

UDC 82.09:821.161.2:159.954  
doi: 10.15330/jpnu.9.2.111-117

## Section: REVIEWS

### TIME-SPACE RELATIONS IN THE CONCEPTS OF LITERARY THINKING: A REVIEW OF KEY IDEAS

VITALIA HAVRYLENKO-RUSAK

**Abstract.** The article deals with key approaches to the definition of the "time" and "space" concepts both in the general scientific context and in philology in particular. It determines the factors forming the time-space coordinate system of a literary work as well as the factors influencing its realization in each specific text. The article provides the analysis of the peculiarities of the chronotope in the collection of poetic works of Serhii Zhadan "Life of Mary". It is determined that the time-space relation in the poetic texts of the collection is presented as a specific paradigm "home – non-home – anti-home". The chronotope of "home" finds its interpretation through the images of lost but one's own/native space. In turn, the chronotope of "non-home" is interpreted through the images of other people's apartments, cities, travel suitcases, while the chronotope of "anti-home" can be read through the images of death, an abandoned and dead city, a destroyed church, a grave.

**Keywords:** image, symbol, time, space, chronotope.

#### 1. INTRODUCTION

The world of science has long been interested in a range of issues related to the concepts of "time" and "space". This interest has manifested itself in numerous works devoted to the subject, in particular to the problems of chronotope. The notions of time and space have changed over the centuries, and each new era can be characterized by a deeper scientific analysis of the temporal-spatial paradigm.

Time and space constitute some of the main cultural concepts of interest. It is widely known that the way of interpretation and implementation of certain concepts in the temporal-spatial world picture determines whether the author of a literary text belongs to a certain linguistic-cultural community. As of now, Ukrainian linguistics still lacks a holistic study of the functionality of lexical markers of time-space concepts, in particular, in the organization of Ukrainian artistic discourse; therefore, the given paper is relevant.

**Literature review.** Among the foreign and Ukrainian scientists interested in the study of the subject one can single out H. Minkovsky, V. Fedoruk, I. Astapenko, and M. Korkishko.

**The paper's objective is** to provide a functionally-semantic analysis of lexical markers of the time-space concepts in the organization of Ukrainian poetic discourse.

**Research tasks are:**

- to analyse modern approaches defining the concepts of "time" and "space";
- to single out peculiarities of the presentation of time-space relations of the artistic text and determine the factors contributing to their creation;
- to determine a linguistic and cultural paradigm of the time-space concepts of "home", "non-home", and "anti-home" in the text.

**2. ANALYSIS**

The concepts of time and space exist in the collective consciousness as well-defined constants, the ideas of which are formed on the basis of human experience. Modern science views both space and time from many perspectives. While we experience time and space through bodily reflexes, their representation in artistic thinking suggests the existence of a special connection between these definitions. In particular, literary texts witness transformations of the time and space concepts into peculiar cultural concepts, that manifest themselves in texts through the prism of philosophical, mental, psychological, or national perception.

The categories of time and space are among the fundamental research objects not only in sciences, but also in the humanities cycle, including philosophy, aesthetics, logic, literary studies, linguistic and cultural studies, and art studies. However, there arises a need to perceive this category both in the framework of a universal category of being (existing) in terms of philosophy, and as one of the main structural components of an artistic text. In comparison with other art forms, literary discourse opens up prospects of unlimited forms and means of conveying real time and space. Artistic texts usually present the temporal-spatial picture of the world from a symbolical metaphorical aspect. Regardless of its literary genre, fiction text describes events, phenomena, or mental activity of a person in their temporal and spatial orientation. Scientists see time and space as markers embodying authors' philosophical ideas, they analyze peculiarities of the artistic interpretation of time and space relying on cultural and historical circumstances, on writers' background in terms of them representing certain periods, national phenomena, or literary school.

The process of fiction text creation has its own subjectively oriented nature, and this, in turn, gives grounds to believe that literary time and space exist beyond the widely-accepted, general scientific ideas concerning their place in reality. In practice, each author creates special temporal-spatial relations for every individual work, changing their boundaries and sequences at their own discretion. The writer can "play" with time, telling events in a reverse order, outside the timeframe, reproducing chronotope the way they wish, relying only on one's own artistic vision or concept. Addressing this issue, I. Astapenko tells that "working with the chronotope the writer has complete freedom, while the real time and space get new meanings in their interpretation. On the other hand, in certain literary genres, such as a historical novel or essay, the chronotope remains in its original form to a certain extent, since one of the main tasks of the author is to present reliable facts that correspond to reality" (Astapenko, 2016).

Relying on general scientific ontological trends, modern linguistic culture considers time and space existence in literary texts as interrelated concepts. Following this approach, philological science has come up with the term "chronotope" aimed at describing the relationship between temporal and spatial coordinates of a literary work. Korkishko (2010) argues that "artistic time of the literary work exists in two modes: the artistic time of the reality of the characters and the one of the reader's reality. In its turn, the first kind can be divided into narrative (linear) and plot (non-linear), social (with emphasis on routine), historical, fantastic, and biographical variants. One should distinguish between narrative and plot: in contrast to narrative plot does not have to follow a clear chronology in the presentation of events".

Therefore, concepts of time and space are among to the main categories studied in philosophy, aesthetics, psychology, linguistics, and art. Modern scientific thought tends to study these concepts in their close interaction. Literary time and space can be one-dimensional and multi-dimensional, dynamic and static, they can transform within text depending on the author's intents, style, etc. Different literary components of the text, for instance, predictions or memories of characters, can help to distinguish artistic chronotope from the real one. Literary chronotope finds its peculiar realization depending on the type of text, its genre, or individual style of an author. There exists a strong connection between the temporal structure, literary time and plot development in artistic texts of different genres and kinds, and it provides grounds to study the way these categories working in close relationship as an integral unit of linguistic thinking during the text analysis.

This paper considers the chronotope transformations patterns in the modern artistic text on the material of the poetry collection "Life of Mary" by Serhiy Zhadan (2017), which describes events of the Donbas occupation.

The poetry collection presents the typologised topos of home through symbols based on its correlation with books and letters: *Візьми лише найважливіше. Візьми листи. / Візьми лише те, що зможеш сама нести. (Take only [what is] the most important. Take the letters. / Take only what you can carry yourself). At the same time, books in the home library mark home as spiritually rich space: Зберігав би книжки, яких ти колись торкалась, / перебирав би перечитану цю бібліотеку, / бачив би між окремими літерами і сторінками / твою зосередженість – одну і теплу. (I would keep the books that you once touched/ I would leaf through this library read/, I would find in between letters and pages,/ you being focused – lonely and warm.)*

The non-home literary topos and its characteristic features find themselves in the images of someone else's apartment, a hostel, a hotel, a different place or a city in autumn. The topoi of foreign and unfamiliar places, ones with no temporarily-displaced refugees, go hand in hand with the feelings of loneliness, instability, fear of wandering with no end, eternal: *Перші дні листопада. / Вона спить у порожній кімнаті, в чужому ліжку. / А він думає: чуже місто, чужа кімната – / як я її тут залишу?(The first days of November. / She sleeps in an empty room, in someone else's bed. / And he thinks: a stranger city, a stranger room – / how will I leave her here?)*

In the poetry collection of S. Zhadan, one can view the topos of a railway station as an important transit space; it may be even characterized as a manifestation of the chronotope of the non-home. It is a transitional sense zone that connects "familiar" and "foreign" spaces, and serves as the last link of the lyrical character to his home: *Чого лише не побачиш на цих вокзалах: / ранковий пташиний спів, сонячний спалах, / чорна роса на просмолених шпалах (And all those things you can see on these railway stations: / a morning bird's song, a sun flicker, / black dew on the tarred rail sleepers.)*

A lyrical hero who exists in the home space always has the opportunity to leave it and move to the plane of non-home, and that's where the probability of his return home stems from, as it has been formulated long before in the biblical text and the story of the prodigal son, which in its turn has become the ground for the archetypal motive of "eternal return". Zhadan's poetry collection dwells on the war period, when a complex of catastrophic and tanatological connotations result in the transformation of home into anti-home. And this anti-home is no longer a familiar spece for the characters, it is strange and foreign, that's where the path to the afterlife starts, and when one steps in its direction they contact the eternal. For the "Life of Mary" characters, anti-homes like that are openly hostile, since not only they are dangerous to those forced to stay in them for a number of reasons, but they also remind characters of their loneliness, their inability to return to pre-war life and everyday routine, they impose the unwelcome understanding of their former lives never coming back as the space of war has settled for the foreseeable future and more, and there is no way out of it: *Буде холерна яма, залита ванном. / Буде криваве взуття на жіночих ногах, /*

*Вимучені вартові в прикордонних снігах. (There will be a cholera pit filled with quicklime. / There will be blood on shoes on women's feet, / Exhausted guards in the borderline snows.)*

The very existence of the lyrical hero of the poetry collection "Life of Mary" takes a form of an endless duel with the surrounding world, in a kind of abstraction of an orderly existence. Among the ways it employs is the maintenance of life-long contacts with the loved ones, feeling of love towards the beloved person, who is associated with the home space: *Потрібно ламати ворожі шеренги за можливість кохати, / Лишати разом із нею балкони й нічні кімнати. (You need to break enemies lines for a chance to love, / [you need] Leave balconies and night rooms with her).*

The images of a travel suitcase, a destroyed church, a grave plate all serve as markers of the destroyed topoi. The travel suitcase symbolizes the lack of belonging of the latest fugitives from the war, it is a conceptual container of everything that has been saved and preserved in memory of the home, a place, where everything is cozy and understandable. The lyrical hero of Zhadan's poetry finds his most precious treasure in ashes, that turns out to be the last string attaching him to the city of stone and iron.

Ashes of the burnt church symbolize not only of the loss of a certain physical space, but the loss of this space in refugees' minds along with the loss of hope for changes for the better. The poetical lyrical hero, and the author for that matter, explains it himself: *Церкви були просторі. Ми їх самі спалили ("The churches were spacious. We burned them ourselves). This clarification (самі спалили / burned themselves) gives way to the birth of a guilt complex for people who subconsciously blame themselves for the fact of the loss of their familiar or native time and space due to the lack of spirituality. And that when and where the lyrical hero is struck with realization that the native space is lost for good, and the only way to leave some trace of memory behind is a grave slab.*

The usage of olfactory images has become another way of conveying the feeling of nostalgia for the lost home space. Namely, war smells like something burnt, and this smell invades the dreams of the lyrical character. The "voice of the author" urges the young lyrical hero full of bright ideas to abandon his current place of residence as he will be misunderstood, and consequently his home will be flooded with misfortune that carries the symbolic name of fire, as S. Zhadan put it. Speaking of fire, the poet presents a picture set on fire by human misunderstanding and heated by those who profit from the war. By creating an image of the modern Jesus Christ embodied in an ordinary teenager who shies away from enmity of any kind, S. Zhadan emphasizes that even people are forced to abandon the damned land, they will return later, so that they could grant their children hope for salvation, if not to be saved themselves.

Zhadan depicts the tragedy of the population of the occupied territories: despite the hostile propaganda and their minds being brainwashed with ideological clichés, they realize that their children deserve better lives than their own are. Therefore, the poet doesn't lay full blame on the passive participants of the confrontation, leaving them the right for humanity signs, the right for insight and enlightenment.

In the analyzed text, the author makes an unknown character present the main idea of the poetry collection; the context allows to assume he is a peer of Mary and the father of children, and that gives him the right to talk to her about reality, his musing speech regarding the future prospects of these children later in life, in a new time-space: *Наші діти, Маріє, ростуть, ніби трава: / чорні робочі долоні, стрижена голова, / зранку стоять на зупинках, неприкаяні, як пірати — / тимчасова адреса, країна напівжива. (Our children, Mary, grow up as if they were grass: / with black working palms, short-trimmed hair, / in the morning [they] stand at bus stops, misfits, like pirates — / with a temporary address, in a semi-alive country).*

It is the rapid growth of children that provides ground for a metaphorical comparison of them to fast-growing grass, as for the lyrical hero both seem similarly fast and in many ways

unexpected. Mary's children have no choice but become adults sooner, this unwilling acceleration being caused by wartimes that do not leave place for abstraction, even for kids, while under normal circumstances they would try and find a chance to turn reality into a game and take part in it. Instead, Mary's children already have *black working hands*, hinting at their engagement in hard labour as a component of premature personality development, and their *short trimmed hair* shows that they are a working class, the one that is historically and stereotypically dominant, at least formally, on the occupied territories.

It is worth mentioning, that the author employs colour symbolics in these poetic lines. In particular, the dominant colour is black; its symbolism is quite obvious taking into account the Donbas region discourse: it mirrors the understanding of the miners' way of life, its gradual demise sped up by the war. Yes, the hands of the characters of text are black, obviously because of coal mining, and coal is commonly referred to as "black gold". Black may also be caused by any industrial dirt that invariably is left on the hands of every diligent worker. Yet, an important clarification here is that the author describes children palms not so much as black, but "working", meaning they know how to perform specialized actions and are used to automatized actions. Black colour serves the sense-inducing function; it has always been symbolic in the general cultural dimension, representing tragic events, being there on mourning stripes, funeral ceremonies, etc. Consequently, the avid representation of black in the structure of the artistic text symbolizes the tragic times that have come to Mary's native land and her children.

Zhadan provides a typical behavioral model of the pre-war Donbas – the land where being "like everyone else" was a right and humble thing to do, one should have not attracted unnecessary attention and had to live by unwritten yet strict laws and outdated customs of local residents: *Мають свої страхи, шанують свій закон, / не потребують змін, сміються із заборон. / Які можуть бути зміни в тому, чого не існує, / і які заборони можуть бути під час похорон? (They have their fears, honor their law, / do not need changes, laugh at prohibitions. / How can something change if it does not exist, / and what prohibitions can there be during the funeral?)*

The poet makes sure to emphasize that the "law" that regulates Maria's and her son's lives, as well as of her fellow countrymen, is "their own" (familiar), thus, it is possible that this "familiar" law differs from generally accepted laws of the state, morality, or church. People following this "law" do not need changes; they are advocates of stability, invariability as a pattern. Their law is based on "their fears" fully justified by punishments that follow the violations of the law provisions. The whole situation itself is similar to a funeral – namely the funeral of the industrial myth about Donbas. This region had a special place for the tales of the labour heroes, those ones who would grow up on the stories told and like the children of the narrator would master a certain craft and become representatives of the working professions. The war hit this myth with a fatal blow, and local people are left with only hope– their belief that the once despised Savior will return to his hometown and grant a happy life to their children. The common gospel truths in the simplified interpretation of Mary's son seem to be a kind of heresy, that is, a deviation from the true doctrine; they sound obviously absurd and aim at the eternal laws of existence. In particular, the statements of the son of Mary regarding the power of love and the interdependence of the hostility and negative behavior emergence within the society itself seem meaningless. Instead, the narrator, the one who introduces all the events sequence, emphasizes that such views are seemingly faulty since people know their own enemies. More than that, the narrator accuses Mary's son of being in constant contact with these "enemies": *Хто їх привів, скажи, на наші поля? / З якого дива їх терпить наша земля? / Чому наші діти, скажи, повинні дивитись / до аусвайсів їхніх — хто вони й звідкіля? / А ось твій син чомусь завжди поміж чужих, / пояснює їм, із яких важелів і пружин / складається небо над нами цієї ночі, / виховує їхніх дітей, сміється до їхніх дружин. (Who brought them, tell, to our fields? / Why on earth does our land have to welcome them? / Why should our children, tell, look / at their Ausweises — [to know] who they are and where from? / And here is*

*your son somehow always among strangers, / explaining them what levers and springs / make up the sky above us is this night, / [he] raises their children, smiles at their wives.)*

One should pay attention to the lexeme *Ausweis* to denote a document that serves to identify a person. This word comes from German and it is primarily associated with the period of World War II, and the mythologems of that time have been engraved in the minds and worldview of people residing in the space described by Zhadan. Mythologized reality combined the past and the present without significant changes, there the same kind of fascists aim at the state independence, breach the inviolability of borders, and they are seen as strangers. Mary's son tries to prove that there are no "strangers" in the conflict – there are only “familiar/their own” who can become "strangers" being too arrogant or too superior regarding the feelings of other Ukrainians: *Не може, каже, бути чужих там, де така нітьма, / де нівроку тривають дощі, а нівроку — зима, / чужими нас, каже, робить наша погорда, / вона сама нас знаходить і вбиває сама. (There can be no strangers where such darkness is, / where the rains last for six months, and winter — for another six, / they say it our pride that makes us strangers / it seeks us out and kills us itself.)*

### 3. CONCLUSIONS

In the poems collection "Life of Mary" S. Zhadan creates the chronotope of military Donbas as a global "boarding school" (the way the author puts it), and while, on one hand, its residents are aware of the need to fight for what is theirs since they are little, on the other hand, they stand aside from the complex disputes of life as they are forced to believe it is better to do so. Thus, in such a space one finds freedom only in a critical situation, namely the war that reveals the true meaning of a person's life. The chronotope in the poetry collection adopts the form of a peculiar paradigm: *home – non-home – anti-home*.

### REFERENCES

- [1] Astapenko, I. (2016). Literary time and space of Emma Andievskaia. *Scientific Bulletin of Uzhorod National University. Series Philology*, 2(36), 34-37. <http://visnyk-philology.uzhnu.edu.ua/issue/view/10699> (in Ukr.)
- [2] Zhadan, S. V. (2017). *Orphanage*. Chernivtsi: Meridian Czernowitz. (in Ukr.)
- [3] Korkishko, V. (2010). Time-space as a formative category of literary text. *Actual problems of Slavic philology. Series: Linguistics and literary studies*, XXIII(1), 388-395. <http://dspace.nbuv.gov.ua/handle/123456789/17235> (in Ukr.)
- [4] Fedoruk, V. (2012). Categories of time and space in the art of painting: theoretical aspects. *Bulletin of Lviv National Academy of Arts*, 23, 57-65. [http://nbuv.gov.ua/UJRN/Vlnam\\_2012\\_23\\_10](http://nbuv.gov.ua/UJRN/Vlnam_2012_23_10) (in Ukr.)
- [5] D'Alessandris, P. (2015). Spiral Physics. *The Special Theory of Relativity: Kinematics*. In Paul D'Alessandris (Ed). Monroe Community College.

Vitalia Havrylenko-Rusak, postgraduate student of Vasyl Stefanyk Precarpathian National, Ivano-Frankivsk, Ukraine.

**ORCID ID:** 0009-0000-1544-8957

**Address:** Vitalia Havrylenko-Rusak, Vasyl Stefanyk Precarpathian National University, 57 Shevchenko St., Ivano-Frankivsk, 76025 Ukraine.

**E-mail:** vita\_g1991@meta.ua

**Received:** May 13, 2022; **revised:** June 15, 2022.

Гавриленко-Русак Віталія. Часопросторові відношення в концептах художнього мислення: огляд ключових понять. *Журнал Прикарпатського університету імені Василя Стефаника*, 9 (2) (2022), 111–117.

У статті розглянуто ключові підходи до визначення понять “час” і “простір” у загальнонауковому контексті та в філології зокрема. Визначено особливості формування часопросторової системи координат художнього твору, окреслено чинники, що впливають на її відображення в кожному конкретному тексті. Здійснено аналіз особливостей відображення часопростору у збірці поетичних творів Сергія Жадана “Життя Марії”. Визначено, що хронотоп у поетичних текстах збірки побудовано за своєю парадигмою “дім – не-дім – антидім”. Хронотоп “дому” реалізований через образи втраченого, але рідного простору. У свою чергу, хронотоп “не-дому” інтерпретовано через образи чужих квартир, міст, дорожніх валіз, а хронотоп “антидому” – через образи смерті, покинутого, мертвого міста, зруйнованої церкви, могили.

**Ключові слова:** образ, символ, час, простір, хронотоп.