The main aim of the Master Thesis is the work of the 1940s by the American painter Edward Hopper (1882–1967) in a relationship to the long poem by Wystan Hugh Auden *The Age of Anxiety. A Baroque Eclogue* (1947). The Thesis in ten chapters researches Hopper’s painting *Nighthawks* (1942), which is considered to be one of the most important works by Hopper from the war years. Unique position of this painting is reconstructed through intermedial projections and linkages towards the Auden’s poem. Next to the interpretation of the intermedial relations, in the centre of the Thesis are time-space relations to Hopper’s painting semantics due to period thoughts of temporality, atemporality and aperspectivism. An attention is also paid to the relation of the painting and phenomenology of temporal consciousness and continuance in connection with semantics of the space as „heterotopia“.