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THEORETICAL VIEWS: INTERPRETATION OF SPACE AND TIME

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Annatsiya: Xronotopning badiiyatdagi in'ikosi, uning fanlararo genezisi, falsafa tarkidagi termin sifatida qo'llanilishi, san'at asarlarida ifodalanib kelganligi jahon va o'zbek olimlarining nazariy qarashlari asosida tahlil qilindi. Badiiy xronotop nazariyasiga oid tahliliy yondoshuvlar va ma'lum bir tushunchalar, qarashlar ilgari surilganligi asoslandi.

Kalit so'zlar: badiiylik, xronotop, fan, inson, makon, zamon, harakat, qarashlar, talqin.

Аннотация: На основе теоретических воззрений мировых и отечественных учёных проанализировано возникновение понятия художественного хронотопа, его междисциплинарный генезис, использование его как термина в философии и его выражение в произведениях искусства. Обоснованы аналитические подходы к теории художественного хронотопа и развитие отдельных концепций и взглядов.

Ключевые слова: искусство, хронотоп, наука, человек, пространство, время, движение, взгляды, интерпретация.

Annotation: The emergence of the concept of artistic chronotope, its interdisciplinary genesis, use as a term in philosophy, and its expression in works of art were analyzed based on the theoretical views of world and Uzbek scientists. Analytical approaches to the theory of artistic chronotope and the promotion of certain concepts and views were justified.

Keywords: art, chronotope, science, man, space, time, movement, views, interpretation.

Since the emergence of works of folk oral art and the need for the creation of written works of art, the image of the chronotope has taken a place in the criteria of art. It is natural for humanity to move in space and time. The fact that he moved towards geographical space, albeit gradually, is evidence of his conscious thinking. This later had a significant impact on artistic thinking. Starting from the oldest folk oral creativity, even in the most advanced written works of art, interpretations of space and time became the basis for revealing the contradictions of the era and the feelings in the human soul. As M. Bakhtin noted: "Before concluding the analysis of the time of adventure typical of the Greek novel, it is appropriate to talk about something more general, namely, about the individual themes that serve as elements of the subject of novels. Themes such as separation - separation, loss - achievement, search - finding, acquaintance - not acquaintance are important components not only in the subject of novels of different periods and types, but also in other genres of literary types (epic, dramatic, even lyrical genres). These themes are chronotopic by their nature" [1, p. 59]. Noting that these theoretical views of the Russian critic Mikhail Bakhtin are characteristic of works of art, we would like to comment on the views on the initial formation of the term, its formation in the social sciences, as we noted above.



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Contrary to the idea that has been established among researchers in the philological scientific environment for many years, the concept of chronotope was originally developed not in literary studies, but at the intersection of scientific research in the disciplines of physiology, psychology and philosophy. Although the authorship of research related to the chronotope is attributed to M.M. Bakhtin, it would be more correct to indicate the initial source of the term based on the works of A. Ukhtomsky. Alexey Alekseevich Ukhtomsky (1875–1942) is a Russian physiologist and philosopher, the founder of the doctrine of the dominant, which covers the principles of the functioning of the nervous system. The scientist's scientific worldview was formed under the influence of German thinkers, whose representatives (Wilhelm Oswald, Theodor Lipps, Ernst Max, Alois Riehl, Wilhelm Wundt, Richard Avenarius, Friedrich Paulsen, etc.) sought to develop philosophical categories from the data obtained through psychophysiological research. Having deeply studied the views of this school, A. Ukhtomsky concludes that the continuous space-time integrity (chronotope) is a form of living perception.

Through living perception, our consciousness collects for us a holistic picture of the whole world from the information sent by our sensory organs. For Ukhtomsky, the chronotope is not an abstract philosophical essence, but a biological survival mechanism that allows living beings to coexist in harmony with their environment. [2, p. 56]. Looking at the views of the Russian scientist A.V. Politov, there were grounds for separately noting the differences and certain similarities in the theoretical views of A. Ukhtomsky and M. Bakhtin [3, p. 4]. A.V. Politov also emphasizes that the term, which initially arose in the framework of human physiology and philosophy, was later applied to the analysis of works of art and adapted by Bakhtin to the philological scientific world. Because it should be noted that even before M. Bakhtin, to one degree or another, there were views on the term: “The first to emphasize that time and space belong to art were G.E. Lessing, and later G.V. Hegel, but at the end of the 19th century, especially in the 20th century, all types of art, including fiction, became one of the topics of attention of literary criticism” [4, p. 41]. As noted, this concept in various disciplines gradually took its place among philosophical and philological terms, which meant that analyzing the poetic properties of works of art without this category became very difficult. In the structure of works of art, the hero, who is the basis for the development of events, moves in a certain space and time. This concept itself justifies the relevance of the views of the Russian literary critic M. Bakhtin. Today, both approaches to the theory of chronotope and theoretical interpretations of this concept are being enriched on the basis of various views and concepts. It should also be noted that in modern science it has become a universal category that allows for the analysis and interpretation of any space and time (chronotope) relationships in various contexts.

Our research indicates that the issue of chronotope has an interdisciplinary and complex nature. B. Turaeva, in her doctoral thesis on the topic “Comparative and typological study of chronotope ethics in modern fiction”, makes the following observation in this regard: “In world literary studies, chronotope is interpreted as a compositional element expressing the sequence and intensity of events in a work, a literary and aesthetic category that describes images and reflects the author’s vision of the structure of the world

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and his worldview” [5, pp. 5-6]. In addition, the study of the chronotope problem is evident in various fields of science, as the literary scholar B. Turaeva, who spoke about these features, noted: “In world literary studies, research is being conducted on the literary-aesthetic essence and theoretical principles of the chronotope category, the evolution and modification of types and genres, its influence on the architectonics of a work of art, the semiotics of a literary text, the conflict and parallelism of time-space forms within one literary text or a series of texts in the following priority areas: one of the urgent problems of modern literary studies is the continuation of the traditions of Bakhtin studies; the study of the history of the formation, essence, and functional significance of the chronotope problem from the perspective of synergetics, hermeneutics, semiotics, and cognitive” [5, p. 7].

It should also be recognized as views of the first quarter of the 21st century. Therefore, the synthesis of the above-mentioned methods also proves that the chronotope plays an important role in creating an artistic picture of the world. It should also be noted that the study of the functional role of the chronotope in the construction of a work of art is being studied in current research from a more species and genre perspective. Just as there is a time and a place of known reality in a work of art, it is natural that there are theoretical views and considerations at the basis of each concept.

As noted by literary critic Zakir Rakhimov: “In his research on the topic of “The Poetics of Odil Yakubov’s Historical Novels,” he makes the following point: “In a work of fiction, the chronotope tool is effectively used to reveal different realities and the spiritual world of the hero” [6, p. 22]. He argues that the chronotope in the writer’s historical novels is used for various poetic expressions, sometimes serving to reveal the spiritual and spiritual image of the heroes of the work, and sometimes serving as a basis for illuminating the historical environment. It should be noted that there are grounds in these analytical approaches and in the advancement of theoretical views.

Paying attention to the views in various critical sources, it can be observed that the function of the chronotope in the text structure, its role in revealing the integrity of the work or ensuring the dialectical unity of the subject composition is incomparable. It should not be forgotten that the artistic function of the chronotope is based on the possibilities of all types and genres and directly affects the integrity of the text. Views on the chronotope complement each other, explain each other, and are based on the fact that it performs a specific artistic function in the structure of a work of art. Therefore, it is necessary to separately note that the artistic chronotope manifests itself in a specific artistic form in different genres [7, 8].

Thus, the artistic chronotope manifests its own unique aspects both in the formation of characters and in the illumination of the hero in the artistic world. Because the interpretation of the real world ensures the movement of the artistic character in space and time, its specific contextual functions are manifested. Although views on the theory of the artistic chronotope are contextual, analytical approaches to its function in the structure of the artistic text complement, explain, and substantiate each other. However, as emphasized in these concepts, it is also necessary to note the uniqueness of the space and time in which

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the characters of the work of art move, and the existence of considerations that form the basis for character formation.

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