On the Quantitative Exploration of the Narrative Chronotope in Poetic Narrative Texts

Jun Luo
School of Foreign Languages
Zhaotong University
Zhaotong, China
531678237@qq.com

Abstract—In the narrative elaboration of the spatial and temporal mechanism of narrative texts, a variety of narrative scholars and narrative theorists have been making an overall analysis of the narrative time and space in novelistic narrative texts while fewest of them have been aware of the combinative interaction between the narrative time and spaces of poetic narrative texts in the form of either mutual promotion or mutual preventon, not to speak of the quantitative exploration of the narrative chronotope in poetic narrative texts so as to broaden the academic boundaries of poetic narratology grounded on the potentiality that there is likely to be a frequent interaction between the temporal space and the spatial time in poetic narrative texts.

Keywords—Temporal Space, Spatial Time, Chropotope, Poetic Narrative Texts

I. THE TEMPORAL SPACE IN POETIC NARRATIVE TEXTS

Despite the discussions about the temporal space in those poetic texts, what has been catching the eye of narrative scholars and narrative theorists is that they have been showing a very strong interest in the systematic studies of the narrative time and narrative space in novelistic narrative texts in a respective fashion to seek for the narrative mechanism in terms of the temporal variation, the spatial variation as well as the very mechanical interaction and combination between them in a linear fashion on account of their excessive consideration about the linearity and nonlinearity of spatial time and of the temporal space regardless of their carelessness in their possible throwing into an academic oblivion their unconscious or unintentional neglect and ignorance of the unilateral, bilateral as much as multilateral multidimensionality of narrative time and narrative spaces in poetic texts with regard to both structural and thematic temporality and spatiality of the narrative events that have been believed to be composed of the arresting stories of those poetic narrative texts according to “the appropriate estimation of the dates and places” [2](Bogdanov S.R., et al, 2015: 462) of the narrative events in those texts based on the insights acquired from physics.

In this sense, it is supposed to be admitted that it is wrong for them to take a blind eye to the narrative time and narrative space in poetic texts, for their unawareness, ignorance, or unconsciousness of them is not likely to be sufficient for the elaboration and clarification of neither the nonexistence nor the nothingness of the temporal and spatial dimensionality of the narrative time and space in those poetic narrative texts because it has been shadowed by their theoretical or academic preference to the interwoven configurative hybridity of the structural and thematic intertextuality of novelistic narrative texts that seems to be likely to give rise to the temporal and spatial dislocation just as what has been epitomized in the abrupt variation of either the linear or the nonlinear progression in the storiness imprinted on the organic combinations of the complicated narrative events of those novelistic narrative texts.

In effect, the emphasis to be placed on both the temporal and spatial multimodality and multidimensionality of the temporal space in poetic narrative texts that have been forgotten or ignored in either narrative studies or poetic studies is inclined to turn out to be a very conducive optimization for the horizontal and vertical fluidity in term of the spatial and temporal room to have been made for the appropriate configuration of the narrative time and space in novelistic narrative texts, for the temporal space, is, in this sense, a given quintessential interweavement or an ingenious intersection of the fragmented narrative events of the arresting stories of a certain poetic narrative text in line with the temporal configuration of those events in a given spatial structure of this poetic narrative text when the correspondence between the temporal location of the narrative time in this poetic context and the spatial location of it, has been taken into account to dive into the structural and thematic configuration of both the temporal and spatial multimodality and multidimensionality of this temporal space that has been involved in the temporal dislocation of the narrative events in the course of exploring the temporal mechanism in the spatial progression of the plots as has been manifested in the spatial evolution of those temporal mechanism in the textual construction of those poetic narrative texts.

II. THE SPATIAL TIME IN POETIC NARRATIVE TEXTS

Compared with the rigid definition and demarcation between the three-dimensional space and the one-dimensional time in the academic discussions of a large number of physicists and philosophers about the essential impossibility for the existence of the correlations between them in an absolute fashion in view of the absolute stillness that has been frequently kept in the theoretical elaboration and experimental observation of traditional scholars who have been exploring the spatial forms of the existence of the matters in the world in an empirical and agnostic fashion owing to their blind or stubborn academic beliefs in the essential agnosticism of those matters, the spatial and temporal exploration of the narrative events in poetic narrative texts are supposed to taken into account the variety of the narrative space of those poetic texts, the variability of them as well as the
correlative interaction between those two intersected parameters of poetic narrative texts owing to the inevitable intersectionalitiy between them as observed in “the temporality of the temporal progression”[4](Duck, Leigh Anne, 2001: 266).

In the case of the potential variety and variability of the spatial parameters of the spatial framework or structure of a given poetic text, it ought to be kept in the minds of the vast majority of the readers of poetic narrative texts that the three-dimensional space is impossible to have nothing to do with the one-dimensional time, for the subtle narrative events of the stories interwoven in poetic narrative texts cannot occur in a spatial and temporal vacuum on account of the chronotopic notion that the space and time of the stories embedded in the textual configuration of poetic narrative texts ought to be considered as the two existential forms of those narrative events that have been characterized with successive and sustainable intersection in the form of not only the correlation between them but also the explicit distinction of one from the other in line with the temporal proportion of the narrative time in the spatial configuration of the narrative events of those poetic narrative texts.

In this sense, the time in the complicated narrative progression of those stories in poetic narrative texts has much more to do with the spatial location in the narrative spaces where the narrative events take place rather than the temporal location in the narrative time in which the narrative events have to follow. In fact, the genuine and overall consideration about this time ought to take into consider something more like the intersection or, in another way, the interweavement between them on account of the organic or inorganic combination of them in the narrative progression of the various narrative events as has been indicated in the linear or nonlinear development of the stories of those poetic narrative texts.

To be brief, the temporal combination of the narrative events interwoven in those narrative texts is in a position to be observed in at least the spatial location of the narrative time and interactive association between its temporal and spatial location owing to perceptive and cognitive consistence or inconsistence of horizontality and verticality of the narrative time and space in the minds of the temporal and spatial observers who have been endowed with an academic identity as either readers or scholars when they have to be faced with the necessity to make an explicit distinction between the temporality of the narrative space of the stories in poetic narrative texts and the spatiality of the narrative time of them in those narrative texts.

In this sense, the narrative time in the horizontal and vertical progression or fluidity of those stories in poetic narrative texts ought to be treated as a distinguishable spatial time that has been imprinted on the spatial traces in the movement from the rising actions to falling actions of those narrative events of the specific stories in those poetic narrative texts in addition to the possible conducive or preventive interaction between the temporal parameters and spatial ones of the narrative time of the stories in those poetic narrative texts.

III. THE NARRATIVE INTERACTION BETWEEN TEMPORAL SPACE AND SPATIAL TIME IN POETIC NARRATIVE TEXTS

As has been elucidated above, what is inclined to come to the instinctive minds of poetic scholars and narrative scholars who have been taking it for granted that there exist explicit difference between the certain temporality of the narrative space and the similar spatiality of the narrative time in the exploration, examination as much as elaboration of the rising and falling or the falling and rising plot of the stories told in poetic narrative texts, is that it seems to be difficult for them to draw the line between them in an affirmative fashion due to the inevitable intersectionality and interfaciality between them in the progressive and regressive movement of the uncertain plot of the story of those poetic texts according to the dialectical correlation between “time and space”[5](Mutnick Deborah, 2006: 42).

The reason for this is that is because it is quite impossible for those two reverse movements to be characterized with the narrative parallelism for good as has been exemplified in the possible promotion or prevention of the narrative climax of the stories that have been running through those poetic narrative texts regardless of the high probability that they are likely to be associated with each other in a frequent fashion, for this impossible narrative parallelism tends to be inconsistent with the philosophical notion that everything or every matter around the world is bound to be associate with the rest of it due to the impossibility for it to be isolated from the rest of it.

To this extent, if the temporality of the narrative space and the spatiality of the narrative time of the amazing or exciting stories of poetic narrative texts have to be indicated or demonstrated in a mathematical axis, the variable curves of the former as reflected in the horizontal axis is greatly affected by those of the latter just as what has been shown in the vertical axis in accordance with what has been located in temporal and spatial coordinate system. In this case, if this graph reflects the correlations between the dependent variables and independent variables of a function, the former will serve as independent variables and the latter dependent variables to the effect that the variation of the former will be bound to give rise to that of the latter.

In other words, the gradual augmentation of the former is bound to contribute to the correspondent reduction of the latter, for the progression of the former is likely to lead to the temporal and spatial distortion, deformation as well as metamorphosis of the latter on account of the possible destruction of the temporal and spatial proportion or configuration between them based on “a broader theoretical analysis of narrative time and space” [7](Waitie Marcus, 2002:460) in those poetic narrative texts.

In some measures, the inappropriate progression of the former is inclined to result in the temporal and spatial mashup of the latter in terms of its harmonious temporal and spatial configuration rather than the harmful one that might not to have matched with the latter in more than one fold, and it is the same case with the destruction of the appropriate reduction of the latter, which is likely to give rise to the temporal and spatial unbalance that ought to have been struck between them to help narrative scholars and poetic scholars achieve an appropriate aesthetic effect on the exploration of the possible proportion between those
two narrative factors.

With all those factors taken into account, it tends to occur to the minds of the temporal and spatial analysts in the entire process of exploring the appropriate and harmonious balance that ought to be struck between the temporality of the narrative space and the spatiality of the narrative time in the construction, collaboration as well as configuration of the sophisticated narrative events that have been carefully and creatively designed and allocated in the textual construction and production of poetic narrative texts.

In this case, it might be feasible that the former is likely to be transformed in an accurate fashion if the actual calculation of the spatial distance and temporal duration between them has turned out to be reasonable enough. In this situation, the specific correlation between them can be indicated through mathematical calculation to help the narrative scholars and poetic scholars of poetic narrative texts to have a good understanding of the appropriate or the best appropriate proportion between them in view of what has been echoed in a correspondent fashion on the graphic variation of the coordinate system in combination with the actual calculation methods adopted in finding out the solutions to mathematical functions to clarify the actual matching mechanism between them.

To be short, the mathematical representation and articulation of those two factors or variables as analyzed above is likely to help those scholars to provide their readers and their admirable writers with a practical method to work out the specific spatial distance and temporal duration between those two factors and help them aware of the approaches they are likely to take to have a good understanding of or achieve the symmetrical balance between them for the aim of having a good knowledge of and making an accurate calculation of the appropriate proportion between those two variables to make sure that the temporal and spatial certainty of them is likely to be granted and their uncertainty avoided in line with the “configurations of time and space”[3] (Cusack Andrew, 2014: 266) in the specific arrangements and combinations of them narrative events in poetic narrative texts in a reasonable fashion.

Given that what has been dealt with above is feasible, it is possible for both narrative scholars and poetic scholars to clarify that the former has much to do with the latter and vice versa, and their correlation has been playing an indispensible role in the maintenance of the structural and thematic certainty of poetic narrative texts in terms of the temporal and spatial evenness and appropriateness between those two calculable variables because this evenness and appropriateness is likely to be known to those scholars and their readers through exact calculation of those two variables as long as they are willing to have a general knowledge of the basic knowledge of the correlation between independent variables and dependent variables in a mathematic sense, the basic aesthetic awareness of the quantitative variation that can be indicated in appropriate functions and the voluntary acquisition of the fundamental ability that is required in the calculation of the accurate values of both the independent variables and the dependent variables of this particular function.

IV. THE QUANTITATIVE EXPLORATION OF THE NARRATIVE CHRONOTOPE IN POETIC NARRATIVE TEXTS

In accordance with what has been held in temporal and spatial awareness of a well-known physicist Albert Einstein who has firstly ruminated the category of time and space in “the first decade of 20th century” [1](Alberto Brandão, Luís,2006:133) apart from the formal abstraction of it as chronotope in the introduction of this essay titled Forms of Time and of the Chronotope in the Novel, time and space are inclined to be considered as the external forms of existence of the matters throughout the world. In this sense, what can be inferred from this philosophical judgment is that the narrative events of poetic narrative texts are, to some extent, dependent on the existential forms of the time and space the progression and regression of the narrative events epitomized in the abrupt rise and gradual fall of the plot of the stories told in those poetic narrative texts.

In this case, the definition of the plot of those narrative events has much to do with the graphic movements of the parabola demonstrated in the two variables that have been indicated in the variation of the temporal axis and spatial axis in a coordinate system to have a good understanding of or have a good control over the horizontal and vertical inclination of those two indispensible variables within either an open interval or a closed one to work out the potential values which have been bodying forth either the spatial distance and temporal duration between one narrative events and another of them in poetic narrative texts via the possible calculation carried out in the assistance of functions.

That is because any traces along the parabolas are associated with the variation of the narrative events in the process of the narrative progression and repression of the plot of those poetic narrative texts in the process of the temporal extension and spatial expansion that have been running through the evolution of the narrative events and the temporal and spatial configuration of them in the textual construction of those poetic narrative texts in accordance with the specific interweave of those events, the characterization in the promotion or prevention of them to strike an appropriate balance between the temporal extension and spatial expansion.

The variable inclination of the curve indicated in the parabola of this coordinate system is, to a great extent, standing for the various interfacial interactions between the narrative time and narrative space as manifested in both the rising inclination and falling inclination of the development of the plot of those narrative events in those poetic narrative events with regards to the quantitative variation of the correspondent temporal variables and spatial variables in this graphic variation of this function as what has been exemplified in this coordinate system.

The reason for the exploration of the interactive inclination that has carried the very probability to work out the actual values that is likely to indicate the between those two uncertain variables is that the spatial distance in either a vertical or a horizontal dimension, and the temporal duration in a horizontal dimension has turned out to be measurable in spite of the
Based on the potentiality for the narrator to have a good control over the possible arrangement and combination of the collaboration between the temporal variables and spatial variables in either an appropriate or inappropriate fashion to make his way to the different denouements he or his creators (the poets of the poetic narrative texts) want to give a presentation to his or their readers to give them a given lesson or a variety of insightful truths, it ought to be kept in the minds of both poetic scholars and narrative scholars that the poets who have been interested in shaping appropriate and accessible stories in their poetic narrative texts, are able to regulate their narrative actions by means of monitoring the feasible and flexible narrative speed, narrative rhythm and narrative emphasis of the narrative events of those poetic narrative texts in the process of the correspondent textual construction to the effect that the specific correlation between the narrative time and space of the narrative events is likely to be demonstrated in a quantitative fashion according to the quantitative variation of the factors that are inclined to give rise to the promotion, pause as well as prevention of the plot of those poetic narrative texts.

It is for the sake of the fulfillment of the temporal and spatial harmony and beauty that the qualitative examination of the appropriate proportion as has been indicated in the correlation between those two variables that forces poets, poetic scholars as well as narrative scholars to pay a close attention to the accurate and actual measurements of the temporal duration between one narrative time and another of the narrative time of poetic narrative texts, and the spatial distance between one narrative space and that of another of the narrative space of either the succinct or complicated stories told in those poetic narrative texts in accordance with the profound theoretical insights of the mathematical aestheticism in terms of both the temporal and spatial configuration and distribution of the good stories of those poetic narrative texts.

In the case of the measuring methods of the temporal duration and spatial distance with respect for the narrative time and narrative space of the stories mentioned above in a correspondent fashion, what is available for this measurement and calculation of the former is greatly connected with the methods that have already been established to calculate the one-dimensional physical time of the narrative events in the form of years, months, days, minutes as well as seconds, while the latter associated with the methods adopted in the extensive and exact measurements of the lengths, widths, as much as heights of the narrative space of those narrative events in the light of kilometers, meters, decimeters, centimeters as much as millimeters to collect the basic temporal and spatial data of the narrative time and space to lay a sound ground for the further calculation of the correlation between the one-dimensional narrative time and the three dimensional narrative space of those stories weaved in poetic narrative texts in an accurate fashion in addition to the calculation of the temporal totality and spatial volume of the narrative time and space as dealt with above and the prediction of the intensiveness and extensiveness of the narrative events that have been believed to be used to fill this narrative time and space, to enrich the narrative implications of the stories told in those poetic narrative texts as far as those narrative events are designed to take the shape of square and rectangle in a regular fashion.

If they are shaped in an irregular calculation, the data acquisition of the relevant parameters of those narrative events that have been proceeding and evolving in the prolongation or abbreviation of the narrative time and the expansion and condensation of the narrative space of those narrative events, are supposed to follow the feasible and flexible the methods taken to work out the temporal length in a horizontal sense, and the spatial capacity of the latter in combination of the measurable indexes that have been available in the possible combination of the horizontal calculation and vertical calculation in accordance with the possible division of those irregular shapes of those narrative events mentioned afore into regular squares, rectangles, triangles, quadrangles, diamonds, rotundities as well as ellipses.

Based on the data acquisition of those calculable indexes in regard to the narrative time and narrative spaces of those narrative events in poetic narrative texts, it is likely to turn out to be true that the quantification of the temporal and spatial variables of the narrative events is likely to enable poets to produce beautiful stories in the textual production of the poetic narrative texts in accordance with their aesthetic design of the narrative time and space of the narrative events in accordance with their thin or thick understanding of the theoretical illumination of the mathematical aestheticism that is likely to play an important role in helping poets to visualize and maximize the beauty of the poetic image of their poetic texts as epitomized in the perfect combination of both the temporal variables and spatial variables in correspondence with the narrative time and narrative space of the narrative events of those poetic narrative texts.

In this sense, poets are also in a position to be a qualified temporal and spatial designer of the narrative time and narrative space of the narrative events of their own poetic narrative texts before their textual construction and production to highlight the overall aesthetic effects of those narrative events by taking into account the perfect or at least the appropriate configuration, distribution and collaboration of the narrative time and space of those narrative events in their poetic narrative texts on account of the accurate calculation of both the temporal variables and spatial variables of those narrative events in view of the temporal aestheticism and spatial aestheticism of the vast majority of poetic readers in reference to the variable inclination of them as has been indicated in the gradual or abrupt rising or falling inclination of the plot of the stories of those poetic narrative events based on their profound understanding of the theoretical insights of mathematic aestheticism that are quite likely to show the
best aesthetic effects of the visual, temporal as well as spatial beauty of the shape of the narrative events and the image of those poetic narrative events.

For the part of the poetic scholars and narrative scholars, it is quite illuminative for them to quicken the transition of their poetic and narrative studies of the narrative chronotope of possible poetic narrative texts from their qualitative studies of the correlation between the narrative time and narrative space of the narrative events embedded in the stories they have been running into in a frequent fashion on a daily basis in their ingenuous and insightful academic exploration or theoretical rumination of poetic narrative texts in a philosophical, empirical as well as transcendental fashion, to their quantitative studies of them grounded on both their precise measurement and calculation of the temporal variables and spatial variables of the narrative events of poetic narrative events in line with the narrative functions that has been clearly exemplified in the coordinate system of the narrative chronotope of poetic narrative texts according to the theoretical and practical insights Mikhail Bachtin has articulated in the categorization of the domain of art regarding “chronotope and dynamic mechanisms”[6] (Salvestroni Simonetta, 1974: 358) according to theory of relativity and quantum mechanics.

Given the perception and cognition of the aesthetic effects and values of poetic narrative texts in line with aesthetic values and effects of the narrative time and space of poetic narrative texts as manifested in the appropriate or even perfect combination between those two variables as what has been explained above, narrative scholars and poetic scholars in the profound and overall analysis of the narrative chronotope of poetic narrative texts ought to serve as good temporal and spatial architects in their insightful analyses of the correlation between the narrative time and narrative space of poetic narrative texts in an intuitive fashion on the very basis of their reference to the aesthetic illumination and theoretical edifications of mathematical aestheticism.

V. CONCLUSION

Based on the quantitative analyses made of above, it has turned out to be true that it is feasible for narrative scholars and poetic scholars to make an exploration of the narrative chronotope of poetic narrative texts in a quantitative fashion in combination with the quantitative correlation between the temporal variables and spatial variables carried in the configuration and distribution of both the narrative time and space of the narrative events in the textual production of those poetic narrative texts in line with the theoretical and practical enlightenments of mathematical aestheticism and the numerical mechanism available for the aesthetic and visual presentation of the temporal and spatial beauty of the poetic images of poetic narrative texts.

To some extent, this exploration has turned out to be of great academic values for the narrative and poetic analyses of poetic narrative texts. However, owing to the limitations of the author of this paper in his understanding of the phenomenon and essence of the specific aesthetic reality and beauty of the narrative events in poetic narrative texts as epitomized in the perfect collaboration of the narrative time and space of them, the undiscoverable limitations of this paper are expected to be forgiven and greater efforts to be made to make greater progress in future studies.

REFERENCES