

CHRONOTOPE: NEOCLASSICAL CHANGES

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Abstract

In the situation of modern neoclassical philosophy development time and space are “rediscovered”, the chronotope and the continuity of being is inevitably rethought. The problem is that, firstly, for a long time, space and time were seen as separate and absolute forms of being - “empty space” and “absolute time” (“empty” - separated from the “carrier”, from what lasts and extends and how). Secondly, as well as separate from each other and from social and humanitarian knowledge. Thirdly, obsessed with a somewhat mechanistic, formal chronotopy - a simplified “here and now”. This was especially noticeable in the new-classical understanding of the world (I. Newton), and also in the non-classical chronotope (by M. M. Bakhtin and his followers, but it still occurs today. The article explicates the essence of modern neoclassical changes in the chronotope phenomenon.

Keywords: neoclassical philosophy, fractal determinism, chronotope, space-time, symphora, homeostasis and homeorezis, continuum approach.

1. INTRODUCTION

R. Descartes and the physics of the 20th century questioned their “separability” and “incompleteness”. Thus began the idea of the ontological continuity of space and time, the multidimensionality of the space-time continuum. Further, such a concept as a chronotope also entered into use. A.A. Ukhtomsky (1875-1942) introduced the concept of “chronotope” (from chronos – time; topos - place) as the focus and center of excitement, the dominant of consciousness, inducing the body to certain actions in a specific situation of place and time; as well as “a regular relationship of the spatio-temporal coordinates” [17, p.342]. M. Bakhtin (1895-1975) developed the concept of “chronotope”, by which he understood the “essential relationship of temporal and spatial relations” and as a continuous approach to the study of culture, especially in literary criticism during analysis of the attraction and rejection of cultures, their assimilation [5].

2. METHODS

But, the problem still remained. Modern continuity is not only a combination of topos-chronos, for it can also be mechanistic. For example, in conditions of mass

precariate (mass unemployment due to sly spatio-temporal globalist “restructuring”), this is not just unemployment, but “deprivation of humanity of the fundamental meaning of existence”, an existential global problem (S. Pereslegin, M. Fomin) [18, p. 48]. As G. Minkovsky (1864-1909) noted in his time, space and time “by themselves”, without taking into account the meaning of their connection, “can turn into fictions” [10]. Today, the researcher R.R. Tazetdinova made a very important addition, contributing to overcoming the possible mechanism and formal chronotope in the continuum approach, and included a significant new element in the concept of “chronotope” - the symphora. Symphora (from the Greek Symphora - combination, correlation) is the third figure of space and time condensation. But it focuses not on the very fact of of the extension-stretchability compression concerning the subject-process, but also on the attention of empathy with the condensation of being, feeling, the meaning of existence, the meaning of people's lives [2, p. 124], humanity in this inseparability of space and time, on existence in this fact, which becomes an important and independent integrating fact in the chronotope, which cannot be missed [15, p. 62]. So the projective idea of the spatio-temporal relation continuity of being was laid.

The chronotope develops further. Modern neoclassical understanding and accounting in the management of space and time continuum - now taking into account the topos-chronos (A.A. Ukhtomsky, M.M. Bakhtin), existential content in the symphora (R.R. Tazetdinova), the fluidity of social being [1], space-time deformations from acceleration and challenges (F. Tofler; V. Emelin, A. Tkhostov), chaos in the updated chronotope (I. Prigogine and I. Stengers) - “acquires a new, cosmological dimension” [12]. Especially under the conditions of the emerging other possibility of observation and observer - “an observer of the neoclassical type” [3, p.19]. Thus, in neoclassical philosophy, a chronotope is understood as a mapping of time + space + experiences of the existence of life + homeoresis transformation (fluidity, deformation, acceleration, chaos) in their integrative and mutual fractal self-determination. Unlike homeostasis (from gr. Homoios - similar; statos - standing, motionless) - maintaining stability in unchanging conditions, in homeoresis (from gr. Homeorhesis - to flow) - the thing is about maintaining stability in changing systems. Where each new subsystem is a derivative, the derivative of the system itself and therefore inherits its properties and functions (the principle of system object congruence). The concept of homeoresis was proposed by C. Waldington in 1957. In our domestic science, this forgotten concept-phenomenon was introduced by I.I. Schmalgauzen in 1968 [20].

The concept of chronotope is most often used in a fiction or similar work [14, p.65]. The chronotope can be called the unity and mutual influence of the spatio-temporal and existential characteristics of an event in a specific situation of being. The concept of “space-time continuum,” is close to it meaning essentially the same thing, but applied in philosophy. The features of the artistic chronotope consist in the fact that with its help they reproduce the spatio-temporal picture of the world and organize the composition and existence of the work. However, not directly, but by constructing a conditional image, and it turns out that it is a logical-emotional-archetypal image. Especially in the works of art, art time and art space are not identical to real time and space. This is precisely the image of time-space with its features, emotions and signs designed by an artist or a politician. Such time-space may or may not correspond with the real historical and local. Time can be continuous, unfolding linearly, or it can be intentionally rearranged (in the form of composition, inversion, retrospection), slowed down (retardation), curtailed (remark) [4]. There is a psychological time in the art

chronotope — reflected in the hero's mind, deliberately slowed down or completely stopped, indicated by one phrase, for example, "a year has passed". Such a movement of time is explained by the fact that over the indicated period the events that have occurred are not so important for the further development of the actions of those who met and did not obscure them. A chronotope expressed by a special phrase, for example, "while", shows simultaneous parallel action at different points in space. The created art space is a certain model, a picture of the world in which the action takes place. In this case, the space can be wide or narrow, open or defined, real or fictitious, but this is not the point.

3. RESULTS AND DISCUSSION

The question is, why is this done? Indeed, with the help of the chronotope, and more broadly, of the continuum approach, and more so in the contemporary neoclassical content and understanding of it, the "exaggeration" of being takes place as it would seem. The artist, scientist, politician, leader is able to essentially thicken the space-time of being [16]. Why is this not a distortion, especially if it is a deliberately distorted idea of real being, real being? And here it turns out - to use the chronotope to identify the most essential, not to let the reader miss the main and most important thing; and to reveal deeper and not mechanical or non-formal connection of them in the symphore, help not to miss the living, especially magic, the existence of the living, its space-time-symphonic continuum. After all, the former chronotope unites, united with the help of the human spirit (simultaneously of all its structures) "all conceivable spatial and temporal relations" into a single center. "Time is condensing, thickening, becoming artistically visible; space is intensified, drawn into the movement of time, plot, and history" [5]. The chronotope makes "time-motion", "space-motion", the charm of "transition states" of space-time ontologically visible [7]. But today it is not enough.

Mediation, transition, phase transition, transition state - all these "between" - have not been studied for a long time, and social and humanitarian knowledge was not aware of their universal original essence, including space-time [6]. In neoclassical philosophy, transitional states become an important new subject of special philosophical analysis [19, p.29]. The rethinking of the concept of space-time in artistic reality was particularly promoted by the subtle development of artistic space-time using the figures of chronotope, as well as a topochrone and a symphora [8, p.21]. The objectification by the figures of the chronotope, topochrone and symphora, according to the fair opinion of the researcher R.R. Tazetdinova, makes their artistic unity not mechanical, but alive. The symphora delicately and holistically "forms the atmosphere of empathy ... gives rise to irrational rapture with a sense of life, cultivates the values of unexpected improvisations and interpretations ... signals the presence of space-time in the "creation" of existential space and time [15, p. 68].

4. CONCLUSIONS

An artistic chronotope has various components, which most often have a symbolic meaning. There are spatial symbols: in literature one can talk about the special significance of such elements of the chronotope as city and village, earth and sky, road, garden, house, manor, threshold, stairs, etc. There are also temporary symbols: change of seasons, transition from day to night, etc. Genre specificity is also determined by the genre chronotope. The ballad genre expresses historical or fantastic time and space; epic

- epic time; especially in the lyrics, time is represented subjectively and lyrically colored, and space, which would seem to violate - open all the boundaries of space and time. The heuristic nature of the concept of a chronotope is manifested in a social chronotope during the study of the core and periphery of a culture, the rejection and attraction of various cultures.

5. SUMMARY

Summing up some results, let's note that the main essence of the spatial rotation and rediscovery of time, the chronotope is a) the transition to their real understanding: to fractal space, fractal time, to their fractal specificity, continuity and vitality. The concept of chronotope in its more universal meaning shows how difficult it is to agree with the fact that "human feelings (in the sense of feeling one's state of mind - happiness, suffering, peace, anxiety) have nothing to do with physical time, or duration", but all mental states are outside of time and the body world [9, p. 161]. This indicates that b) the philosophy of postmodernism is yesterday, "is already covered by a touch of history" [13, p. 40], and world philosophy undergoes a qualitative change, passing precisely into the modern neoclassical stage of its development. Rethinking the categories of space and time, especially in the humanitarian context c) leads to the need to talk about social space, social time, social chronotope both individually and in their chronotopic, topochronous, but certainly in their symphonic state, d) and the continuum approach itself goes to the universal, both ontological and epistemological level of its understanding and application in life.

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