



International Journal for Innovative Engineering and Management Research

A Peer Reviewed Open Access International Journal

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IJIEMR Transactions, online available on 17th April 2021.

Link: <https://ijiemr.org/downloads/Volume-10/Issue-4>

DOI: 10.48047/IJIEMR/V10/I04/56

Title: **ART SPACE AND TIME IN A COGNITIVE SCENARIO**

Volume 10, Issue 04, Pages: 228-230.

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ART SPACE AND TIME IN A COGNITIVE SCENARIO

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Abstract: Cognitive script, or script, is one of the key concepts in cognitive linguistics and has its own implementation features in a literary text. This article discusses the implementation of the script in the text within the framework of artistic time and space.

Keywords: cognitive linguistics, script, cognitive script, spatio-temporal parameters

Introduction

“Cognitive linguistics is an actively developing linguistic direction, in many respects determining the face of modern world linguistic science” [Popova 2007: 3]. It deals with cognition in its direct connection with language. In this regard, it should be remembered that language is one of the most important components of human consciousness, the center of all cognitive activity. All cognitive processes and abilities find their expression in it. At the same time, language is a special system that ensures the implementation of these processes and abilities. This relationship of cognitive and linguistic structures is concretized in the form of separate questions about language and perception, language and imaginative thinking, language and consciousness, language and memory, depending on which cognitive component the researcher is dealing with and the role of which cognitive component he wants to study or describe. in details. The main question is how is reflected in the consciousness of a person his understanding and vision of the world. If earlier the formulation of this problem was limited mainly to the field of thinking, now it turns out that the structures of knowledge are extremely diverse and include a wide range of units. In modern cognitive science, they are often referred to as different knowledge formats. Along with simple concepts, or concepts, more complex structures are distinguished: scenes, scripts, episodes, frames, prototypes, propositions, and other formats of knowledge. The goal of cognitive linguistics is to penetrate

the forms of these structures through comprehension of the language and describe the dependencies existing between them and the language.

Cognitive script, or script, is one of the key concepts in cognitive linguistics. In contrast to the static concept, the scenario is dynamic in nature and traditionally reflects stereotypical everyday processes.

The most common scenarios in French literary texts are scenarios from everyday life: writing reception, going to the theater, inevitable quarrels, etc.

Scenarios can be either collapsed or expanded. Speaking about the folding and unfolding of scenarios, it is worth mentioning such concepts as artistic space and time.

Artistic space and time (or chronotope) - space and time depicted by the writer in a work of art; reality in its space-time coordinates.

It is known that the feeling of time for a person at different periods of his life is subjective: it can stretch or shrink. This subjectivity of sensations is used in different ways by the authors of literary texts: a moment can last for a long time or stop altogether, and large periods of time can flash overnight. Artistic time is a sequence in the description of events, subjectively perceived. This perception of time becomes one of the forms of depicting reality when, at the will of the author, the time perspective changes. Moreover, the temporal perspective can shift, the past can be thought of as the present, and the future can appear as the past, etc.

Artistic space is a continuum in which characters act and actions take place.

Artistic space is not a passive repository of heroes and plot episodes. Its correlation with the actors and the general model of the world created by the artistic text convinces us that the language of the artistic space is not a hollow vessel, but one of the components of the common language spoken by the artistic work.

Lotman in his research on the example of "Old World Landowners" N.V. Gogol singles out the inner and outer space of the character and calls them the inner and outer world. The inner world is characterized by fenced off, the category of "ours", and the external - by the vastness, uncertainty and the category of "alien".

Space, taken by itself, can be ambivalent: it can be combined with grandeur and vulgarity. In order to become sublime, space must be not only limitless, but also directed, the one in it must move towards the goal.

The space can be large, spanning a number of countries (in a travel novel), or even going beyond the boundaries of a terrestrial planet (in fiction and romance novels), it can also narrow down to the cramped boundaries of a single room. [Likhachev 1979: 335]. The space created by the author may have peculiar geographic properties: be real (as in a chronicle or a historical novel) or imaginary (as in a fairy tale).

Space in verbal art is directly related to artistic time, it is dynamic. Space creates an environment for movement and itself changes, moves.

Time conquers and subjugates ever larger areas in the minds of people. Literature, more than any other art, is becoming the art of the time. Time is its object, subject and instrument of the image. Consciousness and sensation of movement and changeability of the world in various forms of time permeates literature.

Artistic time is not a look at the problem of time, but time itself, how it is reproduced and depicted in a work of art. It is the study of this artistic time in works, and not the study of the concepts of time expressed by certain authors,

that are most important for understanding the aesthetic nature of verbal art.

Artistic time is a phenomenon of the very artistic fabric of a literary work, subordinating to its artistic tasks both grammatical time and its philosophical understanding by the writer.

The work of art of the word unfolds in time. Time is needed to perceive it and to write it. That is why the artist-creator takes into account this "natural", actual time of the work. But time is portrayed. The author can depict a short or long period of time, can make time flow slowly or quickly, can depict it flowing continuously or intermittently, sequentially or inconsistently (with going backwards, with "running ahead", etc.). He can depict the time of the work in close connection with historical time or in isolation from it - closed in himself; can depict past, present and future in various combinations.

Artistic time, in contrast to the time of the objective given, uses the diversity of the subjective perception of time. The sense of time in humans is known to be extremely subjective. It can reach and it can run. A moment can "stop", and a long period "flash". A work of art makes this subjective perception of time one of the forms of depicting reality.

A striking example of this is the novel by the Irish writer James Joyce "Ulysses". The action of the novel of several hundred pages takes one day. It tells in detail about every act, every thought and feeling of all the main characters from the moment they wake up until they go to sleep.

Behind this simple surface of the narrative, other plans of the author gradually appear.

Joyce's vision in Ulysses is to "see everything in everything." One ordinary day turns into an epic story about the history of the oldest of European capitals - Dublin, about two races, Irish and Jewish, and at the same time into an image of the entire history of mankind, into a kind of encyclopedia of human knowledge and a synopsis of the history of English literature. Joyce retains a realistic definiteness of time and space only on the surface of the narrative. Since the main action is played out in the minds of the heroes, time

and space in the novel acquire a universal character: everything happens simultaneously and everything permeates each other.

Time in fiction is perceived due to the connection of events - causal or psychological, associative. Time in a work of fiction is not only and not so much calendar reports as the correlation of events. The literature has its own "principle of relativity". Events in the plot precede each other and follow each other, line up in a complex series, and thanks to this, the reader is able to notice time in a work of fiction, even if it does not specifically say anything about time. Where there are no events, there is no time: in descriptions of static phenomena, for example, in a landscape or portrait, characterization of the character, in the philosophical reflections of the author.

As for the scenarios, it is natural that they also have a spatio-temporal characteristic. The same scenario can be implemented in one word, but you can also expand it into 50 or more pages. So, the following text:

Ce premier dîner fut très gai. [Sagan, 2000: 65].

- is a collapsed script. We see the compression of real time and its transformation into artistic. In this case, the author sees no need to describe the scenario in detail. Its purpose is simply to inform the reader that the dinner was a lot of fun.

In the case of a detailed scenario, most often the description of the details of the scenario is not an end in itself for the author. This is just a background against which the author realizes his ideas, for example, draws the image of the heroes, reveals their character, or shows their mood, inner state.

Consider a fragment of a literary text that can be characterized as the realization of a lunch scenario, cf.:

Mais c'était surtout aux heures des repas qu'elle n'en pouvait plus, dans cette petite salle au rez-de-chaussée, avec le poêle qui fumait, la porte qui criait, les murs qui suintaient, les pavés humides; toute l'amertume de l'existence, lui semblait servie sur son assiette, et, à la fumée du bouilli, il montait du fond de son âme comme d'autres bouffées d'affadissement.

Charles était long à manger; elle grignotait quelques noisettes, ou bien, appuyée du coude, s'amusait, avec la pointe de son couteau, à faire des raies sur la toile cirée. [Flaubert, 1910: 95]

The reader recognizes the script through keywords related to eating: repas, le poêle qui fumait, servie sur son assiette, la fumée du bouilli, manger, noisettes, couteau. The repetition of the action is also visible: aux heures des repas.

It is not the author's goal to show the details of the lunch script as such. Using the script, Flaubert wanted to show the reader the inner experiences of the heroine, compare: toute l'amertume de l'existence, lui semblait servie sur son assiette. In addition, the author uses the comparison in order to show the reader the inner feelings of the heroine, compare: à la fumée du bouilli, il montait du fond de son âme comme d'autres bouffées d'affadissement.

From the above, we can conclude that time and space are natural forms of existence of the world depicted in the work. This reality in its spatial and temporal coordinates is also present in the script. The spatio-temporal organization of the script is to a greater extent subordinated to the artistic task. Spatial and temporal reference points are necessary in order not to violate the integrity of the reader's perception of the text.

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