and forcing us to confront the discontinuities and repetitions that unsettle the illusion of progress and coherence.

Space in satirical works is also rarely neutral. It manifests itself as an ugly city, a chaotic market, an absurd bureaucratic office, or a locked room in which the characters tread water. Such images capture the gap between the declared order and the real chaos, highlighting the falseness of social institutions. Spatial characteristics can ironically exaggerate the scale of events or, conversely, reduce great deeds to a petty and comical everyday level. Satirical texts often construct caricatured topographies: endless labyrinths of offices, cramped and absurd rooms. Such

spaces are metaphors for social and moral distortions, transforming the landscape into a comical and at the same time revealing symbol. In the space of satire, everything is excessive: either hypertrophied or too diminished, which allows us to reveal the imbalance between 'high' words and 'low' reality.

The combination of temporal and spatial parameters creates a special satirical chronotope in which artistic logic defies the reader's expectations. Here, time takes on the forms of stagnation, repetition, or paradoxical reversibility, while space reveals an absurd and distorted topography. Thanks to this structure, the satirical chronotope becomes a mirror image of social relations: it demonstrates that the system is not developing but treading water, its space being a false reflection of norms and common sense. The characters, trapped in these chronological and topographical traps, experience a sense of hopelessness and absurdity, which emphasises the critical orientation of satirical discourse and reveals its expository function. As Massey concludes, "space is not simply a container of an action, nor is time just a category of mind which facilitates our organization of events and other phenomena in the world, but both entities merge into fertile fields of fecundity. Hence, space-time is not a closed system but can be envisioned as a realm of emergent potentialities, offering the possibility of multiplicity" [Massey, 1998, p. 26].

To achieve these effects, the authors use a variety of stylistic techniques: hyperbole and grotesque, paradoxical comparisons of 'big' and 'small,' parodic reproduction of documentary style, and ironic mixing of high and low registers. Satire thrives on incongruity: the juxtaposition of high and low, the serious and the trivial, the timeless and the momentary. Its power often lies in the manipulation of space and time, producing distortions, exaggerations, and ironic displacements, exposing the absurdity of human pretensions and "playfully exploring a moral topic" [Griffin, 1994, p. 48].

Thanks to these fictional tools, time and space become a mechanism of exposure. The means of creating a satirical effect through chronotope are varied: anachronistic irony, parodic geography, the technique of disproportion and scaling, the superimposition of historical layers on a single space, symbolic calendars and clocks, frozen or reversed. The technique of spatial 'sealing' is often used: the characters find themselves in a locked room with no way out, symbolising an intellectual and moral impasse. Road structures also often take on a satirical meaning: routes that lead nowhere, or roads that form a closed circle, become a metaphor for the futility of reforms. In scientific discourse, satire is defined primarily by the use of stylistic contrasts and semiotic distortions that form its special poetics. Researchers emphasise that the artistic means of satire, from the grotesque and hyperbole to the mixing of genres and linguistic registers, directly influence the organisation of chronotope, transforming space and time into instruments of critique.

As a result, a whole typology of satirical effects is formed. Space and time can dehumanise characters, turning them into functions or types; relativise norms, showing their conventionality in an unusual context; expose historical myths, demonstrating their fictitiousness; create the effect of frozen time as a critique of conservatism; or, conversely, the effect of excessive space, where form suppresses content. All this transforms chronotope into a powerful tool that allows literature to speak about the shortcomings of society through the language of artistic satirical distortion. Thus, through artistic constructions of time and space, literature not only models a comical or grotesque picture of the world, but also reveals the hidden contradictions of reality, transforming chronotope into one of the most important means of satirical analysis.

Spatial and temporal perspectives in the novel *The Unfortunate Traveller*

The term 'chronotope' refers to "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" [Bakhtin, 2011, p. 85]. The chronotope plays an important role in a literary text. It reveals the specifics of a work's genre and style, influences the development of the plot and characters, and renders the aesthetic principles of a literary movement.

The main functions of the chronotope in literature are as follows: 1) forming the genre and style of a work, as a specific chronotope (urban, rural or historical) can determine the genre (novel, novella or short story) and style of a work; 2) developing the plot, as time and space determine the sequence of events and affect the plot's dynamics and resolution; 3) depicting

characters, as the chronotope reveals their character, psychology and social status (for example, living in a certain place and at a certain time can significantly impact personality formation; 4) the embodiment of an ideological concept (to express the author's ideas, philosophical views, and moral values; 5) creating an atmosphere and affecting readers' emotional state. Overall, the chronotope can "provide new information that reveals the author's fictional concept in a deeper way, which can not be obtained in any other way" [Malysh, 2010, p. 721].

Chronotope, or the particular interconnections between time and space, can also be used as a tool for creating an author's satire. I came to this conclusion thanks to a careful reading of Th. Nashe's works, which are filled with the names of countries, cities, and places of memory. From his early works, such as *The Anatomy of Absurdity* (1589) and *Preface to R. Greene's Menaphon* (1589), to his final work, *Lenten Stuff* (1599), Nashe paid close attention to describing different types of places. Furthermore, the pamphleteer employed toponyms in the titles of his works for various reasons. Notably, there is also a vivid dynamic in the function of toponyms in the writer's early, mature, and late works – from demonstrative purposes, to tools of authorial critique, and finally, vehicles for creative experimentation by the experienced satirist.

In his social pamphlet *Chris's Tears over Jerusalem* (1593), Th. Nashe uses the toponym '*Jerusalem'* in the title of the work itself, thus hinting at its themes and ideology. Additionally, when developing the plot of the pamphlet, the author makes comparisons and draws associations that would have been familiar to his contemporaries, comparing the fate of Jerusalem with that of London. In the preface, Nashe tells the reader: "I suppose it shall not be amiss to write something of mourning, for *London* to hearken counsel of her great-grandmother, *Jerusalem*" [Nashe, 1985, p. 6]. Thus, through this toponym, Nashe conveys his message and warns Londoners of future dangers experienced by the inhabitants of Jerusalem.

In the pamphlet *Have with You to Saffron Walden* (1596), a pseudo-biography of contemporary writer G. Harvey, Th. Nashe uses the name of his small homeland, *Saffron Walden*, in the title. Nashe's choice is explained by the fact that Harvey, his teacher at Cambridge, later became his most bitter enemy in London. The contradiction between the two writers arose from their differing views on the future development of the English language. This escalated into fierce verbal disputes and then turned into open personal quarrels and enmity. Nashe became so angry that he composed several anti-Harvey works, including the mentioned pamphlet. The name of the small English town not only refers to the main subject of the work, but also to Nashe's attitude towards Harvey. Combined with the imperative form of the verb 'to have', it reinforces the author's relationship.

A thorough analysis of the toponyms in Th. Nashe's works allows us to categorise them into several groups. The first group embraces demonstrative toponyms: in *The Anatomy of Absurdity*, for example, the author points out the place of publication of this pamphlet: "At *London*. Printed by I. Charlewood for Thomas Hackett, and to be sold at his shop in *Lombard Street* under the sign of the Pope's Head" [Nashe, 1999, p. 1]. The second group comprises toponyms used by the writer to express his opinion. In *Preface to R. Greene's Menaphon*, which is dedicated to "the Gentlemen Students of Both Universities," Th. Nashe voices his high regard for "the most famous and fortunate nurse of all learning, *Saint John's in Cambridge*, that at that time was as an university within itself, shining so far above all other houses, halls and hospitals whatsoever, that no college in the town was able to compare with the tithe of her students…" [Nashe, 2001a, p. 3]. In this pamphlet, Nashe mentions the names of countries far more than any other topic, and he expresses his dislike through his praise of "divine Master Spenser, the miracle of wit, to bandy line by line for my life in the honour of *England against Spain, France, Italy* and all the world" [Nashe, 1985, p. 5]. Nashe will apply these toponyms very actively in his other works.

In his play *Summer's Last Will and Testament* (1592), which was written during the plague, Nashe laments that "*London* doth mourn, *Lambeth* is quite forlorn" [Nashe, 2002b, p. 44]. In his pamphlet *Pierce Penniless* (1592), the writer turns to Italy with expository periphrasis: "O *Italy*, the academy of manslaughter, the sporting place of murder, the apothecary shop of poison for all nations, how many kinds of weapons hast thou invented for malice?" [Nashe, 2001b, p. 18]. The pamphleteer has clearly become more critical of Italy since he first used this name in *Preface to R. Greene's Menaphon*. In *Pierce Penniless*, Nashe also implicitly satirises the Queen by using the name Westminster: "*Westminster, Westminster*, much maidenhead hast thou to answer

for at the day of judgement" [Nashe, 2001b, p. 31]. To expose the vice of lechery, Nashe uses the name of the court. He explicitly persuades the reader that "*the court* I dare not touch, but surely there (as in the heavens) be many falling-stars, and but one true Diana" [Ibid.]. But using periphrasis 'true Diana,' the author implicitly critisises Elizabeth for her behavior.

In *Christ's Tears over Jerusalem*, Th. Nashe expresses concern for the future of his native town. The author confesses: "Now to *London* must I turn me, *London* that turneth from none of thy left-hand impieties. As great a desolation as *Jerusalem* hath London deserved. Whatsoever of *Jerusalem* I have written was but to lend her a looking-glass. Now enter I into my true tears, my tears for *London*…" [Nashe, 2002a, p. 42]. In this pamphlet, he also employs vivid satire, saying: "*London*, thou art the seeded garden of sin, the sea that sucks in all the scummy channels of the realm" [Nashe, 1985, p. 86]. In the examples borrowed from Th. Nashe's pamphlets, toponyms are used to reinforce the author's point and criticise human moral defects and social realias.

However, most toponyms are probably found in the text of the novel *The Unfortunate Traveller.* A detailed analysis of its text makes it possible to conclude that toponyms affects the specific temporal organisation of the text, and in combination with spatial structure of the work, appear as unconventional means of expressing the author's satirical imperative. Thus, the temporal and spatial elements that form the chronotope become the means of conveying Th. Nashe's satire.

In *The Unfortunate Traveller*, Th. Nashe's reveals a special pragmatic understanding of the geographical and historical chronotope. The intersection of the three elements – time-space-satire – can probably be viewed from the following perspectives: the perspective of the author (or biographical chronotope), the perspective of the genre, and from the perspective of the main hero Jack Wilton.

The image of Jack the Traveller enabled Th. Nashe to reconstruct in detail not only the time, the life and the customs of the people of the various European countries, but also to stress the reception of what Jack saw. Th. Nashe "does start out very much like the jestbooks, the rogue stories, and the picaresque tales of the same period" [Sulfridge, 1980, p. 13]. These stories are brought together by the unique character of Jack, who travels and, as well as getting to know the history, architecture and literature of the countries he visits, laughs, if not openly, then veiledly at the social problems and vices of Europeans, so that the novel contains, if not explicit, then implicitly critical author's remarks.

This transformation is made possible by the actions of Jack Wilton, a fictional character with ambivalent characteristics. L. Pryvalova believes that Jack is at the centre of all the issues raised in the novel. She points out: "In terms of his social and moral status, Jack is a new man, a 'homo novus' compared to the 'high' heroes. He is their comic parallel, with something of the 'king of fools' about him in folk festivals. These features motivate the sceptical and comic view that informs his attitude towards everything in the world, including tragic historical events, religious discord, wars, epidemics and serious intellectual problems, as well as 'Italian atrocities'" [Pryvalova, 1996, p. 45].

L. Pryvalova is also convinced that Jack does not fit in with his surroundings. However, I would argue that Jack is a character who is integrated into the text for a period of time and therefore plays two roles simultaneously: that of the narrator and a character in the novel. It is when Jack plays the role of the narrator that his critical response to how he felt when he was in the character's position is presented. M. Gohlke reveals that Jack "switches from an active to a passive role, from participant in events to narrator of events" [Gohlke, 1976, p. 407], L. Simons affirms that he "plays three roles: he is an infant, or noble spirited youth; a maker, or initiator and chronicler of his own tale; and a monarch, or centered subject and figure of rule (or misrule) of this chronicle" [Simons, 1988, p. 17]. I would assume that Jack plays even *four* roles: he is a critical manipulator, a critical onlooker, a critical traveller, and a participant or the main hero of the episode. But he always remains Jack Wilton, a *critical* narrator or reporter of everything he saw when he was a child, a maker or figure of the fragment; and after he stops playing the roles and starts acting as a narrator who travels, he influences the organisation of the chronotope in the novel.

Definitely, Jack Wilton is a highly mobile figure in *The Unfortunate Traveller.* His character is so diverse that it seems as though there are several other narrators in the novel besides him.

There are sections of the novel in which Jack is the protagonist (for example, when he meets the prostitute Tabitha), an accidental witness (for example, when he watches Heraclides' grief through a hole in the door) and a necessary accomplice (when he helps the Earl of Surrey serenade the girl he mistakes for his beloved). Despite the frequency and speed of Jack's movements, Th. Nashe manages to convey the main plot through his reception; he views every situation in which Jack participates to represent his opinion, either openly or implicitly.

Structuring the chronotope of the novel, Th. Nashe makes extensive use of the ambivalent image of Jack the Traveller, as the interconnection between the novel's time and space components is primarily maintained by the figure on the page. Due to his unusual travels, the chronotope of *The Unfortunate Traveller* becomes a useful tool for conveying Nashe's satire. Examining the chronotope of this novel, I would distinguish between topographical (or geographical) and historical types of the time-space coordination.

However, the study of the topographical and historical chronotope should be preceded by a talk about the biographical (or authorial) chronotope, since the specific arrangement of temporal and spatial relations in *The Unfortunate Traveller* is motivated by Nashe's particular understanding and manner of representing them in other texts. First of all, the key facts from Nashe's biography that should be taken into consideration. Th. Nashe was born in 1567 in the town of Lowestoft, studied in Cambridge from 1582 to 1587, moved to London in 1599, where he lived as long as his enemies allowed, waited out the plague in Croydon in 1592, visited his patron J. Carey on the Isle of Wight in 1594, and spent the last two years of his life, from 1597 to 1599, near Yarmouth, his small homeland, where he died in about 1601 under the unexplained circumstances. These data prove the idea of the cyclical and closed nature of Th. Nashe's life or his biographical chronotope.

In the perspective of this study, it is very important to emphasise that Nashe also informed his readers about his moves around England in prefaces or dedications to his works. For example, in the Preface to the Reader from his burlesque *Nashe's Lenten Stuff* (1599), he says about "the strange turning of The Isle of Dogs from a comedy to a tragedy *two summers* past, with the troublesome stir which happened about it" [Nashe, 1985, p. 376]. He cowrote *The Isle of Dogs* with Ben Jonson and had troubles with the Privy Council. Therefore, fleeing from the authorities, he was forced to go to "*Great Yarmouth in Norfolk <…> in the latter end of autumn*" [Nashe, 1985, p. 376].

K. Bennett assumes that *Lenten Stuff* is not only a humorous 'praise of a red herring' as Th. Nashe admits at the beginning of the book, but also a deftly executed distraction (this is the literal meaning of the idiom 'red herring' in English), so it is clear that Nashe is 'juggling' meanings here as well. The scholar explains: "Nashe's red herring fundamentally embodies both rhetorical diversion and the thematic subtext he occludes: his attack on the arbitrary and unjust nature of the Crown's authority" [Bennett, 2014, p. 109]. K. Bennett concludes that in the burlesque, the criticism of the Queen is hidden behind "Nashe's chronicle, autobiography and allegory", and "rises to the surface when we heed the admonition to look in to the text itself" [Ibid.].

I would add that chronicles, autobiographies and allegories are not the only genres capable of conveying Nashe's non-traditional critical perception of the English reality. Th. Nashe, who used to announce his real locations in his works, also localised in them the artistic settings by applying topoi, "open spaces representing certain objects" [Boklakh, 2018, p. 11]. In his burlesque *LentenStuff,* there is a wide range of words denoting open spaces.The names of English counties such as *Suffolk, Norfolk, Lancashire, Cheshire, Essex, Kent, Sussex* and towns such as *Lowestoft, Yarmouth, Norwich, Sheffield, Rye* are mentioned. The various properties of these toponyms are richly represented by a depressed and disappointed author, in order to disguise his attitude towards those who forbade him to write satires and he consequently composed *Nashe's Lenten Stuff,* where he used the most unexpected ways to criticise the Queen and the numerous English realias.

The similar way of applying toponyms and other temporal and spatial components can be found in almost all of his works. One can't help but mention Th. Nashe's pamphlet *Pierce Penniless, or His Supplication to the Devil* (1592) because it is a very 'London' pamphlet: it was written in London, which is the main topos of this work, and its structure is based on many local places. The spirit of London of the last decade of the Elizabethan age is sensed in many tex-

tual fragments: an accurate verbal reconstruction of the London life was achieved thanks to the author's use of the familiar and recognisable places. For example, exposing lechery, Nashe condemns "our unclean sisters in Shoreditch, the Spittle, Southwark, Westminster, & Turnbull Street" [Nashe, 1592, p. 32]. The topoi *Shoreditch, the Spittle, Southwark, Turnbull Street* and the locus of *Wesminster* are helpful for making Nashe's protest against this vice more truthful and effective, his duty to recreate, draw attention, convince, warn.

In his pamphlet *Christ's Tears over Jerusalem* (1593), we encounter a discrepancy between the time at which the events took place, and the time at which the narrator, a witness and participant in these events, reports them. Nashe recounts distant events borrowed from the Bible, and in the format of this work both fictional time and the time the pamphlet was written are clearly distinguished, but at the same time they are intertwined. The pamphleteer devotes most of the text to the history of Jerusalem, gradually interspersing references to England and London. He warns his compatrions that they will be punished by God on the Day of Judgement if they sin as much as the inhabitants of Jerusalem did. Thus, a sin, the key moral concept of the pamphlet, becomes a link between the fictional and real time, and the two geographical locations. By focusing on sins that are typical of different times and places, the author is able to bridge the gap between the temporal and spatial aspects of the work and express his critique of the vices that are relevant to both the inhabitants of Jerusalem and London.

Compressing the time, the author goes back in history and returns to England of the 1590s so that contemporary readers can perceive this pamphlet as the story where the author tells about modern times. In this pamphlet, the author uses the fictional time to express his critical assessment of the crucial problems of the Elizabethan age. Since *Christ's Tears over Jerusalem* is a conceptual continuation of *Pierce Penniless*, the author focuses primarily on the moral paradigm. It is therefore a good place to start. In this pamphlet, Nashe continues to analyse and criticise vices such as pride, envy and lust. This makes clear the writer's belief that past events should teach future generations, and that these problems should be eliminated as soon as possible so they are not passed on.

All these examples prove that Th. Nashe used the geographical chronotope and the coincidence or/and incoincidence between the real and the fictional time as he wrote about the events that took place at the time of writing his prose (as in the pamphlet *Pierce Penniless*) or those happened a long time ago (as in the pamphlet *Christ's Tears over Jerusalem*).

There is also evidence that Th. Nashe traveled around Europe after his graduating from St. John's College in Cambridge. Scholars tend to believe that he visited Germany and Italy in 1587-1588, and the impressions he gained formed the basis for some parts of *The Unfortunate Traveller* written in 1594. This factor will also be helpful in clarifying the specifics of time and space in this novel, because Th. Nashe views chronotope differently throughout the text. In different parts of the novel, Nashe considers the concepts of time and space in various ways: time speeding up, slowing down and stopping, and space may be open or closed.

At different locations, according to the author's plan, time speeds up and slows down. In 'the French' scenes, time slows down as Jack describes his antics in detail. Ultimately, Nashe stops the narrative time because he talks about sweating sickness in England and considers the problem. The rhythm of the narrative changes – it is as if this prompted him to travel through Europe. In these fragments, time and space are levelled out – it feels as though the action is still taking place in a camp, but the author suddenly transfers us to another place. Jack quickly finds himself in *Münster*, where time slows down as he describes the uprising in detail. He pauses when describing the university in *Wittenberg*, as the event is described briefly, and time accelerates. At one point, Nashe becomes distracted, and later writes about *Italy* as "a dream country", before returning to *Germany*. Here, time is compressed, as the events are not described in as much detail as those in *France*.

Th. Nashe sometimes jumps from country to country rather illogically and then goes back ("*This is by the way; we must look back at our disputants*"). In *Italy*, where he stayed for up to two years, time drags on. Jack describes his adventures in detail, while Nashe inserts his revealing digressions. From *Florence*, which the reader does not know he has arrived in, Jack goes to *Rome*. In *Rome*, time seems to stand still. Despite twenty years of travel, it passes like one day. Sometimes, Jack's adventures are followed by long authorial digressions, reflections and revela-

tions, and time seems to cease to exist, as if it were another dimension. The author then unexpectedly returns to the events, and Jack sometimes urges himself to stop ("*To make short work, for I am sure I have wearied all my readers*"). Overall, time in the novel is compressed because the number of adventures and the length of the novel are clearly insufficient to describe twenty-five years of travel.

In the novel, the author makes use of both open and closed spaces. Countries and cities usually appear as open spaces, or *topoi,* while places of memory and historical sites where the action takes place, such as a camp, a field or a house, appear as closed spaces, or *loci.*

To realise the chronotope as a means of authorial satire, Th. Nashe employs powerful expository rhetoric to make the novel a coherent fictional text. It contains examples of works by European authors translated into English, cases from English history and tales about prominent figures of that time. The author also actively uses tropes such as epithets, metaphors, comparisons and periphrases, which serve to amplify his criticism of defects and vices. The interplay of time and space and the various tropes enables the author to create a space in which to express his critique.

In this novel, the author tells about the journey of King Henry VIII's page, Jack Wilton, through the countries of continental Europe. The *space* in the novel *The Unfortunate Traveller* is precisely represented by the author. Jack's journey begins in *France*, where the King was at war, and ends with his happy marriage in *England*. The *time* span between these events is more than *20 years* as the novel events begin in *1513* and end in *1535*. So Jack Wilton's travels through *France, Germany, Spain, Italy* took more than twenty years and at the end of the novel he returns home.

But there is one essential peculiarity. The chronology of the historical events described in the novel does not coincide with the time when they actually happened so Nashe ruins the historical chronotope of the novel. The detailed description of the uprising in Munster causes the narrative stream to slow down. The chronology here is vividly shifted because this historical event took place in 1534, and Jack tells about it in the first part of the novel, so it is thought of as to be in the middle of 1520s. If to arrange these fragments in a chronological order, they should be located in the last part of the novel, before Jack's returning to England and at the same time before the very end of the novel. But it follows the French space in Nashe's novel, i.e. at the beginning of the novel.

R. Helfer argues: "Nashe disrupts the order of Jack's tale, moving all over the map geographically and temporally. Jack's story begins in 1513, but in effect he travels wildly back and forth across time and space, which allows him to witness such historical events as Luther debating in Wittenberg in 1519, the Anabaptist uprising in 1534, and the Field of the Cloth of Gold in 1520 – and to meet figures like Erasmus, Agrippa, and the Earl of Surrey <…> who, although not yet born when the tale begins". [Helfer, 2017, p. 349].

The free handling of the historical chronotope can also be vividly observed in the episodes where Th. Nashe talks about the sweating disease in England. He describes the symptoms, treatment and remedies, but it is not clear which wave of the disease Nashe refers to. It can be deemed as he means the epidemic of 1528, which was the most severe of the other English waves. If we consider that it swept across the country in some waves and forced Jack to leave England in 1513, we can speak of 1517. But in both cases, it is quite obvious that Nashe does not adhere to the real historical time at all. Similar temporal uncertainty characterising the historical aspect of Nashe's novel can also be applied to 'the Italian' episodes. In that country, the Black Death (this periphrasis referring to the plague is thought to have originated in Italy) raged in 1348, 1462, 1495 and 1506, and, as the text shows, there is no reliable evidence of it between 1516 and 1535. Also, Jack Wilton stays in different countries for different periods of time, but Nashe never says exactly how much time he spends there. It is because of a probable author's task to engage "the audience's memory" [Hiscock, 2011, p. 114].

I can hardly agree with R. Stephanson's thought about "the chaos of the travel episodes explained by "a function of the work's organization" [Stephanson, 1983, p. 24], or A. Kinney's opinion that Nashe "purposely scrambles the chronology of real events" for creating "profoundly disorderly" chronicle [Kinney, 1986, p. 329]. Apparently, Nashe *was not too concerned* with the precise chronology of the fictional events because he was more interested in how to use them for

his own purpose "to reframe history as ironic prophecy" [Helfer, 2017, p. 349]. To my mind, the special way of arranging the historical chronotope, namely, when "the plot time does not adhere to a clear chronology in the presentation of events" [Korkishko, 2010, p. 389], could be applied by Nashe to reframe history rather as *satiric* prophecy.

The absence of a clear chronology enables the author to concentrate on the essence of the events occurring at this *undefined* time. Each event in the novel conveys a particular message, attitude or reaction relating to life in general rather than to a specific time. The author's predominantly critical thoughts are presented as if from the beginning of the 16 th century, and he addresses readers at the end of the century with a warning: if they continue to behave in this way, they will not have overcome their moral problems and social defects by the end of the century and will be punished for it. And as "the past is always places critically <…> in relation with the present" [Hutcheon, 1988, p. 59], Nashe, who was concerned about the well-being of the nation, attempted to convey to his readers through his novel that they should learn lessons from historical events to contribute to the development of the English nation. Thus, the chronological disorder, exacerbated by the discrepancy between the time of writing and the time of the story, gives the author a wide conceptual space, freeing him from the constraints of time to present his intentions to inform and caution. Consequently, his work is *satirical* rather than *comic*.

And, essentially, *Jack Wilton is not a comic character at all.* His antics might make you smile, but that's about it. His tricks are very serious and satirical because they are implicitly aimed at exposing and debunking rather than at achieving a comic effect. It is as if, from the end of the Elizabethan age, Nashe is warning his contemporaries to resolve social conflicts and combat moral defects so that the next generation is better than the last.

Moreover, the historical chronotope of the novel depends to a large extent on the image of the "unreliable narrator" Jack Wilton. This character, experienced in reconstructing events happened eighty years ago (the gap between the time of writing the novel and the fictional time of the novel), being situated within the real events, such kind of a comic narrator is even "chronologically impossible" [Stern, 2017, p. 15].

The *space* in *The Unfortunate Traveller* is also structured particularly. Jack Wilton's route is as follows: England, France, Germany, Spain, Italy, England. The countries in the novel are conceived as an open space that defines the characteristics of the genre and the content of the work. In each country, Jack finds himself in many places, so the space is gradually localised from a wider to a narrower space that helps the author to qualitatively apply his satire.

In *France*, Jack witnesses the battle between the French and the English near *Tournay* and *Terouanne*, which can be seen as the topoi of the extract. The page narrates the historical events taking place in the context of the Hundred Years' War between England and France. Since the novel is narrated by Jack, Nashe neither goes into detail about the events of the war, nor offers scenes of bloody battles, but he uses the topoi for other purposes.

The main setting of this fragment was *a military camp* near Tournay and Terouanne, where the events that were essential for the novel's conceptuality and function tookp lace. Jack speaks of the structure and atmosphere of the camp as follows: "*Whosoeuer is acquainted with the state of a campe, vnderstands that in it be many quarters, and yet not so many as on London bridge. In those quarters are many companies; much companie, much knauerie, as true as that olde adage, Much curtesie, much subtiltie"* [Nashe, 1985, p. 5].

Jack goes on telling readers that he "followed *the campe or the court,* or *the court and the camp*" [Nashe, 1985, p. 5]. The comparison between London and the military camp allows the reader to comprehend that although the military camp is in France, it should be read as a microcosm of London. Consequently, if "London was an increasingly cramped *social space*" [Twyning, 1998, p. 3] and Jack identified it with the camp, a necessary ground for understanding Nashe's use of the military camp emerged: for the author it is "a space in which social hierarchies are mangled and disrupted" [Rowe, 2022, p. 99].

This coincidence is very profitable for Jack. Schematically structured like a court, the camp, "an *internal (closed)* space" [Boklakh, 2018, p. 11], became the perfect place to carry out [Jack's] wits to liue merily". Jack calls his tricks 'knavery' and advises readers to use them "*in the way of honesty*" [Nashe, 1985, p. 5]. So applying wit, or "the wantonness of Jack's wit, his wilful attempts to manipulate others", Jack does his knavery on purpose and becomes "particularly vul-

nerable to misfortune" [Gohlke, 1976, p. 400]. According to Nashe, Jack's desire to manipulate was meant to reflect the author's pragmatic goal of protesting against vices and his willingness to fight them in the way he thought would be most successful.

Jack's manipulation is revealed in a comic situation in which he made a fool of an alehouse owner who refused to refill cider for the soldiers. Jack made a laughing stock of the 'beloved Baron of Double Beer' by lying that "*it is buzzed in the King's head that you are a secret friend to the enemy, and under pretence of getting a licence to furnish the camp with cider and suchlike provant, you have furnished the enemy, and in empty barrels sent letters of discovery and corn innumerable*" [Nashe, 1985, p. 7].

Feared for his fate, the seller believed Jack's tales, and soon the soldiers "*had a dole of cider, cider in bowls, in scuppets, in helmets, and, to conclude, if a man would have filled his boots full, there he might have had it; provant thrust itself into poor soldiers' pockets, whether they would or no*" [Nashe, 1985, p. 8].

As the narrative develops, the story moves from a comic situation to an implicit satire on the greed that Jack exposes in such a confined space as a camp. I suppose that in another (wider) space, with the unknown people around him, Jack would hardly have been able to organise his tricks as effectively as he did in the camp. Jack applied "the most primitive, even farcical, circumstances, unaccompanied by the deeper awareness" [Kaula, 1966, p. 48] to perform his main role of manipulator, a maker "who plays an inherently dangerous games when he creates fictions or 'counterfeits'" [Ferguson, 1981, p. 165].

Th. Nashe's stylistics in 'the French scene' is characterised by using the means appropriate to shed the light on his opinion. '*Beloved Baron of Double Beer'* is metaphorical periphrasis that implicates the author's genuine attitude towards the tavern owner. Using gradation and epithets also gives the sentence an implicit negative colouring: "This *great* lord, this *worthy* lord, this *noble* lord thought no scorn (Lord, have mercy upon us) to have his *great velvet* breeches larded with the droppings of this dainty liquor" [Nashe, 1985, p. 5]. Additionally, the contextual antithesis (the lord and his clothing) of the fragment conveys Nashe's real feelings.

In the camp as a closed space there was no clear distinction between military ranks, and Jack managed to ridicule the career ambitions of the Captain who eventually turned out to be a traitor. Jack's jokes led to the Captain being severely punished by both the English and the French. Nashe describes this shameful event using the most precise comparisons and epithets: "He had barely seen the wheel and the torments set before him when he cried out *like a rascal* and said he was a *poor* captain in the English camp" [Nashe, 1985, p. 12]. Nashe successfully attacks the Captain "in *the confined* space of the military camp" [Rowe, 2022, p. 101] because only an enclosed space could provide the rare opportunity for Jack to mock the Captain and implicitly criticise his intention to pursue a military career rather than defend his country in wartime. As the camp is a microcosm of the court, Nashe is also able to subtly suggest the treacherous behaviour typical of courtiers. Thus, a closed space is important for the author to realise both moral and social satire. Admittedly, Jack's trick on the Captain would not have been as effective or impressive if it had been performed in an open room where neither he nor the Captain were known.

Thus the French space – Tournay and Terouanne as topoi and, above all, the camp as a locus – serves as anappropriate territory where Jack can easily, effectively and efficiently perform his tricks to ridicule the local inhabitants. It is also worth mentioning the specific temporality that Nashe used to structure the French chronotope. In these episodes, when the author presents detailed descriptions of the camp, various events and jokes, time seems to slow down. At the same time, in the fragments with the owner and the captain, it seems that there is no precise time at all, because it is so much generalised by the author. This effect, the sense of an undefined time, facilitites the author to make his satirical accent on the characters who embody a certain vice, but also to declare the existence of widespread vices (pride, envy, greed, laziness, drunkenness, etc.) independent of a specific time and space (i.e. not only in France at the beginning of the 16th century, but also in England during the Elizabethan age).

Many remarkable fragments of the novel are devoted to Jack's adventures in Italy, but Italian time and space are structured differently. In describing Italian space, Nashe develops a partic-

ular logical textual chain – from the country through a city to a place, or from topoi to loci – suitable for expressing his satire.

As Jack himself confesses, his stay in Italy lasted more than a year: *"Twentie months together I pursued him (Ezdras) from Rome to Naples, from Naples to Caiete passing ouer the riuer, from Caiete to Syenna, from Syenna to Florence, from Florence to Parma, from Parma to Pauia, from Pauia to Syon, from Syon to Geneua, from Geneua backe againe towards Rome: wherein the way it was my chance to meet him in the nicke here at Bolognia"* [Nashe, 1985, p. 64].

All these cities should be understood as topoi, which function in the novel as frames ordemonstrative mechanisms, capable of preparing the ground for the author's forthcoming satire.

Further, Th. Nashe describes some famous monuments which appear as loci that help the author to formulate his critical judgements. To represent Rome, for example, Nashe chose "all the monuments that were to be seene" by Jack: "The chiefest thing that my eyes delighted in, was the *church of the 7. Sibels,* which is a most miraculous thing. <…> I was at *Pontius Pilates* house and pist against it. <…> The mines of *Pompeies theater*, reputed one of the nine wonders of the worlde, *Gregory the sixths Tombe*, *Priscillas Grate*, or the thousands of *Piliers* appeared amongst the raced foundations of old *Rome*" [Nashe, 1985, p. 43].

The numerous outstanding Roman loci – *the Church of the Seventh Sibyl, Pontius Pilate's House, Pompeius Theatre, Gregory the Sixth's Tomb, Priscilla's Grate,* etc. – have a long history and are mainly familiar to the readers. For this reason, the focus on them is helpful for Nashe to raise the problem which is also well known to the recipients, not so much in Italy as in England of the last decade of the 16th century. The loci – *the church, the house, the theatre, the tomb and the grate* – refer to Italian history and give the author an opportunity to actualise contemporary religious and moral themes.

It is difficult to say with confidence what criteria Th. Nashe used when he represented these examples in the text of the novel, but they are undoubtedly not accidental and significant. Firstly, they could be a reflection of Nashe's genuine interest in the history of both England and Italy, and a reminder of his visit to Italy, where he initially observed these historical sites. However, I strongly believe that the use of the mentioned loci not only demonstrates his experience and reminiscences, but also his attitude towards what he has seen, which is more specific. Most likely, the mention of the church echoes the religious and political problems relevant to both Italy and England at the time. The mention of the graves of Pope Gregory VI and the ruins of the Theatre of Pompey probably indicate Nashe's interest in royalty, intensified by watching Shakespeare's historical chronicles in London theatres. The House of Pontius Pilate and the Catacombs of Priscilla most likely allude to the moral issues in Italian and English society, specifically the author's fictional exploration of themes such as betrayal, loyalty and humanity.

It should also be remarked that, by implicitly criticising distant cultural and literary facts and social and political conflicts, Nashe revealed his response to the resonant discussions and conflicts in the mentioned spheres of life. Although these discussions originated in Italy at the beginning of the 16th century, they were also widely debated in England during Nashe's lifetime,at the end of the 16th century(for example, religious discord in England, conflicts caused by the rapid development of the bourgeois economy and the emergence of 'upstarts', the Queen and courtiers' immoral behavior, etc.). Therefore, these loci testify to the author's fictional (satirical) reception of these aspects (as demonstrated in the pamphlets *Pierce Penniless* and *Christ's Tears over Jerusalem*), but also to his constant and genuine interest in them and the search for their solution. Moreover, he was largely concerned with the existence and extent of such problems in England.

In these fragments, time is compressed so that the reader can perceive the Italian historical events as if they were taking place in modern England: the function of this effect is to create the feeling that the problems Jack faced in Italy were out of time and space.

While in *Florence*, Jack was an eyewitness to the knights' tournament on *the arena.* Th. Nashe depicts the eight knights and their armour in detail, and the precise, narrow space allows Nashe not only to capture the reader's attention by describing the colourful armour itself, but also to penetrate into his concept, encoded between the lines of the fragment: *"The right honourable and ever renowned Lord Henry Howard, Earl of Surrey, my singular good lord and mas-*

ter, entered the lists after this order. His armour was all intermixed with lilies and roses, and the bases thereof bordered with nettles and weeds, signifying stings, crosses and overgrowing encumbrances in his love, his helmet round proportioned like a gardener's water-pot, from which seemed to issue forth small threads of water, like cittern-strings, that not only did moisten the lilies and roses, but did fructify as well the nettles and weeds, and made them overgrow their liege lords" [Nashe, 1985, p. 38].

The author's deliberate accumulation of similar nuances is aimed at indirect criticising those Elizabethan writers who preferred to compose romances of chivalry, flavored with dreams and idealisations of reality, to novels of a new type, with a mimetic embodiment of reality. E.A. Baker qualifies this tournament as a "burlesque of chivalric romances, and the story of the Earl's love as 'a ludicrous Arcadia' (alluding to F. Sidney's novel)" [Baker, 1929, p. 158]. In his description of the knights, Th. Nashe makes extensive use of epithets and comparisons ('*rough-plumed silver* plush', '*small* threads of water', '*sharp* goad' '*inbent* knuckle', '*crystal* eyes', *'like a gardener's water-pot', 'like cittern-strings'*; '*engrafted sharp-pointed* diamonds, as rays from those eyes derived, that *like the rowel of a spur* ran into his horse's sides') to conceal his attitude towards the knights, and through them, towards burning English problems, as deeply as possible. But it is also worth pointing out that the descriptive 'positive' fragments of the tournament are gradually transformed into passages in which the sharp satire on ancient realias becomes clear, thanks to Nashe's incomparable narrative and stylistic skills.

I can help but mention another Italian locus used by Th. Nashe to satirise a certain Elizabethan phenomenon. It was in *Florence* that Jack Wilton met Geraldine, and his master, the Earl of Surrey, fell in love with her. To demonstrate his love, "he was so impassioned that in *the open street*, but for me, he would have made an oration in praise of it" [Nashe, 1985, p. 37]. Jack was a witness of the situation: "…when he came to *the chamber* where his Geraldine's clear sunbeams first thrust themselves into this cloud of flesh, and acquainted mortality with the purity of angels. <…> In praise of the chamber that was so illuminatively honored with her radiant conception, he penned this sonnet.

The first lines of this poem are as the follows:

"Fair room, the presence of sweet beauty's pride,

The place the sun upon the earth did hold…" [Nashe, 1985, p. 38].

In the fragment above, Th. Nashe deliberately makes the space narrower – *the street, the house and the chamber* – in order to localise it as much as possible. The last place – *the chamber* – the author chose to do parody of a sonnet. Nashe's talent for the sonnet is to be praised for the first turn, but in the context of the novel, this poem in the Petrarchan style should be esteemed as a means of illustrating some author's opinions. D. Jones views this episode as "an example of anti-Petrarchan satire" and also as "mockery of courtly romance" [Jones, 1971, p. 48]. M. Gibbons suggests that "Nashe <…> may be taunting readers for their sadistic enjoyment of gruesome details or for their romantic escapism in Arthurian tales; *he does it in humorous prose satiric in purpose*" [Gibbons, 1964, p. 416]. I consider that it was mainly two vivid fragments above that gave rise to A. Latham's characteristic of *The Unfortunate Traveler* as "a spirited parody of popular literary themes and styles of the day and designed to leave its readers giddy, gasping and weak with laughter, as though they had just come off a switchback" [Latham, 1948, p. 88].

As is known Nashe belonged to "skeptical and satirical group in Elizabethan literature" [Privalova, 1989, p. 39], and under these conditions, the sonnet proclaimed by the Earl is used by Nashe to parody a chivalric romance, a miniature form of which is the love story between the Earl of Surrey and Geraldine. Between the lines of the sonnet parody, Th. Nashe hid his critical attitude towards chivalric literature and those Elizabethan men of letters who were its apologists. In his opinion, it would be step backward to borrow from the Italian classical traditions. Nashe himself proclaimed the idea of progressive development of English literature based on the use of 'new' genres and insisted on the development of new forms of expressing thoughts by the late Renaissance writers. In addition, it was acknowledged that sonnets were usually dedicated to a beloved woman, but to a substance or a thing. In this case, Nashe definitely makes use of this ordinary place (the chamber) to raise the problem typical of the late Renaissance literature and to demonstrate his viewpoint.

In the two fragments mentioned above, such loci as the arena and the chamber as the elements of parody are very important for the author to hide his satire as deeply as possible, to hint at his point of view which is always the opposite of what is directly suggested, and to actualise the concept referring to the future development of the English literature.

The author also fascinates readers depicting an unbelievably rich *banqueting house,* belonging to a merchant. As a closed locus, it offers Th. Nashe the possibility to plainly move from describing to expressing his true intentions.This is probably the only time in *The Unfortunate Traveller* that the locus is given a detailed description, that it is not used as a backdrop against which the action takes place, but that it has a special meaning of its own: *"A wide vast spacious roome it was, such as we would conceit prince Arthurs hall to be, where he feasted all his knightes of the round table together euerie penticost. The floore was painted with y beautifullest floures that euer man seie admired, which so lineally wer delineated, that he that viewd them a farre off, and had not directly stood poaringly ouer them, would haue sworne they had liued in deede"* [Nashe, 1985, p. 44].

Taken from the long fragment of the novel, this short extract can renders the author's main message which is to make readers interpret each element of the house in the opposite way – as a false image of Italy. Having localised the space, the author managed to hide his satire between the lines of the colourful descriptions, but with the hope that it would be easily deciphered. Nashe's implicit satire becomes clear in the following passages where "the banquet house is immediately juxtaposed with realistic descriptions of the plague-ridden city and the rape of Heraclides, revealing that in Rome God's creatures do not live together in peace, as the false myth of the Garden suggests" [Keller, 1993, p. 14]. Using the locus 'banqueting house', Nashe criticises those rich Italians who boasted of their wealth and fortune at a time when the majority of inhabitants had to earn their living working hard. The house, therefore, serves as a locus for revealing a burning social problem. Moreover, presenting such kind of description, the author seems to stop the time of the novel, allowing readers to immerse themselves in the luxury of the villa and to gradually transfer his thoughts from Italy to England. So this temporal effect is helpful for him to both localise and generalise the problem crucial for both countries. I believe that the skilful passages were intended from the outset not only to exhibit the house, but to hide the author's satire between the lines of the descriptive fragments.

In his description of the banqueting house, which is an implicitly satirical portrayal, Th. Nashe uses numerous epithets and comparisons (*green* marble *like a theatre without; a certain kind of soft angelical murmuring* music*; a wide vast spacious* room*, the beautifullest* flowers*; odoriferous fruit-bearing* plants*; overspreading pine-tree* arbour*, etc.*) that contain his critique between the lines. There comes a narrative moment typical of Nashe when the whole positive atmosphere disappears and a reader begins to understand everything from the opposite perspective. These tropes also reinforce the satirical implicit effect within this locus.

Such a long stay in Italy allowed Jack Wilton to make his way through a number of cities and not only to witness important events by chance but also to have time to share his opinion on them with readers. So the Italian space is sometimes shortened, sometimes lengthened, and the fictional time tends to generally slow down in the Italian episodes. To my mind, Nashe's approach to picturing the Italian space is as towards some indefinite category because though he pays attention to the problems typical of both countries simultaneously, he seems to innerly keep England in mind first of all; as for temporality, we face the ambiguous and blurred realisation of this category in the Italian episodes because the author often compresses it, and a reader does not feel that he is present at the arena of the Middle Ages or in the time when Petrarch wrote his sonnets. On the contrary, the events seem to take place in England at the time of Elizabeth I.

This feature paves the way for the emergence of the pamphlet mode of the novel, which is both explicit and implicit, but it usually prevails over the memoir and retrospective elements. The fragments above display that the author's main task was not so much to acquaint the English with life in a foreign country as to provide them with an accusatory and moralising invective to supplement the traveller's recollections, so that "in structuring the picture of Italian reality, Th. Nashe acts less as an observer than as a commentator and moralizer" [Torkut, Fedoriaka, 2023, p. 128].

After studying the two different types of spatial strategies (French and Italian), I can conclude that in order to outline the ground and criticise various social problems and vices that Jack

Wilton discovered during his European travels Th. Nashe uses specific locations. The numerous Italian cities, functioning as topoi, are extremely meaningful for Nashe to paint a general but totally negative image of Italy; the camp, the room, the house, the Italian places of memory researched in this study are closed loci necessary for the author to criticise different Italian realias. Consequently, the topographical chronotope used by the author is not only able to clearly and convincingly represent Jack's impressions of European countries but also to make room for the birth of a pamphlet stream powerful to effectively expose issues. As R. Weimann points out, "Nashe's narrative, <…> moving *between topos and topicality*" [Weimann, 1988, p. 17]. I would also remark that the author's move from topoi to topicality defined his move from implicit satire or humour to an explicit way of criticising. Nashe does not seem to pay much attention to the fictional time, he does not stress it on the whole: he replaces events for his purposes, but it does not ruin the poetics of the novel, since his ultimate aim was to use time as a certain technical criterion making his critical remarks precise.

However, there are some passages in the novel in which the author uses topoi as a means of direct satire. Summing up his journey, Jack reflects on what he can bring back to his homeland. In a gloomy mood that followed the journey, he wrote a report which Nashe shares with readers at the very end of the novel. Conceptually, it sounds like reflections that become satirical as the narration unfolds:*"What is there in Fraunce to be learnd more than in England, but falshood in fellowship, perfect slouenrie, to loue no man but for my pleasure, they hauehyd a little weerish leane face vnder a broad French hat, kept a terrible coyle with the dust in the streete in their long cloakes of gray paper, and spoke English strangely. <…>…From Spaine what bringeth our Traueller? a scull cround hat of the fashion of an olde deepeporinger, a diminutiue Aldermans ruffe with shorte strings like the droppings of a mans nose, a close-bellied dublet coming downe with a peake behinde as farre as the crupper, and cut off before by the breast-boane like a partlet or neckercher; <…>…Italy the paradice of the earth, and the Epicures heauen, how doth it forme our yong master? …From thence he brings the art of atheisme, the art of epicurising, the art of whoring, the art of poysoning, the art of Sodomitrie. The onely probable good thing they haue to keepe vs from vtterly condemning it, is, that it maketh a man an excellent Courtier, a curious carpet knight; which is by interpretation, a fine close leacher, a glorious hypocrite. It is now a priuie note amongst the better sort of men, when they would set a singular marke or brand on a notorious villaine, to say, he hath been in Italy"* [Nashe, 1985, p. 53-54].

Stylised by Th. Nashe as a travel booklet, this passage contains the quintessence of all the negative impressions Jack brought home. Traditionally, Th. Nashe makes use of epithets, comparisons and periphrases (a *terrible* coil with the dust in the street in their *long* cloaks of *grey* paper; *skull-crowned* hat of the fashion of an *old deep* porringer; a *diminutive* alderman's ruff with *short* strings *like the droppings of a man's nose*; to kiss his hand *like an ape*, cringe his neck *like a starveling*; *curious* carpet-knight, a *fine close* lecher, a *glorious* hypocrite, a *notorious* villainy) to depict the negative images of the Europeans.

They can be viewed as vivid examples of how Jack Wilton's journey through European cities, which at first regarded as desirable and a dream-like event, turned into a series of unpleasant adventures and a ruthless lycritical reception of the European realias. Using the topoi of France and Italy not only ast he elements of demonstration but also as the objects of his uncompromising satire, Th. Nashe succeeded in depicting and exposing the social and cultural problems such as the birth of upstarts, the problem of book printing, the absence of copyright, the development of English literature and versification, and the widespread vices of Europeans, such as pride, greed, hypocrisy, envy and lust. These problems are also revealed through Nashe's powerful, accusatory rhetoric, as well as through the numerous speaking tales, anecdotes, jokes and translated stories. The writer's favourite stylistic devices are also employed, including epithets, periphrases, comparisons.

At the same time, the journey of 'the unfortunate traveller' Jack Wilton is ended in accordance with Th. Nashe's inner imperatives because Jack decided to return to England. More precisely, he was encouraged to make this decision by an Italian who told him a very patriotic story:*"The sea is the natiuesoyle to fishes, take fishes from the sea, they take no ioy nor thriue, but perish straight. So likewise the birds remoued from the aire (the abode wherto they were borne) the beasts from the earth. <…> Beleeue mee, no aire, no bread, no fire, no water agree*

with a man, or dooth him anye good out of his owne countrey. Colde frutes neuer prosper in a hot soile, nor hot in a cold. Let no man for any transitorie pleasure sell away the inheritance of breathing he hath in the place where he was born. Get thee home, my yong lad…" [Nashe, 1985, p. 55].

England is thus the last topos used in the novel, making its spatial relations cyclical.

Conclusion

In Th. Nashe's novel The *Unfortunate Traveller,* Jack's travels serve not only to underline the precise and adventurous itinerary of his protagonist Jack Wilton but also to clearly record his impressions, providing Nashe an opportunity to voice his satirical views on the social conflicts and vices, personalities and traditions of the continental countries, as well as the possibility to concentrate on the problems of the Late Renaissance life in England (religious contradictions, social problems, the plague, the vicissitudes of literary life, etc.).

By applying the format of the journey, Th. Nashe was able to use the specific time-space strategies in the novel *The Unfortunate Traveller*. When describing historical events, the author disrupts the chronology, compresses, stretches and slows down the time of the novel. He purposely specifies this aspectto help readers to feel the period of the novel, not to fall out of time while reading. Thanks to the image of Jack the Traveller, Nashe has managed to play with temporality throughout the text of the novel, and such a textual feature has resulted in creating the effect of a true-to-life journey.

The chronotope in the novel is extremely important for the author's fictional realisation of his goal, which is to demonstrate a comprehensive critique of the European countries. *The time strategy,* or rather the absence of exact times in most episodes, enables the time "to speed up, slow down, stop, expand or shrink" [Korkishko, 2010, p. 379], which fruitfully arranges the particular conceptuality of the novel. Furthermore, these time features provide characteristics and critique of events that could happen *at any time*. *The space strategy* also contributes to the realisation of the author's aim of exposure. Continuing with the theme of travel, Nashe was also able to advantageously expand the space as much as possible and choose the most appropriate locations. He used many topoi (such as *England, France, Spain* and *Italy*) to indicate a widening of space, and he mentioned cities such as *Rome*, *Florence* and *Tournay* to localise the space and prepare the reader for the following extract, which contains his satire. The author preferred to use closed loci such as *thecamp*, *the chamber* and *the banqueting house* to focus his critical imperatives on thesociallife and the vices of the European people. Some Italian places of memory illustrate Nashe's satire particularly well. The chain created by the author – country-city-place – is designed to achieve the desired result of satirising events, defects, realias and figures. I believe all the time and space components to be simultaneously very non-traditional yet necessary vehicles to make Nashe's satire powerful and persuasive. One can't help mentioning the author's use of the speaking tropes such as epithets, comparisons and periphrases, which apply to the characteristics of topoi and loci, thereby intensifying the satirical effect.

If I consider the specific character of Th. Nashe's use of the chronotope in the novel *The Unfortunate Traveller,* I would conclude that *the temporal strategy that does not reveal the space of the novel and does not depend primarily on precise spatial characteristics.* This conclusion, which confirms the author's unusual narrative strategies and the discrepancy between real events and fictional time, may challenge the assumption that the fictional time of a literary work depends on the important events and their spatial extent, and the acknowledged concept that "space reveals time, makes it visible, but space itself becomes meaningful and measurable only through time" [Maneichyk, 2010, p. 64].

I am also convinced that the most valuable thing about the chronotope of this novel is that it is structuralized through Jack's temporal and spatial movements, and due to this peculiarity, the author managed "to clearly address specific Elizabethan social problems from the last two decades of the sixteenth century" [Keller, 1993, p. 7]. Jack's travel 'misfortunes' were transformed by Nashe into the heterogenous material he implicitly criticised in the work. Jack is Th. Nashe's voice in the novel, as "Nashe, like Jack Wilton, perceives a tragic world through comic or foolish eyes. *As a satirist,* he sometimes subjects that world to intense scrutiny" [Gohlke, 1976, p. 411]. What is more, that 'English Juvenal's satirical talent enabled him to create a non-typical textual

structure with phenomenal temporality and spatiality, which can also be seen as a factor for reaching the wholeness of a genre model and as a means of achieving Nashe's goal of writing a satirical novel *The Unfortunate Traveller*.

Finally, it should be noted that this study can be applied as a basis for the future Nashean research. The results of this paper may be of primary significance to scholars carefully exploring the German space from the novel *The Unfortunate Traveller* (in particular, the use of *Munster* as a topos and the battlefield as a *locus* for intensifying the author's religious satire).

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CHRONOTOPE AS A MEANS OF SATIRE IN THOMAS NASHE'S NOVEL *THE UNFORTUNATE TRAVELLER*

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This article examines the role of the chronotope as a key means of constructing satirical meaning in Thomas Nashe's novel *The Unfortunate Traveller, or The Life of Jack Wilton* (1594). While Nashe's works have long attracted scholarly attention, most research has focused on genre classification, the controversial figure of the author, and the stylistic heterogeneity of the text. The present study shifts the emphasis toward spatial-temporal structures, demonstrating how time and space function as active instruments of social critique. The novelty of the research lies in the interpretation of the chronotope as a satirical mechanism that shapes the ideological message of the novel.

The aim of the study is to determine the role of time and space organization in forming the satirical modus of Nashe's novel. To achieve this aim, the article addresses several specific *tasks*: defining the concepts of topos and locus; identifying the biographical, geographical, and historical chronotopes in the text; analysing the specifics of the chronicle narrative mode; clarifying Jack Wilton's dual role as narrator and character; examining the temporal structure of the plot, including chronological distortions; and exploring strategies of chronotope construction in the French and Italian episodes of the novel.

The methodology of the research is complex and interdisciplinary, combining cultural-historical, stylistic, biographical, comparative-historical, and hermeneutic approaches. This methodological framework makes it possible to consider both the historical context of the novel and the internal textual logic of how space and time are represented and transformed.

The article argues that Nashe employs the chronotope dynamically, using shifts in spatial perspective and temporal rhythm to intensify satirical effect. In *The Unfortunate Traveller*, time is not linear: historical events are reordered, accelerated, condensed, or suspended. This distortion of chronology serves as a deliberate rhetorical strategy. By rearranging events such as the Anabaptist uprising in Münster or references to English epidemics, Nashe creates a form of "satirical prophecy," demonstrating that the moral and social failures of one era are inevitably repeated in another when ethical lessons are ignored.

Space functions similarly. The novel's structure moves from broad geographical panoramas (France, Germany, Italy, England) to narrowly defined local settings (military camps, university halls, banqueting houses, streets, chambers). These open spaces (topoi) and enclosed spaces (loci) allow Nashe to modulate the intensity and focus of his satirical commentary. For instance, the military camp in France serves as a microcosm of London, enabling Jack to expose greed, ambition, and opportunism within a confined environment where social hierarchy collapses. In contrast, the Italian chapters are notable for their concentration on cultural and ideological critique through descriptions of monuments, public spectacles, and intimate domestic chambers. These spatial structures reveal Nashe's satirical engagement with literary fashions such as Petrarchism and chivalric romance, which he transforms into targets of parody.

The article also emphasises the narrative role of Jack Wilton. As both protagonist and narrator, he embodies a mobile and ambivalent observer-participant position. His shifting roles—as manipulator, witness, traveller, commentator—enable the text to alternate between storytelling and critical reflection. Through Jack's perspective, Nashe exposes European social and cultural realities, while simultaneously addressing contemporary English audiences.

The study concludes that the chronotope in *The Unfortunate Traveller* functions as a central artistic device that shapes the novel's satirical discourse. The interplay of temporal disruption and spatial localisation allows Nashe to connect historical events with contemporary Elizabethan concerns, demonstrating the cyclical nature of moral and social decay. The chronotope thus becomes the medium through which satire unfolds, transforming narrative movement into critique and moral warning.

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