



## ARTISTIC REPRESENTATION OF TIME

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**Annotation:** *The paper presents the author's interpretation of time inversion within the framework of nonlinear scientific temporalism, where the social regime, the idea of acceleration, and new rationality define the semantics of the concept.*

**Key words:** *night, artistic time, future, day, time machine, month, poetics, inversion, historical, season, sun, ontology, place, time.*

Artistic time is systemic in nature. This is a way of organizing the aesthetic reality of a work, its inner world, and at the same time an image associated with the embodiment of the author's concept, reflecting precisely his picture of the world. At the same time, the time of the work is heterogeneous: thus, as a result of temporal shifts, "omissions", highlighting central events in close-up, the depicted time is compressed, shortened, while when juxtaposing and describing simultaneous events, it, on the contrary, is stretched.

*As I put on pace, night followed day like the flapping of a black wing. The dim suggestion of the laboratory seemed presently to fall away from me, and I saw the sun hopping swiftly across the sky, leaping it every minute, and every minute marking a day. I supposed the laboratory had been destroyed and I had come into the open air. I had a dim impression of scaffolding, but I was already going too fast to be conscious of any moving things.<sup>1</sup>*

Although there are no indications of time dimensions in this passage, the time shift is felt through the movement described by the author. However, this flow of time has a much different form than that of other literatures, and its change is understood through the movement of the sun. More precisely, the author can understand the unusual distinguishing character of the time machine, its disobedience to the usual time, as well as the pace of time moving toward the future characteristic of the poetics of historical inversion. In this case, it is enough to start with sentences such as time flows at a great pace, day and night change places every second, and the sun crosses the sky once every second. Also, the artist tried to describe the unusualness of the time inversion situation through a single piece, the interval of his going to the future century.

The sun came up, and set again almost as quickly. The next period of darkness was shorter, and the following daylight shorter still. The Time Machine was accelerating into futurity! In what seemed to us only a few more seconds the procession of day and night was so fast as to be virtually undetectable, and our surroundings were visible only in a grey, twilight glow. About us, details of the laboratory became hazy, and the image of the sun became a path of light seemingly fixed in a deep-blue sky.<sup>2</sup>

<sup>1</sup> Wells, H. G. *The Time Machine*. – L.: Penguin Classics, 2012. – P.12.

<sup>2</sup> Christopher Piers. *The space machine: a scientific romance*. – New York. Harper & Row, 1976. – P.71.



In the work known as "The Space Machine" by the English writer Christopher Pierce, the process of time travel, the passing of the hour interval described by the writer at the place of this travel, is conveyed to the reader through an aesthetic appearance. The rapid rising and setting of the sun, the excessive shortening of the day, the darkening of the night, and even the alternation of day and night in a few seconds, turned the surroundings into an unlovable gray light. The hint of depicting all these features in very high exaggeration colors is a sign that the time machine is accelerating into the future. Additionally, the protagonist stresses his position in this scenario—that is, his response to the event taking place and the process of comprehending ontological existence—while traveling into the future. According to this, which is similar to the theories of well-known literary theorist Brian McHale, the "ephemeral" qualities that characterize time inversion are created in a natural way by staging logically opposite events in an imagined virtual world. That is, during the creation of a work, the creator creates his imaginary world and time dimension, and encourages the hero to create an ontology. Here, the narrator uses a time machine device to create the phenomenon of time travel, and convinces the reader that this technique can transform the movement of time into a non-active one, allowing the future and the past to manifest in a fleeting temporal reality.

I saw huge buildings rise up faint and fair, and pass like dreams. The whole surface of the earth seemed changed—melting and flowing under my eyes. The little hands upon the dials that registered my speed raced round faster and faster. Presently I noted that the sun belt swayed up and down, from solstice to solstice, in a minute or less, and that consequently my pace was over a year a minute; and minute by minute the white snow flashed across the world, and vanished, and was followed by the bright, brief green of spring.<sup>3</sup>

In this excerpt from Herbert Wells's "The Time Machine", the image of time change during the journey of the protagonist, his movement along the parallel time stream through an alien or external space into another ontological atmosphere is skillfully described. Here, as Academician Likhachov said, artistic time uses the variety of subjective perception of time, unlike the objectively given time. So, in the literary space, time has a subjective form and is reflected only in the artistic image of the subject. It is known that a person's sense of time is very subjective. It can "stretch" and "run". It can "stop" for a moment and "glow" for a long time. The work of art turns the subjective perception of time into one of the forms of depicting reality.<sup>4</sup> In the example, the author tried to express the speed of time movement in the process of the hero's transition from his own state to an unknown existence, using the speed indicators of the time machine and the phenomenon of natural exchange, and tried to show the historical inversion in its original state. The time traveler first reported that the landscape in front of him was melting and disappearing, and the reason for this was that the speed of the car was increasing. Then, the author created images of deviations

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<sup>3</sup> Wells, H. G. *The Time Machine*. – L.: Penguin Classics, 2012. – P.14.

<sup>4</sup> Лихачев Д.С. *Поэтика древнерусской литературы*. – М.: Наука, 1979. – С.214.



of nature in order to show the change process more widely and to convince the reader: that is, the fact that the solar belt moves from north to south every minute is a sign of the change of season, that the speed of the machine is one year per minute, it is precisely in the poetics of historical inversion. the compression of time is exaggerated to such an extent that it does not correspond to the principles of logic at all. The images of the changing of the seasons can also mean that time is running at a high pace, as white snow takes over the surroundings one after the other, and then the bright spring and summer seasons take over.

In the same place, the author tried to familiarize the reader with the indicators on the machine in order to describe the images of time on a wider scale: one screen showed days, the second showed thousands of days, the third showed millions of days, and the fourth showed billions of days. Then, watching the duration of his journey through the screen, feeling the vibration and swaying of the car during the transition to an unknown time cycle, he realized that he was flying towards the distant future at lightning speed.

For an indefinite time I clung to the machine as it swayed and vibrated, quite unheeding how I went, and when I brought myself to look at the dials again I was amazed to find where I had arrived. One dial records days, and another thousands of days, another millions of days, and another thousands of millions. Now, instead of reversing the levers, I had pulled them over so as to go forward with them, and when I came to look at these indicators I found that the thousands hand was sweeping round as fast as the seconds hand of a watch—into futurity.<sup>5</sup>

In conclusion, it can be noted that in the literature, time travel, the embodiment of past and future scenes are shaped by the viewer's imagination and point of view in the virtual world, various storytelling techniques, flash back, flash forward. and the time machine was used as a tool to perform the period shift or historical inversion process.

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<sup>5</sup> Wells, H. G. The Time Machine. – L.: Penguin Classics, 2012. – P.57.



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