

THE MAIN ASPECTS OF ARTISTIC SPACE AND TIME IN CONTEMPORARY LITERARY CRITICISM

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Abstract.

The author of the scientific research does not set the goal of exhaustively fully explain the state of the problem of artistic time and space in modern literary criticism, to give its genesis, the history of study, neither to propose its own theoretical concept. The scientific research is giving the outlook on the conceptions of time and space as investigated by the prominent literary criticism authors as well as is considering the theoretical concepts of artistic time and space in the creative work of XX century writers. The research given is about the system of conceptual concepts that have developed in modern literary criticism, which can be relied upon in the study of the uniqueness of the artistic time and space of the novels of the English writer I. Murdoch, in particular, her novels, published in 1960s.

INTRODUCTION

The problem of space and time as universal categories of being [45] is one of the fundamental problems not only in theoretical physics, philosophy, but also in aesthetics, art criticism, cultural studies, literary criticism, which are in constant and complex interaction. V. N. Yarskaya writes about the relationship and complementarity of the scientific and artistic understanding of the category of time, believing that «scientific-theoretical and philosophical development of time in a wide range of views, concepts and ideas is complemented by its artistic and aesthetic development» [77, p. 112]. A number of natural-scientific concepts about the category of time are refracted in the fiction of the twentieth century. So, for example, the concept of the serial universe of J. W. Dunne, set forth in the book «An Experiment with Time», which went through six editions in England in the 1930s. («An Experiment with Time», L., 1920), where the illusion of time associated with the continuous change of the observer's attention was reflected in Borges, vividly realized in the short story «The Other» [55, p. 23-24]. And Plato's idea of one big Circle of Time, where the temporal and the eternal are merged, was peculiarly refracted in the temporality of many novels by I. Murdoch, an admirer of the ancient Greek philosopher, combined with the Neoplatonic concept of the substantiality of time. However, correlating scientific, cultural and philosophical ideas about space and time with their artistic counterparts or specific variants, the author of the study is not inclined to exaggerate the impact of the former on the latter. A common place, for example, was the reference to the fact that Dostoevsky and Mozart, by Einstein's own admission, played a certain role in shaping his idea of the relativity of time.

Actually, artistic thinking often offers its own solutions to this problem. For example, «switching off» and «overcoming» time by Thomas Mann in «The Magic Mountain» (1924), «existence-in-time-fate» in Faulkner's «The Sound and The Fury» (1929) [83], the idea of «the world without time» in «Steppenwolf» (1927) by H. Hesse [73, p. 101]. In the section «Time – Real and Romantic» of T. Motyleva's book «Foreign Novel Today» (M., 1966) there are many interesting observations, but it is necessary to comprehend those phenomena in the foreign novel of the 1970-90s, which, naturally, could not enter the named book.

As V. N. Toporov correctly noted, mythopoetic ideas about space-time, often feeding artistic thinking (conscious or unconscious) [65, p. 246-282], incomparably richer than scientific ideas [66, p. 231], sometimes ahead of them: in archaic models of the world, for example, space and time are inseparable from each other [66, p. 231], which came to the physics of the late XIX-early XX century, proposing the category of «space-time». On the other hand,

for example, there is a revival of eschatological ideas in the ethical and philosophical thought of the twentieth century, genetically ascending to the Christian worldview, about which F. L. Baumer writes [4, p. 33-34, p. 45-46]. The connection with the mythologemes and archetypes of «topos» and «chronos» is even more tangible in the modern artistic consciousness.

1. Concepts of artistic space and time in submission of researchers

There is a unanimous opinion that the general significant shifts in the human perception of space and time, carried out by scientific consciousness, are also taking place in artistic thinking. Thus, the humanitarian perception of the general theory of relativity was realized, as it seems, in the original concept of D. Frank [71, p. 194-213] about the relationship of artistic space and time in the modern novel (definition of time). Before D. Frank, M. Proust, an undoubted innovator in the field of creating artistic time, wrote, as G. Genette notes, about the Guermantes castle, in the book «Contre Sainte-Beuve» that «time took the form here space» [26, p. 283], and in the theory of «chronotop» by M. Bakhtin [5, p. 121-290], which is widely included in literary criticism, and in the sharpening of interest in the problems of the space-time continuum among many researchers. «Chronotop» is «nothing more than a metaphor in relation to the four-dimensional continuum», as V. N. Toporov put it, «but deeply connected with the theory of relativity» [65, p. 23].

German philologists were the first to deal with the problems of time in the field of literary criticism: Matz «The Past in the Epos» («Der Vorgang in Epos» / Dichtung. Wort und Sprache, Bd.12. Hamburg, 1947); G. Müller «The Meaning of Time in the Art of Narrative» («Die Bedeutung der Zeit in der Erzählkunst». Bonn, 1946); E. Staiger «Time as a Poet's Imagination» («Die Zeit als Einbildungskraft des Dichters». Zurich, 1939). A generalizing and detailed work is Hans Meyerhof's book «Time in Literature» (1960) («Time in Literature». Basley and Los Angeles), where, however, the author in the preface refuses to explain the functions of artistic time (he uses the term «literary time») in the work, believing that it is always «Bergsonian», as time appears as a «given consciousness»: «I use the data that I draw from literary works to comprehend some general aspects of time, and not describe their functions in works of cited authors» [83, p. 3].

N. F. Rzhevskaya notes that, although in the 1920s we had separate works devoted to the problem of artistic time (an article by A. Zeitlin in the magazine «Russian Language at School» (1928, No. 5), «Time in Dostoevsky's novels» in M. Bakhtin's book «Problems of Dostoevsky's Creativity» (1929), V. Vinogradov's

observations in Chapter 6 of the work «The Style of the Queen of Spades» (1936)), however, quite rightly connects the theoretical formulation and development of the problem of artistic time since 1960, correlating with the name of D.S. Likhachev and N. Gay [54].

N. F. Rzhetskaya gives an analysis of a number of works by foreign authors [53, p. 42-54]. The list of the most significant Western researchers dealing with the problems of artistic time and space, the time of culture is given by A. Gurevich [18, p. 152]. Let us name the most famous names: D. S. Likhachev [36, ch. IV], R. D. Dneprov [22], N. K. Gay [12,13,14], Yu. M. Lotman [37, p. 413-447], A. L. Gurevich [17, p. 43-166], V. Rudnev [56, 57, 58], V. I. Cherednichenko [76, p. 140-174], etc. A significant contribution to the development of the problem was made by the Daugavpils editions of «Space and Time in Literature and Art» (1984, 1987), Ukrainian researchers I. Zvarych [28, p. 3-8], R. A. Kozlov [33, p. 312-318], D. Malyshevsky [39, p. 64-75], etc.

In addition to works of a general theoretical nature in Ukraine, there are interesting articles devoted to the analysis of artistic space, time and the chronotop of individual works. For example, the scientific study by P. V. Miroshnichenko «The nature of the chronotop of T. H. Shevchenko's poem «The Great Llokh»: a synthesis of the time space of ancient tragedy and individual author's mythology» (Actual Problems of Literary Studies. I.5. Dnipropetrovsk, 1999, p.5-9); T. V. Filat «The Originality and Functions of Artistic Space in the Story of A. P. Chekhov «A Boring Story». There. P.61-80; A. N. Mazin «Symbols of Space in the Novel by A. S. Grin «The Golden Chain» (Science deputy. KDU. Literary studies. Kharkiv, 1999. P. 190-202) and others, as well as collections: «Space and Time in Literature and Art» (L., 1974), «Space and Time of Art» (L., 1980), «Category of Time in Fiction» (L., 1987); Proceedings of symposiums (1974, 1984, 1988). Literary critics and culturologists most often refer to the concepts of M. Guyau [20], J. Whitrow [67], H. Bergson [7], B. Russell, who substantiated the distinction between perceptual and physical space and time [50, 51], D Reichenbach [52], A. Grünbaum [16], M. Heidegger [72], J. Poulet [84] and others. There is a special analysis and evaluation of the ideas of these philosophers, however, largely outdated [44, 11, 2], as well as the proposed solution of methodological issues [21, 60, 32].

The history of the philosophical comprehension of the category of time was described in detail by N. I. Trubnikov [66], M. D. Akhundov [2], J. Fraser [82] and others. G. Meyergoff [83], Sh. Spencer [88], D. S. Likhachev and others. Literary critics first of all paid attention to the problem of artistic time, to the «space-

time», or the space-time continuum of a work of art [60, p. 85-103], which, according to A. L. Gurevich, is synonymous to the Bakhtin's chronotop [19, p. 120]. The actualization of the interest to artistic temporality in literary criticism is associated with the whole range of factors: with the influence of philosophy and natural science on the humanitarian culture [23, p. 160], with the specifics of a «hurrying person», modern civilization [18, p. 151], with the phenomenon of fiction of the twentieth century, in particular, with the advent of the novel «stream of consciousness» [54, p. 43], with the idea of a literary work as a «special type of reality» [77, p. 140], associating this with the appearance of «deep shifts in human consciousness» [18, p. 153]. They are refracted in modeling the space-time continuum of the work, both at the conceptual and semantic level and at the structural and compositional level, which is what philologists were doing. The history of the study of space and time, these universal categories of a work of art in literary criticism, indicates that representatives of the school of historical poetics preferred the study of the problem of artistic time, following the traditional reputation of literature as a temporary art, dating back to Lessing, but disputed at present [77, p. 141-144; 60, p. 87-103]. V. Asmus wrote about this in 1968 («Questions of the Theory and History of Aesthetic Thought», M., 1968, p. 65), and J. Genette even speaks of an «anti-Lessing revolution» in the division of spatial and temporal arts in the work «Fiction and Dream» (Genette J. Figures. M., 1998. In 2 Volumes, vol. 2, p. 388).

The development of semiotics and structuralism contributed to the increased interest in the problem of artistic space. It also attracted philosophers of an existentialist orientation, for example, M. Merleau-Ponty [43], who is primarily interested in the problem of perception of space. Interest was also shown among representatives of the formal school and structural poetics: V. Ya. Propp [49], Yu. M. Lotman [37, p. 413-447], V.N. Toporov [64, p. 246-282; 65, p. 227-285], B. A. Uspensky [69] and others.

V. Rudnev seeks to combine interest in both categories, like other scientists [88, 80, 46], although he studies them separately [55; 56, p. 40-44; 57]. The problem of artistic space (as well as time) turns out to be important for narratology, where the concept of «topos» of viewing, «point of view» as the spatio-temporal position of the observer, «focalization» (non-fixation and localization of the narrator's position in space) are actively used, etc. [26, 80, 70]. Not to mention the constant interest of art historians who study painting – a «spatial» form of art [21, 52] and posed the problem of «conscious» and «unconscious» sense of space [47, p. 164]. Structuralists consider space as one

of six modalities, classifying the logic of space in terms of «here», «there», «nowhere» [56, p. 10-13]. It is proposed to highlight the different spatial semantics of these concepts, using the designations of capital and small initial letters of these words [59, p. 243-244]. Sometimes the three selected binary parameters of space – closeness / openness, straightness / curvature, greatness / smallness, which have been played up more than once in the history of literature (Rabelais, Swift, Stern, etc.), are interpreted in psychoanalytic terms.

S. Zenkin connects interest in the «apologetization» of space among structuralists with the fact that «space is a category of immanence, space is reversible, observable and present and does not imply anything beyond itself, while time, with its irreversibility, is constantly striving towards something absent, something that has not yet come (or vice versa, has already irretrievably passed), the transcendental and temporal view of a work of art was just that feature of the «new criticism» that did not suit the young structuralists of the 60s» [29, p. 26]. S. Zenkin connects the «Genette apology of space» with his polemic against positivism as a «real and historical adversary» and against the «abstract metaphysical», where the category of time is traditionally opposed to space» [29, p. 24-25].

J. Genette seeks to refute the traditional idea of M. Proust as a writer turned to temporality, arguing that in his novel the temporal and spatial aspects are balanced, he sees the spatial effect in the famous Proustian «memoirs», where, within the framework of spatial metonymy, not only «resurrection», as well as the abolition of time [26, p. 53]. J. Genette also insists on the spatial nature of narrative time [27, p. 70], believing that «language, as it is, by its nature, is more capable of expressing spatial than any other relations (and aspects of reality), and therefore uses them as symbols of other relations, that is, it speaks of everything in spatial terms. and thus «gives space to everything» [25, p. 279].

The hermeneutic Paul Ricoeur, the author of *Time and Narrative*, does not agree with the underestimation of temporality in the narratological concept of J. Genette (See: Ricoeur P. *Temps et récit*. I-III. P., 1983-1985). In later works, the «conflict of space and time» ends with their «interpenetration», as S. Zenkin rightly believes [29, p. 40]. Calling to him, V. N. Toporov writes: «Spatiality in texts ... captures all their elements ... there is no doubt the practical or at least the theoretical possibility of a spatial interpretation of poetic tricks and figures, the personal and character structure of the texts..., motifs, plots, and even genres and types of artistic literature» [65, p. 281]. In such a concept, Yu. Lotman, V. Toporov and J. Genette are in solidarity.

J. Frank in his work «Spatial Form in Modern Literature» (1945) seeks to prove that in the novels of Proust, Joyce and Barnes, the spatial rather than the temporal form of the image is realized, constantly correlates space and time, and, although it emphasizes the tendency to the specialization of time, but does not exclude it, as sometimes individual structuralists, but, in fact, in its own way implements the idea of space and time, which goes back to the new physics. M. Bakhtin also relies on it in his theory of the chronotop. M. Bakhtin himself is believed to consider time «the leading principle in the chronotop of literature» [5, p. 6], because he connects it with the movement of the plot, which absorbed both the discovery of the natural science and philosophy, and the changed attitude to time and space in the literature of the turn of the century and the beginning of the twentieth century, where a new image of the world was formed, and the creation «illusions of reality» was replaced by its modeling. I note that although M. M. Bakhtin seeks to consider the chronotop as a fusion of time and space, however, in Bakhtin's specific examples of chronotopy (the chronotop of roads, houses, cities, etc.), the spatial component of this microsystem is called and emphasized. M. Bakhtin analyzes classical literature, therefore he naturally emphasizes the temporalization of space, and not the specialization of time, as J. Frank, who turned to the literature of the twentieth century. The new trend in it is precisely the «specialization of temporality», although there are other tendencies – more traditional ones, in the absence of attention to which Frank is reproached [54, p. 51].

«The humanistic perception of the general theory of relativity, writes V. Rudnev, showed the twentieth century the importance of the category «Space» for culture [58, p. 241], believing that an active attitude to space is manifested by writers who have adopted a neo-mythological ideology ... first of all, by Dostoevsky» [58, p. 242]. V. Toporov is more right in believing that in different eras there were writers whose artistic consciousness was more «directed» to space than to time, he names Goethe, Hoffmann, Gogol, Dostoevsky, A. Bely, T. Mann [64, p. 251], i.e. writers of different literary epochs not connected with neo-mythologism. J. Genette writes about «a kind of fascination with space» [25, p. 279] by a number of writers (Hölderlin, Baudelaire, Proust), but at the same time he believes that space in literature is not only depicted («signified»), but also «signifying» (Yu. Lotman also writes about this), which is important for understanding the specifics and functions of artistic space in literature. On the whole, many scholars agree that literary attention to the problem of space is connected with the influence of the theory of relativity, its impact on humanitarian thought. If D. S. Likhachev [36] saw in the category of artistic time

the universal dominant of the artistic work, Yu. M. Lotman gives the palm to the category of artistic space, convincingly revealing its ability to express not only temporary, but also other diverse meaningful concepts [37, p. 413-447]. Yu. M. Lotman echoes J. Frank [71, p. 210], who speaks about the originality of the literature of the twentieth century, and comes to this conclusion by analyzing Gogol's prose, which once again testifies to the correctness of the observations made by V. N. Toporov and J. Genette about the existence of writers, in different eras, especially susceptible to space, to artistic comprehension of it, although they do it in different ways.

With the writers of the twentieth century, in particular, in the novels of the 1960s by the English writer Iris Murdoch, it is the artistic space that is modeled, perceived and conceptualized, although it is almost always internally or externally temporalized (both as post-war «modernity», and as natural time, and as «Bergsonian duration», and as «existence», etc.), although the chronotop does not always appear.

N. E. Falikova writes about the fate of the Bakhtinian concept-term [70, p. 45-57], noting that, as known, the term was introduced by A. Ukhtomsky, and M. Bakhtin proposed it to literary critics in the late 1930s, but, as it is well-known, this «formal-content category» became widely known only in 1975 [5, p. 234-407], gained popularity and the status of a philosophical category. N. E. Falikova notes that the theory of the chronotop developed as an aspect of the general problem of the theory of the novel [70, p. 51], but it also had a philosophical meaning, as Western researchers also write about [84, p. 367]. It states the blurring of the Bakhtinian concept, its extended interpretation [70, p. 56]. The reasons for the «avalanche-like growth in the popularity of Bakhtin's ideas» D. P. Bak connects with their deep involvement in the scientific search of our century [3, p. 182]. The chronotop is comprehended primarily by Russian- and Ukrainian-speaking researchers (who focus on both historical poetics and semiotics) as the most important category of literary criticism. The «chronotop» was not included in the «Literary Encyclopedic Dictionary» (M., 1987), although there is a section «artistic time and space», like K. M. Khoruzhenko («Culturology. Encyclopedic Dictionary». District D., 1997. P.530-531). And in the «Literary Knowledge Glossary-Dovidnik» (K., 1997), for example, it is presented, but there is no mention of artistic space and time, although the chronotop does not exhaust the category of artistic time and space. The most extensive concept of «chronotop» is interpreted by the dictionary of cultural studies («Culturology of the XX century. Dictionary». S.-P., 1997. P. 518-520). For Western researchers, first of all, Bakhtin's theory of dialogue, the «other», «polyphony»,

«carnivalization» is important, and to a lesser extent the theory of the novel. «Bakhtin's Thesaurus» (M., 1997), which sets itself the goal of compiling a systemic dictionary of concepts of M. M. Bakhtin and offers, first of all, the explication of precisely these concepts-terms as a sense-forming factor – «any entry into the sphere of meanings is made only through the gate chronotops» [6, p. 406], as a «bearing» element of the architectonics of a work, as a conceptual category, as the foundation of the artistic system of a work, as «time-space».

But in literary criticism, the Bakhtin term, which is not always used, corresponds to its concept with Bakhtin as a certain structure in the novel, which cannot be identified with a simple combination of spatial coordinates and time, because this is their special fusion. Therefore, for example, S. I. Kornilov, characterizing the Bakhtin chronotop, divides it into space and time in his explication, giving each of the components a separate definition, ignoring the effect of their fusion [34, p. 199]. N. D. Irza, calling the chronotop the most representative for the twentieth century, decomposes it into components, but does not name the meaning that the chronotop expresses in any way: «the image of compressed space and flowing, «lost» time, in which ... practically there is no reality» [31, p. 520]. It is possible that in the novel it only takes shape, without acquiring the fusion of a single meaning, a «sign». The same approach is given in the «Literary-learning dictionary-dovidnik» (K., 1997, pp. 726-727). Sometimes they even offer their own method of analyzing the chronotopic structure, expanding the two-part system of the Bakhtinian chronotop into a three-part one: «subject-time-space» [23], sometimes they arbitrarily combine this Bakhtinian concept with the concepts of other authors, for example, with the theory of the semantic base of I. Korzhensky [47, p. 85]. Behind this is a phenomenon that the authors of the «Bakhtin Thesaurus» note, often «those who write about it ... either engage in self-expression that has almost nothing to do with the scientist's thought, or, on the contrary, turn out to be only «heroes» of its thought and cannot occupy reasonable and responsible position outside of it» [6, p. 5].

«In a semantic sense, writes N. P. Petrova, the chronotop is an artistically designed reflection in the poetic text of a system of figuratively rethought spatio-temporal relations» [47, p. 84], but forgets, however, that M. Bakhtin wrote about the «novel chronotop», which is often turned into an «artistic chronotop» [23] or a general literary category [8]. M. Bakhtin, in fact, emphasizes the «temporalization of space» and «objectification of time»: the creator of the theory of the chronotop is more dialectical in his theoretical constructions than J. Frank. But it seems that Bakhtin's term «chronotop» should

not be used for all forms of artistic time and space, because it does not exhaust the «chronos» and «topos» of a work, which each individually can be an object of conscious writer's reflection, description, but in their relations in the chronotopic structure, either one or the other can take precedence, which allows us to talk about «space-time» or «time-space», about «artistic reflection of the real chronotop» [6, p. 53] and on modeling the chronotop. In a number of works on semiotics, the chronotop is already defined as a structural law of the genre. This is described in more detail in the work «Semiotics of Space and Spatial Semiotics» (Uchen.zap. Tart. University, 1986. Issue 720, p.4.). In addition, in the microsystem of the «chronotop», its components can be expressed with varying degrees of certainty (for example, in Bakhtin's interpretation of the «father's house» chronotop, «idyllic time» is often expressed implicitly, and the topos is presented in detail).

In the analysis of I. Murdoch's novels, all these semantic and structural features of the mimetic chronotop will be revealed, and in the analytical isolation of its components, the semantics of the general structure will also be taken into account, the meaning of which is not always adequate to the simple sum of its seven components, but grows out of it (for example, the pastoral chronotop – «chronos» – eternal spring or summer, «topos» – «good place» – «locus amoenus» – beautiful nature, remote from urban civilization; the semantics of the chronotop, in general, is a special idyllic, harmonized, conditional habitat in the achronic temporality of good nature). N. E. Falikova is absolutely right, emphasizing that «the analysis of the chronotop is, undoubtedly, not the only possible method for studying the spatio and temporal system of a literary text. The time and space of literature are not identical to each other, therefore, the study of the features and aspects of spatio and temporal integrity will never lose its value» [70, p. 56]. It seems that a more general concept is the term «space and time continuum», and the term «chronotop» (Bakhtin insisted on the need to distinguish between real space and time and artistic chronotop, which is characterized by discreteness and multidimensionality of space, unevenness and reversibility of the flow time) should be used in those cases that correspond to the specific main types of novelistic chronotops identified by Bakhtin, found in romance until the 20th century. D. P. Bak writes about the paradox of M. Bakhtin: the peculiarities of his aesthetic views «relate» him to the culture of the 20th century, but at the same time, the scientist almost does not directly address the analysis of the literary phenomena of the 20th century» [3, p. 183]. This is especially noticeable in Bakhtin's work on the chronotop, where the concept generated by the 20th century consistently «works» in the sphere of the

novel that precedes not only the 20th, but even the 19th century, taking into account their genesis and transformation, and in the literature of the 20th century. It goes without saying that Bakhtin's ideas about the chronotop of the author and reader, the «creative chronotop» of the narrator and hero, its ideological content, value meaning, etc., are extremely important and fruitful, they are implicitly taken into account in literary works, but not always on purpose to be considered. M. M. Bakhtin, for whom the category of the future was extremely important, was influenced by Bergson [7, p. 276], in addition to the concept of «chronotop», he also used the concept of «time» (recall the title of the article on the chronotop). His «thesaurus» includes concepts-terms: «biographical time», «domestic time», «fun time» [6, p. 9], «cyclic time» [6, p. 12].

Leiderman drew attention to the fact that an important condition for «dialogical diversity» is «overcoming time in time», which is very important for the postmodern novel» [35, p. 14]. In addition to mimetic artistic time, which models the physical reality of time in a work, literary critics, starting with the Russian formalists, say, as Tsv. Todorov, about the time of the plot and plot [63, p. 66], which in the theories of German philologists appears as «narrative time» (Erzahl Zeit) and «time to be narrative» (Erzahlte Zeit), a problem that is solved in detail by J. Genette when studying the structure of narration [27]. As experts who deal with the categories of artistic space and time emphasize that even when it comes to creating an «illusion of reality», the mimesis, they are not reducible to their physical prototypes. Yu. Lotman notes that artistic space is not reducible «to a simple reproduction of certain local characteristics of a real landscape» [37, p. 413], that it «models different connections of the picture of the world: temporal, social, ethical, etc., takes on the expression of completely non-spatial relations» [37, p. 414]. The poetics of I. Murdoch's novels corresponds to this theoretical position of Yu. M. Lotman.

2. Theoretical concepts of artistic space and time in the refraction of I. Murdoch's creativity of the 1960s

There are several ideas about artistic time. A brief history of the study of artistic time is given by V. N. Yarskaya [77, p. 120-125]. The existing ideas are united by the obligatory correlation with physical (real) time, and as a rule, only mimetic art is taken into account, especially briefly and simplified in the reference literature. For example, «Artistic time is a specific form of transmission in art of real time relations» [74, p. 530]. Sometimes a more complex form is proposed that takes into account elements of subjectivity and emotionality: «time in art is a reflection of real time, and its organization is determined by the

laws of the real world and at the same time has its originality generated by the features of the reflection mechanism» [22, p. 132]. V. N. Yarskaya, not without a reason, believes that «if we talk about objective temporal parameters that determine artistic time, in this case this is primarily historical time, and not physical, mechanical, etc.» [77, p. 145]. But it seems that it is important, when studying artistic time, to correlate it with physical (natural) time in order to express the specifics of its aesthetic transformation in the artistic temporality of the work, although comparison with real historical time, more precisely socio-historical, is very important for clarification of the features of reflection and modeling in the artistic «chronos» and «topos».

E. F. Volodin, who is referred to or mentioned by almost everyone who deals with the problem of artistic time, also sees in artistic time the aesthetic development of physical («natural», «real») time, but emphasizes that «it itself has a complex temporal structure» [9, p. 141], i.e. does not reduce it to a simple «reflection» of reality, although he rightly notes that in realism «the movement of artistic time» likens the movement of real time» [9, p. 134]. The researcher, for realistic art, highlights the concept of «subjective time». «The correlation of real time and artistic time allowed critical realism to use (extensively and intensively) the expressive and pictorial possibilities of time as an experience, the time of the heroes of a work of art, which ... we will call subjective time» [9, p. 135]. For other researchers, «subjective time» most often means «author's time», and «objective» – the time of events, which is quite independent, emotionally saturated with the experiences of the hero, complementing «artistic time in general», «perhaps combined with artistic time and real time» [9, p. 136]. He rightly believes that artistic time «should not be just a semblance of real time» [9, p. 141], but what is its specificity (except for «subjective time» as an integral part of artistic time) E. F. Volodin clarifies a little.

In the course of studying the issue, in connection with the developed ideas about the perception of time, the idea arises that «time in the form in which it is perceived, conceptualized and remembered is not connected with physical time» [61, p. 85]. Probably, it would be worth emphasizing that it is not directly related, bearing in mind the role of other factors that form the peculiarity of the perception of time. All these processes that take place in the mind – «perception», «conceptualization», «remembering» – seem to be extremely important for the formation of the phenomenon of artistic time, which, of course, cannot be reduced to a simple mimesis of physical temporality, and has its own specifics (for example, it is reversible), and by its structure in a literary work, it is polysemantic and multifunctional. In the publication «Literary

Encyclopedia» (M., 1929. Vol. 2. P. 321-324), where the role of time for the plot is noted, the methods of temporary technique (dates, repetitions, accelerations, rhythmic effects) are listed, its holding value in the creation of «temporary color». The Brief Literary Encyclopedia (1978), including artistic space, sees in them an important function in creating an image, plot, composition, in shaping the originality of artistic reality, etc. (KLE. M., 1978. T.9. P.772-779). D. S. Likhachev, who made a great contribution to the theoretical development of the concept of artistic time, considers it as an independent phenomenon, as a phenomenon of «the most artistic fabric of a literary work», which subordinates «to its artistic tasks both grammatical time and its philosophical understanding by the writer» [36, p. 211].

A deep and detailed concept and definition of artistic time is offered by V. I. Cherednichenko, who seeks to expand the relationship of artistic time not only with physical, but also with psychological time [76, p. 140]. The scientist believes that «artistic time budded from the mental in the course of the cultural and historical process at that stage when art was born» [76, p. 144]; «... only the plot time of literary events, as a structurally significant time, fundamentally comparable with physical and mental time, can represent the category of «artistic time» in literature» [76, p. 141]. The researcher believes that «the plot time, in itself an aesthetically significant time», is completely indifferent «both to the degree of significance of the events presented in the work, and to their plausibility or improbability in terms of the presence of an analogue in physical reality» [76, p. 143]. V. I. Cherednichenko offers several aspects of the study of artistic time in an artistic work: perceptual, metric, linguo-stylistic and conceptual [76, p. 147]. In the metric one, he includes the dates of the event, the duration of the event, the duration of the inter-event intervals, but says nothing about the rhythm, he believes, with which one cannot agree, in the low productivity of the «metric aspect» [76, p. 148]. B. V. Tomashevsky, who proposed the distinction between «plot time» and «narrative time» (J. Genette, Tsv. Todorov rely on this division), rightly believed that the components of artistic metrics are important for comprehending artistic time, singled out absolute and relative dating the moment of action, indicating time intervals, the duration of events, creating the effect of duration. The point of view of B. V. Tomashevsky on the issues of artistic time (Theory of Literature: Poetics. 6th ed. M.; L., 1930. P. 143-144) deserves attention, with its accentuation of their discrepancy, but it is hardly possible to accept his understanding of artistic time only as plot or event. «This term («artistic time» – O.A.) in relation to fiction in its strict meaning can be used as an equivalent to the terms «event time» and «plot time» [76,

p. 146].

The temporality of a work of art seems to be much richer and more diverse, because time can be dissolved in the description of space (rather than an event), penetrate the psychology, mentality of the hero, be the subject of his thoughts, «materialize» in the interior, costume, everyday details, etc. which are also included in the aesthetic nature of the phenomenon of artistic time, defining its polyfunctionality. This was emphasized by D. S. Likhachev, believing that in art «time is its object, subject and instrument of depiction» [36, p. 209], that it permeates the entire fabric of the work: «the functions of time have all the details of the narrative» [36, p. 216]. It seems that D. S. Likhachev underestimated the role of the artistic space in the work, not only the constant «satellite of time», but also its «receptacle». D. S. Likhachev proposed the concept of «open» and «closed» («enclosed») time [36, p. 214], and the concept of temporal frames («beginning – end»), which have a special specificity and role in a work of art, which was emphasized by Yu. Lotman [38, p. 55-56].

In the study of I. Murdoch's novels, artistic time and space are considered as multidimensional, polyfunctional categories, as structure-forming principles, as concepts. They are also regarded as an important component of the author's intention, which is realized in the problematics, plot, composition of the work, in its genre appearance, being an important moment of the writer's worldview, attitude and worldview. They organize both the space of existence and events, and their internal order, expressing both the flow of time and its duration in a certain space. The author of the artistic work highlights in artistic time the presence of a polyphony of objective forms of time (socio-historical, natural, psychological, existential, biographical, everyday, etc.), which receive subjective artistic interpretation and embodiment in the novels of 1960s by I. Murdoch. When studying the novels of this period, not only the temporality of events, plot, but also the character, space, psychologism is considered, attention is drawn to the «metric aspect» of artistic time (with the exception of the rhythm of the narration, which should be the subject of a special analysis).

Some studies specifically address the problem of correlating the systems of plot, author, reader time, which was analyzed by E. F. Turaeva in the work «Category of Time: grammatical time and artistic time» (M., 1979. P. 50,60, 91) and which seems to be an independent problem. When analyzing the novels of I. Murdoch of the 1960s (in particular, the novel «The Nice and The Good»), one should use the concept of the «artistic present» (D. S. Likhachev, N. K. Gay, J. Genette). It is denied by E. F. Turaeva, for example, echoing those philosophers who consider the very phenomenon of the present time to be

doubtful (it moves, there is only the past and the future). N. Luhmann writes that «from the problematic field of modernity» the present is paradoxically excluded, which is neither the past nor the future, but at the same time both in the temporal text of consciousness» (Luhmann I. Tautology and Paradox in Self-Descriptions of Modern Society. Sociology. M., 1993, p.243), «mental present», where the past and the future are touched upon [24, p. 303]. Exploring the novels of I. Murdoch of the period mentioned above, the concepts introduced by V. I. Cherednichenko are used [76, p. 157], «strong sequence» (there is no temporal dissociation of events) and «weak sequence» (temporal dissociation of events), the typology of time proposed by A. G. Gabrichevsky is taken into account [10, p. 135], on «duree» (dynamic time) and «tempo» (static time), as important indicators of the poetics of a work, it is necessary to rely on the concept of «everyday time», in the interpretation of Husserl («vital world», or «world of everyday»), take into account the category of «timeless» (Likhachev). In «modernity» one can see the «contact», which, according to Bakhtin, is inherent in the novel, which masters time more plastically (the broad «now» also appears in Murdoch's novels). This is a special layer of time, where there is no need for exact dating, it is inseparable from a contemporary hero, including socio-historical, domestic, and biographical time, and the time of «human existence», i.e. the temporal essence of «modernity» seems to have synthesizing properties, which is not always noticed by experts.

V. I. Cherednichenko distinguishes, following G. T. Margvelashvili [40], «plot time» and «existence time» [75,26,40,57,2], which are so important for novels associated with existentialism (including I. Murdoch), where the plot time is more dynamic and free compared to the time of existence [76, p. 17-20], and the artistic time of the whole novel is wider than the individual time of existence of each character. Attention is also drawn to the situation of discord between objective and subjective time, which became aggravated in the 20th century. V. I. Cherednichenko notes that «the number of forms of time identified by researchers is threateningly growing (one can cite, for example, J. Debrix, who singles out physical, psychological, fictional, dramatic and cinematic time (Debrix J. Les fondements de l' art cinematographique, P., 1960. And J. Gurvich, in turn, singles out illusory, syncopated, cyclical time, arguing that «any social reality allocates its own time and its own time scales» (Quoted from: Brodel F. History and Social Sciences Philosophy and Methodology of History M., 1977. P. 138. This, according to V. I. Cherednichenko «leads to a reduction in the problematics» [76, p. 140]. It seems that in a specific analysis of works, an analytical approach to this category in its components is very fruitful, helping to

clarify the specifics of the artistic temporality of the work as a whole. While investigating I. Murdoch's novels of the 1960s, descriptive and semantic, structural and compositional, conceptual role of artistic time, functions of time as content and way of unfolding the image and plot, its polyfunctionality are considered at all levels of the writer's novel «The Nice and The Good».

Compared to artistic time, the problem of artistic space, which for a long time was considered mainly as a «place of action», has been less explored. Most experts believe that it does not coincide with the physical space, neither with the geometric nor with the space of practical life, but has its own special specifics and aesthetic functions. V. Rudnev in his «Dictionary of Culture of the 20th Century» avoids defining space [58], B.V. Markov uses the notion «culture space» [41], includes in it different toposes and locuses (city, temple, market etc.), avoiding their clear definitions. K. M. Khoruzhenko offers the following definition: «Artistic space is a specific form of spatial relations inherent in the «artistic reality» created in works [74, p. 530], highlights the subjective aspect of the creative transformation of objective reality» [74, p. 531]. Artistic space, like time, began to be interpreted as multidimensional, polyfunctional (Frank, Lotman, Toporov, etc.), with its different axes of differentiation (vertical and horizontal). The concept of social space was revealed by P. Sorokin [62, p. 300], in the course of studying specific works, topological models (closed-enclosed-open, cultural-natural), views (landscape, interior, city house, country estate, garden, park, etc.) were developed, where the assessment and antinomy can be openly emphasized or not, the key formula of spatial modality is formulated «here-there-nowhere». There outlined extreme, meditative space [59, p. 242], there distinguished between dynamic and static space – «etende» and «espace», like Gabrichevsky [10, p. 135]. Special attention is paid to landscape elements and objects, «things» of space that have a special artistic function, traditionally associated with the poetics of the details of the 19th century, but also giving them a «sign», metaphorical and metonymic meaning. M. Merleau-Ponty, dealing with the problem of perception of space, notes the relativity of "top and bottom", as well as the absence of an absolute «here» [43, p. 32], emphasizes the importance of «experiencing» the space by a person [43, p. 41], which is especially seen in the literature.

In the course of the analysis of I. Murdoch's novels, it is necessary to rely on these ideas, which have become a part of literary criticism. In the study of artistic space, a working terminology, «the language of space», as J. Genette put it [25, p. 130], is emerging, which the author uses in the analysis of Murdoch's novels. This is the use of the designation of types of space: point space, linear

space, natural (scenery, landscape), urban, marine, sacred and profane, «own» and «foreign», borderline, extreme, etc. This is also the characteristics of the length of its boundaries: J. Genette, referring to the book of the linguist Matore «Human Space», notes that the language fixes the terms of the surface of space: area, region, zone, field, etc. [25, p. 130]; open, closed, interior space, included in the temporary movement, simulating the world; these are the «toposes» of a house, estate, garden, park, church, cemetery, museum, etc. All of them, in addition to «physical prototypes», have their own typological meaning, special semantics, and metaphor. J. Genette writes that the term «spatial metaphor in itself is almost a tautology, because metaphors are usually taken precisely from the vocabulary denoting extension» [25, p. 130-131]. All this forms the phenomenon of «artistic space», which is far from always being a simple place for the action of the novel, but is drawn into collisions, into the development of the action, turns out to be an object of observation and comprehension by the characters (for example, a cave and a basement in the novel «The Nice and The Good», Bruno's room in «Bruno's Dream»), «works» at the problematics and conceptual levels of the work, almost always temporalized. The working separation of the categories of «space» and «time» in the process of analyzing the works of the English writer should be combined with consideration of their interaction, which sometimes takes the form of a certain chronotop, sometimes gravitates towards chronotopization, and sometimes only appears as a temporalization of space and the specialization of time: artistic time and space should be interpreted as a dynamic process, and not as frozen forms and inanimate semes.

In connection with the need to explore not only the universal properties of the space-time system of the work of art, but also the individual characteristics of the writer, V. N. Yarskaya outlines a typology for the study of artistic time, which, it seems, can also be applied to artistic space: the study of cultural and historical understanding and implementation, identification of specifics in different types of arts, in different genres and analysis in the structure of a separate work [77, p. 123-124]. Focusing on the last aspect, we will strive to take into account the others listed, considering the novels of I. Murdoch in the literary and cultural context, related to her worldview, world perception, her philosophical, ethical, scientific views, aesthetic preferences (traditions, tastes, for example), the specifics of psychophysiology, «talent».

When studying the specifics of the space and time continuum of I. Murdoch's novels, it seems to be more correct to use, respectively, the concept of «time and space» or «space and time» in order to emphasize the

dominant in this microsystem (the term «chronotop» is not subject to the possibility of such a fixation). As Falikova correctly notes: «at a certain level of analysis, it is necessary to abstract from the relationship of space and time, considering them as independent categories» [70, p. 56]. In the course of the analysis of a specific novel by I. Murdoch, correlated with the context of the novelistic of the 1960s, in the process of identifying the conceptual foundations for understanding time and space, and the writer's set of expressive means of expressing it, it is necessary, following Falikova's recommendation, to be distracted from the relationship of space and time, to consider them both as independent categories in the system of poetics of the work (although most often the artistic space is temporalized, and time is transmitted through space) and as some interconnected components of the artistic world of the novel, emphasizing the temporalizing function of the artistic space, this is the specialization of time, although along with the fusion there is also a relative openness of artistic space and time, and sometimes the phenomenon of the chronotop also arises. It can be traditional, going back to the novel preceding the 20th century novels («pastoral and idyllic», «adventurous», «chronotop of the road», «houses», «city»), although sometimes rethought; it can be an innovative formation, for example, «station», «airport», which, as I. B. Rodnyanskaya notes, are «places of decisive meetings and dereferencing, choice of path, sudden recognition, etc.; it can correspond to the old «crossroads» or «roadside tavern» [32, p. 488], and maybe also «author's», dynamically formed in the course of the novel's narration.

The structure of any work of art is a process in which the elements of the whole do not simply line up one next to the other, but interpenetrate each other. But this is «not a static state of fusion, but a constant accretion», writes M. A. Saparov [59, p. 98], which is directly related to the emerging chronotop (for example, the «chronotop of the cave» in one of I. Murdoch's novels or the «chronotop of the monastery» in another). But, as in the 20th century novel itself, where, along with «chronotopization», (and, sometimes, the chronotop is still in a state of formation, in particular, this refers to the representative for the 20th century chronotop of «compressed space» and «lost time», which does not have a special name [20, p. 520]) there is a process of «out-of-chronotopization», associated with scatter, fragmentation (according to Leotard) of the modern world and consciousness, with the increased role of the reflecting subject. He can separately perceive and think in his mind either about time or about space, which does not exclude their respective temporalization or specialization. The affirming idea (E. Husserl, J. Derrida) that the subject and object generate

and condition each other [20, p. 193] that «temporal experience is subject to the structures of consciousness» [20, p. 218] are included both in the theoretical and in the literary and practical sphere. Therefore, it is necessary to single out the role of the «space of consciousness» and the consciousness of space-time that has grown in the 20th century. V. N. Toporov writes: «Representations of space-time as a kind of human language, turned on oneself, which then becomes the language and measure of the surrounding world...» [65, p. 277]. N. D. Arutyunova emphasizes that in the language model of time «the main figure is a person» [1, p. 689], but the same can be said about the category of space. They form an artistic reality, which, at times, is considered as «ideological relations between the author, the hero and the reader» [1, p. 75], where the resulting spatiotemporal parameters are very important. V. N. Toporov notes the importance of «experiencing» the world, and not primarily in its observation is the unity of the diverse life relations of the experiencing subject at a certain point in time» [65, p. 51].

In many novels of the twentieth century, including the novels of I. Murdoch, the hero (or the author) conveys the world of his (or the hero's) perception depending on the chosen form of narration (with the «I»-hero narrator, homo-diegetic and hetero-diegetic, in the third person, according to the terminology of J. Genette). In novels, I. Murdoch uses both types of narrator, while in conveying the perception of the world, space and time, the hero appears the principle of his subjectification and subjectivization. Like the artistic picture (or image) of the world as a whole, so its most important components – «topos» and «chronos» largely depend on the concept of reality: Spengler's «world-as-history» is increasingly pushed aside by other concepts, the notion of «world-as-language» (R. Barth), «world-as-text» becomes fashionable. It should be noted that the implementation of the philosophical and aesthetic principle «world-as-text» in postmodernism leads to a kind of inversion of the traditional logic of artistic world modeling» [37, p. 11]. The work of Yu. Lotman shows that the text does not describe reality, but enters into complex relationships with it: analytical philosophy, the theory of speech acts [38]. Phenomenologists remove any question of «reality» by interpreting the phenomenon of consciousness as «being». «Reality is essentially the same as the system of our testimonies about reality, our speeches about reality», writes V. Rudnev [56, p. 179]. The relationship between the world and the man in their unity was conveyed by the metaphorical categories of «crossing», «mirror game», «round», «circle» (they sometimes materialize in novels). It is the novelists of the 20th century who paint the reality of consciousness (by no means mimetic) perceiving objective

space and time. Therefore, the «phantasmagoric London», in the novel «A Word Child» by I. Murdoch, which, according to I. Golovacheva, testifies to I. Murdoch's craving for «irrealization», seems to recreate precisely the reality of the hero's consciousness, who perceives external reality not mimetically [15, p.14].

The theory of relativity, which led to a change in temporal orientation in human consciousness, manifested itself both in philosophy (for example, Dunne's ideas) and in the field of artistic thinking. V. Rudnev notes the development of two trends in the understanding of time – remythologization and re-eschatologization, reflected in the literature, as well as the idea of «returning time» [58, p. 42]. Literary experiments with temporality are sometimes quite radical. A. Rodway writes that the authors of «Ulysses», «Point Counter Point» and «The Alexandria Quartet» treat time as a deck of cards that can be randomly laid out [86, p. 382]. I. M. Petrovsky rightly noted that artistic time in the poetics of Garcia Marquez occupies one of the key places, the concept of which was included in the title: «In Evil Hour», «Love in the Time of Cholera», «Autumn of the Patriarch», «One Hundred Years of Solitude» [48, p. 81]. I would like to add that the writer is variable, using in the titles either different scales of time (hour-hundred years-times), natural metaphorized time («Autumn of the Patriarch»), introduces a direct element («unkind», «times of cholera») or latent («Autumn of the Patriarch», «One Hundred Years of Solitude») assessment, which sometimes leads to a refusal to follow the chronological sequence, to a shift in temporal segments, the stratification of various time codes, the accentuation of memory as a key not only to the structure of time, but also to human individuality. Artistic time is becoming less and less a simple temporal frame, a concretization of the time of action in a work, but serves as a way of conceptualizing time as an active semantic side of life, as a fundamental category of human consciousness, psychology. In the literature of the twentieth century, there were both immersions and exclusions of a person from the empirical flow of socio-historical time, transmission of the deep rhythm of natural or historical time. J. P. Sartre noted the wary, anxious attitude to time in the twentieth century, which sometimes turns into fear [87, p. 108-118].

M. Heidegger, whose ideas are included in the circle of philosophical influences on Murdoch, the author of «Time and Being» (1927), where the concept of «existence» is realized as a form of everyday life and a form of understanding of being, considers his «Dasein» as pure presence, "here-being" and "at this point-being", marked not only by temporality, but also by spatial characteristics. He introduces, as it is well-known, the concept of «temporality» as an important characteristic of human «being-consciousness» given in

anticipation of death, creates a tragically hopeless concept of the time of human existence, the echoes of which are especially noticeable in I. Murdoch's novel «Bruno's Dream», although such a representation of time is not dominant in her artistic heritage. Heidegger's interpretation of existence is not «existentialist», but «ontological», emphasizes B.V. Markov in his work «History of Modern Foreign Philosophy: Comparative Approach». S-Pb., 1997. P.83. There are also traces of influence and controversy with Sartre's ideas about space and time, which, as known, had a strong influence on I. Murdoch, with whom she struggled throughout her creative life.

In the fiction of the 20th century, there is undoubtedly a growing interest in the internal subjective and psychological forms of perception of time, in the temporality of consciousness, which is clearly seen in M. Proust, in the temporal technique of the «stream of consciousness» novel (Joyce, Virginia Woolf), where «the structure of human memory is imitated, as it were» [68, p. 24], consciousness, about which B. Whorf writes. He believes that all three modes of time – past, present and future are included in a single complex of consciousness, which exist inseparably, and since there are «sensory» and «insensible» sides of perception in consciousness, then the sensual, which includes that what we see, hear and touch we can call – the present, «the other side, a vast, imaginary area of memory – designate the past, and the area of faith, intuition and uncertainty – the future. But sensory perception, and memory, and foresight – all these exist in our consciousness together» [68, p. 148]. It is believed that the subconscious mind is insensitive to chronological time [75, p. 249].

Some novelists of the twentieth century prefer to recreate the objective structure of temporal relations, fix the physical concept of time in its movement and length (Bergson's «duration»), in its natural «meteorological» appearance, pay attention to socio-historical time (chronologization, «dating» – direct or indirect, historical eventfulness), focusing on mimesis, create the effect of «open time». Others emphasize the subjective time of human consciousness (the «stream of consciousness» novel), sometimes remaining faithful to mimesis, sometimes abandoning it, modeling time far from physical laws (for example, Borges's «The Other», as an artistic realization of Dunne's concept), use the poetics of «closed time». «It is possible to talk about open or closed time only considering the extent to which the depicted events are connected with the general movement of historical time», D. N. Medrish believes [42, p. 128], but clearly gravitating toward the «psychologization» of time. Still others seek to combine these approaches, use an artistic analogue of physical time, and

traditional mythologemes and archetypes of temporality, clocks as the materialization of time, fixing demographic details, the age of heroes, the function of the temporal flow – correlation with time and periods of human life – interpreted by researchers as the realization of the archetype of «biblical time» (Old Testament. Genesis. Ch.5. p.5-7; ch.25, p.19-20 [75, p. 261], modernity» has an indefinite chronological meaning, which makes it possible to combine the «temporary» and «eternal» in their picture of the world (to a certain extent, I. Murdoch also belongs to them). But there are writers, for example, representatives of the French school of the «new novel», protesting against the established traditional model of the universe, fighting against time, professing the concept of «destroyed time», the theoretical justification for which was given by Alain Robbe-Grillet in the article «Pour un nouveau roman» [85] and M. Butor [81], specifically experimented with artistic time in his novels, as Alberez wrote about [78]. Believing that interest in time (Balzac, M. Proust) is the past of the novel, Robbe-Grillet believes that the main novel object should be «mental structures» devoid of time, since the work does not offer external reality, but constructs its own reality» [85, p. 166], where time is «the eternal present», and therefore temporal.

CONCLUSIONS

The novels of I. Murdoch in their own way represent this traditional typological trend, although it is marked by a number of features of the trends of the 20th century. In the work of other writers, a different trend in the literature of the 20th century is manifested, where the category of time «acquires special significance both as a theme and as a principle of the construction of a work, and as a category outside of which the artistic conception cannot be realized» [30, p. 39], but here the specialization of time takes place. These processes, which, definitely, are not always revealed in a distinct system of chronotops (in the Bakhtinian sense) are connected with the fact that «sign of place» and «sign of time» – both of these signs lie at the very foundation of human ideas [66, p. 24], that «art, like any other activity, is not capable of «dismembering» the real space-time continuum and creating either «pure space» or «purely temporal» material structures» [59, p. 89]. In addition, as V. I. Vernadsky wrote in 1885: «... time and space do not meet separately in nature, they are inseparable. We do not know of a single phenomenon in nature that does not occupy parts of space and parts of time. Only for logical convenience do we represent separately space and separately time, only in the way that our mind is accustomed to act in general when dividing an issue» [59, p. 88].

In the novel of the 20th century, artistic time bears the stamp of «Einsteinization» and subsequent «polyphonization», as Yarskaya put it [77, p. 69], both in science and in culture, it is represented by diverse forms of different quality: it is both socio-historical, everyday, natural and meteorological, and psychological time, existential time (and sometimes the Newtonian substantiality of time is being revived), outlined by the main modes (past-present-future), and in its Bergsonian «duration», where there is no this division, but a common temporal stream of consciousness appears. Along with the idea of the «system of time» as a fundamental property of being, which is considered one of the conquests of the new concept of time inherent in the 20th century [79, p. 14], the archaic cyclic model of time is also being revived (partly, it is also present in I. Murdoch's novels) and, as already noted, the eschatological one. The temporal correlation of the «temporal» and «eternal» is intensifying, which, at times, appears not only at the conceptual level of interpretation of the entire «artistic world» of the novel, the existence of a person, his properties, but also in the structure of the narrative, gravitating towards intertextuality to the system of allusions to the poetics of works. To some extent, this also applies to the novels of I. Murdoch, saturated with explicit or hidden forms of artistic dialogue with various predecessors and contemporary authors (elements of the poetics of pastoral, gothic, detective, moralistic novels, a rollcall with English predecessor novelists of the 18th-19th centuries, etc.). The diversity of sources of terminology does not mean an eclectic approach to the analysis of novels by I. Murdoch, the terms are purely of auxiliary not conceptual nature; while using them, undoubtedly, it is necessary to strive to remain within the historical and functional approach to literary phenomena.

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