



SPACE AND TIME AS CATEGORIES OF LITERARY TEXT IN PROSE

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Annotation: *The article discusses the categories of space and time in development - from purely philosophical concepts to literary and linguistic phenomena. When describing the concept of space-time as a category of a literary text, the article highlights and characterizes its main functions: ontological, anthropocentric, pragmatic, aesthetic, plot-forming, symbolic, which are the decomposition of the key function of the chronotope, namely, meaning-forming. The proposed functional decomposition requires an updated approach to the linguistic representation of the chronotope, to the hierarchy of linguistic means.*

Keywords: *chronotope, categories of space and time, functions of the chronotope, meaning-forming function of the chronotope, meaning formation, literary text.*

Classical philosophical science considered space and time as categories independent of each other and of the processes occurring in them. This idea formed the basis of the substantial concept (Democritus, Epicurus, Isaac Newton). Thus, in the teachings of I. Newton, development received an idea of the independent and independent existence of space and time. Newton put forward the concept of "absolute space" and "absolute time". Such a representation was based on the geometry of Euclid and corresponded to the laws of classical mechanics.

Creation in the twentieth century. theory of relativity, the development of ideas about the metric properties of space-time, led to a radical restructuring of the existing concept. It turned out that the substantive ideas about space and time recognized as classical are not final and not universal. Within the framework of the new paradigm, which was called relational, space and time were considered as systems of relations between interacting objects. This concept described space and time as connected with each other, forming a single space-time continuum. A new concept of "space-time" was introduced into scientific circulation as a single form of coordination of phenomena.

Interest in the initially purely philosophical categories of space and time as phenomena and of a linguistic nature has become widespread in the scientific literature of the 20th century. First of all, this was due to the so-called structural-linguistic turn - a kind of "golden mean" between being and nothingness, matter and spirit, object and subject, or between ontology and epistemology, empiricism and rationalism" [6, p. 70]. From now on, the key concepts here are: relation, structure, function, activity, language, text, organization, sign, discourse, meaning, logos, etc. Therefore, the well-known Sapir-Whorf hypothesis of linguistic relativity, which is based on the idea that that "... the language keeps a certain system of values, and the meanings expressed in it are evaluative and add up to a collective philosophy characteristic of all speakers of this language" [12], changed the status of the categories of space and time, conditionally transferring them from an exclusively philosophical plane in linguistics and literature.



Of particular importance for the study of space and time is the concept of chronotope, developed by M.M. Bakhtin. The chronotope is understood as "the essential interconnection of temporal and spatial relations artistically mastered in literature" [1. S. 234]. M.M. Bakhtin pointed out that both the artistic and literary image and the language of the work are basically chronotopic. The scientist showed the need to take into account the chronotopes of the author of the work and the listener-reader.

Later, space as an independent category again took its place in the research of scientists, being fruitfully developed both in domestic and foreign science. This can be seen, in particular, in the works of both the Tartu (Yu.M. Lotman and others) and Moscow (V.N. Toporov, T.V. Tsivyan, T.M. Nikolaeva, and others) semiotic schools, whose representatives combined study of the structure of the text with the study of the structure of space.

Lotman defines the artistic space in a literary work as "a continuum in which characters are placed and an action is performed", highlighting several of its subtypes: "magical and everyday, external or internal". At the same time, "the behavior of the characters is largely related to the space in which they are located and, moving from one space to another, a person is deformed according to its laws" [7. S. 264].

Galperin also spoke about the space-time continuum, who understood it as a unity of spatial and temporal plans, "an undivided flow of movement in time and space" [4. S. 87]. The scientist notes that the continuum as a category of a literary text can be represented as a certain sequence of facts, events unfolding in time and space, while noting that "the unfolding of events does not proceed in the same way in different types of texts." In addition, in his works, Galperin proposed a system of text-forming categories, highlighting content and formal-structural categories in their composition, while he emphasized their interdependence. Among the text-forming categories, the scientist also noted the continuum - a logical sequence, temporal and spatial relationship.

V.N. Toporov in his research focuses on the distinction between everyday, scientific (Newtonian) and mythopoetic understanding of space.

The works of the scientist were a kind of stimulus for the study of space as a text (or "text of space"). Also in the sphere of scientific interests of V.N. Toporov also included a study of the connection between natural and cultural principles, their "macrocontext", in which the meeting of "spiritual-physical" and "great" cultural texts gives rise to spiritual situations of "high tension".

In the scientific works of D.S. Likhachev, we find the productive concept of "conceptosphere", considered as a set of clumps of concepts, concepts, images and motifs that make up the writer's artistic world, in which, undoubtedly, space and time, at least as semantic primitives [3. P. 53], occupy a leading position.

In modern science, there is a complication of the concept of space-time. The subject of close attention of linguists is the types of spatio-temporal relations (M.Yu. Lotman, I.R. Galperin, T.V. Bulygina, A.D. Shmelev, A.F. Papina, L.G. Babenko, Yu.V. . Kazarin and others), the formation of chronotope parameters in the process of identification and self-identification of individual cultures (D.S. Likhachev, V.N. Toporov, A. Vezhbitskaya, Yu.S. Stepanov, E.S. Yakovleva, I.I. Svirida, V.P. Rudnev, S.M. Belyakova, M.N. Zakamullina, V.I.



Bessudnova, N.K. Frolov, etc.), the key role of space-time in the process of reconstruction of the author's conceptual and semantic plan and in the organization of the text structure as a whole (Yu.M. Lotman, N.D. Arutyunova, I.M. Kobozeva, L.G. Panova, Yu.D. Tilman, D.A. Schukina, T.E. Yatsuga and etc.).

The concept of space-time is also widely used by researchers in the analysis of a literary text: both time and space serve as constructive principles for organizing a literary work.

The system formed by the categories of space and time models the narrative in a literary text, provides a holistic perception of artistic reality, organizes the structure of the work, and, importantly, forms the artistic meaning. According to Bakhtin, "every entry into the sphere of meanings takes place only through the gates of chronotopes" [1. p. 406].

However, meaning formation, as a function of a higher-order chronotope, requires a certain decomposition. In our opinion, one should also consider such functions of the chronotope that work for the key semantic function, but can and should be considered separately. That is, being functions that provide the meaning formation of a particular literary text, they actually form the meaning of the chronotope in its various configurations.

The first such function is ontological. Why? It is in the chronotope that the "model of the world" presented by the author is encoded. And, according to the exact statement of L.A. Nozdrina, the chronotope allows: "correctly decoding the author's 'picture of the world' encoded in the text and, thus, allow the literary text to carry out one of the most important tasks of art - to be a means of cognition" [8. P. 15].

The second function, directly related to the first, can be called the anthropocentric function of the categories of space-time.

MM. Bakhtin owns the anthropocentric concept of the chronotope of a literary text: 1) the world (a model of space and time) is depicted from the outside, as the environment of the hero, and 2) the world (a model of space and time) is depicted from the inside as a mental and spiritual sphere, including intentions, thoughts, feelings. Agreeing with such an approach to the analysis of text and chronotope and highlighting the anthropocentric function of the categories of time and space as determining the artistic meaning, we concretize the direction of research for the categories of time and space in a particular literary text.

Closely related to the anthropocentric function of the text and the chronotope is the so-called pragmatic aspect, about which Lotman wrote: "In reality, the pragmatic aspect is the aspect of the work of the text, since the mechanism of the work of the text implies some kind of introduction into it of something from the outside. Whether it will be "from the outside" - a different text, or a reader (who is also a "different text"), or a cultural context, it is necessary in order for the potential possibility of generating new meanings contained in the immanent structure of the text to become a reality. Therefore, the process of transformation the text in the reader's (or researcher's) mind, as well as the transformation of the reader's mind introduced into the text (essentially, we have two texts in relation to "incorporated - framing" (...), not a distortion of the objective structure, which should be



eliminated, but the disclosure of the essence of the mechanism in the course of its operation" [7:67].

From the foregoing, it is obvious that the pragmatic aspect of the text gives rise to the pragmatic function of the literary text. For us, this means that certain categories of a literary text can be studied in a pragmatic aspect: that is, they can be analyzed from the point of view of the implementation of a pragmatic function.

Text, like a separate category of text, can be realized in aesthetics. Such a realization presupposes the presence of the following function of the text, and, therefore, the categories of time and space: aesthetic. Why? In the definitions of the essence of the aesthetic function, the concept of transformation is used (V.I. Zaika): in a work of art, the aesthetic-cognitive function transforms all other functions of the language, refracting them in the desired direction (I.R. Galperin), the aesthetic function is "figurative-aesthetic transformation means of the national language" (V.V. Vinogradov), with the help of language, "the creative transformation of an ordinary object of reality into a special artistically modeled object" (L.A. Novikov), the poetic function of the language is manifested in the internal development of linguistic semantics into poetic (S. T. Zolyan). And, if "a literary text of any type is a product of the aesthetic realization of the language" [5. p. III], it is obvious that one of the meaning-forming functions of the categories of time and space is aesthetic.

A statement by M.M. Bakhtin, that time and space "are the organizational centers of the main plot events of the novel", suggests the presence of a plot-forming function. It is the plot the forming function of the chronotope has been most fully studied by the Russian philological school. The works of M.M. Bakhtin, D.S. Likhachev, Yu.M. Lotman, M.B. Khrapchenko, N.M. Leiderman, B.N. Eikhenbaum, G.N. Pospelova, Z.Ya. Turaeva, N.F. Rzhetskaya, N.K. Gaia, Z.Ya. Mintz and many others. others

The last of the functions we have identified is symbolic. The most complete scientific research (from idea to implementation in culture and text, as a projection of cultural space) in relation to the symbolic function is presented in the works of A.F. Losev, Yu.S. Stepanova, V.N. Toporova.

Thus, the indicated functions of the categories of space-time - ontological, anthropocentric, aesthetic, plot-forming, symbolic - work to create meanings in a literary text, which means that they realize the main function of the chronotope - meaning-forming.

The implementation of the meaning-forming function of the categories of space-time by means of language was the subject of study by representatives of various semantic schools (Yu.D. Apresyan, A. Vezhbitskaya, I.V. Galaktionova, A.A. Zaliznyak, M.S. Ismailov, M.A. Kunizhev, I. B. Levontina, E. V. Uryson, A. D. Shmelev, E. S. Yakovleva, etc.).

However, the functional decomposition proposed by us requires an updated approach to the linguistic representation of the chronotope, to the hierarchy of linguistic means.

Understanding the hierarchy of linguistic means (including the linguistic means of specific text categories) is directly related to the understanding (definition) of structural linguistics as a scientific direction and the structural method as a method of linguistic analysis. It seems important to pay special attention to those research ideas in the field of



structural linguistics that most fully meet the goal of analyzing linguistic means of expressing the categories of time and space in a literary text.

One of the founders of the practical application of structural analysis methods in linguistics, Emile Benveniste, defined the levels of language and the hierarchy of these levels as follows: any language unit becomes perceived only when it can be identified in a unit of a higher level, a phoneme in a word, a word in a sentence. The sentence, which can no longer be included in the so-called unity of another type, is the threshold, the "highest level" for language as a hierarchical system.

From all this, according to Benveniste, it follows that this "higher" level is not something external to the analysis: it enters into the analysis; level is the way of analysis. To understand the main directions of the analysis of language units, according to the idea of the scientist, the following postulate is important: "The form of a language unit is defined as the ability of this unit to decompose into constitutive elements of the lower level. The value of a language unit is defined as the ability of this unit to be an integral part of a higher level unit" [2. p. 130].

In the Russian linguistic school, Yu.S. Stepanov. The innovation of his works is connected with the development of a functional-semiological approach to the study of language units. That is, a language unit is considered not only by belonging to a level in the hierarchy, but also by its functional purpose.

From the point of view of the semantic paradigm, Stepanov considers language as a set of names of things that open the way to the knowledge of entities. Three main features of this paradigm: a) the concept of a name serves as a starting point; b) the concept of essence dominates, c) the concepts of name and essence are accompanied by the concept of hierarchy.

The main, second paradigm, according to Stepanov, is syntactic, or "predicate philosophy". The syntactic paradigm for Stepanov is, first of all, the phenomenon of "semantic agreement" between the predicate and the subject of the sentence, as a linguistic unit of the highest level, and the study of this phenomenon.

Finally, the third, pragmatic paradigm that Stepanov considers, or the "philosophy of egocentric words." This paradigm differs from the previous ones in the following respects: 1) the whole language is related to the subject using it, to the "I"; 2) all the basic concepts used to describe the language are relativized: names, predicates, sentences - everything is now considered as functions of various kinds.

Language units (they are also linguistic means in a literary text), respectively, are implemented and considered as functions according to the presented paradigms - nomination, predication, location, but not only. Stepanov, in his article on Benveniste, highlights the main principle of the analysis of linguistic means in the format of paradigms and their interaction: "The researcher seeks to place each analyzed phenomenon in two lines of correspondences - on the one hand, in a series of "language categories", which Benveniste always turns out to be connected in that or to some other degree with meaningful, semantic analysis, on the other hand, into a series of "syntactic functions", which, in Benveniste's understanding, approaches formal analysis" [10. p. 9].



Thus, the approach in linguistic analysis, in which linguistic means of expression can be considered from the point of view of their functioning in paradigms, allows us not only to detect the format of interaction of paradigms at the “highest” level of the hierarchy in a particular literary text, but also to carry out semantic and syntactic analysis individual categories of literary text, including the categories of space and time.

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