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Time and Space in the Art World

Karimova Nigora Maratovna

Senior Teacher of Russian Philology Ferghana State University Ferghana, Uzbekistan,
knigora968@gmail.com

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Abstract: *The article deals with the categories of space and literary time, its correlation with real time and text temporal structure. Time and space belong to basic categories of philosophy, aesthetics, psychology, linguistics, art. One of their important notions is that of chronotope, introduced by Mikhail Bakhtin and then others' works. Literary time is displayed in a specific way in accordance with literary trend, genre, individual author's style, type of a text. There is a strong connection between temporal structure, literary time and plot development in literary texts of different types.*

Keywords: *categories of times and spaces, ethical world, "eonotopos" and "iconotopos", peacemaking poet, the iconoclasm of eternity, common worldview.*

A certain medievalist A.Ya.Gurevich in the book "Categories of medieval culture" wrote: "We declare that we made sure that the main universal categories of culture were rebuilt along the way, without which it was impossible and which it seeped into all its creations. At the same time, these are the defining categories of human cognition, these universal concepts in the speaking cult of the Most Holy among themselves, bringing up a kind of "model world" — that grid of coordinates, through the mediation of which the leaders perceive the capacity and strict image of the world that connects the world. in their lives.

One of the last ones excised in the paradigm of linguistic analysis of the poetic text was the book by J. G. Panova ""The World", "space", "time" in the poetry of the rashes of Mandelstam". To calculate the basics of general statistical analysis of concepts related to the categories of times and spaces, to reconstruct an individual language map of the world, which was transformed into the poetry of O. Mandelstam.

Time and space in the art world includes all kinds of "primary" languages. They are constantly present in the work and, accordingly, burnt among themselves. But they are not always equal in relation to each other. There is a possible certain hierarchy between them. Yu.M.Lotman reads that the dominant language is spacious: "given a temporary model is often a three-dimensional toric superstructure over a spacious language."

B.A.Uspensky showed the second mature place: "the literature produced, as a rule, is quite specific in the relative times, but it is possible to admit sexual uncertainty in the transfer spaces." (For Bakhtin, chronotope is also an important time.) In the poetic world I. The primacy of time over space is clearly lost

in Brodsky, but I recognize both "languages" — both time and space. It is important that the "linguistic" times and spaces in the ethical world will appeal to the direction, decay, destruction.

V.V.Ivanov In the article "The category of times in the experience and cult of the twentieth century" wrote: "To what extent every culture still remains a protest against trends and destruction, against increasing irrevocability (or perpetuating unity-entropy). As the realities of what threatens to destroy the Higher School of Economics increase, debt articles and rooting, emu opposing mean more. This is the main design of the toy roll, which in modern culture, in honor in experience, the allotted problems of time"" Such are anti-resistant births, according to Misly B.Pasternak, poetry and literature in general.

Taking a metaphor in a broad, smiling letter for the generic purpose of artistic creation, he wrote: "Metaphorism is a natural following of the fragility of man and the long-conceived immensity of the ego task."

In metaphorism, we are given a symbolic conclusion, which is achieved by Kotorsky showing that everything glows with each other in the visible world, and the world is visible, in his father, the Saint with the invisible world. Metaphor-orudie metafiziki in the artistic achievement of the world, overcoming the limited limits of earthly time and space. In its purest form, such overcoming is manifested in the Christian religious (cult) experience based on universal principles. This principle is an icon. Valery Lepakhin in the book "Icon and iconicity" writes: "The Holy Fathers used the letter "icon" in a wider smile than the one my Nina was used to. They carried the whole world, revealed by God, as an icon of God, as a perfect artist was produced. The Apostle Paul called Jesus Christ the Tire of God "the cheek of the invisible God."

Man, in accordance with Holy Scripture, is revealed by God "all over the cheek" (literally in the Greek text: "according to his icon"). The church is also an icon, according to the purpose of the PRP. Maxim of the Confessor. The temple and the ego altar are icons of the Kingdom of God, Heavenly Jerusalem and the transformed cosmos. Planes and Borodinsky - icons of the Nativity of Christ. The Gospel icon of Christ. Such seen church phrases like troparion or akathist, sermon or life are verbal icons — and throughout the content, throughout the composition, structure, according to the principle of otbora Material, and throughout the inner shrine with the invisible world, to which they themselves are directed.

I am a child of man. WSE-icon, WSE-Iconic". Both time and space are significant. The iconic time is eternity, the iconoclasm of eternity. "Since man is the iconoclasm of Christ, and the time of the iconoclasm of eternity, this is a person striving for God and holiness, who in this life is able to enter into contact with eternity, "conquer time" and live in a cult two-edged time."

I consider iconic time and space to be a kind of "sacred chronotope", where time and space are sacred not only with themselves, but with eternity. V.Lepakhin in order to designate such a time and such a space, used by the understood "eonotopos" and "iconotopos": "Time in eonotopos (from the Greek eon- eternity. - R. I.), whether it is liturgical, historical or cyclical, not autonomous and autonomous, but co-created with eternity, it is understandable and shaped as an earthly icon of eternity. Also, the venue is not just geographical, but chosen by the holy Iconotopos""

In my experience, I achieve sexual secularization, no, still, I endure by virtue of the pole of the Christian cult, which has a Christian experience in its roots, I do not get lost to the threads of genetic memory.

The attitude of the world is attached to the saint with a Peacemaker. Peacemakers are born out of a worldview. The worldview is intuitive and does not require proof. And peacemaking requires a rational, logical eightfold. What was in the perception of the world a vague storage, a hint, a glimpse, in peacemaking acquires, or at least in the care of the brush contours. I always go to the peacemaking poet through the ego worldview, since poetry, according to the intuitive presupposition that there is a poetic

world, is the sphere of worldview. Accordingly, the poet himself reflects his worldview and, sometimes, the result of reflection turns, as a rule, into a prosaic-essayistic creation. What I see in I. Brodsky. This helps to isolate the world-sensitive and peacemaking poet in the reconstruction. And due to the fact that he always creates entirely, taking into account only honor, in our case, the categories of time and space, we all go straight to the whole, since, according to G. Florovsky, "thinking and evaluating what has been said from us are interfaced with each other by some kind of mutual guarantee, and no, by a poet in human peacemaking mosaic, external, "random" subreductions, incoherent separation of parts. There is always a complete peacemaking confession of a person. Everything in it breaks out of the single East, everything tends to a single center. Everything is fine, everything is borrowed from God," says God, defining himself with the shameful ego as a whole and, conversely, the battered one seems to be present everywhere and in everything. Here I will start with peacemaking, I fully attach the method of ideal reconstruction of the whole in honor.

In the said alienated narrowing and opinion, the whole person will be revealed, the ego of a common worldview, the ego of a peculiar vision of the world"" Accordingly, we attach not to our favorite creative thinking, but that I. Brodsky's attitude is perfect authentic.

Due to the fact that they classify time and space directly as shrines with questions of life and direction in the poetic world of I. Brodsky and the solution of these issues is drained in a metaphysical pole permeated with Christian images, motives, themes, in our methodology there is also, so to speak, "metamethodology" — an eightfold creation through the prism of Christian peacemaking.

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