



## ARTISTIC SPACE AS A CULTURAL CATEGORY: SCHEMES, CHRONOTOPE, AND MODES OF PERCEPTION

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**Abstract.** *The article discusses the concept of "artistic space", which is opposed to the usual understanding of space. The author suggests analyzing the formation and stages of development of artistic space within the framework of the doctrine of schemes, the book briefly characterizes. Four stages of the formation of culture, represented in artistic space, are considered. At the first, in the archaic cultural scheme, with the help of which species of animals and people were collected and collected in Europe. Secondly, in this case of the Ancient Kingdoms, a way of creating vast spaces is formed, a way of layering some cultures on others. At the transitional stage of the Renaissance, the concept of the concept has direct prospects. At the fourth concept, "reverse prospects". Cultural circumstances and schemes that determined the images of artistic space at these four stages are discussed. The following methodology was used in the course: problem statement, situational analysis, comparative analysis, construction of concepts, progression of formation, argumentation by a visual series. As a result of the conducted research, it was possible to characterize the idea and concept of "artistic space", name four stages of the formation of artistic space, show the nature of ideas about artistic space from cultural spaces (pictures of the world and communication), and also schematize spaces (schemes and the way of acting with them).*

**Keywords:** *space, scheme, art, formation, images, type, object, extent, personality, culture.*

**Introduction.** A work of art is a source of information and is perceived in different ways. This distinguishes it from scientific texts, the information capacity



of which is always strictly fixed and does not imply, as in communication with a work of art, the effect of empathy and sensory contemplation. Artistic space is the place where characters are located and the action unfolds. Space and time in a work of art are inseparable from each other. M. M. Bakhtin introduced the concept of chronotope into literary criticism - the spatio-temporal organization of a work:

Characteristic features of artistic space:

- differs from the real, it is a conventional image created by the author;
- can be: open - closed, wide - narrow, real - fictional, abstract - concrete, natural - urban.

**Methods and literature review.** In art, the categories of space and time are a specific system of signs, serve to embody and transmit cognitive and evaluative artistic information. This dependence was first discovered and formulated by G. E. Lessing in the treatise “Laocoon, or On the Boundaries of Painting and Poetry.” According to the philosopher, fine arts and poetry can creatively recreate bodies and actions, that is, spatial and temporal relationships. As for the spatial arts, they are capable of depicting bodies directly, and actions only indirectly, thanks to the depiction of the body at some fixed moment of movement. The temporal arts, on the contrary, are capable of depicting actions directly, and bodies indirectly. I. Kant considered time and space as a priori forms of sensory intuition. The philosopher substantiated the position that the premise of any experience is the ability of a person to organize his sensations in spatial and temporal planes.

Following the theoretical principles of G. E. Lessing and I. Kant, developing them, many cultural theorists give the following classification of the arts: spatial (painting, graphics, sculpture, architecture), temporal (verbal and musical creativity) and spatio-temporal (stage art, dance, cinema). It should be taken into account, however, that any scheme is relative, since the boundaries between the arts are often violated. Each type of literature has its own laws of the relationship between time and space. In classical drama, place and time are determined by the specific principles of this type of verbal creativity. Since theatrical art involves the presentation of events, time must be concentrated to the duration of dialogues, and



space is limited by mise-en-scène. In the theatrical text, the compositional order is predetermined and finally fixed. "The limitation of space by footlights or wings," writes Yu. M. Lotman, "with the complete impossibility of transferring artistically real (and not implied) action beyond these limits is the law of the theater. This closedness of space can be expressed in the fact that the action takes place in a closed space (house, room) with the image of its boundaries (walls) on the scenery.

**Discussion.** The absence of walls on the auditorium side does not change the matter, since it has a non-spatial character: in the language of the theater, it is equivalent to the condition of constructing a verbal artistic text, according to which the author and the reader have the right to know everything they need to know about the characters and events." In the poetics of the theatre of the absurd, intrigue is absent, which gives the plays a static character. In the drama of the 20th century, which has acquired the status of an intellectual game, space and time persistently declare their relativity. In C. Beckett's play "Waiting for God" the present and the past are simultaneously presented, and the place of action in this aesthetic system does not require designations. The closed space of the stage fixes the boundaries of the human cosmos, the limitation of the temporal and spatial duration of life, and the characters' anticipation creates theatrical tension of time. Poetic time moves faster than real time. In works in which there are no events, the style-forming principle is lyrical, non-fable time, for which, as E. Vinokur asserts, the past and the future are "one and the same continuous present".

The structure-forming principle of epic time, as a rule, is the combination of different time layers. Direct speech in the novel is synchronous with real time. Indirect speech can vary its pace depending on the author's artistic preferences.

P. Florensky reflects on this in his work "Analysis of space in artistic and visual works": "Nothing stops me from tearing a ball of thread where I can open the book anywhere or anywhere, but if I want to have a whole thread, I look for the end of the ball and from there I go along all the turns of the thread. In the same way, if I want to perceive a book as a logical or artistic whole, I open it to the first page and go sequentially according to the page numbering. A work of art is, of course,





accessible to my inspection from any place, starting from any point and in any order, but if I approach it as an artistic work, then by an involuntary instinct I find the first thing to begin with, the second, then the next, and, unconsciously following its guiding scheme, I direct its internal rhythm.

**Results.** The work is constructed in such a way that this transformation of the scheme into rhythm occurs by itself." It is obvious that P. Florensky's reflection is oriented toward a prepared viewer. Be that as it may, the perception of plastic arts in any sequence ultimately creates a holistic representation. Works of painting, sculpture, and architecture are static, two-dimensional or three-dimensionally plastic. They are excluded from the flow of time. Meanwhile, the act of perception - reading human experience into an artistic creation - overcomes the limitations of this or that type of art. In various types of art, the categories of space and time manifest themselves specifically. The existence of verbal and musical art is marked by processuality. The act of reading presupposes a strict determination, conditioned by the time of perception, which does not exclude the need to slow down or speed up reading or return to favorite places. The world of artistic images affects the reader, viewer and listener, breaks the spatial locality of the work and gives rise to a variety of associations. A work of art is a source of information and is perceived in different ways. This is how it differs from scientific texts, the information capacity of which is always strictly fixed and does not imply, as in communication with a work of art, the effect of empathy and sensory contemplation.

**Conclusion.** "What happens in the process of reading? — J. Carey discusses the role of time in the formation of reader impressions. — At first the reader perceives physiologically. In fact, only combinations of signs applied to paper appear before the reader. They are inert and meaningless in themselves. They are not capable of conveying anything to him "by their own powers." Reading is a creative process, subject to the same rules, the same restrictions, as the spiritual activity through which a person contemplating a work art, turns a block of stone, paint applied to the canvas, that is, things in themselves that mean nothing, into a meaningful impression."



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