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## CHRONOTOP AS AN AESTHETIC CATEGORY

**Abstract:** The article illustrates the notion of chronotop, its theoretical and methodological basis and nature. The comments are made to the forms and types of art time. The problem of art time, forms, types and methods of art time are jointly studied on scientific and theoretical point of view. Art time is not a glance to the problem of time, but also exposure and description of time itself in art time. Aforesaid problem is thoroughly analysed in this article. Chronotop is being concerned as the literary-aesthetic category in the world literary studies, expressing the scope of the universe interpretation, the author's outlook and imagination regarding the world foundation, defining personages, the composition means of expressing the sequence and duration of the events. A creative comprehension of the chronotop as a means arranging the work composition, structure, and constructing an epic field of the text demands a special approach to understanding the aesthetic character of the work. Since the chronotop includes all the elements of a fictional work, it is impossible to present the plot, composition, conflict, system of characters, feelings and the mood of the characters without the description of the chronotop.

**Key words:** chronotop, literary space, the forms of chronotop, lyric type of time, dramatic type of time, epic type of time, chronotop, continuum, chronos, copyright time, plot time, composition time, conflict time, hero time, historical, dramatic, lyric, psychological, biographical, tragic times, denouement time, symbolism of artistic poetical time.

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### Introduction

Since any category of philosophy has always been a theoretical-methodological basis for all system and types of science the universal categories of space and time, for instance, can be considered the creative-aesthetic categories too. "Each substance, from nature to man, to human behavior and ideas (even abstract notions) has an ability to see time, to read the signs of time flow" [1, 204-205] which is specific to any big poetry word of art. In the following development of the scientific-theoretical thought in the world, the chronotop is accepted to be one of the poetic means to demonstrate the reality as well as to be a literary process that is basic for the expression of the reality in the compositional construction and illustration of the plot relying on the writer's intention and the ideological conception of the literary work. The literary time enables to cognate the literary world

picture created by the author in terms of the descriptive subject and object of the work. Therefore, one of the topical tasks of the modern Uzbek literary studies is to describe a historical evidence, event, the life of outstanding people, the chronology of the near past based on the literary time; on the example of the creative works of a certain period, creators or an individual writer are analyzed in separate or comparative-typological aspect.

The chronotop "is not a look at the problem of time, but it is the time itself, how it is revealed and describe in a work of art. It is not the research of the time conception to be told by this or that author, but the research of this time itself which is more important for understanding the aesthetic nature of literature". [5, 210] As a literary weaving event of a creative work [5, 200] it is directly connected with all features of

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literature, with its images system, its entire poetic structure.

### Problem development status.

Scientific-theoretical problems of the chronotop have been studied in the world literary critical studies by European (H.Meyerhof, A.James, W.Heffernan, A.Rodriguez, .Vukanovićand, L.Grmuša, N.Bemong, P.Borghart, J.Culler, M.Atkins), Russian (M.Bakhtin, D.Likhatchev, N.Gey, N.Shutaya, A.Nikolayev, Z.Turayeva, B.Meylach, E.Meletinskiy, V.Khalizev) and Uzbek (N.Shodiev, Kh.Boltaboev, B.Karimov, E.Abutalieva, A.Tuychiev, D.Quronov, G'.Murodov, A.Nosirov, A.Tuychiev, U.Juraqulov, S.Mirzayeva, K.Qodirov, M.Umarova, U.Karshibaeva, U.Nazarov) scholars.

### Analysis of Subject Matters

These theorists not only have studied the literary time as a scientific-aesthetical problem but also have paid great attention to the interrelationship between the literary time and the literary space. «In literature, the interrelationship of fictionally transferred time and space is named chronotop (time-space) – mentioned M.M. Baxtin – ...Chronotop – the category of meaning and form» [1]. The time in literature is qualified differently by the word of art, it is a time in movement, it is a time system developed creatively and aesthetically. To put it differently, the chronotop as means of literary modeling is a “fourth coordinate” of the literary world, it is considered to express the existence of the literary personage, expression of descriptive subject. The existence of the literary personage is a conceptual time (it is the background of literary events, outside reality modeled in a literary form for a reader). The existence of subject’s description is a perceptual time<sup>1</sup>.

The chronotop depends on creative modeling, genre features of the creative work, literary style, author’s imagination-notions as well as on literature direction in which the work has been created. For this reason, the system of chronotop is distinguished by such diverse features as forms, types, categories, and even by styles derived from the creative-ideas and desires of the author. It might be changeable, conditional and diverse. For the time flow the “model” in a literary work is based on author’s point of view which is a core compositional associative power of time relations in a literary text. Because of this foundation “all changes in a literary piece is collected in the universal line development connected with the general direction of the art of word” [6, 127].

The chronotop being a poetic weaving event of the word of art transforms the time “model” of the world into a chronotop “model”. The form of a

conditional symbolic unit is a discreet attribute of literary world as a chronotop of the creative-aesthetic development, occurrence of a literary event, a form of existence, its creative discovery, a provider of its complete aesthetic perception, organizer of a literary piece, its composition, the time itself in the status of creative aesthetic category to be changed into an important characteristics of a literary image, its revelation and description in the work, a conceptually whole literary –aesthetic system of the “fourth coordinate” of time consisting of diverse harmonious systems subject to change from structurally complicated, many folded short moment, from origin to eternity, from the internal to the external time.

It is true that the chronotop displaying author’s creative individuality in a literary piece of work is a whole system of structurally complicated and mutually diverse systems derived from the ideological-aesthetic conception of a creative work. An aesthetic journey to writes creative intention makes a complete system of the chronotop in the harmony of causative-time relations in the dialect of each form, type, category and style of the time system. An entire poetics of chronotop in a literary piece of work is developed from such complete system of the time relations. The entire system is composed of the forms, types, categories and styles of the chronotop.

**1. Forms of chronotop.** The time relations as a form of continuous change of events and substances are studied by the grammatical category of the verb presented by the Past Tense, the Present Tense and the Future Tense of the Verb. These grammatical categories are also three tense forms of chronotop at the moment. In the world of literature there are also these three times represented by the literary past tense, literary present tense and literary future tense, which in one chronotop layer may pass from the first to the second or to the third ( and vice versa). The mutual dialectic change of time is peculiar to the poetics of a literary piece of work which is a necessity of development from the creative intention of a writer. Such aesthetic necessity, naturally, requires creative activity of the chronotop form. The creative activity of the current chronotop not only determines the specifics of the structure of the fiction, but also connects the present time with the past, or the present time with the future. It does not only represents the creative activity of one of the time forms, but also involves in the embrace of a piece either the present, or the past or the future or has both the past and the future which lies in the “embrace” of the present. It is particular for this reason that the present tense as a governing principle develops a unit of the stylistics and poetics of a literary work (expressions from grammatical forms to the devices of literary

<sup>1</sup> In the perceptual time the existing real objects are placed in a different relation system where animals have intelligence, obtain human features.

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description). Each image, particularly, the leading personages reveal themselves completely in the present tense. From this point of view the present tense has a principle, leading, governing status: it covers in itself all categories and forms of the chronotop. To put it more scientifically, “the present tense is a support pillar of each type of time illusion”. [3, 33; 2, 114-115] The literary-poetic weave of each piece of work is composed of a complicated mixture of time forms and types. In other words, in the poetics of the chronotop the present time is considered nucleus in most of the presentations. “In the language of science it is expressed as such: in the present time we encounter with the treads of the past time and hints of the future time. But this very present time, truly, is reality because it is just such how it is now”. [4, 243] It is true that in a big epic work the literary present time as the grammatical present tense does not only expands the border being described, but also provides a continuous compositional harmony of causative-time development of the line of the plot and events as well as determines the relations of the past and future with the present at the same moment. Just like the past, present and future tense mixing with the forms of the past, present, future tense forms it creates its complicated synthetic “landscape”.

Of course, each literary work has its own literary poetic time. It is natural that in lyrics the present tense, in prose or in playwriting one of the forms of tense plays a priority role. But there are such lyric-epic, prose, playwriting works they are composed of the syntheses of diverse forms of chronotop of poetics. In the big epic works all three forms of the chronotop organizes an entire epic time in the dialectics of causative-time relations.

Creating independent, complicated whole unit of the world of creative time such dialectics of the time forms present themselves through subject’s wishes as the intentions of an author. Regardless of what kind of work an author creates, about what period or whom he writes, he approaches them all from the heights of his time. Such a position in the creation of a man of art is reasoned by the existence of the elements of the present tense determining the chronotop poetics. Moreover, such position makes the spirit of the entire work “modernized”, it means in the materials of the past and that of the future an author seeks literary answers to the important present day questions which might settle the destiny, fate of mankind.

The grammatical categories of the verb composed of three verbal tenses are the universal, absolute forms of time. In the material world they form a unit, have definite limits. But in the world of literary fiction these limits are relative. In this sense the world of art has its times and tenses. Only they are not absolute, but relative. A master of literature creates his own world of chronotop driving from his creative-aesthetic intention, from specifics of work’s genre and idea-literary conception. In this world the

present tense remains as a root-nucleus time in any case. For it saves in its “embrace” both the past and the future tense. The chronotop forms are a *complicated universal complete system* determined by causative – time relations of the past and future tenses around the nucleus of this very present tense.

**2. Types of chronotop** are based on different types and genres of the art of word. For they are connected directly with literary types (genres) presented by a lyric type of time, a dramatic type of time and an epic type of time.

The lyric type of time forms the basis of time poetics of lyric and lyric-epic genres and is distinguished by its too much conditionality. It is a free address to the lyric chronotop which covers from a blink of seconds to limitless eternity which exists outside of the time. In the lyric poetry the complicated mixture of time layers depends on the nature of coverage. Such interweave of time takes a poetic form in the content of past and future, the future and present, the present- future and present, the present and future. But in lyrics there may not be an absolute image of time.

**The lyric time** is the time of feelings of a lyric personage, the time of expressing his hearts and souls, in a blink of seconds flooded by emotional, tender feelings.

In lyrics, as usual, the time aspect of the literary world is relatively developed. In it the distance between a poet and a personage is not only minimally short but in the lyric poetry this distance is almost zero: the poet and the lyric heroic “person” become united. And this natural harmony – the harmony of feeling and thought grows into a an emotional time out of the tense, not sensed or recognized by the tense having turned out to be the time of a lyric personage of the poet’s lyric time. This time marks the waves of feelings and foams of showering passion which pass in a moment of seconds - the time of landscapes wheeling inside the so called heart which would harmonize not only in the coordination of the present, past and future tenses, but also the image of conditional-symbolic images of the lyric time and lyric space become united fully in the poetry. Thus, the conditional-symbolic time of a poet and a lyric personage presents a lyric poetic time status. Such a time dynamics in a poetic text is created on the account of the grammatical tense of the verb. In all cases the lyric time is mostly conditional, very often it might be even abstract.

**A dramatic type of time** is distinguished by its conditional feature. The conditionality is characterized by its connection with the dialogue which “proceeds” at the time of the theater-watchers and those of the personages – participants of the scene as it is mainly intended for the scene of the drama theater. Of course, each play-writer has his own chronotop image. But for all of them the common character of the chronotop conditionality always

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remains unchanged: no matter how important role the scenes might play in a playwriting piece, how little the event might be described, how it might be separated into little scenes, speeches (dialogues) of personages pronounced with a loud voice remains as a closed time of the drama and depends on the text of their internal speech.

**An epic type of time.** The epic types of the chronotop are often addressed freely: their epic time is many-folded, large scoped, thick, urgent (tens of real years could be passed fast within ten days or in a blink of eyes), complicated, even, interesting. For example, they are observed in novels, specifically in epic prose pieces. Very often the genre-compositional specifics of a big epic prose work depend on literary expression of events' time scope being described. "The chronotop is considered a development category of events, and first of all, appears in a specific order of events". [7, 54] Here it depends whether the content weight of time is consistent with the order of plot events of the description procedure. In cases when they are inconsistent the different forms of time( past, today, tomorrow) types (dramatic, lyric, epic) as well as categories (psychological, biographic, lyric, background time) and etc intertwined with each other, in the description the time layers which pass from one plane to the other, combine and melt with each other. The epic coverage provides an opportunity for literary research of the whole period and actions. The very epic of the content consists of diverse tense activities and reveals itself in syntheses of different time forms. The requirement of novel and epic genres, the literary construction principle of time forms being a means of expanding the limits of time and space of a book are composed of one or several novels including dialogues, trilogies, and epopees which organize the structure of the complicated poetic time.

The time in epic works, for example, the time of a novel and historical time are direct forms of the description. They reflect mainly two types of the epic time in the historical time content. **The first type** is people's struggle and fate for centuries which reflect the literary epic struggle and fate of the people depicted, developed in the form of novels. They cover large and complicated layers of the epic historical time. **The second type** is an epic work which describes a comparatively short historical period. Though the period (time) coverage is limited historically, but in this relatively short time personages' entire destiny paths are literalized. Thus, the poetic time of the epic works, though their coverage possess different and diverse tenses, remains as an epic time composed of different layers of chronotop, synthesized forms of complicated styles, types and categories, their dialectical mixture.

No matter to what literary type of genre the literary work might belong; it is based on its type of chronotop . Though the types are firmly "limited" by forms and genres, they can not be limited by the circle of one type only as required by aesthetic laws driven from essence of conditionality and universality of the chronotop poetics. The peculiarities of lyric type of time may penetrate into the structure of the remaining two types of chronotop poetics, and vice versa, the specifics of dramatic and epic types may enrich the structure of the lyric type ( for example, in lyric works). Thus, it becomes clear though the types of chronotop are autonomous, they are mutually interdependent in the causative time dialectics, they enrich creatively each other's content, that the chronotop is conceptually a whole unit, its internal structure is absolutely conditional as those of all time forms, categories and styles, that they may penetrate into each others content in the universal poetics of a creative work based on the author's creative intention, and that it is a universal law for epic time of poetics.

**3. Categories of chronotop.** For sure, dividing the universally whole chronotop unit into certain categories is absolutely conditional. Since each of all poetic categories of time appears rarely in the context of common plot time in a pure form. The reason is that in the frame work of one separate time category there may be other categories too. It is for this reason in the chronotop system there is no conditional and abstract category in a certain sense, but at the same time, clear, concrete,, complicated and colorful aesthetic event like those of the categories of chronotop . The clear-concreteness of the category depends, **first**, on the type and genre of the literary work, **second**, on traditional classic theory of universality of the plot, composition, character, and conflict of the whole common poetics, **third**, on creative individuality of the writer or a poet, his/her literary style. The conditionality and abstractness of the categories, in certain meaning, are connected with conditionality of the chronotop . The limit of the categories by quantity but clarity and concreteness in quality, their literary emergent effectiveness, attractiveness by meaning and aesthetics, multi-meaning by structural content require their research based on universality and individuality, generalization of analysis and theory. The most important categories of the system, for example, include such *diverse chronicles*<sup>2</sup> as *author's time, plot time, time in composition, conflict time, personage's time, historical, dramatic, lyric, psychological, biographic, tragic, solution time, symbolic time of literary poetics*. All this is enough foundation for proving that the uniqueness of the chronotop is presented by a whole aesthetic system.

In the chronotop system the presentation of time and space – chronicle has a separate status. The fourth

<sup>2</sup> Chronos – means time in Greek

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dimension of the chronotop drives from the dialect of time (tense) and space. In the intertwining of space and time, **first of all**, the time can not exist separately from material changes. **Second**, there is no material system and process which does not change and continue from past into future. **Third**, the unity of space and time develop in action. **Forth**, in the common features of time, in the relation of space and movement of the substance there exist length, asymmetry, non-recurrence, non-circulation, continuity, dependence on structural relations. [8, 235] That's why according to the theory of relativity out of four dimensions the three of them are applied in geometry in examining physic events, the time is accepted as the forth dimension. In science they are called a four dimensional continuity which is applied to the literary world too. It means that the chronotop is a "fourth coordinator" of the literary world.

The chronotop like the literary space is an inseparable constituent of the literary world depicted in a creative work. The literary space is dynamically active because it creates an environment for movement, for development. The chronotop is

followed by a literary space. Thus, time and space combine so in movement forming the time-space continuity of the personages. In literature such method of interpretation of chronotop and space is named chronotop by M.M.Bakhtin, which is driven from Greek "chono"- time + toros – space; to put it word for word it means space - time. [2,376]

**4. Methods of chronotop.** Both the classic forms and types of the chronotop as specific individual categories and literary-aesthetic styles and devices reveal themselves in a from of generalized harmony. Surely, this discovery depends, first of all, on the theme and conception of the literary work, author's creative intention, individual skills and specifics of his literary styles. The close connection of the chronotop categories, first of all, with its plot time and composition, provides creative aesthetic revelation of the work in an entire chronotop system. The **retrospection** (returning the time to the past), **prospection** (direction of the time towards future), inversion of time, time parallelism, time contrast, static time, open and close times, (solution time) and others belong to the styles of time.

**Table 1.**

Discourse	Genre exemplifications	Chronotope	Voice
Outside-in.	Epic, lyric, tragedy.	Distance between author and hero, self and other. Hero as static and/or undergoes fixed changes in time.	Singular and controlling of hero.
Inside-out.	Parody, irony, novel.	Closeness between author and hero. Time as full of potential and uncertainty.	Multiple and less in control of hero.

**Conclusion**

It became well known that the modeling of novel's chronotop is a an entirely complicated system composed of multi-layers, harmonization, continuity and succession of different types and forms of chronos. The continuity of the chronotop, chronologic succession, breaking of this succession, free movement of time, return to the back (time inversion), retrospective and prospective flows, rapid or slow change of rhythm, its moving out of limits, literary breakage of natural flows of time, harmony of time and space, chronotop as an imaginary model of the

literary world present a new scientific theoretical paradigms and complicated system of the chronotop . The complete content of the chronotop is composed of all forms and aesthetics of author's creative intention, types, categories and their specific methods, at the same time, the harmony and dialect of their relationships. The entire poetics of the chronotop of fiction is formed by this complete system being a traditional **universal time system** common for the chronos. From this view point it is possible to call the chronotop "**a quintessence of chronoses**".

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