

# Interrelations between Literary Time and Space in Prosaic Texts

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*The article deals with the categories of space and literary time, its correlation with real time and text temporal structure. Time and space belong to basic categories of philosophy, aesthetics, psychology, linguistics, art. One of their important notions is that of chronotop, introduced by Mikhail Bakhtin. Literary time can be one-dimensional and poly-dimensional, dynamic and static, it can be compressed and prolonged in a text. Thanks to foreshadowing and flashback, literary time differs greatly from real time. Literary time is displayed in a specific way in accordance with literary trend, genre, individual author's style, type of a text. There is a strong connection between temporal structure, literary time and plot development in literary texts of different types.*

## 1. Introduction

Because of our empiric experience time and space are obvious and known for every man since the moment of birth. On one side even a new born baby understands the difference between his own, familiar to him place and alien, unknown surroundings; it gets accustomed to a definite regime of breast-feeding and sleeping. On the other side, it is necessary to state that space and time belong to fundamental notions of philosophy (Аскин 1966; Zeman 1971; Aguessy 1977), natural sciences, art (Иванов 1974, Time and the Arts 2008), sociology, psychology (Fraisie 1963), humanitarian (Meyerhoff 1968; Stuart-Smith 2003) and exact sciences (Blankson 2006). These categories were and still are the subject of wide discussions which will never, perhaps, come to its final point.

As far as I have been working on this topic for a long time I want to present a part of my investigation, based only on prosaic text analysis in several languages. I focus on different approaches to time and space, mainly culturological and linguistic ones; I describe types of literary time and space in the terms suggested by an outstanding Russian scholar Mikhail Bakhtin (chronotop and topofon). I also add one more new term concerning literary time – **chronotype** – and show its varieties. The illustrative material is based on more than 40 texts by British, American, French, Russian and some other authors.

## 2. Different approaches to space and time analysis

Philosophers single out objective-real time, functional and conceptual one. Time is characterized by duration, monomeasurement, irreversibility and homogeneity (Філософія 2000: 345). In accordance with different types of matter movement physical, geological, mechanic, astronomic, biological, social-historical, psychological time is being classified. Time can also be conceptual and perceptive (Василенко 2000: 38), mythological and literary.

As it becomes obvious from above mentioned characteristics of spatial-temporal continuum, we may speak about different approaches to its study: philosophical, mathematical, culturological and linguistic ones. Philosophical one I have already described (Панасенко 2002b), mathematical is of no special interest to me, thus let us concentrate our attention on the last two ones.

Scholars-art critics claim that problems of space and time as they are raised in a literary text, have three aspects: **ontological**, as every piece of art, being materialization of some spiritual content, gets into a spatial-temporal continuum in which everything material exists in reality; **literary-gnoseological** (reflection by art as a special means of world cognition, its spatial and temporal relations and also reflection of these relations in accordance

with specific character literary development of the world); *psychological* (contemplation of an artwork by a man – watching film, play, etc. – when during a short period of time a spectator is able to run through together with a character days, months, years) (Карац 1974).

### 3. Types of literary time and place

Z.Ya. Turayeva singles out such peculiarities of literary time as *monomeasurement/polimeasurement, dynamic nature / static nature, diversity of directions* and some others (Тураева 1986: 99). A.I. Domashniev names such properties as *time contraction* – technique under which events of several decades, generations are given in their sequences within frame of one work (e.g. "The Forsyte Saga" by J. Galsworthy, "One Hundred Years of Solitude" by Gabriel Garcia Marquez) and *time stretching out* – demonstration of events during one hour, one day, twenty four hours within the whole epic work. The author thinks that temporal orientation of the narrative is one of the most essential characteristics of a literary text (Домашнев 1989). Great contribution into the development literary time problems has been made by such scholars as V.V. Ivanov, H. Meyerhoff, D. Likhachov, Z.Ya. Turayeva, and some others. But I'd like to make special mention of M.M. Bakhtin, who has not only made a detailed analysis of literary time in texts belonging to different genres, but has introduced the term "chronotop", which he understands as a formal-substantial category of literature. In literary chronotop there takes place confluence of spatial and temporal features into the intelligent and definite whole. Moreover, time in it condenses, compresses, becomes artistically visible; whereas space is being intensified, it is being drawn into the movement of time, plot, history (Бахтин 1986: 121-122).

He marks out such typology of literary time: adventurous time, adventurous-everyday time, biographic time, folklore chronotop, miraculous world of adventurous time in the tale of chivalry, idyllic chronotop (Бахтин 1986). One can single out other types as well, for instance, those of science fiction, of fantasy genre, etc.

I have no opportunity to highlight here such important aspects of text analysis as the image of the author, the first person narrative, the narrative turned to somebody else, type of the narrator, which are closely connected with spatial-temporal text structure. Let us only consider the position of the narrator on the time axis. Usually the speaker perceives the world as the spatial-temporal continuum, on the axis of which one's position in definite time is fixed: "I – here – now". At the same time a man, describing what is behind him speaks about what had already taken place – about the past. Everything what is ahead is associated with future. But my research proves that this thesis can be applied not to all languages. In Arabic, some African languages the notion of time is different and there may be two "parallel" tenses denoting different time, which is in harmony with my hypothesis about different chronotypes, that will be presented below. The past is sometimes called as something which has been "crystallized" and has become "hard" and "solid", what is being experienced spontaneously – is the present, and future is something which has not come true, but is being anticipated now (Сапаров 1974: 98). The past in European culture means reminiscences, endured experience, sometimes scruples of consciousness, the future is associated with something new, perspective, with realization of one's plans and hopes.

A very interesting conception about the position of the narrator on the time axis belongs to Nina Arutiunova (1999: 689). She offers the model "the Path of a man" and the model "the Flow of time". These two models reflect the notion of a man about past and future, change of the position of the narrator on the time axis in connection with beginnings of Christianity, New Era coming, and importance of the new in human life, analysis of the notion "before and now". A modern man brings forward new daring projects on the universe

conquest, he is not afraid of future (unlike, say, medieval man), visibly describes the events to come.

All these changes have found its reflection in folklore, fiction and art. Unlike real time, literary one can change its course, the narrator can describe events, which took place with him in the past and then, foreshadowing, to narrate how some events have come to an end, and then again come back to the present (compare, for instance, the story of monk Adson from Melk in the novel by U. Eco "The Name of a Rose"). Special attention deserves the problem of literary time in the "fantasy" novels, in science fiction. Thus, in the novel "The End of Eternity" by I. Asimov and Andrew Harlan, an expert in executing Reality Changes in a kind of temporal elevator called a *kettle* (some "magic tool" after V. Propp) moves from 575 century into 95, then to 2456 etc. The Eternals are capable of traveling "upwhen" and "downwhen" within Eternity and entering the conventional temporal world at almost any point of their choice, apart from a section of the far future which they cannot enter. The author even creates a special glossary (*Sector of Eternity, the Eternal, Time Council, Time Possession, Reality Change, Minimal Necessary Change, etc.*) which makes space and time travel more probable. Thus literary space also differs from common one and may include continents, solar and star systems and nebulas. We'll discuss interrelations between text temporal structure and plot development below, but to cap it all, I would like to mention that the text of "The End of Eternity" has plot structure in the form of a ring, it has neither end nor beginning, like time itself. These are the last words of the novel:

- (1) With that disappearance... came the end, the final end of Eternity –  
And the beginning of Infinity.

Most of given above samples show that time is mainly associated with space. But it may be connected, in T.M. Nikolayeva's opinion (2000: 260), with the event (the author suggests speaking not about cyclic time, but about cyclic-in-time-events). A.Ya. Gurevich claims that time characterizes culture in combination with such components as space, reason, change, number (1969: 108). He calls these categories "the system of coordinates", with the help of which people belonging to this or that culture perceive the world and create it. V.S. Meylakh calls the treating of rhythm, literary time and space interrelated problems (1974: 3). Yelena Kubriakova (2000) specifies such existential categories of thought as object (a person or a thing), space and time, movement and action.

All these ontological categories find their verbal embodiment. As Yelena Kubriakova writes, we live in the world of things and communicate with people who surround us. But we also live in the world of language which gives us opportunity to see and understand the world in terms of reality which has been signified already (2001: 33). All this leads us to the human experience categorization and reflection of the human experience on world cognition in the form of concepts – "operation substantial unit of memory, mental lexicon, conceptual system and mind language" (Кубрякова 1997: 90).

#### **4. Text categories, temporality and plot structure**

The most strikingly these concepts are presented in a literary text in the form of text categories: integrity, coherence, emotiveness, informativeness, anthropocentricity, segmentation, spatial-temporal continuum (author's, character's one) and some others (Kukharensko 1991: 37-38).

It should be noted that there is a strong connection between the semantic and structural-syntactic structure with the temporal structure of the literary text. Under the temporal structure Z.Ya. Turayeva understands the net of relations, connecting language elements, which are being included into temporal relations transmission and which are united

by functional and semantic community. It is very important to take into account temporal correlation of these elements with extralinguistic reality for the interpretation of time variability (Тыраева 1986: 86).

Functional-semantic category of temporality and category of literary time have some differences. Temporality in the text is being created owing to the microsystem of tenses and aspects, including lexical indices of time, forms of indirect moods, combination of the infinitive with modal verbs, etc. Literary time is modeled with the help of set of interrelated means belonging to different levels: composition, lexical system, different types of repetitions, stylistic devices etc. Important role in the formation of literary time category belongs to the work composition (Тыраева 1986).

To lexical means of expressing temporality belong temporal nominators (adverbs, nouns as well as their combinations). Neatly grammatical means of expressing spatial relations are such cases as Ablativus and Locativus in Latin. To syntactic means of spatial and temporal relations belong prepositional-nominal groups and subordinate clauses with corresponding meaning.

Now it's high time to illustrate theory given above with some examples. I would like to start with the story "The Visitor" by Ray Bradbury. The content of this story in brief is as follows. The events unfold on Mars, which is the real world of the characters, whereas the Earth is the imaginary one. The story starts with description of one of the protagonists of the story – Saul Williams, who, as well as other characters, is sent to Mars to die from tuberculosis without any treatment. Saul constantly thinks about the Earth, mainly about New York. In this story we have the case of literary time compression: the interval between Leonard Mark's arrival in a rocket and his death is even less than a day. The title of the story prepares the reader that this man will not stay for a long time. There are a lot of nouns, adjectives, adverbs and word combinations denoting time, that is parts of the day, days of week, etc., here we present a small part of these examples:

- (2)
1. Saul arose **this particular morning at 7 o'clock**.
  2. **During the day** he tried every way that it was possible to be in NY.
  3. **Later in the morning** he tried to die.
  4. **An hour later** he awoke with a mouth full of blood.
  5. Come **tomorrow**... to speak about Aristotel...
  6. Remember, **once** we did talk on Aristotel, **six months ago**.
  7. You'll get just as bad as I'm **now in about six month**.
  8. At first... **few nights** around mutual campfires.
  9. **A minute later** the rocket landed on the sea bottom.
  10. He hadn't run **for weeks**.
  11. It was **high noon**.
  12. About warm **morning time**.
  13. It won't be a bad **year** at all.
  14. **Night** filled the cave.

The events of the present are mixed with events of the past. Saul is dreaming of meeting outstanding scholars from the past, like Aristotle, Plato, and Schopenhauer. Mark was able with the help of hypnosis to create sounds of New York, warmth of the sand and coolness of the water from Saul's childhood and many other miracles. With the purpose of better understanding interrelation between time and space in this story we use the method of visualization suggested by a Russian scholar V.A. Lukin (1999). Combination of a drawing and verbal signs vividly presents text structure (see fig. 1).

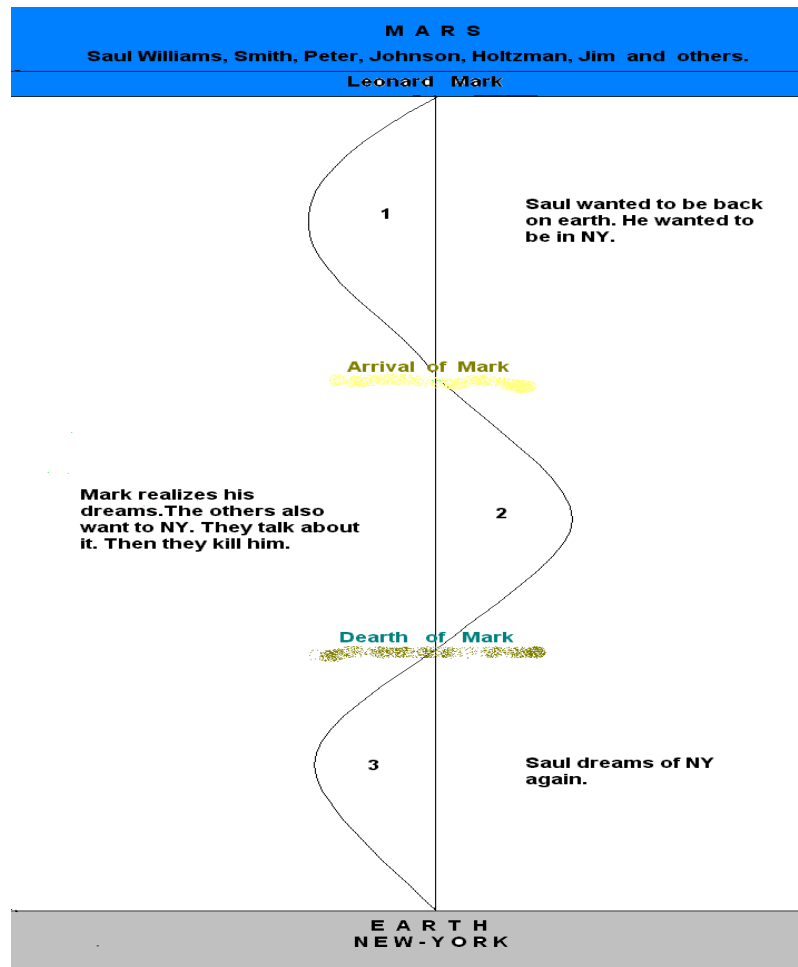


Figure 1 Visual structure of the story "The Visitor" by Ray Bradbury

I present the events of this story like a flexible spiral, which will be analyzed below (see model 6). Do people from this story have any future? The answer to this question lies in the temporal structure of the text. Simple calculation of tenses in this story, which is reflected in table 1, shows that these people are doomed; they have no future and don't want to speak about it.

Tense	Time		
	PAST	PRESENT	FUTURE
Simple	448	129	52
Continuous	13	9	1
Perfect	11	6	-
Perfect Continuous	1	-	-

Table 1 Temporal structure of the story by Ray Bradbury "The Visitor"

Now let us consider temporal structure of a famous short story by H. Barbusse "La tendresse" ("Tenderness"). The gist of the story is as follows. A girl, whose name is not mentioned in the text, writes to her lover, Louis, with whom she has to separate, several letters, which are dated and come at the indicated term: on September 25, 1893; September 25, 1894; December 17, 1899; July 6, 1904. In twenty years Louis receives a letter dated as the first one – September 25, 1893. As it follows from this letter the girl had written all letters

on the next day after their parting. She gives these letters to her friends and asks them to send letters exactly on fixed dates. She had committed a suicide because their separation was unbearable to her; on the other hand she wanted to protect her Louis from emotional trauma. When Louis receives the last letter he hardly recognizes the handwriting of a girl whom he loved 20 years ago.

This story has an unusual plot. Topofon is not actual here, the place of actions is not mentioned at all, but the text abounds both in temporal adverbs and in complex set of times. Thus, the 1<sup>st</sup> letter includes 29 verbs, the 2<sup>nd</sup> – 31, the 3<sup>d</sup> – 23, the 4<sup>th</sup> – 20, the 5<sup>th</sup> – 50. Of some interest are also adverbial and nominal temporal groups, the number of which is connected with letter semantic structure.

There are 9 such temporal elements in the 1<sup>st</sup> letter:

- (3) *nous ne nous reverrons plus* – we'll never see again; *le soir* – in the evening;  
*maintenant* – now; *pendant quelques jours* – during several days;  
*pendant quelques mois* – during several months;  
*de loin en loin* – from time to time etc.

There are only 5 temporal indicators in the 2<sup>nd</sup> letter:

- (4) *déjà un an* – one year already; *cependant ces douze mois* – last 12 months;  
*l'autre jour* – recently; *depuis quelque temps* – earlier;  
*sous prétexte simplement du beau temps ou même de l'avenir* – some future ahead.

Here the accent is made on the fact, that one year passed, parting was not long ago and hope for future is expressed.

The 3<sup>d</sup> letter also contains small number of temporal adverbs and complexes. Their semantic analysis shows that the author of the letter mainly speaks about the present:

- (5) *à force de nouveaux matins et de saisons nouvelles* – every day comes morning and, as usually, change seasons of the year; *souvent* – often; *autrefois* – once.

The author uses 11 times Présent de l'Indicatif, 5 times Passé composé and 6 times l'Imparfait. There are only 7 cases of temporal indicators usage in the 4<sup>th</sup> letter, mainly these are simple adverbs:

- (6) *et puisque* – today, *tout à l'heure* – now.

Présent de l'Indicatif prevails (10 examples), partially Passé Composé (5 examples). Other tenses are represented with single cases (Future Simple, l'Imparfait, Future immédiat, Présent du Conditionnel, Présent absolu).

In the last letter thrice the adverb *hier* (yesterday) in combination with Passé composé is used, but mainly an emphasis is made on present tense in combination with correspondent adverbs (17 cases) which are even written in italics:

- (7) *maintenant* – now and *aujourd'hui* – today.

This letter has the largest number of adverbial and nominal time indicators – 21.

According to my hypothesis the literary text structure can have four types of plot development, such, as: "a fork", "a ring", "a chain" and "a fan" (Панасенко 2002a, 2002c; Panasenko 2008). This short story is an excellent sample of possible plot development in accordance with the position of text characters and a reader. Thus, for a girl, who creates illusion of her carefree life in letters written at the same evening, the model is a fan, for Louis, who receives letters with a definite interval, it is a chain. Receiving the last letter makes an exclusive circle and the reader perceives this plot as a ring. It should be observed that the girl's choice of tenses is not accidental. In the 1<sup>st</sup> letter Future Simple prevails, in the 2<sup>nd</sup> one – Passé Composé, in three last ones – Présent de l'Indicatif. I would like to accentuate that in the last letter she uses Passé Simple, which is absolutely not connected with the moment of speech (*je fus*). The whole set of tenses in combination with adverbial and nominal temporal groups serves one purpose: to create illusion of happy existence during twenty years of a person dead and buried.

And the last example here will be a short story by H.G. Wells "The Man Who Could Work Miracles". Mr. Fotheringay started working miracles just only because he wished them to take place. The oil lamp was hanging in the air, then roses appeared, then he sent the policeman Mr. Winch to Hades (lower world where bad spirits are supposed to go after death). He started doing it on the evening of Sunday, November 10, 1896. Later he stopped the movement of the earth which caused calamities, hurricanes and the like. Then he wanted to be back just before the lamp turned upside down. When he opened his eyes he saw that he was in the Long Dragon pub trying to prove that miracles do happen. Here we have such a feature of literary time as possibility to flow backwards (flashback). Some time has passed since the very beginning of a story, but as far as the main character (as well as a reader) come back to the very beginning of the story, it is obvious that the plot type is a ring.

## 5. Chronotop and Topofon

For literary time and space description linguists commonly use special terms. Thanks to M.M. Bakhtin (1986: 121-122) there appeared notions of "chronotop" and "topofon". As it was mentioned above, the first term points to the merging of temporal and spatial features in an intelligent and definite whole, the second one characterizes space. I would like to give several most vivid examples. In the novel "Way Station" by Clifford Simak it is impossible to separate space from time. Enoch Wallace, a reclusive man living in the Southwest corner of Wisconsin is 124 years old, though in appearance he is perhaps 30. He can't leave his house because he will quickly grow old. Real time flows outside Enoch Wallace's house, inside it time has stopped. It is because he was chosen by aliens to operate a way station of their interstellar teleportation network. Special appliances help travelers from different galaxies cover enormous distances for a short period of time. "Magic tool" in "Chronicles of Amber" by Roger Zelazny are cards which help travel in reflections. These reflections may be either in modern or in parallel world. Chronological landmarks point out modern megapolis, medieval village, etc.

Now let us consider the story by Ray Bradbury "Embroidery", in which space and time are closely interwoven; topofon is presented with 23 examples, whereas time only with 12 ones. Three women, whose names are not mentioned (allusion to three Fates or Moirae?) sit on the evening porch busy with embroidery. Here we have a case of literary time compression, which is indicated with the following examples:

(8) "What time is it? – Ten minutes to five". Then "five minutes to five", "one minute to five", "five o'clock", "thirty seconds passed".

Therefore, all events develop during 10 minutes and a half. 5 o'clock as a temporal point is also not chosen by accident. It is the tea drinking time, to some extent the symbol of domestic comfort, calmness and serenity.

Women, on the contrary, try to rebel against routine home work. At 5 o'clock they have to stop their favourite hobby and proceed to cooking dinner for their husbands and children. Their riot lasts but only 30 seconds. Then one of the embroideries on which a piece of life was depicted (the sun, a house, a man, etc.) catches fire:

(9) Then the fire caught upon the moving point of the needle while still it flashed; she watched the fire come along her fingers and arms and body, untwisting the yarn of her being so painstakingly that she could see it in all its devilish beauty, yanking out the pattern from the material at hand. What it was doing to the other women or the furniture or the elm tree in the yard, she never knew. For now, yes, now! it was plucking at the white embroidery of her flesh, the pink thread of her cheeks, and at last it found her heart, a soft red rose sewn with fire, and it burned the fresh, embroidered petals away, one by delicate one...

It is the very end of the story which is finished with aposiopesis. The author gives the reader opportunity to interpret the end of this real or invented story.

Chronotop is mentioned in the very first line of the story:

(10) "The dark porch air in the late afternoon was full of needle flashes..."

This place is also not chosen by Bradbury by accident. M.M. Bakhtin claims that such a place as the porch is characterized with emotional-evaluative intensity. The porch embodies crisis and turning point in one's life, changing life decision or, on the contrary, indecision, fear to step over the threshold (Бахтин 1986: 280-281).

One can represent toponym of the story "Embroidery" in the following way (see fig. 2).

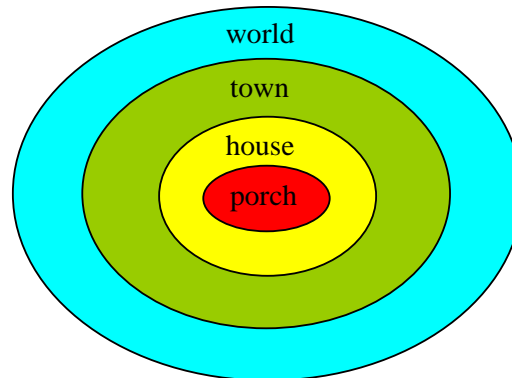


Figure 2 Topofon of the story "The Embroidery" by Ray Bradbury

Women sitting on the porch are carried away by their hobby to such a degree, that they simply don't want to know what occurs in the world:

(11) ...they didn't glance about to see what was happening to the country, the town, this house, or even this porch.

On one hand, stylistic device anticlimax points at the word arrangement in the decreasing order, from semantically more essential to less essential ones: from the world to the porch. On the other hand, author's use of demonstrative pronouns ("*this house*", "*this porch*") may be treated as gradation as well. In this case this very porch is more important; it becomes the centre of the universe. As one of the women states, "...*our souls are in our hands. For we do everything to the world with our hands*"; we may interpret it in a different way, but everyone will agree that it is a woman, a keeper of the family hearth, who may keep the balance of the whole world.

What women depict on the canvas is also a piece of the world, but this piece is limited with a tambour:

(12) "The second woman was working on the finest, most delicate piece of embroidery of them all... A flower, a man, a road, a sun, a house" (see fig. 3).

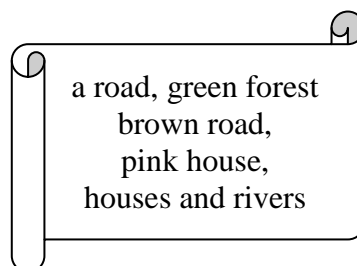


Figure 3 Compressed world image in the story "The Embroidery" by Ray Bradbury

This is the world surrounding them, the world they long for, but strict frames of domestic life, like a tambour, limit their freedom. They are sitting on the porch. There is a quiet house and a table with the beans on it behind them. There is an elm-tree in the garden and the whole world ahead. Only one step forward – and they are free:

(13) "No supper to fix tonight or tomorrow night or the next night after all", said the third lady. "No windows to open or shut". "No coal to shovel in the basement furnace next winter". "No papers to clip cooking articles out of".

But instead of the decisive step women start crying. The end of the story is given above. If in the story by H. Barbusse the main function of the literary time consists in creating illusion, in "Embroidery" emphasis is made on time compression. All events unfold during 10 minutes and a half, at the same time the protest lasts only 30 seconds. Chronotop is formed with things from real (14 examples) and unreal (9) world, depicted in embroideries. This story vividly shows interrelations between literary time and space.

## 6. Chronotype and its varieties

Notwithstanding numerous publications the theme of time in literature has not been exhausted yet. I offer my own term for time description – "chronotype" (and "chronomatrix" as its variety) and will try to prove the right to its existence with some examples. I think it's high time to separate space from time in those texts, where localization of heroes is not actual and sometimes even is not mentioned. For some authors space is more important than time, as, for example, in many works by J.B. Priestley ("An Inspector Calls", "Treasure on Pelican", "Black-Out in Gretley", etc.) strict unity of place – the dining room in the manufacturer's house, island, little town – is always preserved. It is also necessary to name authors, for whom time is so important that they enter it in the strong text position, I mean the title, in the first or last paragraph, using such stylistic means as metaphor, oxymoron, hyperbola, epithet, grotesque, pun, etc. To these authors undoubtedly belongs R. Bradbury ("One Timeless Spring", "Zero Hour", "Farewell Summer", "All Summer in One Day"), I. Asimov ("The End of Eternity"), R. Zelazny ("Chronicles of Amber") and many others.

Thus, in my opinion, it is possible to single out several chronotype varieties. Often, but not always, chronotype depends on plot development type. The main types of chronotype are connected with the position of the narrator on the time axis, the number of these axes and literary time features.

**Model 1: One time axis**, the author tells about events that had taken place in the past (← – left-side arrow) – historic novels, sagas, chronicles, etc. Variety – the author ("I – here – now") entrusts the narrator (character) to tell about something which had been earlier; it will make exposition of events more trustworthy (U. Eco "The Name of a Rose" – narrator – father Adson from Melk).

Another variant, when with the help of topofon which can be treated as a "magic tool" a man comes back to his childhood or youth. This "magic tool" which helps travel in time is often called time machine. The book by Paul Nahin (1999) about time machine has been recently republished several times, which testifies to the fact that this topic is still actual since Herbert Wells till now. R. Bradbury names the attic "time machine", in which old people can depart for 40 years back ("A Scent of Sarsaparilla"); that is what Finch at the end of the story does. Left-side movement on the time axis one can do with the help of "magic tool". Thus, in the story by R. Bradbury "The Kilimanjaro Device" the author explains Papa that he goes not ahead, but back:

(14) "I saw you on the road. I think I'm going your way. Want a lift?" ...

He had started off but now stopped and, without looking at me, said, "Where?"

"A long way," I said.

"It sounds long, the way you tell it. Can't you make it shorter?"  
 "No. A long way," I said. "About two thousand six hundred days, give or take some days, and half an afternoon."  
 "Is that how far you're going?"  
 "That's how far."  
 "In which direction? Ahead?"  
 "Don't you want to go ahead?" ...  
 "It's not ahead," I said. "It's back."  
 ... "Back."  
 "Somewhere between two thousand and three thousand days, split half a day, give or take an hour, borrow or loan a minute, haggle over a second," I said.

To this model belong such stories by R. Bradbury as "Patterned Man", "Henry the Ninth", "The Murderer". Another good example of topon combination with "magic tool" is a series of stories "The Chronicles of Narnia" by C.S. Lewis, in which Peter, Susan, Edward, and Lucy make journey through time using the wardrobe. In Narnia they live, fight, grow up, but when they come back they are children again.

The time arrow can also be directed at future ( $\rightarrow$ ), as in the Bradbury's stories "February 1999: Ylla", "Tomorrow's the End of the World", "The End of the Beginning", "The Rocket Man", "The Garbage Collector" and others. When R. Bradbury wrote his book "The Martian Chronicles" the dates were too remote (January 1999, March 2000, October 2002, October 2026, etc.). Now some of the stories describe events which proved to be in the past, the rest preserved nature of the future; features of literary time are vividly displayed in this phenomenon.

To this group belongs such a chronotype, in which because of the "magic tool" time for some characters flows back whereas as other people stay in real time (R. Bradbury "The Black Ferris" – Ferris turns contraclockwise, thus a 35-year-old man transforms into a boy of ten). Change of real age, that is shift on the axis to the left, can take place in some kind of topon. Thus, father of a boy of three wishing to protect him from boys of the same age transforms into a child for 12 years and occupies the place his son ("The Playground").

If retrospection and propection are on the same time axis it creates the impression of a wave. Convincing example of such a type of chronotype one can call the novel "The Langoliers" by S. King, which characters, airplane passengers, by accident have flown through a time rip. When they land in the deserted airport, they understand that the world there is in the *past*, a world that doesn't give time travelers to see past events, there are no sounds, food is tasteless, matches won't burn.

They see strange creatures, which are the Langoliers, and they eat everything in their path. Langoliers are the timekeepers of eternity, and their real purpose is to eat what is left of the past. Bob, one of the characters, concludes that the time rift brought them into the *future* and that this world is not dead, but a world that's waiting to be born. A flash hits them and they find themselves in the present again (from "The Langoliers" in Wikipedia, abridged).

**Model 2. Absence of time dynamics.** Such a type can be called "chronomatrix". Time may harden only but for one character and for all of them. E.g., in the story by R. Bradbury "Hail and Farewell" a man of 43 looks like a boy of 12. Rip Van Winkle (Washington Irving's story of the same name, one of his best-known works) spends in his opinion only one night in the mountains, but in reality he has been sleeping for 20 years and when he awakes and comes back to his village everything is very different.

Researchers note, that in the books by W. Faulkner time does not move, and his characters "exist only in the time of their reminiscences, where there is no linear order of events" (Иванов 1974: 59). The analysis is made on the basis of the novel "The Sound and the Fury".

**Model 3. Time condensate.** Time is condensed to such extent that from real it turns into literary one. A Confederate Peyton Fahrquhar, being captured by Unionist, escapes; with great difficulties he has been moving forward to his home all night long and only in the morning comes to his wife:

(15) "...Doubtless, despite his suffering, he had fallen asleep while walking, for now he sees another scene – perhaps he has merely recovered from a delirium. He stands at the gate of his own home... As he pushes open the gate and passes up the wide white walk, he sees a flutter of female garments; his wife, looking fresh and cool and sweet, steps down from the veranda to meet him. At the bottom of the steps she stands waiting, with a smile of ineffable joy, an attitude of matchless grace and dignity. Ah, how beautiful she is! He springs forwards with extended arms".

But in reality events described in three chapters, take place within several minutes: both at the beginning of the story and at the end the protagonist stands on the bridge with his hands tied ("An Occurrence at Owl Creek Bridge" by Ambrose Bierce).

**Model 4. Two time axes combination.** One of the axes is real time, on the other the narrator constantly comes from the past into the future and vice versa ("One Thousand and One Nights"). Its variety – the character is carried into different time thanks to "a magic tool", topofon (the green room in the novel "Jenny Villiers: A Story of the Theatre" by J.B. Priestley) or thanks to unreal date (J.B. Priestley "The 31st of June: A Tale of True Love, Enterprise and Progress, in the Arthurian and Ad-Atomic Ages").

Another variety: blending of past times in the present, which is indicated by chronological landmarks, e.g. stories by R. Bradbury "The Exiles", "All Summer in one Day", "The Visitor" or by names corresponding to different epochs – R. Bradbury "Icarus Mongolfier Wright".

**Model 5. Several time axes.** Here as an example I want to give temporal structure of the novel by M. Bulgakov "Master and Margarita". The novel consists of 32 chapters. Only three chapters (2, 25 and 26) deal with events in Jerusalem (Yershalayim in a book), the rest describe events of real time. In real time one may mark out the third axis, where spring, meeting of Master and Margarita, is an important landmark. A special temporal branch is also another spring, "time of unusual hot sunset", when Woland with his suite – Korovyev (Fagotto), black cat Behemoth, Azazello and witch Hella arrive from different time dimension to Moscow. The last words from chapter 1 and chapter 24 constitute the beginning of the narrative and thus serve as an original bridge from one time axis to another.

**Model 6. Spiral.** Time as well as the type of the plot development can be presented in the form of a flexible spiral. One may make any shape of it (a circle, an oval), stretch it or compress. It's like Deoxyribonucleic acid (DNA) formula, which means life (see fig. 4).



Figure 4 Deoxyribonucleic acid (DNA) (from Wikipedia and [www.cusmibio.unimi.it](http://www.cusmibio.unimi.it))

The Earth also is up to now the only planet in the solar system where life is possible. If we come back to R. Bradbury's story "The Visitor", we see, that the plot may be considered as a **circle** (the story ends with what it has started), as a **fork** (people constantly wanted to go to the Earth, but in reality they were on Mars), like a **fan** (there is a set of actions, events accompanying every character). These lethally ill people sooner or later will pass away, but their places will be substituted by others who are thrown away from their native planet because of incurable disease. It is not the end of civilization. Thus, **chain**, as a type of plot structure, is also suitable.

DNA as life, as time itself, has no end. All five types of literary time presented above, especially models 4, 5 and 6 can be found in the picture of its structure, as well as most types of plot structure (chain, of course, fan and circles). Now it is but a daring hypothesis, but I will work on it in future and do my utmost to find proofs of it in texts by different authors belonging to different cultures and civilizations.

## 7. Conclusion

Analysis of texts presented above shows boundless scope of the tasks to be fulfilled. Literary time differs from the real one thanks to plot dynamics, text characters, retrospective show of past events ("flashback") and description of events which will take place in some time ("foreshadowing"), parallel existence of several times (especially in the novels belonging to "fantasy" genre). Means of expressing time in literature depend on genre of the text, author's individual world outlook, literary trend the author belongs to, figurative interpretation of this time by the reader. I find this topic eternal, great and fascinating.

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