

Spatial Images of Subjective Perception of Time in a Literary Text

Ella Nesterik¹, Fazira Kakzhanova¹, Gaukhar Issina¹, Tatyana Shelestova¹, Yelena Tsay², Gulzhibek Kusmanova³ and Taliya Pecherskikh⁴

¹Karaganda State University, Karaganda, Kazakhstan

²Almaty Management University, Almaty, Kazakhstan

³D. Serikbayev East Kazakhstan State Technical University, Ust-Kamenogorsk, Kazakhstan

⁴Karaganda State Medical University, Karaganda, Kazakhstan

*Corresponding author: Ella Nesterik, Karaganda State University named after academician E.A. Buketov, Karaganda, Kazakhstan, Tel: 77778891091; E-mail: ella_nesterik@mail.ru

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Abstract

The analysis presented in this article is based on the hypothesis that the category of subjective perception of time or psychological time expresses different concepts and it is formed by means of different textual categories in a literary text, including those of the category of fictional space. The hypothesis, in its turn, has been put forward on the basis of the results of literary investigations of time in the study of literature, psychology and textual linguistics. The urgency and novelty of the research is conditioned by the need for a more comprehensive study of conceptual categories of text and in particular their formal aspect (the plane of expression) as well as the interest of modern linguistics in the problem of conceptualization of the world by the means of language, the specificity of the reflection of such fundamental categories as time, space, consciousness, human being in everyday consciousness and naive linguistic world-image.

Keywords: Fictional space, Fictional time, Psychological time, Spatial images, Subjective perception of time.

1. Introduction

The present research is concerned with investigating spatial images of subjective perception of time, alias psychological time, as a textual category and linguistic means modeling these images in a literary text. Researchers of a literary text define two ways of describing a time in fiction: objective literary time including cyclic time and subjective literary time including psychological time (Galperin 2014; Pappina 2010). Objective literary time reflects generally valid characteristics of time – one-dimensionality, unidirectionality, and continuity. Subjective literary time conveys individual peculiarities of time as perceived by an author/storyteller or characters. The most studied of the two to date is objective literary time. As with subjective literary time, it has not been investigated duly so far.

The main objective of our research is to determine the role played by linguistic means expressing the category of fictional space in modeling characters' subjective perception of time.

To attain it, we have analyzed selected extracts containing descriptions of psychological time from the works of English and American writers of XIX-XX centuries – Gilbert Keith Chesterton's *The Honour of Israel Gow*, James Augustine Aloysius Joyce's *Eveline*, Lewis Carroll's *Alice's Adventures in Wonderland*, Harper Lee's *To Kill a Mockingbird*, William Cuthbert Faulkner *Barn Burning*, Ambrose Gwynnett Bierce *An Occurrence at Owl Creek Bridge*, Ray Douglas Bradbury *Dandelion Wine*, Edna Mayne Hull's *The Ultimate Wish*, Alfred Elton van Vogt's *The Ghost*, David Herbert Lawrence *The Undying Man*.

The study of the subjective perception of time and its spatial images in fiction has been conducted based on the following methods:

1) general scientific, in the analysis of the theoretical background of the research:

- induction
- deduction
- description, with its main stages: observation, interpretation, and generalization
- comparison
- synthesis
- critical analysis
- systematization and classification of material.

2) private linguistic, in the analysis of contexts selected from fictional works:

- definitional and component analysis
- contextual analysis
- stylistic analysis
- situational modeling recreating the model of the situation described in the text.

Most of the researches dealing with the topic of expression of time approach it either from the linguistic perspective or from the literary perspective. However, as it was aptly noted by Marija Brala Vukanovic and Lovorka Gruic Grmusa, “any finding relative to the domains of time and space needs to be verified or at least “verifiable” from different perspectives, if it is to hold any claim to scientific validity” (Vukanovic and Grmusa 2009). The same is true of the topic of expression of time; it should be dealt with from a multidisciplinary perspective as this is the only way of getting a maximum possible unbiased outcome. Our investigation of the topic is based on the very approach as we build our theory upon the data of several different disciplines – philosophy, psychology, literary studies, linguistics, text linguistics, and stylistics.

The urgency and novelty of the research lies in the insufficient study of the conceptual text categories and in particular their formal aspect (the plane of expression), the interest of modern linguistics in the problem of conceptualization of the world by language means, the specificity of the reflection of such fundamental categories as time, space, consciousness, human being in everyday consciousness and naive linguistic world-image.

The study of such phenomena as psychological time sheds light on the important problems of modern humanities, i.e. the problem of man's self-cognition including the cognition of his/her inner world.

2. Literature Review

Subjective literary time has been given quite enough attention by specialists in the study of literature, such as Motilyeva and Bakhtin. According to them, psychological manipulations with time were discovered and established by the Romantic movement, developed in the European novels of the 20th century and are still characteristic of modern European literature with its magic realism destroying the idea of time (Motilyeva 1974; Bakhtin 1975). These are specific techniques novelists use to distort the passage of neurobiological time – slow down, arrest or speed up – so as to convey their characters' state of mind, emotions (Lakin 2015), to create vivid images and prolong the first impression, i.e. to “defamiliarize”, restore the reader's perception of things to the vitality of the first sight (Clune 2013).

Subjective literary time as a textual category has not been investigated properly so far. The works by Turayeva (2009) and Pappina (2010) dealing with time on the textual level shed some light on the problem: the scholars define literary time as a conceptual and global category of the text respectively and contribute somewhat to the research of the subjective time variety under consideration. However, this contribution gives only a hazy notion of what psychological time expresses in a literary text and what linguistic means it is expressed by.

The same is the case for the papers considering fictional time in connection with fictional space. They focus mostly on the typology of literary chronotope leaving behind its linguistic representation. Two recent works, however, are worth mentioning here – “The Spatial Language of Time: Metaphor, metonymy, and frames of reference” by Kevin Ezra Moore and “Temporal-Spatial Unity Experience in Literature and Psychology” by Gabriel Fortes Cavalcanti de Macêdo and Nadja Maria Vieira. The former is of interest for our investigation as it analyzes the extensive temporal structure in what has been considered the source domain of space, and shows how temporal metaphors can be better understood by downplaying the space-time dichotomy (Moore 2014). The latter is of concern due to its analysis of author-character chronotopic configuration and based on its discussion of the potential literature has of providing real life metaphors (Macêdo and Vieira 2015, 128-146).

It should be noted that the popularity of timing and time perception research has been considerably enhanced due to the recent contributions from neuroscientists such as those by Matthews and Meck (2014, 429-446), Tucci, Buhusi, Gallistel, and Meck (2014, 3-5), Broadway, Zedelius, Schooler and Grondin (2015, 668), etc. As compared to the earlier achievements in this field, the contemporary research is focused mainly on the internal clock and the cerebral basis of timing and time perception.

Moreover, we deem it necessary to mention here our recent contribution to this investigation – two articles that studied the expression plane of subjective literary time in connection with the category of sensory evaluation and reveal sound and visual images of the time under discussion, published in 2014 and 2016 (Nesterik et al. 2014, 968-974; Nesterik et al. 2016, 2829-2839). It is their results that led us to undertake the current research.

3. Results

As has been mentioned above experts in a literary text distinguish two basic types of artistic time continuum – objective and subjective literary time. The former reflects universally valid properties of time such as one-dimensionality, unidirectionality, and continuity. The latter conveys individual peculiarities of time and can be further divided into literary characters'

biographic time, the time of their activity and their subjective perception of time which is the focus of our research. It is the time of the hero's transformation which it sets against a surrounding world that becomes a mere background, a decoration, a setting for him (Hayot 2012).

Subjective perception of time, or psychological time, is one of the constituents of man's psychic world. Another alternative name is a perceptual time which is defined as the condition of the change of human sensations and other mental acts of a subject (Zobov and Mostepanenko 1974). However, more often it is understood as a specific reflection of real temporal interrelations in an individual's consciousness (Turayeva 2009). Unlike the time of the objective world the time of the psychic world does not always flow at the same rate (speeds up or slows down), can be interrupted (stops or disappears altogether) and chronologically inconsequent, moves backward (in recollections) or towards the future (in dreams), then returns to the present moment. This is due to the fact that our perception is a complex process that involves a number of different phenomena, such as visceral sensitivity, i.e. a number of physiological factors such as heart rate, respiration, body temperature, age changes, etc.; real processes and events occurring in time and their hedonic value, emotions, sensory modality, perceptual (subjective) space and cyclic time (Block and Grondin 2014, 648).

Subjective perception of time, or psychological time, is a kind of textual (literary) time. Along with the other categories of literary time – the story time, the time of the author, the time of the reader, etc. – this time forms the temporal structure of a literary text. As one of text categories subjective perception of time has a formal and semantic aspect (the plane of content and plane of expression). The plane of the content of psychological time is characterized by ambiguity and complexity. Subjective perception of time shows the manner in which time and action flow in a literary text and conveys a subjective evaluation of the events described. In other words, the category of psychological time expresses the notions conveyed by the category of temporality, aspectuality and evaluation. This and the psychological data given above suggest that literary characters' subjective perception of time is modeled by different text categories – the category of literary time, namely, cyclic and physiological time included in this category, the category of events and processes, the category of subjective evaluative modality and the category of subjective space. To put it more precisely, the expression plane of subjective perception of time can be presented by words belonging to the semantic field of cyclic time, words of the category of events, lexemes with the meaning of sensory and emotional evaluation and language means modeling space relations in a literary text (Nesterik et al. 2014, 968-974).

As it is known, the system of spatial relations often “serves as a language for expressing other non-spatial relations of the text” (Lotman 1970). Subjective (conceptual) space serves as a means of conveying the inner world of characters (Motilyeva 1974). The same function is performed by subjective literary time. And as perceptual space and time are inextricably linked, within a literary text they can possibly merge into a single image of subjective time-space: “The inner world” is “built” at the intersection of the two antinomic lines – time and space, constituting a kind of coordinate system” (Kovalenko 2000, 3-11). Hereof it follows that spatial images can be used to characterize time relations.

One of the most effective ways of depicting psychological time is the expansion of fictional space. It is important to note that it involves both real and imaginary transformation. The space depicted this way slows down the movement of fictional time, fixing a reader's attention on the sensations of characters. Let us consider examples.

1. *The path up the hill to the churchyard was crooked but short; only under the stress of the wind it seemed laborious and long. Far as the eye could see, farther and farther as they*

mounted the slope, were seas beyond seas of pines, now all aslope one way under the wind. And that universal gesture seemed as vain as it was vast, as vain as if that wind were whistling about some unpeopled and purposeless planet. Through all that infinite growth of grey-blue forests sang, shrill and high, that ancient sorrow that is in the heart of all heathen things. One could fancy that the voices from the underworld of unfathomable foliage were cries of the lost and wandering pagan gods; gods who had gone roaming in that irrational forest, and who will never find their way back to heaven.

(Chesterton, *The Honour of Israel Gow*)

2. *She stood among the swaying crowd in the station at the North Wall. He held her hand and she knew that he was speaking to her, saying something about the passage over and over again. The station was full of soldiers with brown baggage. Through the wide doors of the sheds, she caught a glimpse of the black mass of the boat, lying in beside the quay wall, with illuminated portholes. She answered nothing. She felt her cheek pale and cold and, out of a maze of distress, she prayed to God to direct her, to show her what was her duty. The boat blew a long mournful whistle into the mist. If she went, tomorrow she would be on the sea with Frank, steaming towards Buenos Ayres. Their passage had been booked. Could she still draw back after all he had done for her? Her distress awoke a nausea in her body and she kept moving her lips in silent fervent prayer.*

A bell clanged upon her heart. She felt him seize her hand:

'Come!'

All the seas of the world tumbled about her heart. He was drawing her into them: he would drown her. She gripped with both hands at the iron railing.

(Joyce, *Eveline*)

The space of the first example has a vertical structure complicated with the panoramic depiction. The first sentence contains a whole range of local indicators. They point to the location and movement of the characters in the space. Movement in space or the so called linear movement is usually expressed by unidirectional motion verbs otherwise referred to as local. Local verbs describe the way an object moves and convey the degree of this movement. The analyzed extract does not contain local verbs. The verb *mount* pertains to the group of spatial verbs. Unlike the verbs of motion, spatial verbs express particular local meanings without specifying the way an object moves. The illusion of linear movement is created by the use of the prepositions of direction. In combination with nouns denoting spatial objects, they point (metonymically) to movement in space – *up the hill to the churchyard*. Such spatial objects like a road, a path are always associated with a person on his way. He specifies their direction and sets them in motion. The road runs to where the traveler is heading, it leads to the target intended by him. The noun *path* is used here in the direct and figurative meanings. It refers to a spatial object and movement in space. The second meaning is actualized due to the adjective *laborious*. The road as an object of space can be difficult or hard. The difficulty is a way or rather the movement of a person on the way (Cf.: He walked (moved) with difficulty, It is hard for him to move (walk)).

Movement in space is closely related to the category of time. The linear space can be described at a slowed down and quickened the pace. A wide variety of linguistic means can serve as accelerators and decelerators of the movement. In this example, the rate of the movement is set by the adverbial modifier, *under the stress of the wind*, and the words characterizing the object of space and the linear space expressed by the noun *path*. The adjective, *short*, creates an impression

about a short stretch of road which can be overcome in a short period of time. The preposition, *under*, and the noun, *stress*, comprising the adverbial modifier of reason, the adjectives, *laborious* and *long*, destroy this impression. *Under* and *stress* create a feeling of pressure from above. *Laborious* literally decelerates the linear motion. *Long* realizes two meanings here – spatial and temporal. *Short* and *long* express objective and subjective evaluation of space respectively. Being however syntactically related to *laborious* the adjective *long* also indicates the nature of movement in space: *long path* here means 'a long way'.

In the second sentence of the passage movement and time are absorbed by space. Vast panorama bursts upon the eyes of characters – *seas beyond seas of pines*. The adverb, *far*, signals the transition to the panoramic image of the space. The repetition of the adverb, *far*, in the comparative form moves the reference point away, thus, expanding the boundaries of fictional space. The metaphor, *seas beyond seas*, turns the piece of reality overlooked by the characters into the boundless spread. Since that moment the real world sort of ceases to exist. The panorama that is opened up in front of the observers causes images of other worlds in their minds. The verbs, *seem* and *fancy*, and the modal operator, *as if*, switch the description from the real space to the imaginary one. Linguistic means modeling the space of imagination are very diverse. These are nouns naming extraterrestrial spheres and extraterrestrial objects – *planet, underworld, gods, heaven*; adjectives that denote various features of cosmological space: no precise geographical landmarks – *some*, infinity, immensity, bottomlessness – *vast, infinite, unfathomable*, futility, uselessness due to the absence of life – *vain, purposeless, unpeopled*, and finally untouched by time – *ancient, heathen, pagan*. These means turn the fragment of reality that came into observers' view into a lost world, a world that exists outside space and time.

The space of the second example is constructed on the horizontal axis. Here, as in the first example, localizers are expressed by nouns with prepositions – *among the swaying crowd in the station at the North Wall*. Noteworthy is the sequence they are presented in. Every next local indicator specifies the location named by the previous one and at the same time expands the boundaries of literary space transforming it from pointlike to linear. As soon as the described space is filled with various objects, it is becoming more voluminous – *soldiers with brown baggage, the wide doors of the sheds, the black mass of the boat, the quay wall, illuminated portholes*. Then the author uses an internalization technique, i.e. switches the description from the external world to the inner world of the character. The inner space looks quite lively against the background of the external space shown in statics. One feels the movement of thought and feeling here. At first, this movement is slow but during the description of the course, it is gradually accelerating. What makes it tangible is the fact that the objects of perception and thoughts of the character are the specific objects of the external space, and emotions are conveyed through the description of their external manifestations. The adjectives, *pale* and *cold*, metonymically express the feeling of fear. The noun, *nausea*, is realized here with two meanings – 'qu沿海' and 'seasickness'. The first reflects the reaction of the heroine to the emotion expressed by the noun, *distress*; the second – the reaction to the reason that caused the emotion – *tomorrow, on the sea, towards Buenos Ayres*. Fear of the long journey is so strong that the mere thought of it causes physical suffering. Thus, the noun, *nausea*, realizes here another meaning – 'an attack of fear'. Such a notion of psychic phenomena is known as exteriorization: inner phenomena are portrayed as external ones. The inner world becomes materialized, artistic-visible and tangible. Exteriorization in this context is manifested in the fact that the heroine's feelings are attributed to the object of the external space – *the boat blew a long mournful whistle*.

The end of the passage is the culmination of the story. Here, the author also uses the externalization technique. The change in the character's mental state is portrayed as a distortion of real objects. The ringing of the bell seems so loud to her as though it sounds inside her own body – *A bell clanged upon her heart*. The sea by which she was to go to Buenos Aires becomes immensely wide as if she suddenly found herself in the midst of a vast ocean – *All the seas of the world tumbled about her heart*. The connection between the deformation of external objects and the change in the character's mental state is captured due to the fact that these objects are located in relation to the object presented by the noun, *heart*. The word, *heart* denotes the organ of the body which is the center of emotions and feelings. The bell that hit the heart is a signal that the character's emotional tension reached its highest point; the sea raging around the heart – the panic that gripped her. In other words, this is a metaphoric materialization of objects of the inner world. With regard to the subjective perception of time, it is presented here implicitly. The nature of the flow of time in the heroine's mind corresponds to the character of emotions experienced by her. Fear slows the movement of time, and panic, on the contrary, leads to its acceleration.

Decelerated and accelerated time is characteristic of the descriptions of linear space. Portraying this or that movement in space with respect to time (i.e. at slow or rapid pace) the author seeks to show not only the degree of intensity of the movement but also the way motion (and therefore time) is perceived by the character.

1. *Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her, and to wonder what was going to happen next...*

Down, down, down. Would the fall never come to an end? 'I wonder how many miles I've fallen by this time?' she said aloud. 'I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think - '...' - yes, that's about the right distance - but then I wonder what Latitude or Longitude I've got to?' ...

Presently she began again. 'I wonder if I shall fall right through the earth! How funny it'll seem to come out among the people that walk with their heads downwards! The Antipathies, I think - '...' - but I shall have to ask them what the name of the country is, you know. Please, Ma'am, is this New Zealand? Or Australia?' ...

Down, down, down. ... And here Alice began to get rather sleepy, and went on saying to herself, in a dreamy sort of way. 'Do cats eat bats? Do cats eat bats?' and sometimes, 'Do bats eat .cats?' ... She felt that she was dozing off, and had just begun to dream that she was walking hand in hand with Dinah, and saying to her very earnestly, 'Now, Dinah, tell me the truth: did you ever eat a bat?' when suddenly, thump! thump! down she came upon a heap of dry leaves, and the fall was over.

(Carroll, Alice's Adventures in Wonderland)

2. *Until it happened I did not realize that Jem was offended by my contradicting him on Hot Steams, and that he was patiently awaiting an opportunity to reward me. He did, by pushing the tire down the sidewalk with all the force in his body. Ground, sky and houses melted into a mad palette, my ears throbbed, I was suffocating. I could not put out my hands to stop, they were wedged between my chest and knees. I could only hope that Jem would outrun the tire and me, or that I would be stopped by a bump on the sidewalk. I heard him behind me, chasing and shouting.*

The tire bumped on gravel, skeetered across the road, crashed into a barrier and popped me like a cork onto pavement. Dizzy and nauseated, I lay on the cement and shook my head

still, pounded my ears to silence, and heard Jem's voice: "Scout, get away from there, come on!"

(Lee, To Kill a Mockingbird)

3. Then he was out of the room, out of the house, in the mild dust of the starlit road and the heavy ripeness of honeysuckle, the pale ribbon unspooling with terrific slowness under his running feet, reaching the gate at last and running in, running, his heart and lungs drumming, on up the drive toward the lighted house, the lighted door. He did not knock, he burst in, sobbing for breath, incapable for the moment of speech; he saw the astonished face of the Negro in the linen jacket without knowing when the Negro had appeared.

(Faulkner, Barn Burning)

4. He looked a moment at his "unsteadfast footing", then let his gaze wander to the swirling water of the stream racing madly beneath his feet. A piece of dancing driftwood caught his attention and his eyes followed it down the current. How slowly it appeared to move! What a sluggish stream!

(Bierce, An Occurrence at Owl Creek Bridge)

5. He ricocheted the brass handle, the trolley groaned and swung round an endless green curve, and all the time in the world held still, as if only the children and Mr. Tridden and his miraculous machine were riding an endless river, away.

(Bradbury, Dandelion Wine)

The linear space of the first example is depicted in slow motion. In the first paragraph linear movement is formed by the local verbs- *fall, go, come, pass*, the adverb, *down*, and the prepositions of direction, *to* and *past*. The verbs are selected in such a way that they do not give any idea of the degree of intensity of the movement. The rate of movement is set by the adverb, *slowly*, with the intensifier, *very*, and the expression, *plenty of time*. The movement is slowed by detailed descriptions of the character's actions, space through which she is falling, and her thoughts. In the rest of the text, the linear space is formed by adverbs of direction, prepositions, and nouns with local meanings. The repetition of the adverb, *down* creates the impression of fall, continued, monotonous, stretched in time and space – *Down, down, down*. The local indicators emphasize the prolonged character of the fall and express subjective evaluation of space. Moreover, they indicate the nature of the character's perception of time: it seems to the heroine that her trip lasts too long, and that during this time she could get to the center of the earth (*near the centre of the earth*), which is located at the distance of four thousand miles from the surface (*four thousand miles down*), move to a different latitude and longitude (*I wonder what latitude or longitude I've got to?*) and even fly all the way through the earth (*right through the earth*), and find herself somewhere in New Zealand or Australia (*Please, Ma'am, is this New Zealand? Or Australia?*). Almost all localizers render here the uncertainty which means that the described space has no precise geographical reference. This is the space of imagination populated by strange creatures – *the people that walk with their heads downwards, the Antipathies*, a surreal world with a special internal structure and special time. Unreal time, as opposed to real-world time, does not flow at the same speed; it may be discontinuous and chronologically inconsistent. However, here we observe not only unreal but also psychological time because its movement is evaluated by a certain individual, i.e. the main character. In the last paragraph, subjective perception of time is rendered implicitly through the words that indicate the physiological state of the character. The consciousness of the heroine is gradually disconnected from the outer world – *began to get rather*

sleepy, her actions are slow – *in a dreamy sort of way*, finally, she is sinking into the world of dreams – *was dozing off, had just begun to dream*. The same happens to time – it is getting slower and slower and then disappears completely.

In the example, two linguistic means involved in the description of the linear movement in space depict accelerated time. First of all, these are words naming the objects of space that come in sight of the character. The objects are listed in a way that creates an illusion of rotation – *Ground, sky, and houses*. The listing is dynamic in nature as there is no article, attribute, parenthetical word, i.e. nothing that can slow down the movement of fictional time. The verb, *melt*, following the listing, signals the beginning of deformation, rather a dematerialization of spatial objects. The words denoting the dematerialized objects point to the degree of intensity of the movement– *a mad palette*. *Palette* creates the impression of a fast turnover of objects – the character does not have time to make them out. *Mad* reinforces this impression. In other words, the phrase, *mad palette* metonymically conveys acceleration, i.e. depicts accelerated time. The space gets dematerialized, whereas time becomes artistically visible. At the end of the passage, the visual image of time is replaced by the sound one as a linear movement in space is represented here by onomatopoeic verbs – *bumped, skeetered, crashed, popped*. These verbs point to a fast rate of movement: *bump, crash* and *pop* stand for an instant action, *skeeter* denotes a rapid movement in space. The localizers accompanying them, adverbial modifiers expressing movement, enhance the feeling of intensive motion. They point to the rapid change of the character's positions in space – *on gravel, across the road, into a barrier, onto pavement*. The illusion of acceleration is created due to the words that describe physiological states of the character – *ears throbbed, was suffocating, dizzy, nauseated*. Rapid pulse, labored breathing, dizziness and nausea indicate a movement, a very rapid one.

In other episodes, linguistic means forming the category of linear space indicate disunity of objective and subjective time planes. The linear movement of the third example is of slow nature. Movement in space is represented by nouns with prepositions of direction – *out of the room, out of the house, the gate, on up the drive toward the lighted house, the lighted door*. The rate of the movement represented in this way is slowed down by the descriptions of spatial objects – *in the mild dust of the starlit road and the heavy rifelessness of honeysuckle*, the description of the character's state – *his heart and lungs drumming*, the adverbial modifier of manner- *with terrific slowness*, the expression- *at last*, and the repetition of the local verb, *run*, in the form of Present Participle. The repetition of the participle, *running* performs here the same function as the repetition of the adverb, *down*, in the first example, creates an illusion of movement, emphasizing its spread over time. At the same time, the text contains indications that the character is moving at high speed. These are the words that describe the character's physiological state – *his heart and lungs drumming, sobbing for breath, incapable of speech*. Therefore, linguistic means depicting the slow movement in space indicate not the degree of intensity of the movement but rather the way the movement is perceived by the character. At the heart of the distorted perception of space is the distorted perception of time. Time is slowed down in the character's mind hence the delayed perception of space.

In the fourth and fifth episodes open linear space is combined with decelerated and frozen time. In Example 4 subjective perception of time is conveyed indirectly by the words expressing subjective assessment of space, the adverb, *slowly* and the adjective, *sluggish*. In Example 5, it is presented explicitly –*all the time in the world held still*. The linear space in both episodes is depicted in dynamics. This is a rushing stream – *the swirling water of the stream racing madly* (Example 4) and a continuously flowing river – *an endless river* (Example 5). It is not by chance

that authors use these images in the description of subjective perception of time. Stream and river are key metaphors of time. They emphasize its properties of continuity and irreversibility. In Example 4, the rushing time of the outside world is opposed to the decelerated time of the character's inner world; in Example 5, the image of the ever-flowing river of time emphasizes the immobility of time in the characters' minds.

In the following episodes, the words of the category of linear space describe the motion of objects pertaining to the psychic world.

1. *Lola stood solid. Hope made a twisting path in her brain, down, down, like a bird struck dead in mid-flight, fluttering to the dark earth.*

(Mayne Hull, *The Ultimate Wish*)

2. *Lola's mind couldn't concentrate on the words. Her thought was floating along like a balloon caught in a tornado, ripping through clouds, higher, higher.*

(Mayne Hull, *The Ultimate Wish*)

3. *Her bewilderment actually hurt her physically. Her brain was a dark river of thoughts that flowed along now one path, now another, as she blankly searched her own desires for a clue to the secret.*

(Mayne Hull, *The Ultimate Wish*)

In these examples, we observe the externalization technique. The materialization of the inner world occurs due to the use of spatial metaphors. The spatial vocabulary renders different mental states of the characters – frustration (Example 1), a flight of fancy (Example 2) and a state of confusion (Example 3). The movements of the objects of consciousness are described with respect to the time of man's psychic world. Local verbs used metaphorically, adverbs and nouns with local meanings reflect such specific properties of psychological time as the ability to slow down, speed up, and flow in different directions. Decelerated time is conveyed by the repetition of the adverb, *down*, indicating a reduction of the intensity of movement and the metaphorical comparison *like a bird struck dead in mid-flight* depicting an aborted flight. Acceleration is created by the local verbs, *float*, and *rip*, denoting a rapid movement in space and by the figurative comparison, *like a balloon caught in a tornado*, clarifying the nature of the movement. Here, *like a balloon caught in a tornado* means 'very quickly, with great speed'. The multi-directional flow of time is expressed by the verb, *flow*, together with the adverbial modifiers of direction- *now one path, now another*. The other means indicate the nature of perception without specifying the nature of the flow of psychological time. The metaphors *a twisting path, the dark earth and a dark river of thoughts* point to blurred perception (one of the meanings of the verb *twist* is 'distort'). The repetition of the adverb, *high*, in the comparative degree, creates the impression of estrangement from reality.

Subjective perception of time can be conveyed by the words indicating the degree of remoteness of the object of observation from the observer.

1. *Kent scarcely heard. He felt curiously cold; the room and the people in it seemed remote. In his mind's eye he could see the Wainwright house, empty, nailed up; and for years an old, old man would come out of it and wander over the land before he, too, sank forever into the death that had long ago struck him down.*

(Vogt, *The Ghost*)

2. *People greeted him with bows and reverences, for he was the most learned of all rabbis. But tonight they all seemed very far from him. They looked small and they grimaced like monkeys in his eyes. And he thought to himself: they will all die! They grimace in this fashion, like monkeys, because they will all die. Only I shall not die!*

(Lawrence, *The Undying Man*)

The adjectives, *remote* and *small*, and the adverb, *far*, with the intensifier, *very*, go with the verbs of seemingness, *seem* and *look*. This means that the distancing of the objects of perception takes place not in the real time-space but in the perceptual space and time of the observer. In fact, it is not the objects of observation that distance themselves but the observer. The character is abstracting from the outside world sinking into his own mind. This is indicated by the phrases, *in his mind's eye* and *he thought to himself*. Objects of the character's inner world come to the fore: in the first example, it is the image of the abandoned house and the old man-ghost living in it, and in the second, thoughts of the character. As it is known that images appear in consciousness only in the absence of direct perception of objects, switching the description from the objects of the external world to the images of consciousness signals termination of perception. The character does not feel the movements of the world around as well as the reader does not feel the movement of literary time. The flow of time in the episode is stopped by the adjectives, *cold* and *remote*, the image of the abandoned house – *the Wainwright house, empty, nailed up*, the image of the old man-ghost stuck in space and time – *for years an old, old man would come out of it*. In Example 2, deformation of the flow of time in the character's consciousness is indicated by the adverb, *far*, with the intensifier, *very*, and the adjective, *small*. The description of the character's thoughts does not resume the movement of time in the text. The multiple repetitions of the verb, *die*, points out that the character's consciousness is hinged on one and the same thought – the thought of death.

Thus, the analysis of linguistic material confirms the assumptions that characters' subjective perception of time is modeled by a set of interacting means of different text categories and that linguistic means expressing fictional space play an important role in modeling psychological time in a literary text.

Most contemporary researchers of time, in the context of fiction, focus mainly on the typology of literary time and its functions as a fundamental element in fiction. Some of them consider time as a theme in literature (Time in Literature 2012) in which case it is studied in relation to different genres and epochs. Others study the fictional time to answer the philosophical questions about the nature of time itself and its representation (Bourne and Bourne 2016). There is substantial research on types of literary time based on different types and genres of fictional works (Turaeva 2014). These include papers on models of time in works by certain authors.

However, none of them is concerned with the expression plane of these representations, types, and models, i.e. the set of the linguistic means modeling them in a literary text, their analysis, and classification.

Psychological time constitutes no exception to this state of things as it is commonly studied in theory and with reference to certain literary epochs, such as Modernism, genres (novels, poetry, etc.) and/or authors (Ambrose Bierce (Khanom 2013, 45-52), Edgar Allan Poe (Wang 2014, 82-89)).

The present research studies psychological time from the perspective of textual linguistics which is quite a new trend in linguistic research. It reveals the main avenues of studying the

content and expression planes of text time, elucidates the role of means expressing different text categories in modeling subjective perception of time and describes in detail the content aspect (the plane of content) of the category under consideration. Together with the previous contributions to the study it identifies and systematizes a body of linguistic units forming psychological time in a literary text as well as their basic functions, formal and semantic transformations.

4. Conclusion

The category of fictional space plays a very important role in modeling characters' subjective perception of time. Objective literary time can be represented by the words of the category of linear space. They emphasize its properties of continuity and irreversibility.

Decelerated and accelerated time are also rendered by the words of the category of linear space. Slow movement in space is formed by nouns with prepositions of direction. Rapid movement in space is formed by the verbs denoting intensive movements and actions, prepositions indicating different directions together with nouns denoting different objects of space. Acceleration is created by the listing of objects not burdened with articles, attributes or parenthetical words. Words denoting dematerialized objects make the acceleration artistically visible, i.e. create a visual image of accelerated time.

Words of the category of linear space can describe the movements of objects pertaining to the psychic world. The movement of psychic objects is depicted with consideration for perceptual time-space. The local verbs, nouns, and adverbs modeling such a movement reflect the specific properties of the time of the psychic world – the ability to slow down, speed up, discontinue and flow in different directions.

Descriptions of subjective perception of time are accompanied by the expansion of literary space and the removal of objects of perception from the observer's field of view.

The expansion of space can be imaginary and real. Imaginary and real expansion of space slows down fictional time and switches the reader's attention to the inner world of the character.

The inner space as well as the external one may be dynamic and static. It depends on the nature of experienced emotions. Fear and horror slow down the flow of time; panic, by contrast, leads to its acceleration. The nature of the flow of perceptual time is determined by the nature of thoughts and images arising in the character's mind.

The novelty, urgency, and significance of the present research lie in the fact that it defines the ontological status of psychological time and its concept from the perspective of various disciplines as well as the main trends of investigating the content and expression planes of the category of literary time. Thereby, it contributes to the study of text categories and the solution of the problem of time in philosophy, psychology, linguistics and literary studies. Moreover, its results can be used in the study of the general theoretical problems of linguistics and philosophy such as language and reality, language and consciousness, language and man.

In this paper, we investigate the subjective perception of time on a particular linguistic material – extracts from English and American literary works of 19th and 20th centuries. However, it appears that similar results can be obtained by studying broader material as well as by studying psychological time on the material of other languages.

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Ella Vladimirovna Nesterik -Assistant Professor, Department of Foreign Philology and Translation, Karaganda State University named after academician E.A. Buketov, Karaganda, Kazakhstan.

Fazira Aidarkhanovna Kakzhanova -Assistant Professor, Department of Foreign Philology and Translation, Karaganda State University named after academician E.A. Buketov, Karaganda, Kazakhstan.

Dr. Gaukhar Ilikeshevna Issina- Professor, Department of Foreign Philology and Translation, Karaganda State University named after academician E.A. Buketov, Karaganda, Kazakhstan.

Tatyana Yuryevna Shelestova - Master of Education, Doctoral Candidate, Department of Foreign Philology and Translation, Karaganda State University named after academician E.A. Buketov, Karaganda, Kazakhstan.

Yelena Nikolayevna Tsay - Candidate of Pedagogical Sciences, Assistant Professor, Department of Foreign Languages, Almaty Management University, Almaty, Kazakhstan.

Gulzhibek Askenovna Kusmanova - Doctor of Philological Sciences, Professor, Department of Foreign Languages, D. Serikbayev East Kazakhstan State Technical University, Ust-Kamenogorsk, Kazakhstan.

Taliya Fayazovna Pecherskikh - Candidate of Philological Sciences, Assistant Professor, Department of Foreign Languages, Karaganda State Medical University, Karaganda, Kazakhstan.
