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## THE CATEGORY OF SPACE AND TIME IN T.PULATOV'S NOVEL

### "THE TURTLE OF TARAZI"

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**Abstract:** The article describes the main definitions of chronotope accepted in the scientific world and the problems raised by scholars studying the subject. The article deals with the duality of perception of space and time inherent in many works by Timur Pulatov, which is based on the perception of the world through Tengriism. The study is conducted through the procedure of singling out the events that have a mythological chronotope at their core, revealing the author's worldview and contributing to the formation of a certain kind of such chronotope.

**Keywords:** chronotope, topos, locus, space, time, Tengriism, philosophy, supertext, architect.

## INTRODUCTION

In every nation, the historical past encompasses a number of names of people who have had a significant impact on the development of the country as a whole, on the imagination and on the minds of contemporaries and descendants. These may be political figures, rulers, representatives of culture and philosophical thought, whose legacy is time-tested and unquestionable.

Pulatov's novel conveys original local cultural space of the East, originality of which is defined by specificity of natural landscape, available set of natural and cultural elements that form the basis of special "ethnic" mentality.

To understand structural component of space and time in T. Pulatov's prose, one should, first of all, refer to main definitions of these notions that exist in scientific world.

Already thinkers of ancient Greece distinguished the course of events in real life and in art, which they considered a reflection of reality. Aristotle said that the creation of a fictional world helps to reveal the hidden aspects of the real world, through external observation or by revealing the essence of what is happening directly from within the action taking place "you can tell the event as something separate from yourself, or you can tell it in your own person without replacing yourself with another, or all the persons depicted as acting and being active"[1, p. 182].

## **MATERIALS AND METHODS**

The German philosopher Locke was one of the first to point out the unity of space and time in his writings. He spoke of these concepts in terms of prevalence and duration. The German philosopher wrote: "Spread and duration are mutually embracing"[11, p. 734].

The peculiarities of the creation of the artistic world and the difference between the concepts of space and time in art and reality are defined by the works of H. Hegel, I. Herder, D. Locke, H. Lessing, I. Kant and J. Dubos.

It should be noted that the works of these scientists sometimes considered diametrically opposed views on the problems at hand. If Kant understood time and space as objects having the nature of sensual contemplation, "a priori formal conditions of all phenomena in general"[8], Hegel perceived them as objectively existing basic forms of being of moving matter, "We cannot find any space that would be independent space; it is always filled space and nowhere is it different from its filling" [5, p. 44]. According to E.T. Kenenbaev, projecting these views on the literary techniques of creating an artistic image, we can draw an analogy with the verbal and non-verbal means of writing, in unity, creating the world of the work [9, p. 31].

In the twentieth century, the British philosophers John Ellis MacTaggart [7, pp. 211-228] and John William Dunne [6] in their works developed the idea of multidimensionality of time. Early in the 20th century, this issue also became a subject of study in literary studies, when the first attempts were made to formulate the concepts of artistic time and space. Despite the important works of M. Bakhtin, L. Vygotsky, S. Eisenstein, in which these categories are understood as special means of aesthetic expression of worldview, world perception of the artist, in general, studies of this period are isolated, private in nature. This singularity is expressed in the priority analysis of individual, specific works and views of this or that writer on space and time. At the same time the main focus of such analysis shifted to the category of time as one of the most important components of the structure of artistic works. In the second half of the twentieth century there was a tendency towards an integrated approach to the study of these categories rather than a selective one. Space and time began to be considered on the basis of the relations between all components of the artistic world. Nevertheless, in contemporary literary studies there are still two trends. One part of scientists, when studying the nature of space and time, and their functional significance in the structure of a work of fiction, conclude that in the course of social and scientific progress the time factor is becoming increasingly important.

On this basis, they consider the study of the category of time to be a priority (see, for instance, the articles by E.F. Volodin [4, pp. 132-142], D.N. Medrish [12, pp. 89-104] and others). Another group of scientists considers the study of space to be more important. As an example, the American literary scholar D.N. Frank's article "The Spatial Form of Modern Literature", where he noted that "Modern art moves in the direction of increasing spatiality" [13, p. 512]. M. Lotman also tends to give priority to the category of space in modelling the art world, which is stressed in his works on this subject [10, pp. 129-132].

Despite the presence of two tendencies aimed at highlighting any one of the categories of time and space in the analysis, most scientists are inclined to the opinion that the concepts of space and time are in close relationship with each

other and represent the unity of both sides or aspects of the artistic work. This unity in literary studies is called chronotope, proposed by M. M. Bakhtin.

By the chronotope Bakhtin understands first of all a "formally substantial category of literature" which expresses the "fusion of spatio-temporal signs" in the artistic whole. "Time here is condensed, condensed," he writes, "becomes artistically visible; space is intensified, drawn into the movement of time, plot, and history. Signs of time are revealed in space, and space is comprehended and measured by time" [3, p. 224].

## **RESULTS AND DISCUSSION**

Distinctive features of mythological time and space are present in Pulatov's works, except that they are based, in our opinion, on the mythology of Tengriism, which states that the entire universe is a single whole, and the actions of each part depend on the actions of its constituent parts. Such a philosophical interpretation of the universe determines the special role of space and time in the writer's works. These categories in his novel "Tarazi the Tortoise" are inextricably linked to the material and metaphysical world and this link is constantly highlighted by various literary techniques. In this aspect of considering the novel "Tarazi the Tortoise", we can talk about the extended perception of the concept of chronotope, which has connected the whole world around him in the work in addition to time and space.

The mythotropic concept pervades the entire plot of the novel. Already in the second chapter, the novel's protagonist finds himself in a space which, as he moves along, leads him to a dead end, then in a circle, through some ghostly tunnels and, suddenly, to a completely different time. This time itself, too, unites different historical epochs and characters, unequivocally, not corresponding to their appearance together in this or that event. The German Goldfinger, advisor to the eastern monarch, appears before the hero as such a character. By the selection of portrait characteristics the author reinforces the vagueness and ambiguity of the events taking place. The characterisations are blurred, as if reflected in a distorted mirror, which emphasises the unreality of the events. Goldfinger has 'the aristocratic elegance of his upper face juxtaposed with the masculine energy of his

chin'. The oriental monarch speaks to the German in the style of a good German burgher. "My friend Goldfinger," said Dengiz Khan kindly, "I should like to give our guest a brief audience. Here, too, the novel's spatial and temporal dimension is cut into by the writer himself, giving a contrasting description of the ruler. "This small, stunted creature was the epitome of good-naturedness and amiability, quite unlike the fierce Eastern monarch Tarazi has had to meet on many occasions.

To this multidimensionality, reflected by his consciousness of the world, the writer adds the Sufi concept of energy management of the universe, and consequently of all its structural components. "There are moments when lightning suddenly struck you unnoticed, the energy that you had to spend in the future, in the distant future, suddenly ran through your cells, gathered into a lump, into a ball of fire - and what you had to spend, for example, on Tuesday of such-and-such month in the sixty-first year of your life, suddenly moved to Tuesday of such-and-such month in the thirty-third year of life - and then, since that very Tuesday, you are so vigorous, you have so much life in you, and everything is easy and accessible, there are no barriers, good and evil, life and death. , peace and war, you're on the verge of euphoria, when you can even make music."

The relationship of energy, the spiritual world and space continues in the scene of the creation of his opus, On Receipt from the Lord, which he writes in Bukhara while waiting for an audience with the Emir. "My former self consisted, as it were, of two selves. "The 'I' - the main one hovering over the corridor of the liberated spirit with the energetic name I-This-Yes, and my former body pretending to be a petitioner with that sluggish name "I'm that", still nestled in a niche in fear." "The self in the form of a liberated spirit changes space and instead of the lord's office, an icy wilderness opens beyond the open door. "The corridor was immediately filled with howling and the freezing breath of wind, and everyone saw instead of the Lord's office a vast field covered with snow, and two small figures in the distance, apparently the Lord himself and that woman, though no one dared to claim it."

Turning into spirit does not mean breaking away from the real world, says Pulatov. The two worlds are interpenetrating and interacting. "And the spirit liberated by God, I-This-Yes, a bit cold, flew back towards the niche to pretend to be a petitioner again.

Bringing together space, time, matter and energy into one world, over the course of the novel TimurPulatov draws parallels between the animal world, man and the forces of nature that control everything living on the planet. He begins by comparing man and turtle, and does so not in terms of the similarity of external images, but suggests the possibility of deep connections. "For it is possible: nature pulled the chain of lineage that Farrukh completes and in some seventh generation as an unfortunate cast a turtle, a third cousin of that same Farrukh, appeared." Such unification is not an end in itself in the plot outline of the novel, but is meant to connect, to bind all living things into a single whole with space and time already united in a multidimensional world. All the forces of nature mingle in one gust, connecting the living and the dead in such a way that they begin to depend on each other. "Death in the desert gives birth to the wind. The wind blew, shaking and lifting the sand, the grasses swayed and the salt crops cracked. The tops of barchans crumbled and streams of sand stretched down exposing the holes from which bewildered wolves, gophers and sand foxes protruded their faces, squinting in displeasure from the starlight". The stars themselves act as the organ that governs the universe. "It seems that the trumpet call is transmitted by the stars to each other in a circle, and only a faint sound reaches the desert, which everyone hears at the same time". Inanimate objects also move in space, thereby taking on the features of the living. "In his wanderings Tarazi has many times encountered such black barchans they follow both singles and caravans to throw them off the road. Crawling unnoticed during the day, hiding and waiting for darkness. Lurking behind hills or thickets, they watch.

They wait for people to fall asleep on the sand, and then their dangerous games begin: they creep up and stop, crumbling and blocking people's way from all sides. They change their shape beyond recognition to confuse travellers - they

stretch out like poles or, on the contrary, creep in low ridges. The wind corrects their outlines; the gully where they descend hides them".

Dunes in the writer's work exist not only in space but in time as well. The author achieves this perception by comparing a black dune, which is crawling quickly, to a white dune, which is lazy and slow. This comparison is reinforced by the description of the warmth of the black dune and the coldness of the white one.

The temporal projection of day and night organically incorporates the living creatures that inhabit the desert. The night dusk is nothing less than the shadows of animals. "The shadows of animals that roam searching for their holes turn out to be the night twilight - as soon as they hide; night is immediately replaced by day". In the phantasmagoric entwinement of animate and inanimate objects, you can no longer see where one ends and the other begins. ". And the tumbleweed, this daytime grass, and it is as if it is ashamed to be moving at night." The very space surrounding the hero of the novel is illusory and changes according to his perception. "This space, where movement is only a mirage, an illusion, gave rise to anxiety in his soul.

In Bessaz's story of how he turned into a turtle, T. Pulatov compresses the temporal content to the limit, limiting it to the narrow space of the salt mountain. Idolatry, the myth of Prometheus who brought fire to mankind, Alexander the Great's pilgrimage and Muslim missionary work are interlinked in this small space. To heighten the fantasy of the events, they all take place against a backdrop of mysterious voices, which the protagonist hears but does not see the owners of these voices. In the story of Bessaz's long and lingering transformation into a man, time simply freezes. "And then, after six months, through the twilight of doubts, groping through the very thickness of frozen time, morning finally came".

## **CONCLUSION**

It should be noted that in this story, as, in principle, in the whole novel, one can trace the external forms of intertextuality inherent in the postmodernist current in literature. These forms are external because their content is fundamentally different from that found in works of pure, if I may say so, postmodernism.



Borrowings from other works, (and here one can clearly see the storyline of Bulgakov's "A Dog's Heart") do not become material for irony or a display of absurdity. Here, they serve as a basis for revealing the writer's philosophical world.

It should be noted that there have been many purely theoretical studies of the category of locality and linguistic means of its expression in Russian literature, as evidenced by the classical works of M. Bakhtin, J. Lotman, V. Toporov, as well as modern works on local texts of individual regions. At the same time, the study of local texts of the East is at the initial stage of research, and T. Pulatov's works have not been studied from the point of view of this problem at all.

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