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THE CONCEPT OF TIME IN PETER ACKROYD'S ENGLISH MUSIC AND FIRST LIGHT

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Abstract: *Starting from Paul Ricoeur's idea that there is a 'mimetic relation between the verb tenses and lived time' and a connection between the fictive past and the real past, the fictional present and lived time, I am going to enlarge upon the way Peter Ackroyd has applied this connection at the level of content in English Music – where the fictional past of English culture and literature, which Clement Harcombe reveals to his son, is in fact the real past. At this level, I will enlarge upon the game with and the dialogue between the real past and the fictive past. Fictive time and lived time coexist in fiction, reminding us of Auerbach's notion quoted by Ricoeur, the 'symbolic omnitemporality' of the 'remembering consciousness' (Ricoeur: vol. 2, 83). In his opinion, there is a complex relation between 'the time of fiction and the time of phenomenological experience, whether we take this on the level of prefiguration (mimesis₁) or on the level of refiguration (mimesis₃)' (Ricoeur: vol.2, 62). In my paper, I will analyse the forms of time and chronotope as reflected by Peter Ackroyd's English Music and First Light.*