

MENTAL ENLIGHTENMENT SCIENTIFIC – METHODOLOGICAL JOURNAL



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<http://mentaljournal-jspu.uz/index.php/mesmj/index>



TIME AND SPACE IN A WORK OF ART

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ABOUT ARTICLE

Key words: literature, literary studies, time, space, work, genre, plot, interpretation and analysis.

Received: 01.05.24

Accepted: 03.05.24

Published: 05.05.24

Abstract: In this article, scientific views are expressed that time and space in literature - the forms of existence of the image of reality in the work, and the interpretation of these concepts in literary studies are somewhat different from philosophical ones, and the story becomes art due to the specific condensation and clarity of time in different spaces, in addition to this, chronotope is analyzed to a large extent defining the human image in literature.

INTRODUCTION

In order to understand the features of the author's creative style, it is important to study the mechanisms by which the work is created, one of these mechanisms is the space-time organization of the work.

In the most general sense, the concepts of "space" and "time" express the forms of existence of things and events, on the one hand, their existence to each other (in space), on the other hand, the processes of their exchange with other things, the duration of their existence (in time).

Time and space in literature - forms of existence of the image of reality in the work; in literary studies, the interpretation of these concepts is slightly different from philosophical. One of these interpretations was the concept of topos, which is one of the categories of M. Bakhtin's aesthetics. According to this theory, this category constitutes one aspect of an inseparable time-space unity and usually serves as a means of objectifying the meaning contained in a work of art. M. Bakhtin claims that the topos is the main spatial image of an

artistic text, a meaningful space, "the poles, limits, coordinates of the world are visible" ¹due to the events taking place in it.

MATERIALS AND METHODS

M.M. Bakhtin introduced the term "chronotope", which is now widely used in literary studies, which means "an important interrelationship of ²time and space relations, artistically mastered in literature." The researcher says: "In the literary-artistic chronotope, there is a combination of space and time signs in a meaningful and clear whole. Here, time thickens, becomes denser, becomes artistic-visible; and space is strengthened, drawn into the movement of time, plot, history. Time signs are revealed in space, and space is understood and measured by time. These intersections and combinations of signs characterize the artistic chronotope ³. " Even M. Bakhtin gave the main role to artistic time in his terminology.

In his scientific article "Time and chronotope forms of the novel" (1937-1938, published with additions in 1973), the scientist notes that literary studies considers time as the fourth dimension of space. Thus, any chronotope in this case is a meaningful union, a single inseparable whole of specific spatial and temporal signs: "Here time thickens, becomes condensed, becomes artistically visible; and space is intensified, drawn into the movement of time, plot, history. Signs of time unfolds in space, and space is understood and measured by ⁴time. "

Bakhtin believes that the history of the development of the novel is more or less the history of novel chronotopes. He calls the chronotope as a formal-content category of literature and defines its plot-creating, genre, descriptive significance. For example, the events that happened far from the main chronotope are given in the form of dry information in the work, so the chronotope is a form of plot organization.

The event turns into art due to the specific condensation and clarity of time into the image of art through the clear appearance of the signs of time in different spaces, besides, the chronotope largely determines the image of a person in literature.

And life, chronotope defines the genre and its types. To illustrate this claim, Bakhtin provides a brief description of romantic chronotopes that influenced the later development of literature, such as the chronotope of Greek and chivalric novels, the Rabelaisian and pastoral chronotope.

describes "various levels and volumes of chronotopic values" that fill art and literature, along with "large typologically stable chronotopes that define important genre types of the

¹Makhov A. E. Topos. Literaturnaya encyclopedia terminov i ponyatii; contract A. N. Nikoliukina. - M., 2001. - P.19.

²Bakhtin M.M. Epos and novel. - SPb.:2000. - S. 9-10.

³Bakhtin M.M. Epos and novel. - SPb.:2000. - S. 9-10.

⁴Bakhtin M.M. Epos and novel. - SPb.:2000. - S.234

novel." This ¹includes chronotopes such as meeting, road, castle, hotel-salon, provincial town, fence.

Despite Bakhtin's claim about the unity of time and space in his works, the title of the article " Time Forms and Chronotope in the Novel" is noteworthy. I.P. Nikitina notes that the concept of chronotope is an attempt to describe the artistic space of a literary work. If we apply this concept in an extended manner to other types of art, it becomes a metaphor ². That is, time exists both in the literary work itself and within the framework of the chronotope, that is, the spatial form written by D. Frank continues in the 21st century. For example, V. G. Shchukin expands the list of chronotopic values distinguished by Bakhtin, meeting, visit, performance, prayer, holiday, travel, meeting, marriage, intimate approach, sleep, rest, illness, trial, imprisonment, etc. k. lists chronotopes. The researcher adds that "a city, a house, a ship, and a whole series of loci can become chronotopes, but only when a time-continuing process or event occurs in their space. Then it will be more convenient to call these chronotopes differently: the life activity of the city, the life (activity) of the house, sailing on the ship ³.

Understands chronotope as "spatial and temporal design and genre completeness characteristic of a subject's process, event, or situation." ⁴Thus, the chronotope is no longer ⁵understood as a time-space, but as a "time-place of fulfillment. "

An interesting classification of chronotopes was given by P.H. Torop, a representative of the Tartu-Moscow semiotic school. He identifies three levels of chronotopes that coexist: topographic chronotope, psychological chronotope, and metaphysical chronotope ⁶.

Psychological chronotope is the chronotope of characters. Thoreau considers that it is closely related to the topographical chronotope, since the transition from one state of mind to another corresponds to movement in space.

The metaphysical chronotope requires the first two to be related, to develop the same metalanguage. "Thus, the topographical chronotope level is the observed world, the psychological chronotope level is the world of observers, and the metaphysical chronotope is the world defining the language of description ⁷. "

Needless to say, Thoreau is not the only person who tried to delimit author, character and historical time and space. R. A. Zobov and A. M. Mostepatenko in their article "On the

¹Bakhtin M.M. Epos and novel. - SPb.:2000. - S.339.

²Nikitina I. P. Khudojestvennoe prostranstvo kak predmet filosofsko-esteticheskogo analiza. Autoreferat na soiskanie uchenoy stepi doctora filosofskikh nauk. M., 2003.

³Shchukin V. G. O filologicheskoy obrazke mira (filosofskie zametki) / Voprosy filosofii. M., 2004. No. 10. S. 60

⁴Shchukin V. G. O filologicheskoy obrazke mira (filosofskie zametki) / Voprosy filosofii. M., 2004. No. 10. S. 61

⁵Shchukin V. G. O filologicheskoy obrazke mira (filosofskie zametki) / Voprosy filosofii. M., 2004. No. 10. S. 62

⁶<http://slovar.lib.ru/dictionary/chronotop.htm>

⁷Thorop P. H. Khronotop / Slovar terminologii Tartusko-Moscovskoy semioticheskoy school. M., 1999. S. 139-141.

typology of space-time relations in the field of art" introduce the concepts of real, conceptual and perceptual space and time. Real space and time "determine the existence and exchange of objects and processes that exist in reality" ¹. Under the concept of "an abstract chronogeometric model that serves to organize idealized events" created by the author ², the fable of the work is played out in this time and space. As for the perceptual space, it is here that the image of art arises, which is the perceived space and time.

RESULTS AND DISCUSSIONS

According to the authors of this article, a work of art exists in three dimensions: "In real (physical) space and time, it is presented as a simple material object, among other things; in conceptual - as a model of a certain class of real or imagined situations, and finally, perceptually - in the form of an image of art" ³.

I. Baniev, an art historian, says that "we always feel the connection between space and time in real life. For example, it is important where and when an event happened. Anikrogi, time and space complement each other, they live in interdependence ⁴. Thus, according to the terminology of Zobov and Mostepanenko, real space and time correspond to Thorop's topographical chronotope, and psychological chronotope combines conceptual and perceptual space and time, if under the first we understand the fictional world in which the characters of the work of art exist, and under the second - how they perceive this world understands what they do. Similar studies can be found in the works of some foreign scientists, of course, they are only related to the problem of artistic space. For example, the German literary critic R. In his book "Essence and Forms ⁵of the Art of Storytelling", Petsch distinguishes between "place" (German "Local") and "space" (German "Raum"). The first can be compared to the conceptual space of Zobov and Mostepanenko. This is a kind of scenery, in which the action takes place, but does not have artistic value in itself. Space, on the contrary, is aimed at solving the task of poetic impact on the reader.

Artistic space, according to Petsch, exists in three dimensions: "definite" ("bestimmter"), "absolute" ("absoluter") and "filled" ("erfüllter"). "Exact" space is measured by its physical properties, such as size, color, length, width, etc. The term "filled space" takes us back to phenomenological aesthetics and the concept of perceived space and describes how it is perceived by the protagonist.

¹Zobov R.A., Mostepanenko A.M. O typologii prostranstvenno-vremennykh otnosheniy v sfere iskusstva. S.10. V kn.: Rhythm, space and time and literature and art. L.: Nauka, 1974. S. 11-25.

²Zobov R.A., Mostepanenko A.M. O typologii prostranstvenno-vremennykh otnosheniy v sfere iskusstva. S.10. V kn.: Rhythm, space and time and literature and art. L.: Nauka, 1974. S. 11

³Zobov R.A., Mostepanenko A.M. O typologii prostranstvenno-vremennykh otnosheniy v sfere iskusstva. S.10. V kn.: Rhythm, space and time and literature and art. L.: Nauka, 1974. S. 11-25.

⁴Ganiev I. Poetics of natural dramas. — T., 2005

⁵Petsch R. Wesen und Formen der Erzählkunst. In: Ritter A. ., P. 36-44

"Absolute space" is the only space in the work as a whole, consisting of the spaces of separate scenes. "Here, what is conveyed to us only in fragments, through poetic revival, the individual parts are constantly, imperceptibly combined, becoming a well-organized and structured whole, an absolute space ¹. "

Also, Petsch considers the role of space in enriching and deepening the movement of the work to be important, in which, in turn, the movement enriches and changes our perception of the space in the work with each step, that is, the space is created in front of the reader's eyes. German scientist G. Mayer's terminology is very close to the terminology used by Petsch. Mayer distinguishes "place" and "meaningful space" ("Lokal" und "sinnbezogener Raum") ². At the same time, the researcher finds important differences between the space structure of realist and avant-garde literary works. For the first, reflection of empirical reality, its recognition is characteristic; where the symbolism of space is more random than regular. On the contrary, in the works of the avant-garde (the author includes the works of Kafka), there may be very few or no signs of specific space, but the symbolic character of the descriptions of space becomes a habit.

Space of the work of art were close to Russian researchers, including M.A. Saparov, who wrote: "All previously accepted details are combined, integrated by memory and directly perceived by the viewer, reader, listener. is connected with The detail replaced by the next detail does not disappear, it is changed and strengthened by the unity of the work of art ³.

The concept of "locus" is also used to define the spatial structure units of the mat. Combining the term locus written in Latin from S. Yu. Nekhlyudov, Yu. M. Lotman introduces this term into philology to define the strong ⁴connection of the hero of the work to the functional field of action. The relationship between these two spatial elements of the artistic text remains unclear. Locus is a structural unit of a topos, and it is thought that it defines a specific place on this continuum ⁵. Similar to Y. M. Lotman's division of space into open and closed, locus usually refers to closed spatial images, and topos - open ones. Sometimes the topos is assigned the task of defining the language of spatial relations that passes through the artistic text, while the locus is associated with a specific spatial image. On this basis, Yu. M. Lotman described the nature of this phenomenon as follows: "The spatial image of the world is multi-layered: it includes the mythological world, scientific modeling, and ordinary "common sense". functions as a whole... Images created by art or deeper scientific

¹ Petsch R. Wesen und Formen der Erzählkunst. In: Ritter A. ., S. 41

²Meyer N. Raumgestaltung und Raumsymbolik in der Erzählkunst In: Ritter .. P. 208-231

³Saparov MA Ob organizatsii prostranstvenno-vremennogo kontinuuma khudozhestvennogo proizvednii. S.98. V kn.: Rhythm, space and time and literature and art. L.: Nauka, 1974. S. 85-103.

⁴Lotman Yu.M. Ob iskusstve. - SPb: Iskusstvo-SPb, 1998. - P.423.

⁵Prokofieva, V. Yu. Category prostranstvov khudozhestvennom prelomlenii : lokusy i toposy// Vestn. Orenb. Mr. flour - 2005. - No. 11. - S. 87-94.

imaginations, as well as recoding spatial images into the language of other models, are laid on this substrate. As a result, a complex semiotic mechanism is created in constant motion¹.

"The literary work extends beyond the text... The truth is the commentary on the work, its explanation..."²

"There are no clear borders, but an abstract border zone really exists, and very important processes for literary development take place in it"³.

Yu.M. Lotman first distinguishes "plot space" - "this structure is a structure of all texts of a genre, all draft plans, realized and unrealized, and finally, plots that are possible in a certain cultural-literary continuum, but no one has thought of can be imagined as a complex". The scientist writes that "different types of culture are characterized by different plot spaces (this does not eliminate the possibility of distinguishing plot invariants in the genetic and typological approach). Therefore, one can talk about historical-periodic or national type of plot⁴spaces."

We agree with T.V. Subbotina's opinion about the relationship between topos and locus, which is expressed in the following quote from his works: "Without denying the linguistic and cultural content of locus, we understand topos as a broader concept consisting of private loci charged with special mental energy. Topology is "topos education about, that is, locally-organized spaces that create meaning and the ways and forms of existence of logos⁵related to them, that is, the ways of the spread of concrete meaning.

In short, M.M. Bakhtin put forward an anthropocentric concept of the space of the artistic text, which requires a dual relationship of interaction between the world and man. This concept emphasizes that the world surrounding a person can be described both as a material object and as his inner consciousness. Based on this concept, our work explores the concept of the change of space and time in the work based on the transformation of the inner world of a person, and Yu.M. Lotman's approach to the concept of chronotope from the point of view of semiotics of space is also interesting, where he distinguishes the interaction of the work with concepts such as the ethical system shows.

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²Sergeeva E.S. Category of expansion in godly literature/Economics and society #1. - Russia. 2021.

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⁴Lotman, Yu. M. Sujetnoe prostranstvo russkogo romana XIX stoletiya // Lotman Yu. M. V shkole poeticheskogo slova: Pushkin. Lermontov. Gogol. - M.: Prosveshchenie, 1988.

⁵Subbotina T.V. Locus, topos, urbanonym, microtoponym: k voprosu o sodержanii prostranstvennyx ponyatiy. Vestnik Chelyabinsk State University. - 2011. - No. 24. - S.234.

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