



THE CATEGORIES OF TIME AND SPACE IN LITERATURE

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ABSTRACT

This article examines the categories of "space", "time" and "chronotope" in the Russian fiction text and their main properties. Also lyrical analyses by Tyutchev, Lermontov and Akhmatova.

KEYWORDS

Space, time, chronotope, lyricism, discreteness, concretisation, the fundamental ontological.

INTRODUCTION

The natural forms of existence of the world depicted are time and space. Time and space in literature represent a kind of convention, the nature of which determines different forms of spatio-temporal organization of the artistic world. Among other arts literature treats time and space most freely (only cinema can compete in this regard). In particular, literature can show events occurring simultaneously in different places. To achieve this, it is enough for the

narrator to introduce the narrative and literature shifts from one temporal layer to another (especially from the present to the past and back). Another important characteristic of literary time and space is their discreteness (discontinuity). This is particularly important in relation to time, since literature does not reproduce the entire flow of time, but only selects from it artistically significant fragments, denoting "empty" intervals with formulas such as "whether long



or short", "a few days have passed", etc. This temporal discreteness serves as a powerful means of first dynamising the plot and then the psychology.

THE MAIN FINDINGS AND RESULTS

The discreteness of the spatial imagery is that in literature this or that place can be described not in detail, but only by individual features, which are most significant for the author and have a high semantic meaning. The rest (usually a large part) of the space is "completed" in the reader's imagination. Thus, the place of action in Lermontov's *Borodino* is indicated by only four separate details: "a large field", "a redoubt", "cannons and blue-topped forests". Onegin's description of Onegin's country study, for example, is also sketchy: only "Lord Byron's portrait", a statuette of Napoleon and - a little later - books are mentioned. Such discreteness of time and space leads to considerable artistic economy and increases the importance of the individual figurative detail. [1, p.21].

The nature of the conventionality of literary time and space is highly dependent on the type of literature. In lyrics, this conventionality is maximal, and lyrical works in particular may have no image of space at all, as in Pushkin's poem "I loved you...". In other cases, the spatial coordinates are present only formally, in the sense that they are allegorical. Thus it is impossible to say, for example, that Pushkin's *The Prophet* spans a desert, while Lermontov's *The Sail* falls into the sea. At the same time, however, lyrics are capable of reproducing the objective world with its spatial coordinates, which are of great artistic value. In Lermontov's poem "Often surrounded by a motley crowd...", the spatial juxtaposition between the ballroom and the "kingdom of the wondrous" represents a very important antithesis of civilisation and nature.

The lyric poem also deals with the time of art freely. We often observe the complex interaction of temporal layers: past and present ("When a noisy day dies out for a mortal..." by Pushkin), past, present and future ("I shall not shrink from thee..." by Lermontov), and finite

human time and eternity ("The stone falls from the mountain and lies in the valley..." by Tyutchev). Occasionally one encounters the complete absence of meaningful images of time, such as Lermontov's *I Bored and Sad* or Tyutchev's *The Wave and the Thought*. On the other hand, the lyricist's perception of time can also be very acute, as is typical, for example, of Annensky's poetry, as even the titles of his works show: "The moment", "Longing for a fleeting moment", "A moment", not to mention more profound images. However, in all cases, lyrical time has a high degree of conventionality and is often abstract. [2, p.17].

The abstract or concrete space is usually associated with the corresponding properties of artistic time. For example, the abstract space of the fable is combined with abstract time: "The strong always have the powerless to blame...", "The flatterer always finds a corner in his heart..." etc. The most universal laws of human life, timeless and non-spatial, are here mastered.

The forms of concretization of artistic time are, first, "binding" the action to real historical landmarks and, second, the precise definition of "cyclic" time coordinates: the seasons and the time of day. The first form was particularly developed in the aesthetic system of 19th- and 20th-century realism (Pushkin insistently points out that in his *Eugene Onegin* the time is "reckoned by the calendar"), although it certainly emerged much earlier, apparently already in antiquity.

A more typical tendency in contemporary literature is to individualize the emotional and psychological meaning of the time of day in relation to a particular character or lyrical protagonist. Thus, night can become a time of intense reflection ("Poems composed at night during insomnia" by Pushkin), anxiety ("The pillow is already hot..." by Akhmatova).

According to the literary scholar Yesin, "Generally speaking, there is a great deal of individual nuance in the emotional colouring of the time in contemporary



literature.

Time and space belong to the fundamental problems not only of philosophy, but also of aesthetics, art and literature studies. Changes in ideas about space and time have always been connected with the process of cognition, its development, which was directly reflected in the evolution of artistic thinking. Artistic thinking in any historical period should provide answers about time and space as general problems of being. [3, p.13].

Modern researchers at the turn of the XX-XXI centuries rightly argue that the chronotope acts as a fundamental ontological concept. Every historical event, phenomenon of everyday life, works of art, in one way or another, are reflected in the system of space-time coordinates. The chronotope becomes not only a pictorial and plot-forming unit, it unites spatio-temporal representations of a writer, his characters, a reader, and serves as a way to reproduce the spatio-temporal relations of a work of art. This is of particular artistic value in the study of contemporary works.

CONCLUSION

The questions of time and space are sufficiently fully studied in philosophy, aesthetics, but not fully enough in spiritual and educational poetry, in particular, in comparative terms. This problem has been widely studied by Aflotun, Aristotle, H. Hegel, K. Jung, F. Buslaev, A. Potebnya, A. Losev, A. Belyj, I. Brodsky and other famous personalities. In particular, Russian literary criticism has a number of scientific works devoted to psychological and philosophical foundations of spiritual poetry, in particular, those devoted to notions and attitudes relating to time and space. [4, p.23].

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