



THE CONNECTION BETWEEN THE CATEGORIES OF SPACE AND TIME, THE CONCEPT OF CHRONOTOPE

Shukurova Nigina Oripovna

A teacher of ESP for Interfaculty department, Bukhara State University, Uzbekistan

Introduction. One of the debated issues of text theory and philology in general is the connection between time and space. According to V.N. Yarskaya, people have an organic understanding of space in unity with the category of time, as a chronotope, a space-time continuum, and as a reality that embraces and includes us.

Main part. Turning to the encyclopedic interpretation of the term chronotope as "time-space", we can talk about two plans for its understanding. In a narrow sense, it is understood as an aesthetic category that reflects the inextricable the connection of spatial and temporal relations, which are expressed with the help of a complex of visual means. In a broad sense, the term is perceived as a grid of space-time coordinates, acting as "intentional frames of consciousness", which are a prerequisite for the entry of the subject into the sphere of cultural meaning in general".

The term "chronotope" was first introduced by A.A. Ukhtomsky in line with physiological research, and thanks to M.M. Bakhtin moved to the humanitarian sphere. In his work "Forms of Time and Chronotope in the Novel" M.M. Bakhtin gave the term a conceptual justification. Each work of art has its own individual time-space. It was this that was first pointed out by M.M. Bakhtin, enriching literary criticism with the term "artistic chronotope" (chromos - time, topos - space) and defining it as "an essential interconnection of temporal and spatial relations artistically mastered in literature...".

The scientist noted that "this term is used in mathematical natural science and was introduced and justified on the basis of the theory of relativity (Einstein)"

The scientist assigns a special role to time, considering it the leading chronotope in literature, and characterizes it as the fourth dimension of space. According to M.M. Bakhtin, it "thickens and condenses. Signs of time are revealed in space, and space is comprehended and measured by time". Then the concept of chronotope began to be actively investigated in various areas of science. In line with social psychology, the term "chronotope" was defined as a communicative situation that tends to repeat itself in a certain place and at a certain time.

And the scientist described the process of their interaction as follows: "In the literary and artistic chronotope, there is a merging of spatial and temporal signs in a meaningful and concrete whole. Time here thickens, condenses, becomes artistically mature; space is intensified, drawn into the movement of time, plot, history.

According to the anthropocentric concept of the space of an artistic text by M.M. Bakhtin, the text reflects a twofold image of the world and man: 1) the world is depicted from the outside - as the environment of a person, and 2) the world is depicted from the inside - as a person's outlook [Bakhtin 1986: 121]. Such scientists as E.S. Kubryakova, L.G. Babenko, D.A. Katunin also note the anthropocentricity of the spatio-temporal parameters of the existing model of the world.

Our interest in the category of chronotope is due to Bakhtin's remark that the temporal orientation of the text reveals the main feature of the genre. A chronotope can act as a genre characteristic of a work. M. M. Bakhtin noted: "It can be said directly that the genre and genre varieties are determined precisely by the chronotope, and in literature the leading beginning in the chronotope is precisely time. <...> The thematic unity of a work is inseparable from the circumstances of place and time".



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Against the background of the typological dependence of the forms of the chronotope on the genre, our task is to identify the specifics of the chronotope in the advertising text as a special speech genre. Such a study will expand our understanding of the features of the interdependence of the categories of space and time.

As a result of the constant interaction between the categories of time and space, a unique set of private chronotopes is formed in the work. However, we can also talk about the allocation of a dominant typological chronotope, since the work is connected with the artistic and aesthetic tradition. Thus, along with the actual textual chronotope, the author's and reader's chronotope stand out.

It is worth mentioning the put forward by M.M. Bakhtin on the theme of dialogism.

According to the theory, chronotopes are not able to form a single, abstractly rationalized system of a monological type. Thus, all differences among chronotopes are reduced to "unmerged" personalities. No idea can be equal to itself in different chronotopes, an idea does not exist outside a specific chronotope (or a specific person).

Another essential feature in the understanding of the chronotope is the axiological orientation of spatio-temporal unity, the function of which in a work of art is to express a personal position, meaning: "Entry into the sphere of meanings is made only through the gates of the chronotope". This suggests that the meanings in the work can be objectified only through spatio-temporal expression. The work, the author and the reader have such meanings. This, according to M. M. Bakhtin, is the essence of the dialogic nature of being.

In the article by A.A. Fomin "Onomastics" Fandango "by A. Green" notes the special role of onomastic means in creating the chronotope of the text and analyzes the onomastic vocabulary, which is directly responsible for the spatial and temporal binding to the action [Fomin 2000: 133]. According to the scientist, in the novel, the chronotope acts as an organizational center around the totality of storylines. Toponyms and chrononyms act as special means marking chronotopes and coordinating actions with respect to time and space. The article also notes that the local binding of an action can be carried out not only by onomastic, but also by appellative units.

To date, there are quite a large number of dissertations devoted to the study of the chronotope on the basis of various works of art. These are such authors as Noeva S.E., Fedorova N.K., Yunina T.V., Zherebtsova E.E., Sergieva N.S., Balandina M.B., Kazantseva L.V. and etc.

In the work of Noeva S.E. "Features of the chronotope of the novels by I.M. Gogolev" as the key criteria in the creation of the chronotope, "dialogism" and "duality" are highlighted. The author considers the category of dialogism as a fundamental principle of organizing the chronotope of author's novels, the problem of duality as a special artistic technique in creating a new type of hero in the Yakut novel is investigated.

A systematic analysis of the chronotope of works of art is carried out in the works of Zherebtsova E.E. "Chronotope of A.P. Chekhov as a Phenomenon of Poetics and Ontology" (2003), Yunina T.V. "The Poetics of the Chronotope of Andrei Bely's Autobiographical Prose" (2009) and other authors.

Research by L.V. Kazantseva are based on the analysis of the chronotope of English literary works. The author considers the linguo-pragmatic differentiation of the category of chronotope, reveals the integral hierarchy of the text of a work of art, makes a statement about the status of subtext as a conceptual narrative chronotope. In the course of the analysis, the problem of the semantic two-dimensionality of the chronotope of the text of a certain genre is solved (1991).

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and Development Prospects (Spain)**

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