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THE CATEGORIES O F TIME AND SPACE I N MODERN NOVEL TR

ANSFORMATION

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This paper describes the c ategories of ‘space’, ‘tim e’ and ‘chronotope’ in a l iterary text and their

basic properties. It also id entifies the main language e means of expression of these categories. The transformation of moder n novels traces back to t he 20th century. Current ly, there is a need to

study the main aspects a nd directions of novel tra nsformation through the prism of functional

grammar. The functionalit y of the Kazakh literary lan guage cannot be properly investigated without

analyzing the semantics, f unctions and patterns of l anguage units and without t taking into account

the human factor. Thus, th e multi-functionality of th e language can be the resu lt of the expression

of things and phenomena in human objective reali ty with the use of language e symbols.

Keywords: space, time, chronotope,novel transformation, fun ctional grammar, speech a

ct theory

1. INTRODUCTION

In contemporary literary studies, the notion of space and time is one of the

keyissues. Since the last centu ry, it has been considered by a number of scholars.

Twotrends can be seen in their research works. Explorin g the nature of space and t ime,revealing their role and functional significance in th e structure of a literary w ork, some scholars came to th e conclusion that “in the course of social and scien tific progress, the time factor is becoming increasingly important” (Askin, 1965), and literature “is increasingly becoming an art of time”

(Likhachev, 1979).

There fore, their works focus on study ing the category of time (e.g. the articles by E.F. Volodin (1978), D.N. Medrish (1980), etc.). Others, by cont

rast, have given priority t o the category of space. For example, J. Frank, an American scholar, in his article Spatial Form in Modern Literatur e noted that modern literatu re “is moving in the direct ion of spatial form” (Frank, 1945).

The utmost importa nce of the category of space in the modeling of the artis

tic world was emphasize d by Yu.M. Lotman (Lotman, 1968).

The category of space in a literary work simulate s various relations in the

worldview: social, temporal, ethical, etc.

 This is due to the fact that this category,as noted by Yu.M. Lotma n, is closely connected with some concepts that exist in the real worldview as actu al or opposing and can som etimes metaphorically exp ress the non-spatial relations i

n 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 3920

MAN IN INDIA sense-making philosophi cal categories, without w hich no worldview mode

l ispossible. The concept of space and time form a complex evolving system, wh

ich 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 theoreti

cal 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 timein 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 n

ovelgenre has undergone significant changes in structure and content over time

and space. It was influenced by various factors such as m

an, mind, perception, as wellas economic and political factors.

2. METHODOLOGICAL FRAMEWORK

This work uses comparative, comparative-historica

l and typological methods. One of the key research methods is the comparative (con trastive) 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 signif

icantcontribution to the study of the category of chronotope was made by Kazakhs

tanischolars. 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 themathematical natural scienceand justified on the basis of Einstein’s theory of relativity. Bakhtin used this

termin literary criticism to express the continuity of space and time (time as a fourth)

THE CATEGORIES OF TIME AND SPACE IN MODERN NOVEL... 3921 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 thetransformation 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 thenovel. Obviously, this is due to its incompleteness, as pointed out by M.M. Bak

htin, 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 percei ved

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 linguis tics,

the mental category of space is converted into a semantic category with the he

lp 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 revealedin such complex categories as

a category of predication, as well as in a number of syncretic lexical and grammatical units, which can simultane ously mean temporal.