Chapter 5: Time and Space in the Novel and the Film
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Time is said to be eternal. Life is mortal and we recognize it as having a beginning and an end. Our sense of life itself is determined by our ability to understand time and tense. Time by itself stays still. It does not move. In order that we make sense of the world and for our need to keep track of things that happen, we believe that it is time that moves. The fact that we have divided time into past, present and future is only for us to simplify our lives. Since our experience of time is so intricately entrenched in these normal patterns of change and motion, an experience of the modification of time can be achieved by modifying these familiar patterns. Phrases such as the time didn’t seem to pass or it stood still, seem to be lucid but we can only understand them as implying a total end of change and motion.

“Continuation” and “Direction” are two essential features of time. (Sesonske) Time constantly shifts forward. There are no breaks in between. One cannot skip time and plunge ahead to the future. And time constantly moves forward. It moves ahead in one direction; the future. Once a moment in time is surpassed, it is gone forever. There are ways to investigate the past. A moment that has already gone cannot be experienced as now.

In order to fully experience time, the location and the duration within the flow of time must be known. Theoretically almost all of the temporal understanding of our cognition is
reducible to the two inter-related terms: before and after. These concepts are so significant
to time and it’s understanding of time for us. Thus one can say that these concepts of before
– after does more than just measure time for us. It in fact helps us achieve co-ordination of
events and activities in terms of before and after and at the same time. Time shifts in exactly
the same manner in cinema.

Another significant concept in cinema is that of space. When we watch a film, the space
we experience is purely visual. Even though this space is limited to the frame, it is a dual
space. By dual space, one implies that it is screen space and action space. The events
occurring in these spaces, are understood with the help of time. Time too gains a dual nature
in cinema and what we have is screen time and action time. Screen time is the segment of
natural time when images are actually on screen. Action time is the time projected by
cinema.

Well, of course in a film, the time does not have to be linear. The events can go in any
order. It is after all only a reflection of the actual world. With the exception of experimental
or parallel cinema, time and space are not twisted or skipped or morphed in any kind of
way in cinema.

George Bluestone in his article, Time in Film and Fiction, states that a novel has three
tenses, a film only one. (Bluestone, Time in Film and Fiction). This leads us to remember
Henri Bergson’s distinction of time into chronological time and psychological time. (F. L. Henri Bergson). One is then intrigued by the question that how would fiction and film render these types of time. Language, which is the primary tool of fiction, is a medium that consists of consecutive units that move forward in linear form of expression, says Mendilow in his book *Time and the Novel*. He further states that language is subject to the three characteristics of time – transience, sequence and irreversibility. Mendilow here refers to chronological time only. In a novel, then this time could be divided three ways; the time duration of the actual novel, the time taken to read the novel by the reader and the time devoted to narrative events. This sequencing of time can lead to a durational lag between art and life. The novelist or the writer of the fiction is constantly at a conflict then. If the present moment is constantly renewed, then, for him to finish the sequence of events and to reach the present moment is always a matter of concern.

As with a film, this conflict is somewhat omitted. The camera acts as a constant narrator and so the viewer is only concerned about the duration of viewing time and the duration of narrative events. Sometimes, a character becomes the narrator and sometimes, we don’t see the narrator and perceive the camera as one. The chronological time of the reader and the viewer varies. One can never say with surety how much time would be taken to read a novel. It could be hours, days, months or even longer. A film on the other hand is viewed in one or two hours, or sometimes a little longer. One may say that with a novel, the longer
it gets, the more density it obtains and thus allows the reader to set his/her own pace to the
process of reading. Talking of psychological time, one can say it varies for each individual.
While reading a book, say for example To The Lighthouse each section has different span
of time. Even the progressive time covered in each section differs. One section covers
events of a single afternoon and yet it is described in many pages. Another section describes
events over a period of some years but it is described in a few pages. But if the narrative
events occupy longer time in the section that covers more pages, then it will seem longer
to the reader.

George Bluestone states that compression and distention of time have their exact
equivalents in the film’s use of speed up and slow motion. V.I.Pudovkin says that cinema
has a special kind of presentation quality. It has filmic space and filmic time. In his words,
as mentioned in The Journal of Aesthetics and Arts Criticism,

“works with real actuality which though he may always remould, yet forces him to remain
bound by the laws of space and real time. The film director, on the other hand, has as his
material the finished recorded celluloid... The elements of reality are fixed on those pieces;
by combining them in his selected sequence according to his desire, the director builds up
his own “filmic” time and “filmic” space.” (Bluestone, Time in Film and Fiction)
James Heffernan further adds and helps one with understanding the barriers that exist that separate literature and the visual arts. One can easily understand that, words convey meanings by arbitrary convention and pictures do that naturally. The other way of comprehending time-space phenomenon is to know that painting is spatial and words are temporal. (Heffernan). It is pointed out that language and imagery are “generally regarded as fundamentally different, as language enfolds in temporal succession, images reside in a realm of timeless spatiality and simultaneity”

But this line between time and space is regularly crossed says Mitchel, as we speak of ‘spatial form’ in literature and temporal elements in the visual arts. (Mitchell). Such a viewpoint compresses the density of the terms. Visual arts are spatial according to this point of view. They are therefore not temporal. But a film is a visual art and yet it displays the flow of time. It is therefore clear that simply by attaching one element to one form, and negating the attachment of the other element to that form, would render it impossible to understand the play of time and space together.

In his article in the *Yearbook of Comparative and General Literature* Rudolf Arnheim states the “timelessness” of the visual arts. (Arnheim). His theory is quite interesting and we come to understand that all visual media require a “sequential perception”. In a temporal art such as literature, we experience it in a predetermined order and in a visual art such as
a film we are free to experience the elements in any order we choose. More recently this idea too has been questioned. Spatial patterns can be interpreted in any way one chooses to. There can be no predetermined way of doing so. (Arnheim)

Heffernan in his article on space and time refers to Emmanuel Kant. He says that Kant has beautifully explained the concept of time. He says that time has neither to do with space nor position, but with relation to representations of our inner state. But precisely because time is shapeless and interior, we cannot represent it without spatial analogies. (Heffernan)

An interesting perspective to the temporal-spatial aspects in literature has been given by M.M.Bakhtin. He says that he prefers to use the word *chronotope* which means time and space literally, to convey the inter-relatedness of time and space. He borrows this term from Einstein’s Theory of Relativity. He uses this term simply to show the inseparability of the terms of time and space. (Richardson) He further states that in literature the primary category determined by *chronotope* is time. When Bakhtin uses *chronotope* to throw light on time and space in literature, in a way he brings space to the forefront and the spatial parameter alongside the temporal. Till then, temporal analysis was the parameter of evaluating literature.
The categories of space and time help regulate our distinctions between genres, media, styles and periods of artistic expressions. They serve the purpose of defining the relation between art and society.

5.1 Unity of Time and Space in The Old Man and the Sea

While considering the novel, *The Old Man and The Sea* (Hemingway), we come across two divisions of time. The first one is the actual time in which the events are happening and the other is the time that has elapsed and is being spoken about. The timeline in the novel moves from morning, noon, sunset, midnight and then dawn. This novel displays a classical unity of time, space and action. The action space for the most part is the sea. But then again, the space could be perceived in so many ways. Hemingway talks of the dreams the old man sees. He dreams of the beaches in Africa and the lions on the beaches. He describes these sequences with such credible style that one feels the temporal transcendence. The mental space of the old man comes to the forefront in these paragraphs. The actual description of the old man’s appearance is evident enough of the lapse of the time. In fact it is an interesting device used by the author to show the movement of time. The beauty of a text lies in the writer’s ability to convey such long durations of time lapses in such simple manner, without any elaborate descriptions.

The novella is set in a small fishing village, yet there are ample examples to showcase the use of *spatial regions of interactions*. When we watch the film *The Old Man and the Sea* (Sturges), in one scene, the camera zooms in on the face of Santiago as he falls asleep. It then fades into a scene of a beach where lions are playing. This portion of the film is actually a dream sequence described by Hemingway in the novella. The filmmaker effortlessly slips into the sequence from the shot of a sleeping old man. The spaces of action in both the shots are very different yet the use of filming technique makes the transformation seem normal. It also aids in defining the different *spatial regions of interactions*. We notice here that while different spaces are linked together through the dream of the old man there is a *temporal discontinuity*. Eisenstein has said that the use of *temporal discontinuity* is uncomfortable for the viewer. It rouses the viewer from the passive comfort of only watching the screen space to becoming an actively involved viewer who is thoughtful. (Eisenstein)

The same narrative also helps in looking at the *spatial movement of character*. This refers not just to the movement of characters within the same space. It also means the shift in space while the characters remain the same. The sea in this novel serves as an interesting space where most action takes place. The Old Man who is very unlucky as he has gone eighty five days without any fish still looks forward to his journey into the sea to try his luck. Hemingway says that the village fishermen call the sea *la mar* which is the feminine
way of calling the sea. Just like a woman she too is affected by the moon. But when this same sea turns into a stormy battlefield, they call it *el mar*, referring to it as a male. While Santiago sails off afar from the coast, without any helping hand, he hooks a large Marlin to his boat. The strong fish tugs his little skiff much further into the ocean. And he helplessly waits for the fish to get tired with all the pulling. This is a period of being patient and is important because it is nothing else but the time when Santiago has to wait. During this time, Santiago rests. He wants the fish to be tired. And once that happens, he will kill her. So while the Marlin pulls the boat afar into the sea, it comes across as the stronger creature, the Old Man is helpless and must wait his time out. In time, as the fish wears out, he will demonstrate his strength and overpower the fish. This balancing out of the stronger one is only possible if the *temporal* aspect of the narrative is looked at. The space remains the same, and as time moves on, the same creature that was once the strong and dominant one now becomes the weak, suppressed one. The Old Man stays at the sea for three days with no food and water. He is mentally and physically drained. Could this be the effect of being confined to the same space i.e. the sea for prolonged periods of time? It could very well be so. We may momentarily glance into the novel *Nineteen Eighty Four* by Orwell, where the citizens of Oceania are locked in Room No 101. This was where they were punished with solitary confinement. It had a severe adverse effect on their physical and
mental health. Although of course the Old Man is weary from fighting the big fish on his
own as well as the sharks who try to loot his catch.

Oostendorp and Goldmein state in their book, “The Constructions of Mental
Representations during Reading”, that a lot of theoretical speculation has been going on
since the 80s regarding construction of models that help in comprehension of the narrative
texts. Van Dijk and Kitntsch who pioneered the formation of such models assumed that
there was a verisimilitude between the real world and the story world. On the basis of this
assumption, they further said that situation models gave forth an array of possibilities to
the narrative events along a number of dimensions such as characters, objects, temporality,
and spatiality and so on. (Herre van Oostendorp)

5.2 Temporal and Spatial Discontinuity in The Metamorphosis of Franz
Kafka

In the novel The Metamorphosis (Kafka), Franz Kafka begins by, “As Gregor Samsa awoke
one morning from uneasy dreams he found himself transformed in his bed into a gigantic
insect.” We immediately experience that there is some sort of discontinuity in the spatial
movement of characters. Even though Gregor is in his own room, he wakes up as an insect.
He is himself in spirit but has metamorphosed in body. In the film, made by Carlos Attanes
based on the same novel, we see that there is *spatial discontinuity of the region* as well. In the film, instead of showing Gregor in his bedroom, the filmmaker chooses to show him sitting in his library at home. The library is huge and almost gothic like in appearance. Gregor is seated at the desk and writing something when he notices that he suddenly starts drawing doodles of insects. And this is when he too is transformed into one.

The transformation of the sole earning member of the family is too disturbing for his parents and sister. They shun him into the library as if an unwanted intruder. Early in the novel we see that Gregor has a warm bond with his sister Grete. He wants her to learn playing violin at the school as she loves playing the instrument. When Gregor transforms into an insect, slowly Grete’s affection for him diminishes. Once a caring loving sister is now transformed to an unconcerned person who finds the cleaning of library mess made by this insect and feeding him as chores. Gregor is locked in the library all the time. His family does not interact with him. He is left alone in a confined space and it affects his health. Grete only visits the library once a day with a broom stick to clean the mess made by the insect. Gregor who is now transformed into an insect slides into the darker corners of the library upon Grete’s arrival. It seems like he does not want to tread into her personal space or vice versa.
Plate 48 - The Metamorphosis of Franz Kafka. Directed by Carlos Atanes. 1993. Gregor Samsa with Samsa family at dinner table, greeting his mother. His family has a warm approach towards him prior to his turning into an insect. They are all in the same horizontal level within the frame of camera, indicating their equality of status and respect at this point in the film.

In any case we notice that the same characters that once showered each other with love and affection find it awkward to share the same space with the change in circumstances. Here we notice, there is spatial movement of characters. They are in the same space yet in their minds they are far apart.
Plate 49 - The Metamorphosis of Franz Kafka. Directed by Carlos Atanes. 1993. The Samsa family is seated on the stair case for dinner, in lieu of their financial downfall. They have had to rent out their homes and have to vacate their dining room for the renters. The camera is positioned at a higher angle here, to portray a sense, and the characters are positioned on the stairs, adding to a feeling that the beginning of their downfall is here.

Thus here there is a metamorphosis in the mental space of the characters too. Kinesics is the science of space and body language. It is the study of body movements, facial expressions and gestures. (kinesics) It is widely studied by students of psychology, sociology and humanities. It talks about the four different types of interpersonal space. This is called proxemics. The closer we are to the other person, the lesser the physical distance
between them. The more formal a relationship is between two people, the distance between them physically is greater. (kinesics)

Another astonishing perception of space and how it affects an individual and what it means to an individual can be figured out from the extract where Gregor’s mother and sister decide to vacate Gregor’s room of his furniture after his metamorphosis. Since Gregor has now completely transformed into an insect, he finds it difficult to perform humanly activities. Instead he finds it easier to crawl around on the walls and the ceilings. His sister, Grete notices his trails and decides to shift the furniture in his room so that he could have more space to move around. But the furniture is too heavy and so she gets their mother to help move it. They find it difficult to move the chest of drawers. At this point, Gregor who has been over hearing their conversation, realizes that he wants to keep all his furniture. Even if it gives him little space to move, he feels like it links him to his past. The furniture now becomes an important tool that connects him to his own self prior to his metamorphosis into an insect. When Gregor was still in a human form, he found his room to be too small. But now when the furniture has been moved and he himself has changed in form, he finds his room lofty and empty. This shows that our perceptions of space and time shape our beliefs. These temporal-spatial factors remain the same it is only our perceptions that change and mold our beliefs. The same room where Gregor has lived for years, never felt
like home to him. Upon his transformation, it feels foreign to him and yet he now has time
to ponder over life and so finds his true worth (himself).

Another interesting way of looking at this novel is that while Gregor’s family locks him in
his room to himself, he finds it “imprisonment”. But then again, he likes being on his own
in such a state as it gives him the freedom from work. He has long wanted to leave work
as it gave him no happiness but had to continue working to provide for his family. Finally
it seems as though this metamorphosis has freed him from the work he had much wanted
to free himself. So he comes to find an affiliation for his room. He meditates during the
long lonely hours and rummages through feelings of pride and guilt. He clings on to
anything that will connect him to his past when he was still in a human form. Even though
at time, he was not happy with his life now he does not want a single thing that has
connections to his life prior to his metamorphosis to be taken away. We see that the same
*space* that once allowed Gregor to move as a free man had him captivated in his mind. The
same *space* when used as a room to physically imprison Gregor who had transformed into
an insect made him feel free mentally. He experienced this freedom since he no longer bore
the burden of supporting his family by continuing to work at a place where he did not enjoy
working. Thus *time* and *space* have an intrinsic effect on the way a man behaves given his
present conditions and surroundings.
Plate 50 - The Metamorphosis of Franz Kafka. Directed by Carlos Atanes. 1993. Gregor Samsa climbing up the stairs. Camera placed below the shot, light dropping on Gregor from above signifying his dominance and control in the Samsa house.

In the novel, the first half where Gregor is a travelling salesman, lives a life led by the ticking of the clock. The constant ticking of the alarm clock signifies the binding life of Gregor Samsa. But later in the novel this alarm clock disappears. It is no longer of use to Gregor. He is drawn into a perpetual, atemporal world, shut within the four walls of his room. Days and night pass by yet time stands still for Gregor. With his death, once again the temporal order is restored in the Samsa house. Life moves on once again. This interesting view of time in The Metamorphosis by Harold Bloom in his book The
*Metamorphosis* is evidently adroit. (Bloom) Gregor’s illness, states Bloom gradually moves him away from his family and finally it results in his exclusion from the family circle. This unavoidable movement is caused in part by economic concerns of the family. They are more concerned about bringing income into the family as they relied solely on Gregor earlier for taking care of the family’s financial needs. But largely it is an emotional movement away from Gregor and finally their denial to accept his humanity. (Bloom)

Kafka’s novel is a strong comment on the modern society. Life has been simplified by the invention and use of machines and the world has come closer with the path breaking success in the field of telecommunications. But humanity has been dying one single step at a time. *The Metamorphosis* does not do much to resolve the modern man’s problems but rather it has the power to release man from those problems altogether if he can gain the understanding that *time* and *space* really are not binding. They transcend the limits imposed upon them. He creates a world that is abstract. It is not scientifically abstract but abstract in a way that it only concerns itself with that which is essential. While what may seem like a personal problem is not really so. It is in fact a universal problem projected into the light of a personal problem. Camus writes about Kafka that, “His work is universal to the extent to which it represents the emotionally moving face of man fleeing humanity, deriving from his contradictions reasons for believing, reasons for hoping from his fecund despair and calling life his terrifying apprenticeship in death.” (Franz Kafka)
The free adaptation of Kafka’s *The Metamorphosis* by Spanish film maker Carlos Atanes is quite profane (Atanes). It contains very open reference to the rise of Nazism in Europe in the early 1920s. The director of the film makes use of extreme close ups and narrow long shots. The frequent use of shots showing characters going up or down the long stairs or standing on them seems to tell us that even though the Samsa lives in a huge house, the personal space of the family members is crammed. The very blatant reference to Nazism in this film is quite appalling. Samsa family is Jewish and this is shown by placing a star on the wall in the dining room. When the film opens, there is a background sound that seems like that of masses of people marching or protesting. In one scene we see that members of Samsa family gather to discuss their situation financially. From a hole in the ceiling, Gregor looks at them and they look back at him in anger since they feel it is he who has brought upon them this condition. A house help puts her ear to the door of that room to figure out what is happening within the family. Exactly at this moment their doorbell rings. The shot cuts to the house help immediately looking away and the Mr. and Mrs. Samsa walking towards the window. The sound of a mob marching can be heard outside. While on the other side, the house help opens the door and lets in three Nazi officers. We know they are Nazi, because they are wearing Nazi uniforms with the symbol of inverted Swastika on their arms. While it is a known fact that post world war two, all symbols or anything remotely related to Nazism is banned across many places in the world.
Atanes being the experimental film maker that he is, blatantly uses the Nazi symbol on screen. The use of gory and sometimes pleasant music adds to the tone of the film. Atanes’ film though largely based on the novel, differs in some aspects. Gregor hides mainly in the enormous dimly lit library instead of his bedroom. The cinematography is distinctive and fabulous. The lighting is golden and makes the enormous house set in the early to mid-fifties of Europe look giant and gothic. The dramatic music adds to the mysterious mood of the story. While the film has very rich cinematography and great photography skills, the loud and obnoxious makeup of the characters combined with over the top acting are juxtaposed very well. Carlos Atanes has a particular reputation for the kind of films he makes and he does not disappoint one here. He dresses up Antonion Vladimir the actor who plays Gregor Samsa in a bizarre costume to make him look like an insect. Actors constantly look gloomy or fearful and the use of light and shadows adds to this effect.

Both Kafka and Atanes seem to be questioning the existence of man trapped within the cocoons of space and time. They both are asking the same question as to why do we exist? At some point they seem to be making a comment on the fact that man is but a tiny creation compared to the almighty nature. Man thinks that he controls time but in fact, time is still and it is only the illusionary feeling that a man gathers that time moves on. Man also believes that he is superior to the rest of the creation and so tries to mark his space as superior. Man has encroached upon forests and made a concrete jungle. As if it was not
enough, man has killed his own likes too in the name of superiority of race. Kafka and Atanes both have drawn links to the Nazi culture and annihilation of Jews in their respective works.

5.3 Time and Space in a Dystopia

When we think time and space in literature, one cannot miss to mention the novel *Nineteen Eighty Four* by George Orwell. Temporality is an important factor in *Nineteen Eighty Four* (Orwell). It is a futuristic novel and yet the protagonist of the novel is struggling to go back to the past. His secret rebellion against Big Brother and the Inner Party is to retrieve the past once more when he was free.

Orwell describes a world in the future that is controlled and divided on the basis of social hierarchy. The society is divided into Inner Party, Outer Party and the Proles. This novel demonstrates the rebellion of Winston Smith against Big Brother. He is eventually arrested and brainwashed into being a Party follower. Orwell describes the cold April day in London and Winston walking back home from work. His mind is not at peace. We find out that he has managed to get hold of a notebook and makes a diary. In this dystopic world, nobody is allowed to have a secret life. He wishes to note down his life so that after his death the future generations can know about their true past. This may seem like an insignificant act
but it is not, since The Party controls the past and systematically modifies it to suit their own needs.

Plate 52- Nineteen Eighty-Four. Directed by Michael Radford. 1984. Winston secretly removing his personal diary from the corner of his house trying to avoid the prying eyes of the Big Brother through the telescreen.
The Party constantly modifies the past to suit their purpose and legitimize their rule. Winston works at the Ministry of Truth where his task is to rewrite all the literature that is there, in favour of The Party. Whenever a contradiction arises between The Party’s statement and the reality, The Party modifies the statement and re-records it. The Party falsifies each and every truth that is there to suit their own wellbeing, to the extent even historical data is monopolized by The Party. Due to this the temporal foundation is constantly modified and it is easy to brainwash people.
Winston dedicated his diary to, “To the future or to the past, to a time when thought is free, when men are different from one another and do not live alone – to a time when truth exists and what is done cannot be undone.” (Orwell)

Plate 54- Nineteen Eighty-Four. Directed by Michael Radford. 1984. Winston sitting at his work desk in the Ministry of Truth, with the telescreen on his desk, eyeing him just like all the other workers.
Winston buys this book, the diary from Charrington’s shop which sells such antiques. They are considered apolitical. He also buys a glass paperweight from the same shop. Winston thinks that this glass paperweight must be at least a hundred years old. He describes it as a lump of glass on one side. He says that there was a peculiar softness, as of rain water in both the colour and the texture of glass. It gives him a sense of the past. There is a room above Charrington’s shop. This room does not have telescreens. This ensures that the activity carried out in this room is not surveilled by The Party.
Plate 57 – Nineteen Eighty-Four. Directed by Michael Radford. 1984. Charrington holding a lantern and Winston, both looking at the painting on the wall in the room above former’s shop where there are no telescreens. Eventually, it is revealed, there is a telescreen behind this same picture which catches hold of Winston and Julia’s secret love affair and thoughts to rebel against The Party, by the ThoughtPolice

In a way we see that deprivation of temporal orientation is a method employed by The Party to brainwash people and also the thought criminals. The film made by Michael Radford follows the novel ritualistically (Radford). The film follows temporal dislocation just like the novel. Orwell does follow chronology of events that help make the readers follow it easily. Oceania is described such that readers can easily maintain their ethical distance from it.
Clock time has fixed categories of past, present and future, which makes it the most conspicuous temporal dimension. For the proles who live in Oceania, time is also controlled and manipulated by The Party. They simply have to live each day drowned in performing the duties that they have been assigned to do. The telescreens everywhere in public and private places, even within the confines of one’s homes keeps a watch on everyone does. The screens even monitor one’s sleep and wakes up people during their specified times. There is no way one can escape this constant surveillance. Everyone is being watched all the time. There is no personal space or private time. All the lives are public. The people are conditioned such that they don’t feel the need to ask any questions to The Party. Michael Radford’s well known version is very well critically acclaimed film. John Sturt plays the role of Winston Smith, the party worker who is very restless and dares to dream of independent thought and possible freedom. The film captures Orwell’s thought, vision and message very aptly. Even though the novel is based in Oceania Airstrip One which is basically present day United Kingdom, most of the actual space that we encounter in the novel is the thought space of Winston.

We look at the world from his point of view for the most part and sometimes from the perspective of a third person narrator. The characters are a carbon copy of their prose counterpart. Orwell writes that Winston sees visions of the future as highly industrialized. Instead, in the film Winston dreams of a future where the world is beautiful with green
grass. When we read the novel, we imagine the world that Orwell wants us to see yet the way we paint that world is our own. But when we watch the film, the director serves us his imagination of the novel. For most part, the action takes place in the year 1984. The place is Oceania. While the setting shifts from the Ministry of Truth where Winston works, to his home, to the deserted streets of United Kingdom. For the most part the space we really encounter is Winston’s mental space. The way the Big Brother and

Plate 58 - Nineteen Eighty-Four, Directed by Michael Radford. 1984. Winston opening the door to Room 101, once again, and mentally escaping into a world free of oppression and control, a space he has created in his mind, as a replica of what future can be like.
Plate 59 - Nineteen Eighty-Four. Directed by Michael Radford. 1984. Winston opening the door to Room 101, once again, and mentally escaping into a world free of oppression and control, a space he has created in his mind, as a replica of what future can be like.

The Party control the discourse, it seems vital to maintaining totalitarianism. In his work on understanding Orwell, James A. Tyner states, “Complete discipline proceeds from… control of thought.” (Tyner) When the political party begins to control the minds of the people, they control their lives. There really is no personal space or personal time in Orwellian dystopia. All the time or space is owned by the government. Even the thoughts of a person are monitored by the telescreens and so are the expressions of the people. This helps The Party constantly track what each person is thinking and if they suspect the person is committing thought crime, then these people are immediately arrested and tortured and
eventually brainwashed into mechanically being unquestioning followers of the Big Brother.

The events in the novel take place in the year Nineteen Eighty-Four. But Winston dreams of the future and sometimes he tries to remember his past. At these points the temporal continuity is affected in the novel. The film follows the novel closely. The actions for the most part may seem like they are not continuous in terms of temporality. Orwell has written the novel such that when we read it, Winston comes across as a man with a soul torn apart. He is so desperate to find freedom that his mind constantly attempts to scavenge through the past and also keeps on dreaming of the future. He finds the room on top of Charrington’s old shop. He nurtures a desire within that someday he will find his freedom here. He constantly commits thought crime. In his mind he thinks of and desires for everything that The Party prohibits. His mind is a space of constant turmoil. He commits thoughtcrime not just when he is at home and sneaking into a corner to hide from the telescreen and the ever watching eyes of the Big Brother. He commits thoughtcrime all the time. Even when he is working at the Ministry of Truth. The place where he is, does not matter, in his mind, the only constant thought is “down with Big Brother”. The mental space plays an important role in this film. There are several moments of temporal discontinuity. Simply because Winston is not at ease in his current state and he wants to change things. In this effort he sometimes tries to remember his past, what the past looked like and sometimes tries to
imagine the future where the world would be truly free. Even when he is caught by the *thoughtpolice* (Contributors, Thought Police), and he is taken to the Ministry of Love or MiniLuv, they are more concerned with brainwashing all the criminals. This involves clearing the mind of predetermined beliefs and inculcating new beliefs instead. Even the depiction of the Room 101 in the room is very daunting. There are rumours of how horrifying the torture is for those taken to Room 101 by the *thoughtpolice*. The depiction of the Room 101 in the room is very daunting. There are rumours of how horrifying the torture is for those taken to Room 101 by the *thoughtpolice*.

The main action in the novel revolves around The Party trying to get the people to constantly live according to the rules of The Party. They constantly surveille everyone and anyone who is believed to live otherwise is caught by The Party is tortured and is brainwashed. Basically, it revolves around the idea that when you control the minds of the people, you control their entire lives, you control the civilization.

5.4 Temporal and Spatial Unity in Siddhartha

In the novel *Siddhartha*, by Hermann Hesse we see that it falls into three thematic parts; Siddhartha’s life at home, among the Samanas and Buddha and finally his life with Kamala and after leaving her with Vasudeva on the river. The river is the all incorporating symbol
of the novel. It is linear throughout the novel. Both temporally and spatially, Siddhartha’s search for life and meanings are demarcated with his encounters with the river.

The three stages, keep with Siddhartha’s progression through mind, body and the soul. In this novel, Hesse has used the analogy of river to explain the reality. Time does not really exist. It is only consciousness interacting with itself, either in the past which is your memory or imagination which is your future. So all of the conscious states of self are real. They all exist simultaneously. (Prellwitz) Hesse has describes the river as flowing from past into the future. He writes, … “the river is everywhere at the same time, at the source and at the mouth, at the waterfall, at the ferry, at the current, in the ocean and in the mountains, everywhere, and the present only exists for it, not the shadow of the past, nor the shadow of the future.” (Hesse 77)

Siddhartha’s life moves in a temporal continuity, yet he feels something is amiss. He shifts through many spaces in his lifetime but in his mind, he never attains peace. Finally he recognizes that time is merely an illusion and if one can notice the oneness in everything then one can be truly happy. In the film directed by Conrad Rooks, the narrative followed is similar to that of the novel. The use of music to aid the temporal advancements in the life of Siddhartha is flawless. The cinematography is picturesque. A single scene sometimes has many close up shots and at times a single scene comprises of the panoramic
shot. The scene where Siddhartha asks his father for permission to leave home has close up shots of Siddhartha and his father in absolute quick succession to give the viewer a feeling of quick passing of time. When we read the same excerpt in the book, it is a long conversation between Siddhartha and his father. One can feel the tension in the dialogue and that it is time consuming.

*Plates 60, 61 - Siddhartha*. Directed by Conrad Rooks. 1970. The dialogue that ensues between Siddhartha and his father, on the former’s desire to become an ascetic is filmed using close up shots of both the characters in quick concession with one liner repertoire. It gives a sense, of fleeting of time.

In the scenes where Siddhartha and Kamala satisfy their carnal desire, Rooks has gone all out to show how Siddhartha is initiated into the world of physical pleasure. There are some
photographic shots of the two that seem to have been inspired from the ancient Indian carvings, which looks quite aesthetic.


It is quite aesthetic and conveys the passage in the novel very artistically. The director has not made use of much stylistic techniques popular in that era. Rooks has not employed any such tools to identify his film with Hesse’s themes. The cinematographer Sven Nykvist has exquisitely shot each frame beautifully. He has used soft focus and high contrast colours. In most scenes, the light pierces through darkness and details the action. We must understand here that neither Hermann Hesse nor Conrad Rooks were interested in a
historically authentic Siddhartha, or according to the legend portrayal of Siddhartha. In fact Hesse reinvented a story to shell out what he understood of Hinduism and Buddhism.

In the book, *Siddhartha* hears the teaching of Buddha but in the film, this is left out. This could have been for the purpose of saving time and as such, the idea is presented in a nutshell. It is only an 80 minutes film, so the filmmaker has to leave certain things out to make space for some other inclusions. The oriental feel to the film (Rooks) is something one cannot ignore. The scenes of rural India, Rabindra Sangeet, sweeping shots of forests, lakes and sunsets, the character of Kamala dressed in clothes that seem to be inspired from classic Sanskrit plays. These render an Oriental feel to the film. This could be one of the reasons why westerners were so attracted to watching this film.

Conrad Rooks effectively places music at places that help increase the mood and the rhythm of the scene. In the scene where Siddhartha has left home to join the ascetics, Rooks simply inserts folk music that makes use of folk music instruments. We see shots of the wandering ascetics with long beards and deadlocks, cut to shots of their saffron attire, cut to shots of them rhythmically marching and dancing to the their own tune. These simple shots merged together to show the life of wandering ascetics is enough to imply that Siddhartha has chosen this kind of life. While Conrad Rooks has inserted enough shots of the river in the film too giving it almost a character-like space. It is the constant element in
the background of Siddhartha’s life. Almost as if giving him a clue all along to the questions he holds. Eventually, Siddhartha accepts the life as a ferryman on the river, in a way becoming one with the river and understanding the message from his ponderings upon the river.

Plates 63,64- Siddhartha. Directed by Conrad Rooks. 1970. The different shots of the river in the film, Siddhartha, depicting, passing of time as well as temporal and spatial continuity in Siddhartha.
The film evokes a very straightforward feeling of time passing by in the terms of one character’s life. The shots of sunrises and sunsets give the feeling that with each passing day the life of Siddhartha moves on. He grows old and gains experiences. But his mind does not transcend with time. It remains still, in the same place searching for the same answers. He moves from place to place, inferring that he shifts space yet never finds meaning in life. But when he accepts life as a ferryman on the river, he remains static in one place and finally finds meaning to his life. The use of different locales to show the different stages of space shifting in Siddhartha’s life are portrayed in the film. Conrad Rooks shows the life of Siddhartha by the river, in the forest, as a businessman, as a lover of Kamala, and finally as a ferryman. In each setting, the time progresses ahead and Siddhartha’s quest for understanding life remains. Finally, when he lives as a ferryman, and observes the river, does he learn that time is still, it is we who move. He realizes that
we try to add meaning to our lives by dissecting time in the past, present and future. When in reality the time never moves forward or backwards. It is we who create the illusion of time moving for our convenience. The use of close up shots to give the viewer a closer look at the expressions of the characters and then juxtaposing them against the long wide angle shots of the river at dusk or dawn to give the impression of time moving in terms of days passing by, yet the feeling that it looks similar every time, so time is still.

5.5 Time and Space through the lens of Life and Death in Samskara

In the novel, Samskara (Ananthamurthy), by U. R. Ananthamurthy, the major themes involve caste system and its drawbacks, superstitions in an orthodox society and ancient Hindu society that was brahmanical \(\text{of or pertaining to Brahmin}\) (Brahmanical) The film (Girish Karnad) based on the novel, released in the year 1970 and was written by Girish Karnad and directed by Pattabhirama Reddy. It was made in Kannada language.

This is a novel that primarily concerns the life of the people living in a Brahmin community and their complex relationships of caste, social equality and inequality, gender and social hierarchy, religion as a governing doctrine. The main action in the novel revolves around performing the last rites of Naranappa who was a rebellious Brahmin by the Brahmanical standards then. He was not excommunicated yet he was not accepted as a part of the
community. The time in the novel is the pre-independence India where the society is predominantly a caste based community. While the defiant Brahmin has died childless, there is no one to cremate his body. This creates a confusion among the Brahmin society as to who would do the same. When the discussion and debate on who would do the cremation of Naranappa takes place, all the Brahmins gather and sit inside Praneshachary’a’s house, Brahmin wives sit in the inner room of his house, but Chandri who is a prostitute sits outside the house, awaiting the decision. Even though she lived with Naranappa in the agrahara, she was not a Brahmin, moreover, she was a prostitute and so she was not allowed inside the Brahmin household. She understood this unwritten law of proxemics and stayed away from the Brahmin clan. It didn’t matter she lived inside the agrahara, among the Brahmins, with a Brahmin (Naranappa), but on that day, she was an untouchable prostitute and so had to sit outside.
Plate 66- Samskara. Directed by Pattabhi Rama Reddy. 1970. Chandri sitting outside Praneshacharya’s home, awaiting his decision regarding the cremation of Naranappa’s body. Time stands still for her, till the decision is not taken.

The real question now is whether he was a Brahmin at all.
The Brahmins sit inside Praneshacharya’s house and discuss as to who would cremate Naranappa’s body.

The reason why the Brahmin community is not interested in doing the last rites is because, this Brahmin had flouted all the laws of a Brahmin society. He ate meat, drank liquor, and also kept a concubine. To add to all this, he also did not live by Brahmin standards. He has at some point or another, hurt many members of the Brahmin community. They are also hurt personally and want to therefore refrain from doing his last rites. Another reason for not wanting to do the last rites of Naranappa is that it would involve expense and no one wants to do it at their expense. Chandri, his concubine had lived with him for years but was not married to him, she therefore had no right over his property or his last rites. She finally
offers her gold ornaments to the one willing to the cremation. At this juncture many Brahmins suddenly show the willingness to do the same.

At this juncture, Praneshacharya the head Brahmin returns her the ornaments and turns to the religious scriptures to look for answers. The space physically is the Brahmin settlement in Karnataka’s rural area where the Tunga River flows by. The time of action spans over a few days and nights. There are also sequences of flashbacks. But for the most part we purview time from the point of view of Praneshacharya. He is the most scholarly Brahmin and has won many awards and so he is looked up to and he cannot find the answer to this puzzle. In the agrahara {An Agrahara is the name given to the Brahmin settlement of a heterogeneous village or to any village inhabited by Brahmins} (Contributors, Agraharam) the dead body lies without cremation. No Brahmin can eat till the last rites of Naranappa are performed. The time seems to have frozen. Yet the time is passing as is depicted by the hungry Brahmins who cannot withstand the hunger. Pranesharchya slips into the past and remembers a memory with Naranappa when he tried to change his ways. In turn, Naranappa hurls blasphemies at him. He is stuck with the duty of finding out what to be done next and also as to how to solve the matter. He spends entire night searching for answers but does not find any. The time seems to stop for him. While Naranappa lived, he did not let others live peacefully, but after he died also, he did not let anyone live peacefully. The Brahmins are so concerned about the cremation because they feel that their
part in it would affect them in their after-life. It is strange here, that they do not care much about the time they have now. They are more concerned about their after-life which no one can even guarantee exists. Naranappa has died because of plague he caught from his visit to a close by village. His body is left uncremated and it spreads plague in Durvasapura too.

The rats suddenly start flocking the village and start dying. The so called “all knowing” Brahmins ignore the sudden rats and their deaths in the agrahara. They are only concerned about the cremation of Naranappa and so that they could eat afterwards. In fact, the lower caste Brahmins of Parijatapura, a neighbouring village are more open minded. They notice the deaths of rats and immediately call for the municipality to cremate the dead body of Naranappa. They even seek medical guidance and get everyone inoculated against the disease. The timely manner in which they act helps them protect their village. But the Brahmins of Durvasapura are blind to all these things and somehow caught up in their own orthodox web.

Even Praneshacharya who is once occupied in the thoughts of how to cremate Naranappa is taken away from his Brahminhood when he meets Chandri by the river, where he has gone to pray to Maruti to ask for a way out of this problem. He experiences manhood for the first time. And momentarily he is taken away from the agrahara, his life, his Brahminhood and his religion. He feels guilt later on but then leaves home, in fear that this guilt may overcome him to express his hidden undesirable act to the other Brahmins. While
he flees Durvasapura, he meets Putto, a young man from a low caste. He acts as a shadow to praneshacharya. With Putto, he visits a fair, watches a cock fight, eats at a temple where he normally would not have, drinks coffee from a road side shop. Putto even takes him to a low caste prostitute and he is reminded of Chandri. He lives a life outside of his Brahminhood for the first time and desires to live more of it. He thinks that he has abandoned Brahminhood, but would Brahminhood abandon him. He is finally free from the shackles of the titles that had chained him to the Brahmin way of life and presented no freedom. The man who was dead had freed himself from the shackles of life. But in this death, he had made the time stand still for many others. The way time can be interpreted in this novel is very fascinating. Time is something that we mortals calculate from the moment of birth till death. Everything begins from birth and ends with death. Naranappa dies and with him his life ends but not everything ends here. How he lived left its mark on the others around him and its effects live on even after his death. It’s almost as if he still lives on through this effect he has on people and their lives. In the novel, Praneshacharya is overcome with guilt and feels that he has turned into Naranappa after touching Chandri. While his wife dies on other hand, we can see that time has its own way of setting things in place. While Praneshacharya spent his entire life looking after his unwell, invalid wife Bhagirathi without even once loving her as a woman. He considered her a path way to please Gods. By marrying an invalid like her and taking care of her he thought that he
would practice celibacy attain celestial moksha after death. He happens to be returning home from Maruti temple when he happens to meet Chandri on the way and as she falls to his feet asking for forgiveness she clings on to his thighs and what ensues after is Praneshacharya’s first experience of touching a woman. When he realized what he has done and quickly runs back home, he finds his wife Bhagirathi is dead on her bed, as Praneshacharya had missed to take care of her that day, give her medicines and tend to her fever. So, he spent years in celibacy and all it took was a moment of act with Chandri and his wife whom he considered a way to attain salvation died at that moment. Philosophically speaking, life happens at those moments not when we have big decisions to make but when a small fork in the way and we are distracted momentarily.

The space of action in the film is the agrahara in the village of Durvasapura where the Brahmins live. It shifts to the neighbouring village and the distant village and village fair towards the end. But we see that major space in the novel is also dedicated to the thoughts of Praneshacharya, who is the protagonist of the novel. The depiction of the death of Naranappa in his home in the agrahara where all the Brahmins live and yet no one goes to his home to have a look at his dead body that lies rotting is very heart wrenching. They continue living in their homes bearing the stench of the dead body and fasting yet not wanting to cremate the body. This is a very paradoxical situation in the novel. While the Brahmins are very well versed in education and live in their agrahara to maintain their
purity from the other castes and untouchables, they don’t find it disgusting to live amidst a dead rotting body. This shows that they are so attached to their pre-conceived notions of purity and impurity that they are blinded towards reason and logic. The Brahmins live a double standard life. The sudden death of Naranappa brings Praneshacharya to a revelation about man’s being, and knowledge. The shift from ritualism to realism is much thought provoking in this novel.

Time and Space both belong to the basic categories of philosophy, aesthetics, psychology, linguistics and art in general. As Mikhael Bakhtin introduced, one of their basic functions is that of chronotope. (Contributors, Chronotope) Keeping in mind the novels that have been discoursed for the purpose of this research, time can be stated as one dimensional, poly dimensional and even dynamic and static within novels. The ‘temporal’ factor within a novel can be prolonged or shortened. A novelist can use techniques of flashbacks and foreshadowing and plunge backwards and forwards in time. Unlike real time, in literary time one can change its course, the narrator can describe the events that took place in the past and also the use of foreshadowing here can be very useful. It can reveal the happenings from the times gone by and thus it acts as an important tool. Time and space thus are elements that enhance the meanings of a text and bring it to a level of higher significance.
Works Cited


