

## Space and Time in a Work of Art

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### Abstract:

The article deals with the categories of "space", "time" and "chronotope" in a literary text and their main properties.

**Keywords:** chronotope, localization of space, temporal ontology, oneiric chronotope.

### Introduction

Space and time are categories that include ideas, knowledge about the world order, place and role of a person in it, provide grounds for describing and analyzing the ways of their speech expression and representation in the fabric of a work of art. Understood in this way, these categories can be considered as a means of interpreting a literary text.

In the literary encyclopedia, we will find the following definition for these categories, written by I. Rodnyanskaya: "artistic time and artistic space are the most important characteristics of the artistic image, organizing the composition of the work and ensuring its perception as an integral and original artistic reality.

Its very content [of the literary-poetic image] necessarily reproduces the spatial-temporal picture of the world (transmitted by indirect means of storytelling) and, moreover, in its symbolic and ideological aspect. [1]

In the spatial-temporal picture of the world, reproduced by art, including dramaturgy, there are images of biographical time (childhood, youth), historical, cosmic (the idea of eternity and universal history), calendar, diurnal, as well as ideas about movement and immobility, about the correlation of the past, present and future. Spatial pictures are represented by images of closed and open space, terrestrial and cosmic, really visible and imaginary, ideas about the objectivity near and distant. At the same time, any, as a rule, an indicator, a marker of this picture of the worlds in a work of art acquires a symbolic, symbolic character. According to D.S. Likhachev, from epoch to epoch, as the understanding of the changeability of the world becomes wider and deeper, the images of time become more and more important in literature: writers are more and more clearly and intensely aware of the "variety of forms of movement", "mastering the world in its temporal dimensions".

An art space can be point, linear, planar or three-dimensional. The second and third may also have a horizontal or vertical orientation. Linear space may or may not include the concept of directionality. In the presence of this feature (the image of a linear directional space, characterized by the relevance of the sign of length and the irrelevance of the sign of width, in art is often a road), linear space becomes a convenient artistic language for modeling temporal



categories ("life path", "road" as a means of unfolding character in time). To describe the point space, we have to turn to the concept of delimitation. Artistic space in a literary work is a continuum in which characters are placed and an action is performed. Naive perception constantly pushes the reader to identify artistic and physical space.

However, the idea that an art space is always a model of a certain natural space is not always justified. Space in a work of art models different connections of the picture of the world: temporal, social, ethical, etc. This may be because in a particular model of the world, the category of space is difficult to merge with certain concepts that exist in our picture of the world as separate or opposite. However, the reason may be different: in the artistic model of the world, "space" sometimes metaphorically assumes the expression of non-spatial relations in the modeling structure of the world.

Thus, the artistic space is a model of the world of this author, expressed in the language of his spatial representations. At the same time, as is often the case in other matters, this language, taken by itself, is much less individual and to a greater extent belongs to the time, era, social and artistic groups than what the artist says in this language - than his individual model of the world.

In particular, artistic space can be the basis for interpreting the artistic world, since spatial relations:

- can determine the nature of the "resistance of the environment of the inner world" (D.S. Likhachev);
- are one of the main ways to implement the worldview of the characters, their relationships, the degree of freedom / lack of freedom;
- serve as one of the main ways to embody the author's point of view.

Space and its properties are inseparable from the things that fill it. Therefore, the analysis of the artistic space and the artistic world is closely related to the analysis of the features of the material world that fills it.

Time is introduced into the work by a cinematic technique, that is, its dismemberment into separate moments of peace. This is a common technique of the fine arts, and none of them can do without it. The reflection of time in the work is fragmentary due to the fact that continuously flowing homogeneous time is not able to give rhythm. The latter involves pulsation, thickening and rarefaction, deceleration and acceleration, steps and stops. Consequently, the pictorial means that give rhythm must have in themselves a certain dismemberment, some of their elements delaying the attention and the eye, while others, intermediate, promoting both from element to another. In other words, the lines that form the basic scheme of the pictorial work must permeate or reduce the alternating elements of rest and jump.

But it is not enough to decompose time into resting moments: it is necessary to connect them into a single series, and this presupposes a certain internal unity of individual moments, which makes it possible and even necessary to move from element to element and, in this transition, recognize in the new element something from the element that has just been abandoned. Dismemberment is a condition for facilitated analysis; But the condition of facilitated synthesis is also required.



The idea of the unity of time and space arose in connection with the emergence of Einstein's theory of relativity. This idea is also confirmed by the fact that quite often words with spatial meaning acquire temporal semantics, or have syncretic semantics, denoting both time and space. No object of reality exists only in space outside of time or only in time outside of space. Time is understood as the fourth dimension, the main difference of which from the first three (space) is that time is irreversible (anisotropic). Here is how Hans Reichenbach, a researcher of the philosophy of the twentieth century, formulates it:

- The past doesn't come back;
- The past cannot be changed, but the future can;
- It is impossible to have a reliable protocol about the future. [2]

The term chronotope, introduced by Einstein in his theory of relativity, was used by M.M. Bakhtin in the study of the novel. [3] Chronotope (literally - timespace) - an essential relationship of temporal and spatial relations, artistically mastered in literature; the inseparability of space and time, when time acts as the fourth dimension of space. Time is condensed, becomes artistically visible; Space is drawn into the movement of time, the plot. The signs of time are revealed in space, and space is comprehended and measured by time. This intersection of rows and merging of signs is characterized by an artistic chronotope.

Chronotope, as a formal-content category, also determines the image of a person in literature; This image is always essentially chronotopic. The chronotope determines the artistic unity of a literary work in its relation to reality. All temporal-spatial definitions in art and literature are inseparable from each other and are always emotionally and value-colored.

The chronotope is the most important characteristic of the artistic image and at the same time a way of creating artistic reality. M.M. Bakhtin writes that "any entry into the sphere of meanings is made only through the gates of chronotopes." The chronotope, on the one hand, reflects the worldview of its era, on the other hand, the measure of the development of the author's self-consciousness, the process of the emergence of points of view on space and time. As the most general, universal category of culture, artistic space-time is able to embody "the attitude of the era, the behavior of people, their consciousness, the rhythm of life, their attitude to things" (Gurevich).

In the spatial-temporal organization of the works of the twentieth century, as well as modern literature, various, sometimes extreme, tendencies coexist (and fight) - an extraordinary expansion or, on the contrary, a concentrated compression of the boundaries of artistic reality, a tendency to increase conventionality or, conversely, to the emphasized documentary of chronological and topographic landmarks, isolation and openness, deployment and illegality.

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