

Time as a Factor of Organization of Aesthetic Reality

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Abstrac

In the article, the problem of the influence of time on the organization of aesthetic reality is considered. The idea that the subjectivity of understanding of time is generated by the specifics of human perception is proved. The theoretical and methodological basis of the research is founded on the principles of scientific rationality and dialectics. Besides, in this research, such general scientific methods as comparison, analysis and synthesis were used. The analysis was carried out on the material of several literary and musical texts. As a result, the role and importance of the time component of a work of art in the detection of its semantic content have been disclosed. Based on the conducted research, the following conclusion has been drawn: features of the time organization in a work of art are reflected in its spatial structure and sue to that they become a factor, which influences the solution of an artistic image. Work has a cross-disciplinary character, it is written on a junction of such scientific directions as aesthetics, art criticism, musicology and literary criticism.

Keywords: space, time, aesthetic reality, artistic image, literature, music.

El tiempo como factor de organización de la realidad estética

Resumen

En el artículo, se considera el problema de la influencia del tiempo en la organización de la realidad estética. Se demuestra la idea de que la subjetividad de la comprensión del tiempo es generada por los detalles de la percepción humana. La base teórica y metodológica de la investigación se basa en los principios de racionalidad científica y dialéctica. Además, en esta investigación, se utilizaron métodos científicos generales como la comparación, el análisis y la síntesis. El análisis se realizó sobre el material de varios textos literarios y musicales. Como resultado, se ha revelado el papel y la importancia del componente temporal de una obra de arte en la detección de su contenido semántico. Con base en la investigación realizada, se ha llegado a la siguiente conclusión: las características de la organización del tiempo en una obra de arte se reflejan en su estructura espacial y demandan que se conviertan en un factor que influye en la solución de una imagen artística. El trabajo tiene un carácter interdisciplinario, está escrito en una unión de direcciones científicas como la estética, la crítica de arte, la musicología y la crítica literaria.

Palabras clave: espacio, tiempo, realidad estética, imagen artística, literatura, música.

Introduction

The interest in the problem of space and time in the scientific and art sphere has always been rather significant. One of the most developed issues is the problem of features of the spatial perspective organization in a work of art. Among the researches have addressed this problem, one can name such authors as P.A. Florensky (1990; 1993a; 1993b; 1993c; 1996; 2000), L.F. Zhegin (1970) and B.V. Rauschenbach (1994; 1997), who studied the phenomenon of the emergence of the reversible perspective. A significant contribution to the elaboration of specific features of the spatial structure of art creation was made by M. Yampolsky (2001), K. Greenberg (n. d. a; n. d. b), A. Riegl (1999), A. Gabrichevsky (2002) and many others. Considering the features of different spatial types, researchers touch upon key historical paths of development of spatial schemes: from classical to postmodernist. As a result of the conducted research, many authors have concluded that the spatial structure of a work of fine arts evolutionarily changes from the illusory and realistic embodiment of depth to the organization of the spatial field just before the picture plane, that is, in the viewer's space.

At the same time, it should be noted that the attention of most researchers is concentrated only on the problem of space. The issues of its interaction with the time component of a work of art mostly remain without proper attention.

Now, the problem of time is the object of study of not only physics but also philosophy and art criticism. Some researchers, in particular, M.I. Belyaev (n. d.) and N.A. Zhuk (n. d.), revealing the physical nature of time, consider the latter in the context of the theoretical judgment of the material world. Attention to the problem of time is paid in the works by such scientists as R. Brison (n. d.), for whom the space and time are an inevitable result of the evolution of perception of quantized entity in the nature, M. Dorato (2002), whose research objects are cosmic time and the rotating Universes, J. Faye (2002) who addressed the casual relationships in time stream.

The category of time takes noticeable place in the works by M. Heidegger (2011; n. d.), M.S. Kagan (1974; 1988), B.R. Vipper (2004) and M.M. Bakhtin (1986; n. d.). Most authors perceive time as a reflection of the spirit of an era (Hegel, 1999) or as the process of formation of an artistic image (Spengler, 1993). In addition, the works by A.G. Gabrichevsky (2002), G. Deleuze (1988), D. Judd (n. d.) and E.G. Yakovlev (1988) are not less significant for the disclosure of the role of the time component. As for the problem of interaction of space and time in a work of art, at the moment, it is rather neglected by researchers.

Certainly, the spatial structure is the most important component of a work of art. It is the condition and mode of existence of the time component of the work of art. Defining the character of time parameters of art creation, it exerts considerable influence on the figurative decisions. Therefore, it is possible to call space the most important factor of the organization of aesthetic reality. At the same time, art time is represented as a significant structural element: features of the temporal organization of a work of art, in turn, are also reflected in its spatial structure. Due to this, it becomes a factor, causing semantic filling of an artistic image.

Unlike the concept of space, which, as we know, appeared only in the 15th century, the concept of time entered the use in antiquity, having received the reflection in mythology. Judgment by mankind of this problem, thus, has centuries-old history, having passed a long way from the mythological ideas giving rather vague interpretation of time prospect of the events, which were developed in the myth (where time gains relative character, contracting to a limit when the short instant contains in itself a huge number of incidents, stretching infinitely), and to the latest research in the field of modern physics. Nevertheless, a consensus on the matter in the scientific world hasn't been

reached: each branch of scientific knowledge considers the specified problem in the context of the specifics of the subject under study. This fact has caused principle originality of understanding of the problem of time by different sciences. As it is not possible to capture all range of opinions within this work, the main attention in it is paid to the aesthetic aspects of the problem.

Materials and Methods

The theoretical and methodological basis of the research is founded, first of all, on the principles of scientific rationality and dialectics. In this work, such general scientific methods as comparison, analysis and synthesis were used as well. The research is guided by scientific works of philosophers, art critics and representatives of other interdisciplinary sciences, in particular, of literary critics and musicologists. The analysis was carried out on the material of several literary and musical texts, as well as based on studying the specific phenomenon and forms of modern musical culture (electronic music).

Results

In philosophy, the point of view according to which, time represents the sequence of any system is generally accepted. The sequence is understood as change. Change is dynamics. The movement, thus, is put in the nature of the temporal structure. In other words, it is a factor of the existence of time, St. Augustine (1998: 470) pointed to, saying that time does not happen without some mobile variability.

Time, as well as its parameters, are related to human consciousness and intellect. Considering the elements of these systems, we give them an assessment. Therefore, human understanding of time (as well as an understanding of space) has a relative, subjective character. The relativity of understanding of time is also aggravated with the fact that even the most precise instruments do not provide the absolute reliability of measurement.

M. Heidegger (2011; n. d.) allocated “objective” and “subjective” aspects of the world time, finding that the latter is “more objective” than the world of the physical phenomena. At the same time, the thinker believed that world time is “more subjective” than any possible object because, according to the philosopher, an indispensable condition of that is the correctly understood sense of the existence of time. However, according to Heidegger (2011; n. d.), time is not present as a subject or object, it exists before any subjectivity and objectivity and represents a condition. In other words, time is the factor which causes the existence of the person. We can also add the not only existence but also the relation to and understanding of this phenomenon. The latter inevitably leads to the subjectivity of people’s ideas of the time.

seems to one as objective, in fact, is only a subjective vision of the problem. Still, I. Kant (2009: 74) spoke about it, calling time the form of internal feeling inherent in not objects but subjects, which behold them. Time, thus, is the generation of human perception and is subjective.

The aforesaid to a larger extent can be related to artistic time. The physical nature of space and time has certain parameters of measurement: the devices used for this purpose impartially fix all indications. The art space and time cannot be measured in such a way. Here, another rating scale exists, which is based on the generally accepted system of criteria. The dependence on ideological and aesthetic representations of the era dominates over individual vision and understanding of the work of art by the perceiving subject and excludes even the possibility of an objective approach to the interpretation of art time.

Time plays not any less significant role than space in the structure of aesthetic reality. So, the perception of a work of art, whether it is a musical impromptu or picturesque composition, happens in the mode of really proceeding temporal process because to examine an artistic creation, the recipient needs a certain period. This fact is related practically to all art forms. To consider an image in a picture, the viewer has to capture all the elements, which can be done only in a certain time. As for such types of artistic activity as literature and music, for them, time is a factor of their existence. Existence for the reader and the listener lasts exactly as long as the process of reading or listening. Despite this fact, both literary and musical works exist in time, and acquaintance with them of readers and listeners happens in the real temporal process. Nevertheless, in these types of artistic activity, the subjective aspect is expressed even more brightly. The storyline here is larger, in comparison with paintings and graphic works, their measure depends on the arbitrariness of the author which, according to a creative plan, can recede the single-line development of a plot and use the tools of moving of the chronological sequence of the narration.

Most often, this method is encountered in literature (in music, it is used seldom and, as a rule, treated in the symbolical key). It is an interruption in a temporal stream, or, on the contrary, an acceleration of the course of time in the process of the narration when some events are just mentioned casually but are not concretized. The emphasis in such cases is placed on key events of the narration (they stretch throughout time). This method, allowing to mark out the main ideas, likens the time presented in the literary work with mythological time. In the myth, one event also flies by momentarily and others develop, as at slow-motion shooting, almost infinitely.

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most important basic components that must be trained before service. And the calendar. (Afafim, Nadia Hussein and Fatima Abdel Amir, 2011, 97) (Qasim, Boshra and Mayad Jassim, 2019) as the teaching and mental teaching behavior of the teacher during teaching with accuracy, speed and continuity. (Qasem, Bushra and Mayad Jassim, 2019, 87)

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(Fouad, Suleiman, Necklace, 2004) defined it as:
"A series of tasks performed by the teacher in teaching." (Fouad, Suleiman, Ketara, 2004, 83)

Procedural definition of strategic steps: is a set of regular and specific tasks proposed by the researcher to develop the student performance skills applied in the mathematics department in the light of the current research results.

Background theory and previous studies:

Axis I: Background Theory:

The teaching profession has its own skills that must be acquired by the owner of this profession, and those skills are not born with the individual, but must be acquired and developed in the preparation period. There are educational programs and training working on this in all institutes of teachers and colleges of education in the world in order to create competent teachers running the process High-resolution education.

As evaluation is a process that can not be separated from the processes of teaching and learning, it continues as long as the educational process is ongoing and its purpose is to clarify the adequacy of methods and means to achieve the goals, which is a comprehensive process involving many parties such as supervisors, directors, teachers, parents and others. (Al-Hassani, Ghazi Khamis, 2011, 316). Therefore, this

seems to one as objective, in fact, is only a subjective vision of the problem. Still, I. Kant (2009: 74) spoke about it, calling time the form of internal feeling inherent in not objects but subjects, which behold them. Time, thus, is the generation of human perception and is subjective.

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All aforesaid rightfully can be referred to the story by V. Roslyakov "One of us" (1977) where temporal development of the narration goes unevenly, either stretching or accelerating, in the literal sense, as far as flashing of frames. This method allows the author to emphasize the main, epoch-making moments of the Great Patriotic War shown by eyes of the ordinary fighter and thereby to reveal the deep sense of the events, its significance and grandness. Emphasis and detailed elaboration, as well as the slowness of succession throughout the time of the events described through the ordinary moments of front life, reveal the spirit of tragedy and greatness of the heroic epic, which is unwrapped in front of the reader. Through the detailed description, and respectively, through delay of terrible days of military hard times, the days when in the lives of people both the mundane and heroic fancifully intertwined are revealed.

The narration moves to the level of symbolical judgment of the events. So, the image of the sun becomes a peculiar ostinato figure, playing the role of an

invariable figurative basis of particular importance. It connects two periods (pre-war and war) in a whole, and at the same time emphasizes their fundamental difference, being a watershed of the two eras. The sun fills everything with the light, just like before the war. It is, it seems, all the same as it was yesterday, however, it isn't anymore: the world has changed.

The rhythm of the narration is slowed down in the process of development of the plot, almost stopping in the description of events of front-line life of yesterday's students. The rate of the movement of time, its delay or, on the contrary, acceleration, unexpected stops and sudden jumps, returns to the past, – all this gives the chance to the author to brightly and deeply reveal those parties of military days which usually stay “off-screen”. Thereby, the importance of the minor moments of the war, their role in those milestone events, which led to the long-awaited victory, is emphasized.

V.V. Aksenova (2010) finds similar methods of creation of temporal structure in the story by V. Aksenov “Halfway to the moon”, noting that here “the unidirectional movement is interrupted and there is a time countdown”. Revealing the importance of the recursive courses, that is the movement into the past and back, V.V. Aksenova (2010: 143) emphasizes the important role of this method which “allows to expend considerably the “inner world of the art”, its spatial and temporal coordinates”.

Everything written by V.V. Aksenova (2010) can be rightfully related to the story by V. Roslyakov (1977) with its repeated returning to the past. This, moving apart time boundaries of the narration, promotes broader coverage of the temporal panorama that adds to the development of the plot's epic character. Interruption of the single-line development line, retreats and returns to the past strengthen the semantic content, deepening its figurative aspect.

The possibilities of literature allow using such retreats in the temporal development of a plot up to its full interruption. In figurative arts, a similar return to the past can be recognized as such only conditionally. Here, one is more likely not to return back, but to participate in simultaneous coexistence of different temporal layers as, for example, it is possible to see it on icons. As for music, the fact of development of the piece of music during time (while it is sounding, it exists for the listener) such return to the past is almost impossible. At the largest scale, this is represented by the returning of a musical theme. However, even in the case of repetition of the theme, it will have differences either in the character of the harmonious decision or in respect to variable development (“variation”). The nature of carrying out a musical theme will have differences not only in the features of harmonization of each variation but also in the specifics of their rhythmic construction. Thus, an infinity of changes and updates

are a condition and way of existence of a musical piece.

Returning to the past in music is impossible. Therefore, the past can be understood here as only purely speculative. This is applicable generally in relation to the program music of romantics where certain moments of the past are symbolized. The well-known “Symphonie fantastique” by the French composer H. Berlioz can serve as an example of that. In this work the main theme passes through all parts, connecting them together. As a result, the keynote – the beloved's theme – becomes a reminiscence, a vision from the past.

Not the time comes back, but the periodically repeating keynote gains the value of a symbol of memories of the past. In other words, the temporal changes connected with the appeal to the past are solved in a purely symbolical key. The main theme at the same time doesn't remain invariable at all. On the contrary, the keynote, which symbolizes memoirs of the hero, repeats and changes from a noble ideal to frank vulgarity.

So, method repeated of the main theme becomes the most important means of revealing the musical image that allows covering a wide enough time range: from the past (“memories”) to the present. However, as a rule, the logic of the development of a musical image implies a single line. The simultaneity of the movement of multifaceted thematic lines, which can be to some extent comparable to a parallel current of the different temporal directions, can be met only in medieval motets. They are a creation of a sophisticated mind, which was carried away by the challenge of the most difficult task consisting in the reduction of this dissonance to a certain harmony and therefore are an exception.

In continuous development of the melodic line (movement), the essence and method of existence of the piece coexist. Movement underlies the time structure of any musical form. The metre and rhythm are the means of the organization of time in music. If the metre organizes elements of musical composition in a certain system, the rhythm representing a combination of different durations makes the piece unique and recognizable. The metre monotonously counts beats in a bar. The rhythm has a more difficult scheme, which reflects specific features of the development of a melody. Breaking the monotony of metre by means of accents and pauses, the rhythm allows highlighting the expressive qualities of a musical phrase more brightly.

The famous German pianist H. von Buelow, speaking about the importance of exact following of the rhythmic structure of a musical piece, noted: “At the beginning, there was a rhythm”. These words highlight the fundamental role of the rhythm in the organization of the form of music. The importance is proved by the following fact: any melody even if it is a melody of a well-known song, will change unrecognizably if executed without observance of the rhythm set by the composer. On the contrary, it is enough to clap the rhythm of this song,

without reproducing its melody for anyone even slightly familiar with this work for them to recognize it. Thus, if the melody is the soul of music, then the rhythm is its skeleton, the basis, core, on which all structure of the piece stands. The rhythm “cements” the piece of music, without allowing it to be separated on elements. Metre using alternation of strong and weak beats will rigidly organize the structure of the musical text. The rhythm sets the character of the movement of a melody.

So a significant element of the temporal structure of a piece of music is the pace that is the speed of the movement of music. Pace defines the time of sounding of a musical composition. The pace is set by the composer. However, the pace to a considerable degree depends on individual interpretation by the performer (conductor). In interpretation, the originality of performing a musical text is reflected. In other words, the understanding of a musical image by the performer has a subjective character. Besides, it is necessary to take into account the technical capabilities of the musician: certain difficulties in this sphere can be an absolute obstacle for the insufficiently trained performer in the reproduction of the artistic image created by the composer. This influences the character of interpretation as well. Certainly, every musician seeks to approach the artistic image embodied in the author's text. Nevertheless, even at the maximum compliance of the artistic image created by the performer to the primary source, the absolute identity is impossible: every performer will have their own image. Moreover, the formation of an artistic image, in this case, happens continuously: even, when the required standard is already finally found, still any nuance allowing to deepen the semantic contents can be found. Thus, a new artistic image is again created (changes happen, certainly, within the idea of the composer). So, for example, the slightest tempo deviations in the interpretation of the executed work are capable of changing the character of a musical image essentially.

Let's consider it on the example of the final chorus “Ruht wohl, ihr heiligen Gebeine” (#67) from “St John Passion” by J.S. Bach. In the author's text of this score, tempo designations are completely absent which gives the freedom in its interpretation. However, the metric structure based on the tripartite size gives the general movement of the melody a quiet, balanced character. The same can be told in terms of voice-leading, which differs in the smoothness of melodic development: reception of legato is generally used, that reports to the movement feeling of pacification.

The slowly downward motion of sounds constructed in the main degrees of circulations of a tonic triad and a dominant seventh chord through lulling intonations dispose to a lyrical harmony. Only sometimes the movement of the

melody livens up the application of the sixteen time-values and dotted rhythm. In total, despite the fact that there are no tempo designations, the general character of this work assumes execution in the moderate movement.

However, the lack of the exact indication of pace gives freedom of interpretation. Here, an insignificant rate deviation is enough for the nature of the interpretation to change fundamentally. Such is, for example, the interpretation of the German conductor P. Schreier (record of 1989). The minimum shift at pace giving easy acceleration evokes the feelings of agitation and dramatic tension. At the same time, the speed of the movement of rhythmic motive close to *allegro* creates the feeling of vanity that reduced monumentality of the image. A different reading of the rate and rhythmic structure of this work offers C. Richter (record of 1964) who, on the contrary, uses the reception of delay of speed. A small reduction in the rate of the movement of music, bringing a shade of pacification and the light sadness, at the same time allows to more powerfully emphasize the epic range and greatness of the tragedy developing in front of the listener.

Another example is the tempo interpretation of the overture to the opera "Dido and Aeneas" by G. Purcell. In this case, the tempo and its main changes are clearly marked, which rather accurately determines the speed of movement of the music. The four-quarter size, introducing severity into the rhythmic organization of the melodic drawing, at the same time endows with restrained internal energy. Of great importance here is voice-leading, which is mainly expressed by the *sempre legato* method: coherence, smoothness of development of the melodic line enhances the overall lyrical and dramatic structure of the work. The tempo of the second part of the overture shifts dramatically to moderately fast (*allegro moderato*). The principle of voice-leading is also changing: the second part is entirely based on the *staccato* method. The dynamics of the jerky, impetuous eighths, occasionally interrupted by the sixteenth notes, encompasses the inner tension and drama of the musical image. Thus, the sharp opposition of the two parts reinforces the severity of the dramatic collision.

So, the tempo indications are extremely accurate. Nevertheless, this fact does not exclude tempo deviations in the performing interpretation. For example, in the interpretation of G. Purcell's overture by the modern conductor T. Kurentzsis, a pronounced tendency to a noticeable acceleration of tempo, can be found (20008 recording). We are talking about the deviation of the tempo in the direction of a larger, compared to the speed provided by the author, speed of the performing in the second part of the overture, close to *allegro assai*. The

deeply personal, lyrical and dramatic character of the first part is emphasized by the undertrained flow of elastic jerky sounds and the increased expression of the interpretation of the second section of the overture. The rapid sounds' cascade intensifies the conflict tension of the whole work. A fundamentally different picture appears in front of the listener in the version of the G. Pursell's opera, performed under the direction of V. Nesterov (1977 recording). The latter prefers to use a more restrained pace, due to which the tragedy acquires a sublime character.

Thus, the minimum deviation from the tempo set by the composer can, by shifting the semantic accents, give a different sound to the work. Of course, this does not mean that someone's interpretation is better, and someone's is worse: a different understanding by the performers (conductors) of the image created by the author of the work reflects different facets of the semantic (figurative) content of the musical work.

The development of the artistic image continues even after the author has completed their work: getting into a different cultural environment, the work of art is modified internally, as each new generation brings its cultural and socio-historical experience to its interpretation. Change of perception imposes an imprint on the semantic content of any work of art while maintaining its shape unchanged. This fact is related not only to the field of fine art but also to the field of musical interpretation. This, in particular, is eloquently illustrated by the examples discussed above. Thus, the figurative interpretation of conductors of the younger generation (P. Scheier, T. Kurentzis) clearly implies a noticeable acceleration of the pace of the performed works, as compared with the interpretation of their senior colleagues. Therefore, as A.A. Mikhailova (1976: 85) rightly believes, the image of the work can be called a personal result of perception.

The value of the tempo-rhythmic organization grows in modern music. This is especially pronounced in electronic music, where tempo-rhythm, in fact, becomes the main constructive element. Moreover, the rhythm is the fundamental principle of all modern music. It does not just set the pace for compositional development, rhythmic organization here. It, in essence, is the embodiment of the very temporal structure of a musical work. Such, for example, is the *Arcade* (Dimitry Vegas, *Like Mike*, W&W), in which the rhythm in the literal sense can be called a kind of unifying rod connecting all parts of the composition into a single whole. The rhythmic fabric of this piece is heterogeneous. The slow, as it were stretched in time, progressively descending movement of the initial sounds of the introduction, represented by whole time-values, is replaced by the same slow motion of the half-notes.

Thus, the equalized rhythm, which is a strict metric series of the same duration,

dominates in the initial bars. Subsequent fragmentation of durations (quarters, eighths) entails an acceleration of the pace. The composition is dominated by motility in equal shares, consistently unfolding from the wholes to the eighths. Such a movement, from long to short bits, brings to the compositional development a sense of tension, which is enhanced by the interruption of the strict rhythm of the eight durations by cascades of sixteen-notes. Thus, the rhythmic structure of musical material becomes a factor in the expression of time in music.

The fact that the rhythm can cause the strongest emotions humanity knew even in the primitive era. Based on the principle of repeatability, rhythm has become for the man of those times the personification of the phenomena of the surrounding world, such as the change of seasons or the change of day and night. As most researchers believe, for a primitive person, rhythm is not just the basis of music, it is the music itself. Existing in the system of syncretic thinking, music is an integral part of almost all spheres of human activity. Thus, rhythm turned out to be an important organizing factor of human life both symbolically (the rhythms of music correlated with the rhythms of the natural world, with the rhythms of the universe), and in a purely practical way (musical rhythms helped to perform every day, tediously monotonous work). In addition, rhythm becomes an integral part of the magic ritual. It allows the masses of people to be inspired by the mood corresponding to a moment of ritual action. This will subsequently be inherited by Christian church music, which has the aim to incite the parishioners to a prayerful condition.

The rhythmic structure can cause not only a prayerful mood, but it can also inspire a person to act heroically, as well as bring them into a state of excitement and euphoria. It was this inspiring force of musical rhythms that modern music adopted, in particular, electronic, the rhythms of which are able to subdue thousands of listeners. Therefore, it is not surprising that rhythms from the depths of the centuries inspire modern authors, attracting them with their simplicity and submitting force of influence. So, under their charm was S. Ingrosso, the author of the composition "Reload". This is eloquently shown by its introductory part. The rhythmic pattern that serves as the background of the main motif has a pronounced reference to the rhythmic fundamentals of the primitive epoch, being a kind of their imitation. The same rhythmic motif passes in the final part of the composition, giving it a complete character. This, however, does not exhaust the role of this rhythmic-dynamic structure: motility of its movement sets the pulse throughout the work. It also relies on the main motive of the composition, which rhythmically groups according to a similar pattern: two-eighths duration, quarter, four-eighths duration, quarter.

All this indicates that rhythmic impulses, determining the tempo parameters of a piece of music, thereby have a decisive effect on its temporal structure, which is especially characteristic of modern music (including electronic).

Moreover, in the latter case, the temporal structure of the musical composition is influenced not only by the expressive means of the music itself but also by the light and color effects. However, the idea of the color music originated at the turn of the 19th and 20th centuries in the creative ideas of A.N. Skryabin. Striving to embody the “supreme grandeur” and “supreme sophistication” in music, the composer dreamt of creating a kind of universal work uniting all types of art into a single whole, the performance of which should have led to the end of the old material world and the birth of a new, spiritual world. Echoes of the unrealized project of this grand “Mystery” can be found in the symphonic poem “Prometheus”. In its score the composer included a completely unusual part for a light instrument not yet invented, denoting it with the Italian word “luce” (“light”). According to Skryabin, this instrument of the future had to send multicolored rays to the audience during the performance of “Prometheus”, relating them to one or another harmonic structure.

Nowadays, the ideas of A.N. Skryabin about color music have come true. This was most vividly expressed in the phenomenon of modern musical culture, in particular, electronic music. At present, almost no electronic music festivals (Tomorrowland, Ultra Music Festival, Alfa Future People), nor special show programs can do without light effects. Moreover, the light design is not used arbitrarily. It, as A.N. Skryabin dreamed in his time, strictly obeys the logic of the development of musical compositions. Moreover, each movement of the light beam exactly corresponds to the rhythmic pattern of the performed work. Among the most illustrative examples in this respect are the grandiose shows, which are presented by the Dutch composer, music producer and DJ Armin van Buuren, in particular, the show “Armin Only Embrace”.

Consider this on the example of the performance of the first number in this show – the composition “Embrace”, which gave the name to the whole program. The performance opens with a lyrical, melodic-expressive pipe solo, accompanied by calm diffused light from spotlight focused exclusively on the figure of the trumpeter. The drummer’s intro, combined with a light pulsation, brings some excitement. At the same time, the latter is completely subordinated to the rate of movement of the rhythmic pattern of drum beats. With the acceleration of the pace of performance, the light pulsation is accelerated, turning almost into a continuous flickering of radiant pulses. The movement gradually increases and at the end of the entry, it transforms into a bright light accent, simultaneously marking the beginning of the main part of the work.

The most important means of expression here is the reception of tempo deviations (*rubato*). Thus, the leisurely rhythm of the entry (solo tube) in the process of developing the main motive slows down even more and ultimately ends with a caesura. A brief invocation exclamation of the trumpet, which enters immediately after the pause, serves as a kind of prologue to the main (second) part of the composition and is emphasized by a dazzling flash of light. The tempo-rhythmic organization of the main section contrasts sharply with the introduction: the unhurried development of the melody of a romantic disposition gives way to an extremely tense and fast light. With the acceleration of the pace, the light pulsation is accelerated, which is enhanced by the use of elusive fast running of the lights on the screen. Gradually accelerated movement of the searchlight rays turns into a continuous flickering. Tension is increasing. The culminating moment is underlined by a bright light accent, supported by pyrotechnic effects.

The compositional structure is fundamentally contrasted. So, after the irrepressible increase in tension comes a sudden calmness, and the emotional recession, in turn, ends with a violent outburst of feeling. The light is also constructed in the same way. The rhythm of the main motive is echoed by the movements of the spotlights, organically fitting into the overall tempo development of the composition. Its final part is solved in the same way: the recession of emotions, slowing of pace, followed by a new wave of gradually increasing tension, culminating in a coda built on percussion rhythms. Again, the running and pulsation of light effects correspond to the tempo-rhythm of the music. The same can be said in relation to such special effects as pyrotechnics or “rain of ribbons”, which also strictly obey the nature of the movement of musical rhythms.

Thus, light, as well as pyrotechnic and smoke effects, become the organic component of the compositional structure of a musical work. Following the movement of the rhythmic pattern of the composition, they brighten the tempo characteristics of the performed music and making them visible, reinforce the impression of acceleration or, on the contrary, slow down the tempo. So, the melodic lines of the lyrical plan are accompanied by a calm, unhurried movement of light effects, dynamic lines are accompanied by more active flashes of searchlight rays move. At the same time, the strongest accents, both light and pyrotechnic, fall on the culmination points of compositional development. Sharp tempo contrasts are the most important means of disclosing an artistic image here: after a leisurely lyrical melody, the sudden stream of sounds suddenly falling on the listener creates a feeling of acceleration of the tempo,

which even more emphasizes the general tension and energy power of the entire work.

Based on the above, we can conclude that tempo-rhythmic organization is the most important basis for the whole composition. It covers the whole range of expressive means, participating in the creation of a dancing and music performance, changing the latter with powerful energy impulses, permeated with vital energy. All elements of the show are subject to the features of the development of the rhythmic motive. That includes DJ's gestures. The nature of their movements is largely determined by the tempo-rhythmic specificity of this work. Addressing the audience, they tie together all the structural components of this action, encompassing not only music and dance but also light and pyrotechnic effects, becoming a kind of conductor gestures.

The temporal structure of the work, therefore, is not just a way of existence; it is a factor of the meaning formation. For example, the expressive means of music – rhythm and tempo – contribute to the creation of time boundaries, in which the existence of a musical composition takes place, which, of course, influences the composition of the artistic image. The speed parameters of the development of the melodic-rhythmic motive (tempo) can significantly change the character of the figurative system, introducing additional semantic nuances into its interpretation. At the time, it is impossible not to note the importance of the specific features of a type art, which, by defining the temporal organization of a work of art, allows for a deeper disclosure of its figurative idea. Literature has extraordinarily rich potential, allowing not only a slowdown in the temporal development of the narration or, conversely, its acceleration but also a return to the past. Music, in this regard, is much more limited. Such arbitrariness in the development of plot time is rather an exception. This designates it as a return to the past, which happens only conditionally, as in this case, not time flows back, but the memory resurrects the images of the past. This, for example, takes place in the symphony by G. Berlioz, the leitmotif of which is perceived as an echo of the past dreams of the hero. In other words, we are talking about a symbolic understanding of the development of plot time. In general, the temporal development of the main motive in music still proceeds in a single line. No less significant is the dependence of the tempo-rhythmic

organization of a musical piece on the nature of its interpretation: the slightest change in tempo inevitably entails a change in the artistic image.

All this convincingly proves the fundamentally important role in the disclosure of the figurative meaning of works of music and literature of such artistic means as tempo and rhythm, which are the main representatives of the tempo

ral component of aesthetic reality. Therefore, time can rightfully be called its key element.

Discussion

As already mentioned, the problem of time is the object of study of representatives of various sciences. Philosophy, musicology, art history – each branch of scientific knowledge, each scientist considers the designated topic from the position of their field of research interests and opportunities. Moreover, it should be noted that many researchers address the problem of time only indirectly. For example, S. Langer (n. d.), considering the specifics of the art of music, also address the issues of musical interpretation, which is undoubtedly one of the significant factors in the temporal organization of a musical work. Pointing to a wide variety of interpretations of the same play, S. Langer (n. d.) notes that the author could hardly feel all the emotional nuances and facets of their composition. This point of view seems to be fair. Moreover, the author's instructions do not always provide an accurate guideline for performers, as evidenced by the considered choir by J.S. Bach. However, with no less degree of probability, it can be assumed that the phenomenon of the objectified spiritual takes place here: the work, sometimes even contrary to the author's original creative impulses, begins to live its own life, independent of theirs, and dictates often unexpected interpretation options to the performers, including in the time plan (within reasonable limits, of course, otherwise the work will lose its uniqueness, or even completely turn into its opposite). All this suggests that the question of interpreting a musical work is indeed one of the most significant not only for the interpretation of the temporal parameters of the performed piece but also for the interpretation of the artistic image.

In musicology, time is one of the most important objects of study. For example, in the research by V.I. Martynov (1974: 238), time and space are considered as factors of musical form formation. Pointing to the importance of continuous changes in the musical fabric for the sensation of the passage of time, the author emphasizes a very important thought, which plays a crucial role in understanding the spatial and temporal characteristics of a musical work, namely the idea of the inseparable unity of the space-time parameters, forming a kind of “framework” of musical tissue (Martynov, 1974: 239). No less important is the idea of the relationship between the continuous change of musical thought with the feeling of the passage of time (Martynov, 1974: 238). Change, according to Martynov (1974: 239), is a measure of time in music. Thus, analyzing the features of the spatial construction of the fugues by J.S. Bach, V.I. Martynov notes the limitation of space, which, in the author's opinion, “is expressed in the presence of a stable number... of notes, given at

the beginning of the fugue” (Martynov, 1974: 244). However, this fact can hardly be considered a feature of Bach’s fugues, since it can be easily attributed to almost any work of any author. The specificity of voices, in the opinion of the researcher, is always initial. This spatial limitation, according to the scientist, limits the time of the musical composition (Martynov, 1974: 244). Moreover, as V.I. Martynov (1974: 244) believes the unrepeatability of combinations based on the same theme creates a sense of objective time for the listener. This statement, however, does not seem to be indisputable, for it will be fair only in relation to the real-time perception by the recipient (in this case, the listener) of the musical work. In other words, one can only talk about real-time sound. However, since it depends on the nature of the interpretation, the timing of the performance will be different each time. This fact testifies to the subjectivity of the temporal interpretation by the performer. The question of the objectivity of time in music is thus controversial and requires further clarification.

No less important is the work of E.G. Yakovlev (1988), who turned to the study of the time of the subject of artistic creativity. Emphasizing that the temporal being of an artistic personality is refracted and materially fixed in a work of art, the author identifies two types of the artist’s life: introvertive and extravertive. According to the classification proposed by the author, the peculiarities of the artist’s life and activity are reflected in the character of the space-time perception. Analyzing the perception of time by different types of artists, the researcher pays special attention to recollection. Following A. Bergson, the thinker asserts that recollection is the past in form and content, that is, the ability to recall the present (Yakovlev, 1988: 57). Recognizing that time does not come back, Yakovlev (1988) at the same time focuses on the fact that time is endured in the mind of an artist or historian, turning to the historical past for the sake of understanding the present and future. However, this appeal to history, that is, a return to past times, will always be mediated. No matter how hard artists and scientists strive for objectivity, their personal vision of the event, its assessment remain subjective. This is a deeply personal understanding of time, one’s own vision of a bygone era. That is why the image of the past is a reality artistically comprehended, transformed by means of artistic expression, and therefore the plot, which the artist reproduces, cannot completely coincide with the events that once took place. This fragment of history, presented in a work of art, is a phenomenon of aesthetic reality. Especially vividly the subjective aspect will manifest itself in the work of the introvert artist, who experiences the past, passing it through themselves. Thus, it is not the past that once existed. It is the past that every time is recreated anew in the imagination of the artist or the writer. Experiences of the latter bring the image of the past the features that they suggest in it and which, perhaps, have never belonged to it.

This is an image of the past, an image recreated through the creative imagination and with the help of the expressive and technical possibilities of an art type.

In general, it can be said that all the questions raised by researchers in their writings touch on various aspects of the topic addressed in this article. On the one hand, they make it possible to clarify several some points that are fundamentally important for understanding the role of the temporal component of aesthetic reality. On the other hand, they put forward new tasks, thereby defining strategic directions for further research.

Thus, all above clearly demonstrates the relevance of the problem of understanding the role of the temporal continuum in a work of art, which requires clarification.

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