

THE CATEGORIES OF TIME AND SPACE IN MODERN NOVEL TRANSFORMATION

Yertay Sultan*, Dina Akbergenovna Alkebaeva*,
Kenzhetay Kurmanbayevich Kurkebayev*, Raushan Mamievnna Abdikulova* and
Nurlan Berikbayevich Sagyndykov*

This paper describes the categories of 'space', 'time' and 'chronotope' in a literary text and their basic properties. It also identifies the main language means of expression of these categories. The transformation of modern novels traces back to the 20th century. Currently, there is a need to study the main aspects and directions of novel transformation through the prism of functional grammar. The functionality of the Kazakh literary language cannot be properly investigated without analyzing the semantics, functions and patterns of language units and without taking into account the human factor. Thus, the multi-functionality of the language can be the result of the expression of things and phenomena in human objective reality with the use of language symbols.

Keywords: space, time, chronotope, novel transformation, functional grammar, speech act theory

1. INTRODUCTION

In contemporary literary studies, the notion of space and time is one of the key issues. Since the last century, it has been considered by a number of scholars. Two trends can be seen in their research works. Exploring the nature of space and time, revealing their role and functional significance in the structure of a literary work, some scholars came to the conclusion that "in the course of social and scientific progress, the time factor is becoming increasingly important" (Askin, 1965), and literature "is increasingly becoming an art of time" (Likhachev, 1979). Therefore, their works focus on studying the category of time (e.g. the articles by E.F. Volodin (1978), D.N. Medrish (1980), etc.). Others, by contrast, have given priority to the category of space. For example, J. Frank, an American scholar, in his article *Spatial Form in Modern Literature* noted that modern literature "is moving in the direction of spatial form" (Frank, 1945). The utmost importance of the category of space in the modeling of the artistic world was emphasized by Yu.M. Lotman (Lotman, 1968).

The category of space in a literary work simulates various relations in the worldview: social, temporal, ethical, etc. This is due to the fact that this category, as noted by Yu.M. Lotman, is closely connected with some concepts that exist in the real worldview as actual or opposing and can sometimes metaphorically express the non-spatial relations in the worldview modeling structure.

The categories of time and space are the subject of research in such sciences as philosophy, logic, literature and linguistics. Space and time relate to the main

* Al-Farabi Kazakh National University, Kazakhstan, 050040, Almaty, av. al-Farabi, 71

sense-making philosophical categories, without which no worldview model is possible. The concept of space and time form a complex evolving system, which is a reflection of the diverse spatial and temporal relations. In philosophy, the categories of space and time take the form of an extremely generalized theoretical and worldview awareness of spatial and temporal relations in their globality, integrity, discrepancy, relatedness to man's place and purpose in the world (Temirbolat, 2003).

Literary critics consider time and space as a reflection of an artist's philosophical ideas, analyze the specificity of artistic time and space in different historical periods, literary genres and directions, explore grammatical time in a literary work, and study time and space in their indissoluble unity.

In this article, these categories will be considered at the intersection of literature and linguistics. Thus, through the category of chronotope, the transformation of the modern novel will be associated with functional grammar. The modern novel genre has undergone significant changes in structure and content over time and space. It was influenced by various factors such as man, mind, perception, as well as economic and political factors.

2. METHODOLOGICAL FRAMEWORK

This work uses comparative, comparative-historical and typological methods. One of the key research methods is the comparative (contrastive) method.

The methodological basis for studying the problem of literary space and time was formed by M.M. Bakhtin (1986), D.S. Likhachev (1979), Yu.M. Lotman (1968), S.Yu. Neklyudov (2015), N.A. Nikolina (2003), I.R. Galperin (1958), M.L. Gasparov (1999), I.V. Arnold (1986), L.G. Babenko and Yu.V. Kazarin (2004), G.G. Moskalchuk (2010). The basis for considering the categories of space and time from a linguistic point of view was formed by the works of V.G. Gak (1998), I.M. Kobozeva (2000), V.N. Toporov (2009), N.D. Arutyunova (2009), Z.Ya. Turayeva (1986), K.G. Krasnukhin (2006), N.K. Ryabtseva (1999), M.V. Vsevolodova and Z.G. Parshukova (1968) and other researchers. A significant contribution to the study of the category of chronotope was made by Kazakhstani scholars. The works by Z.K. Kabdolov (2004), Z.A. Akhmetov (1978), Sh.R. Eleukenov (1987), Zh.D. Dadebayev (2015), B.K. Maytanov (1983), A.B. Temirbolat (2009), B.B. Mamrayev (1991), A.Zh. Zhaksylykov (2014) were dedicated to the representation of the artistic world and the poetics of space and time in the works of Kazakh writers.

The interconnection between temporal and spatial relations, artistically developed in literature, is defined by M. M. Bakhtin as a chronotope (which literally means "time space"). The term was first used in the mathematical natural science and justified on the basis of Einstein's theory of relativity. Bakhtin used this term in literary criticism to express the continuity of space and time (time as a fourth

dimension of space) (Bakhtin, 1975). Such scholars as M.M. Bakhtin (1986), G.W.F. Hegel (1984), A.N. Veselovsky (2001), V.G. Belinsky (1955), A.Ya. Esalnek (2010), G.N. Pospelov (1984), E.M. Meletinsky (1998) contributed to the transformation of modern novels.

This paper focuses on the constantly evolving and transforming novel genre. This genre has remained leading in the literature for several centuries. It is of keen interest to literary critics, but, so far, there has been no single definition of the novel. Obviously, this is due to its incompleteness, as pointed out by M.M. Bakhtin, one of the most eminent scholars studying the phenomenon of the novel. In his work *The Epic and the Novel*, he wrote:

The novel is the only developing and unready genre. The genre-forming forces are taking action right before our eyes: the birth and formation of the novel genre is taking place in full view of the historic day. The genre core of the novel is far from hardening, and we still cannot predict all of its plastic possibilities (Bakhtin, 1986).

There are several research works, collections and individual articles dedicated to the transformation of the modern novel. The determination of the main scientific and theoretical foundations of functional grammar can be explained in the course of a systematic analysis, which is formed in accordance with the theory of speech acts and the cognitive-conceptual positions of human factors and all the criteria of national mental stereotypes. The same process is clearly expressed in the transformation of the modern novel. In functional grammar, as well as in modern novel transformation, a very important role is played by the categories of time and space.

Such scholars as A. Baitursynov (2009), K. Zhubanov (1934), S. Amanzholov (1997), E. Zhanpeyisov (1989), D.A. Alkebayeva (2005) contributed to the study of Kazakh linguistics.

3. RESULTS

The key findings of the research suggest that the category of time in linguistics fixes an objective image of space and time. While space can be directly perceived and is described in the language in terms of the words used in their literal sense, time is not exposed to direct perception, and its models are variable. In linguistics, the mental category of space is converted into a semantic category with the help of the language. The semantic category of space means the general part of the meanings of linguistic forms, as well as the interpretation of space created by these forms. Therefore, the language has developed a framework of internal - lexical, grammatical, lexico-grammatical - means for the expression of artistic time and space. The unity of space and time can be revealed in such complex categories as a category of predication, as well as in a number of syncretic lexical and grammatical units, which can simultaneously mean temporal and spatial characteristics (Dolinin, 2010).

Of particular importance for the linguistic expression of artistic time is the functioning of verb forms. Their correlation affects the prevalence of statics or dynamics in the text, time acceleration or dilation, and their sequence determines the transition from one situation to another, and, therefore, the movement of time. The information on whether the action took place in the past, present or future indicates the presence of temporal modality in the statement. Moreover, in a narration, the basic meaning of grammatical forms of the category of time is overlapped with additional meanings that contribute to the realization of the author's artistic conception.

In addition, among the major language categories that serve to express spatial and temporal relations, one should highlight the categories of taxis and deixis. The category of taxis is closely linked with the notion of temporality. In the most general sense, temporality can be defined as a time interval which may provide a comprehensive specificity of the object (process, body, action). The relative temporality is transferred through the category of taxis – the conjugation of grammatical times in the speech chain, in which the relative temporal relations of simultaneity, sequence or precedence appear. Taxis (from the Ancient Greek taxis - arrangement, order, location) is defined as a linguistic category that characterizes the temporal relations between actions (in the broad sense, including all predicate types) such as simultaneity/non-simultaneity, interruption, the correlation of the main and related activity, etc. (Jakobson, 1972). Taxis involves an aspectual (specific) characteristic of the complex of actions correlated in time, and can interact with the causal, concessive-adversative and other meanings.

Deixis is generally referred to as the function of certain linguistic expressions, by which they mean the geometric locus of the event in its relation to the location of the speaker at the time of the speech. Each deictic expression has a double local relatedness (Harveg, 1978). From this perspective, the category of deixis can be seen as the category of relative space. Deictic means as such usually include relative pronouns and adverbs, as well as other expressions, which in a specific context take on the properties of designating the relative spatial extent - nouns denoting items that can be converted to the units of measurement - house, street, car. These words create and cause certain spatial representations and associations.

However, some scholars consider space and time to be two independent categories, and examine them separately. For example, the notion of artistic time has been analyzed in the works of such literary critics and linguists as V.V. Ivanov (1990), D.N. Medrish (1980), Z.Ya. Turayeva (1986).

The main characteristics of artistic time are one-dimensionality/multi-dimensionality, dynamics/statics, reversibility, contradiction, heterogeneity (compressing and discharging of the flow of time), relativity (time acceleration or dilation). Space has the following characteristics: homogeneity/heterogeneity,

linearity/non-linearity, openness/closeness, continuity/discontinuity, one-dimensionality/multi-dimensionality, dependence on the events of its filling.

Z.Ya. Turayeva (1986) regards artistic time primarily as 'narrative time' - the time of the events that make up the story, with the reference point of the relative nature. However, the concept of artistic time is not limited to this definition. Artistic time is a complex unity of the plurality of times, including the time of the author, reader and character. Exploring the notion of artistic time, Z.Ya. Turayeva gives it the characteristics that take into account the features of the real, perceptual and individual time.

For the analysis of the category of time Z.Ya. Turayeva introduces the broader concept of the temporal structure of the text, which is understood as a set of relations of the linguistic elements that are involved in the transfer of temporal relations and integrated by functional and semantic generality (Turayeva, 1986). In order to analyze the functioning of the expressions of temporal relations, Z.Ya. Turayeva uses the method of the conceptual and functional field. In different text types, the actualization levels of temporal relations – grammatical, lexical, compositional and structural, stylistic – can form the core or the periphery of the field of temporality. Z.Ya. Turayeva pays much attention to the problems of the functioning of aspectual-temporal forms in a literary text and the interrelation of grammatical and artistic time.

According to the definition given in the Literary Encyclopedic Dictionary, "verbal time is a grammatical category of the verb, being a specific language reflection of the objective time and serving for temporal (time) localization of the events and conditions, described in the sentence... With the help of temporal forms (tenses), localization points to a simultaneity, precedence or following of the event to the moment of speech, or - in case of the so-called relative temporal orientation - some other reference point" (LES, 1990). At the language level, verbal time is the core of the category of temporality (Bondarko, 1971). Verb forms along with lexical means can transmit the localization/non-localization of actions in time, the consecution of events in time, and the duration of events.

While the concepts of the moment of speech and the temporal center are relevant for the statement level, the text level, according to Z.Ya. Turayeva, is characterized by the vector zero term (Turayeva, 1979). In her opinion, it is this notion that can convey the ordering and correlation of actions and the order relation of "earlier than", "later than", which is important, first of all, for artistic time. The concept of a vector zero indicates that tense-aspectual systems at the text level focus not on the linguistic point of speech, but on a relative reference point. This indicates that the connection between language units and the extra-linguistic reality is complicated and mediated in the formations of a higher level. This is also one of the differences between grammatical and artistic time.

However, the use of the vector zero term is not quite appropriate, as far as the term 'vector' itself suggests an orientation. Probably, it is necessary to adhere to the traditional approaches to the problem of a reference point in the text: a reference point in literary works is the actions performed by characters, and the events occurring to them (Moskalskaya, 1981); it is the current text time (Paducheva, 1996).

According to I.R. Galperin, a continuum is a category of the text rather than a sentence, therefore, verb timing parameters, relevant for the sentence level, no longer play a significant role and are converted at the text level (Galperin, 2007).

Artistic time, as a category of a higher level, subordinates tense-aspectual forms, and, as a result, they acquire new meanings, non-relevant for the level of expression. The increment of meaning in tense-aspectual forms takes place due to their participation in the creation of artistic time and the integration into a variety of temporal systems - the time of the character, author and reader. So, for example, the present indefinite tense in terms of the narrator is isomorphic to the past indefinite tense. An important feature of a literary text consists in the semantic complication of meanings of tense-aspectual forms in organizing the temporal structure of the work (Turayeva, 1979).

In the text, tense-aspectual forms perform compositional, structural-textual and stylistic functions, which depend on their participation in the work's composition, the creation of a certain angle of the narrative, the development of temporal and spatial perspectives, the construction of paragraphs, and the transfer of additional emotional meanings.

4. DISCUSSION

Fiction, in comparison with other forms of art, uses the notions of the "real" time and space as freely as possible. In a literary work, the space-time picture is always presented in symbolic and ideological aspects. A literary text, regardless of the literary genre, reflects the event, phenomenon or human mental activity in their spatial and temporal orientation.

One of the universal components of the semantic structure of the text is an artistic time. It reflects the correlation of events, and the associative, causal and psychological connections between them, creating a complex series of events lined up in the course of plot development. The literary text differs from the usual text by the fact that the narrator constructs an imaginary world and produces an aesthetic effect on the reader. Time in fiction has certain properties associated with the specificity of the literary text, its features and the author's intention. Time in the text may have a well-defined or quite a fuzzy border (events, for example, may cover decades of years, a year, several days, a day, an hour, etc.), which may be or, on the contrary, may not be designated in the text in relation to the historical time or the time, figuratively established by the author. Artistic time has a systemic nature (Nikolina, 2003).

Artistic space, along with artistic time, is also one of the semantic text categories. The literary text presents a certain spatial organization; thus, its analysis may include the consideration of such properties as volume, the configuration of the system of reiterations and contrasts, as well as the investigation of such spatial properties as symmetry and connectivity. In a narrower sense with regard to the literary text, space is a spatial organization of its events, inextricably linked with the temporal organization of the work, and affecting the system of spatial images of the text. The elements of the text have a certain spatial configuration, and therefore there are theoretical and practical possibilities of the spatial interpretation of language means used by the author, as well as the narrative structure.

The space of the literary text, as well as time, has certain properties. There is a broad and narrow understanding of the notion of space. This is due to the distinction between the external point of view on the text as a certain spatial organization, perceived by the reader, and the internal point of view, which considers the spatial characteristics of the text itself as a relatively closed self-sufficient inner world. These points of view complement each other, and should be taken into account during the analysis of the literary text. The first aspect related to the external point of view on space is a “spatial architectonics” of the text, and the second aspect related to the spatial characteristics of the text is an “artistic space” (Nurlanova, 1981).

There are also the narrator’s space and the character’s space in the literary text. Their interaction makes the artistic space of the whole work multidimensional, complex and lacking uniformity. However, the narrator’s space is dominant, as far as it creates the integrity of the text and its internal unity makes it possible to combine different description aspects and images. The character’s space may, in turn, be presented as expanding or narrowing with respect to the character or a certain object being described. The expansion of space can be motivated by a gradual extension of the protagonist’s experience, his/her understanding of the outside world. The ‘real’ space, seen by the character or narrator, can be supplemented by the imaginary space. The space given through the prism of the character’s perception can be characterized by the deformation associated with the reversibility of its elements and a particular point of view on it (Nikolina, 2003).

The relationship between the content of the statement and the concept of space and time is defined by the linguistic category of predication itself, which is the main characteristic of the sentence as a communicative language unit. As far as the very phenomena of the outside world exist in time and space, a linguistic form of their expression cannot but reflect this fundamental feature. Using the language, one cannot form a statement without expressing the temporal correlation of its content with the moment of speech, or without describing it as coinciding with it, preceding it or being able to follow it. Therefore, in each work, time and space are in unity. This unity of artistic time and artistic space is one of the structural and

semantic categories of the literary text, which unite the elements and microstructures of the literary text in one complete, complex system (Yenukidze, 1984).

5. CONCLUSION

Having considered the contents of the categories of space, time and chronotope in relation to literary works, we came to the conclusion that they are the integral parts of existence, as well as the immanent components of any literary text. They directly determine the organization and structure of the work, and have an impact on the expression of the author's intention and the achievement of the desired aesthetic effect. Each of these categories has its own properties and characteristics, which enable the author to use these properties in the text in his/her own way (to slow down or speed up the passage of time, to expand the boundaries of space, etc.), reflecting his/her own unique vision of the world in the work. The category of chronotope combines the categories of space and time, being a sense-making center of the main events described by the author. Accordingly, for an objective language expression of spatial and temporal characteristics in the text, there is a certain set of lexical and grammatical means, by which the author can fully create a continuum of the work in front of the reader and define the beginning, the end and the course of events. We have listed the most basic language means, the analysis of which can help to penetrate into the essence of the work and to highlight its chronotope.

Regarding artistic time as the category of a higher level than grammatical time, but which includes it, scholars summarize the main similarities and differences between grammatical time and artistic time.

Both artistic and grammatical time transmit the relations of event sequence. Artistic and grammatical time can transmit the continuous stream of time and discrete individual actions.

Artistic and grammatical time have a number of differences. While grammatical time focuses on a reference point in the main axis of the present time, for artistic time it is not essential, or the temporal system of a literary work is focused on some conditional moment in the past. Artistic time can transmit both the duration and the quantitative extent of the action. Grammatical time can only transmit duration. Artistic time, in contrast to grammatical time, can transmit the relativity and heterogeneity of time. In addition, grammatical time cannot estimate the length of time intervals.

Tense-aspectual forms cannot transmit the qualitative characteristics of artistic time, such as one-dimensionality/multi-dimensionality, reversibility, contradiction, dynamics/statics. Consequently, they are not the center of the category of temporality in a literary work. In many cases, the dominant in the temporal structure will be the other levels of expression of temporal relations.

In the novel, the concept and consciousness in the categories of time and space should be considered through human factors.

In this paper, the transformation of the novel genre is associated with the concepts of time and space. Currently, the category of chronotope has become the subject of research in various sciences. In particular, this category interlinks linguistics and literature.

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THE CATEGORIES OF TIME AND SPACE IN MODERN NOVEL... 3937

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