

REPRESENTATION OF SPACE AND TIME IN ARTISTIC CHRONOTOPE

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Abstract: this article shows that it is difficult to imagine any discursive activity without the combination of space and time. The feature of sociality is characteristic of any discourse, because it is naturally oriented to human communication, and it is emphasized that the signs of space and time can be perceived as a whole and clearly in the artistic chronotope.

Key words: chronotope, composition, plot, monograph, time, space, near space, far space, anthropocentric

Literary experts M.M. Bakhtin is considered the founder of the chronotope theory. M. Bakhtin introduced it to literary studies in the 30s of the last century. He took into account that this concept "covers important parts of the genre, composition, plot, artistic text structure, poetics of images based on the artistic work, harmoniously reflects the artistic space and time" [Jorakulov 2015: 24].

M. Bakhtin defined the chronotope as "an important part of the relationship between time and space artistically reflected in the work" [Bakhtin 1974: 133]. The scientist also noted that the chronotope always covers the evaluation situation and has an emotional character.

We know that the issue of artistic chronotope later attracted the attention of many scientists. Followers of M. Bakhtin wrote many articles, monographs and dissertations on the discussion of this issue [For example: Turaeva 1979: 219; E nukidze 1984:24; Mikhailova 1983: 26]. This problem was discussed in some detail in studies of poetic syntax [Kovtunova 1986: 206; Mirzaev 1992: 43]. But in these studies, mainly prose literature is chosen as the object of analysis, and other genres, in particular, poetry, are being neglected.

However, M. Bakhtin said that the concept of "chronotope" represents time and space in a harmonious state, and advised to interpret chronotope as a form-content category in literature. Here, time is compressed, turns into an artistic gaze, and space accelerates and expands within the framework of time, plot and historical movement. If the signs of time are visible in space, space is measured and understood in time. The nature of the artistic chronotope is manifested in the flow of such mixed signs [Bakhtin 2015: 43-44].

In our opinion, the same symptoms are characteristic of genres other than the novel. In the process of events, the author uses his cognitive abilities and tries to provide aesthetic communication first of all. The intention to achieve this aesthetic effect never leaves the author. At the same time, it should not be forgotten that M. Bakhtin emphasized that the chronotope has a strict genre essence. Chronotope as a category of personal content defines the essence of the human image in literature" [Bakhtin 2015: 44].

The anthropocentric features of the language system, reflected in the research of a number of linguists, inevitably leave their mark on artistic texts, especially poetic works. In poetic discourse, "I - the center" is clearly expressed, because the speaker in the lyric takes an active part in the events [Stockwell 2005: 18]. Therefore, there is a need to study the artistic chronotope using a cognitive-pragmatic approach.

We mentioned above that the issue of time-space relations in artistic text has been studied in many studies. Studying the place of this phenomenon in shariat, which is one of the complex genres of art, is equally important for literary studies and linguistics. In the works of this genre, the lyrical subject forms the center, and the content and structure of the text are based on this center.

Researchers think that two opposing areas of space often accompany each other in the poetic world and time indicators also adapt to them. First is called "near space", the narration is limited to

the lyrical subject, its qualities and experiences, while the second one is called "far space", it has no boundaries and reflects the relationship of the lyrical subject with the outside world [Stepanov 1981: 59; Kazarin 1999:84].

Literary critic J. Turdimov notes that "Often the conflict or harmony between the poets heart's desires and the reality of life can be the reason for the birth of poems expressing various experiences" [Turdimov: 1991: 8].

In this case, the creator is referring to the lexical units representing the temporal content. For example, if the change of seasons indicates that human life does not pass smoothly, spring is a symbol of youth, and winter is a symbol of age. Life in the next stanza looks like a grazing horse - a reference to the continuity of life and non-return. Because the horse you are riding does not stop moving, it is indifferent to your condition.

In addition, the appearance of the word "life" as a rhematic center formed the pragmatic peak of the image of reality. On the one hand, the use of phrases with the same syntactic structure allowed to emphasize poetic images and served to ensure the harmony of time and space in the narrative. All this creates enough opportunity to express the idea more clearly, to combine emotions and reality.

Let's analyze the poem Sonnet by the English poet S. Day-Lewis.

To travel like a bird, lightly to view
 Deserts where stone gods founder in the sand,
 Oceans embraced in a white sleep with land;
 To escape time, always to start a new.
 To settle like a bird, make one devoted
 Gesture of permanence upon the spray
 Of shaken stars and autumns; in a bay
 Beyond the crestfallen surges to have floated.
 Each is our wish. Alas, the bird flies blind,
 Hooded by a dark sense of destination:
 Her weight on the glass calm leaves no impression
 Her home is soon a basket full of wind,
 Travelers, we're fabric of road we go;
 We settle, but like feathers on times flow
 [Day -Lewis. An Anthology of English and American verse: 400].

From the beginning, we can see that the method of syntactic parallelism is widely used in the text of the poem. Syntactic structures of this type, occupying almost the same places, ensure the time-space development of the poem. The verb to view in the text formed a rhema point in the first line. In the following lines, syntactic structures of the same structure, referring to the starting points of time and space, reveal the meaning of the phraseology to settle like a bird.

In this poem, it is not possible to associate the action with a certain time interval. Because the participation of united parts expressed by means of infinitive units does not allow to determine the time indicator. The realization of the "present continuous" content in some parts gives the movement as a general character.

In the text, the boundary of the space is defined by means of lexical units with a common theme (great space, desert-large area of land; ocean-great body of water). Also, time-space indicators are expressed using lexemes that form a separate associative series. For example, the associative group of desserts includes shaken stars, autumns, etc. The most interesting thing is that the violation of the grammatical norm has gained pragmalinguistic significance, and through it, the feeling arises that the seasons mean some kind of imperceptible period at the end of time, striving for eternity.

Repetitions in the final part of the poem are an indicator of anaphoric reference and encourage the reader to look again at the beginning of the text.

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