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ANALYSIS OF THE ART SPACE AND TIME AS THE BASIS FOR THE INTERPRETATION OF THE ART WORLD OF THE PELEVIN NOVEL

Annotation. The article is devoted to the problem of studying the artistic time and artistic space of the text. The paper presents an analysis of the temporal space of the text on the material of Pelevin V.P.'s work «The Sacred Book of the Werewolf». The specifics of the temporal organization of the text have been disassembled, the definition of the organization of the text in several aspects has been revealed. The categories of objective and subjective time are analyzed. The rank correlation of Spearman for the sequence of episodes in the text is described, the modification of temporary tokens and types of time are presented, and means of actualization are studied.

Key words: time, chronotope, temporality, conceptual time, subjective time, objective time.

Introduction. Modern philological research has been enriched and continues to be enriched with the works aimed at studying the category of artistic time and space.

For example, in the works of D. Likhachev, Yu. Lotman, V. Toporov, and others, the means of expressing this category, and the features of the ratio of artistic time and space, chronotope, grammatical and conceptual time are analyzed. Famous researchers and literary critics M.M. Bakhtin, A.D. Vartanyants and others analyze the role of temporary relationships in the creation of an artistic image or in the definition of a genre variety of a work of art. Whereas in the field of view of modern researchers there are only modifications of artistic time and artistic space (their structural features, methods of explication in specific language means, functions, forms of correspondence to real space and time) are determined by the poetics of one or another literary trend, the creative individuality of the author and the idea of this work. We made an attempt to combine the data of the research apparatus with the aim of representing this universal category of the art text of the work in general and its role in the realization of the artistic concept of the work in particular. Thus, a comprehensive study of the means of actualizing art time on the material of the text of V. Pelevin's work «The Sacred Book of the Werewolf» was conducted on the linguistic, semantic-stylistic and artistic levels, taking into account the main functional load of this category in the text of the work of art as a form of existence of the image.

Main part. In the process of analyzing the language level of the work, we were interested in the lexical and grammatical means of expressing the category of time. The study of the means of expressing time on a semantic-stylistic level presupposes the analysis of the compositional and informative structure of the artistic text and the semantic-stylistic functions of individual linguistic units, as well as the philosophical aspects of the category under study. In addition, we will try to isolate the specifics of the figurative content of the means of expression of time in the broad context of the text of the work under study and to identify significant representatives of this category that have certain significance in its actualization.

The category of artistic time is one of the leading universal categories of the text of an art work. Interpretation and complete analysis of the text of an art work, as is known, are impossible without exploring its temporal component, which means different means of expressing the category of time, and splitting the text into parts with different time intervals.

One of the main language means of expressing the category of time is «temporary» vocabulary, directly related to the events, place and time of actions that are associated with the heroes of the novel or in which they are at the time of the narrative. Moreover, in addition to lexical units, semantically correlated with the category of time, the grammatical forms of time can also be referred to the means of its expression.

In addition to the lexical and grammatical forms of time, various means of expressing the time category include various aspects of its manifestation that can unambiguously indicate the time of action, on a temporary plan, and may also have a retrospective or prospective character and create a second communication plan [1, 82].

Thus, in the text of the work of V. Pelevin, it can be noted that the specific nature of the temporal organization of the text is determined by several aspects: 1. Ontological or objective time; 2. Psychological or subjective time. For example, in the expert's comment opening this work, the date of the manuscript found on the hard disk of the laptop appears: «This text, also known as «A Huli», is an inept literary counterfeit produced by an unknown author in the first quarter of the 21st century» [2, 4]. This example allows us to judge the representation of the ontological or objective time, which is represented in the text by the quantitative nominal construction «the first quarter of the 21st century», referring the reader to the realities of modern time. Or another example: «The client, to whom I was aimed barman Serge, waited at the Alexander's bar of «National» at seven thirty in the evening. It was already seven forty, and the taxi barely crawled, moving from one cork to another» [2, 112]. As can be seen from the example, in the text of the work there is also used the quantitative-nominal combination «at seven thirty in the evening», «seven forty (evening)» and expresses the ontological, objective time.

Both an ontological – objective time and psychological – subjective time is a way of organizing the text of the work, and besides ontological – objective time is correlated with the real historical time and can be expressed grammatically, psychological – subjective time is represented by the spatial context of the work.

In the novel of V. Pelevin «The Sacred Book of the Werewolf» the lines of events associated with the main characters, the sequence of episodes in the text differ sharply from the real, chronological sequence of events. Firstly, an «expert's comment» is given, then there is explained the story of the heroine of A Huli and in particular how she gets to the hotel by taxi at 19.40, an episode with a St. Petersburg's patron who donated a signet in the 13th year, a description of the «era when theatrical movements of the soul were in fashion, what have caused the First World War and the Russian Revolution», a story about the governor of Sikh, who was looking for the escaped security chief, the reasoning of the changeling from Dunya's «Baltshug», a bar in the hotel of today's Moscow.

V.M. Petrov, engaged in the study of quantitative methods in art history, calculated the Spearman rank correlation coefficient for the sequence of episodes in the text. He is convinced that «we are dealing with random sequences of events in the narrative» [3, 49]. And indeed, as can be seen in the novel, the temporal structure of this novel is fractional and disorderly: various moments of life are intermixed, firstly of A Huli, then of Alexander Gray. Here we can talk about the entropy of time (the degree and grade of disorder, chaos), the motives for the growth of chaos, disorder, confusion are a measure of time. In the field of view of the writer are events about two thousand years.

The time presented in the text through the author's consciousness and transferred to the heroes is called subjective or psychological. In this work, subjective time in the text is often represented by the consciousness and perception of heroes transposed through the author's consciousness and transferred to the heroes. In our opinion, it, unlike a crawling (in space) taxi, is

dynamic and unstoppable. The temporal becomes atemporal. The time in which the hero's life passes and the time he watches is different.

So, subjective or psychological time is not so much calendar countdowns as the correlation of events, cause-effect or associative connections of events, philosophical reflections of heroes, their inner monologues that flow in time. For example: «Actually, I rarely think about them. I just know that they are stored somewhere out there, in a black void, and you can return to them at any time. Make sure once again that they do not have solutions. If you think about it, you come to interesting conclusions.

Let's say I solve them. What then? They will simply disappear – that is, they will swim away forever into that nonexistence, where they are most of the time stored. There will be only one practical consequence – my mind will stop pulling them out of this black void. So, do not my insoluble problems consist solely in what I think about them, and do I create them anew at the moment when I remember them?» [2, 59]. In this example, subjective or psychological time is presented, its perception is indirect: in the heroine's reflections, it does not «drag on» or «run», it simply exists. This time of observation allows the hero a spatio-like movement from the present and a hypothetical future. Artwork makes this subjective perception of time a form of depicting reality.

So, you can see the modification of temporary lexemes and the types of time in the work of V. Pelevin «The Sacred Book of the Werewolf» in the following table:

Examples	Type of assessment of the passage of time	Lexeme	The frequency of the use of language equivalents of words with an estimated relation to the depicted reality
«The protocol is authentic, all seals and signatures on it are present, although the exact time of its compilation is unknown» [2, 86]. «...we know all the major world languages –it was time to learn» [2, 44]. ««Lolita» nowadays was read even by Lolitas» [2, 28].	Calendar time, everyday and being time, emotionally estimated time	The lexeme «time»	Used in the novel for 104 times
«...the hoops around my wrists opened at a moment...» [2, 56]. «...I cannot keep it, and this moment will come» [2, 16].	Emotionally estimated time	The lexeme «moment»	Used in the novel for 7 times
«Everything is decided by the first second, then routine begins» [2, 70]. «...to understand again and again, second after second, continuously» [2, 184]. «A second passed» [2, 184].	Calendar time, everyday and being time, emotionally estimated time	The lexeme «second»	Used in the novel for 7 times
«...all the same it is necessary to earn additionally in the evenings in bars on Banglaroad, in five minutes from my salon» [2, 53].	Emotionally estimated time	The lexeme «minute»	Used in the novel for 17 times

«In an hour my text was ready» [2, 97]. «...I picked up the photo for almost an hour» [2, 154]. «I wanted to demand an additional fifty dollars per hour ...» [2, 204].	Household and being time	The lexeme «hour»	Used in the novel for 17 times
«There was ready a second variant in a day...» [2, 93]. «In life, every day you need to learn something new» [2, 119]. «Today he had a good day» [2, 73].	Household and being time	The lexeme «day»	Used in the novel for 34 times
«...he had to take once or twice a month flagellation of the Young Russia...» [2, 71]. «went crazy in a month» [2, 207]. «I definitely did not need the second dead one less than in a month» [2, 167].	Calendar time, everyday and being time, emotionally estimated time	The lexeme «month»	Used in the novel for 6 times
«I have been working here for a year now» [2, 251]. «...in the countries of the golden billion people earn money for a year...» [2, 294]. «these same corrupters gnaw each other's throats for a whole year in their offices and bureaus» [2, 104].	Calendar time, everyday and being time, emotionally estimated time	The lexeme «year»	Used in the novel for 5 times
«Century live, century learn» [2, 79], «Century of swords and axes» [2, 94].	Emotionally estimated time	The lexeme «century»	Used in the novel for 5 times

The frequency of the lexeme «time» (used in the novel for 104 times) is also a sign of temporality and can refer to the features of postmodernism. For example, lexemes *week*, *hour*, *minute*, *year*, and *century* help to organize all the text that balances on the verge of reality and unreality.

It is remarkable that in the novel there is no temporal lexeme as «week». Presumably, the author intentionally does not use this lexeme to show the impossibility of objective cognition and the lack of reliability of time criteria.

As we can see, in these examples and in the further text as a means of expressing the time category, not only «temporary» lexemes were used, but also grammatical time: «present», «decides», «starts», «read», «picked», «was ready», «to learn», «to postpone», etc.

These grammatical forms express different temporal layers: past time, present, future, long present, and some, in our opinion, actualize even timeless significance, for example, «it is necessary to learn». As we believe, the use of various grammatical forms allows us to express the precedence in time of the main story line of the narrative represented by the forms of the past tense and update the second line of the narrative separate from it. Realization of two grammatical times: the present and the past perfect, contributes to the formation of two temporary event plans: the plot of the present and the past, which reflect the various periods of the heroine's life.

Other language means that represent the category of time are the following lexemes, in which the significance of temporality is a marker both in the directly and objectively physical, astronomical, and subjective-author manifestations.

For example, the lexeme «time» is presented in the dictionary of the Russian language as the

following meanings: «one of the forms (along with the space) of the existence of an infinitely developing matter, as a successive change of its phenomena and states», «The interval of this or that duration, in which a consecutive change takes place, days, years», «A definite moment in which the event occurs», «Period, epoch», «A suitable, convenient period, a favorable moment» [4, 35].

In the text of the work, it is represented in all its meanings: «This text, also known as «A Huli», is an inept literary counterfeit made by an unknown author in the first quarter of the 21st century» [2, 4], here the lexeme «time» stands in the meaning of «period, epoch».

«The protocol is authentic, all seals and signatures on it are present, although the exact time of its compilation is unknown» [2, 86] – represents the meaning of «the interval of this or that duration in which something happens» [4, 67].

«He changed a lot during the time that we did not see each other» [2, 47] and «When this book was almost finished, I met Mikhalych on a bicycle tour» [2, 11] meaning of «a certain moment in which something occurs» of the lexeme «time».

«I have recently felt this well» [2, 37] – the meaning of «suitable, convenient term, favorable moment» of the lexeme being analyzed.

According to the dictionary entries, the lexeme «moment» is used in the meaning: «instant, very short time interval» [4, 59]. In the work of V. Pelevin, it appears in its direct meaning: «And in the next moment the cloud fell on me» [2, 177].

The lexeme «second» has the meaning «1/60 of a minute, the basic unit of time in the International System of Units», and is also used in the sense of «now, very soon or just» [4, 124]. Thus, in the analyzed work, we can note its use in both the first and second sense: «A second passed», «In order to possess the truth, one must constantly see it – or, in other words, understand again and again, second after second, continuously» [2, 184].

The lexeme «minute» is used by the writer in its main meaning – 60 seconds: «Then, trying not to hurry, she counted up to three hundred (five conventional minutes) and opened the door» [4, 75].

The lexeme «hour» is used in several meanings – «time interval», «time, period», «time reserved for something» [4, 207]. In the work we find the following examples of the use of this lexeme: «But quickly it still did not work out – I selected a photo for almost an hour», «Hour – two hundred dollars» [2, 154].

The lexeme «day» is also used in several meanings: «part of the day from sunrise to sunset, between morning and evening», «the same as twenty-four hours», «time, period» [4, 37]: «Do you know how many times a day one hurts me?», «Every day you have to learn something new», «In addition, I want to emphasize that to the present day we do not know anything specific about the program and goals of the terrorist group called «Same Shi'ite Different Fight» as well as about the Shiite underground in England» [2, 119].

The lexeme «month» is used in its first meaning «unit of calculating time by the solar calendar»: «But I went to work only once a month» [2, 24].

The lexeme «year» is represented in the following meanings: «time interval of 12 months» and «period of time covering a number of years» [4, 37]. For example: «in the countries of the golden billion, people save money for a whole year to come to your coconut paradise for a couple of weeks» [2, 294], «I wondered if maybe you were just well preserved, but in fact you are already twenty-five years old or even under a thirty, and you complex about it, like most girls» [2, 112].

The lexeme «century» is used in the meanings «a period of a hundred years», «a historical period, and an epoch characterized by anything (on the production, scientific, social part)» and «life (in 3 values), someone's existence» [4, 29]. In the text of the work we find the following examples representing the different meanings of this lexeme: «The memory was alive and scary – it even seemed to me for a moment that the whole twentieth century was just imagining me from the heat and lack of oxygen, but in fact I'm running the last from drunken Budyonnovtsy, who drive me to death along the dusty road» [2, 89], «century of swords and axes» [2, 94], «Century live, century learn», [2, 79].

Based on the analysis of the actual material and statistical calculation of the frequency of the use of certain lexemes with temporal values, one can come to the following conclusions: the lexeme «time» possesses an ultrahigh frequency, which was used by the author 104 times in the space of the entire text of the work. Moreover, it can be said that of all the temporal lexemes, used in the text of the work, the given lexeme, in our opinion, is the most saturated in the semantic plan and multivalued. As we understand, this lexeme can be referred to categories that define human consciousness. Perhaps, in the author's opinion, it is one of the components of the integrity of the work, since the very concept of «time» is the basis for the formation of the picture of the world, because it is widely known that it (time – chronos) is not only the most important attribute of the category of being, but is also identified with being on many aspects of its manifestations.

So, time in perception and consciousness of the main character of the work is a natural and integral part of life, this is life itself with its current in physical, philosophical and biological manifestations. Time is so comprehensive that it has penetrated into all spheres, heroes do not concentrate on it, and they do not notice it, although they constantly coexist, consciously or unconsciously, in different time strata: in today's day for them, in their memories, in their reflections. The actualization of two plans at the level of linguistic means is also carried out by opposing the adverb «now/firstly», the adverb «afterwards» and the dialect «long», as well as the preposition «after». The most revealing in this regard are the proposals that help to «switch» from one plan to another, for example: «Firstly, talk heart to heart, and then to fool, otherwise people cannot be» [2, 66] or «As always, after the insane and shameless Hong Kong rendezvous, we spent a long time relaxing» [2, 92].

Further on the frequency there is a lexeme «day». This lexeme is equivalent in the volume of its semantic fullness to the lexeme «time». This lexeme, in our opinion, can also be interpreted as a phenomenon of «stopped time», a passive substance. So, in the novel, the lexeme «day» is used not so much in the meaning «part of the day from sunrise to sunset, between morning and evening», «the same as day» [4, 57], but in the meaning «time, period».

The next frequent temporal lexeme is the lexeme «hour». We have already talked about the fact that the lexeme «hour» has 6 different types of meanings according to the explanatory dictionaries. In the work of V. Pelevin, it is used both in its main (first) meaning – «the measure of time in 60 minutes, and also from midnight during the day», and in the meaning «time, moment of approach, realization of something» [4, 83]. «You can only give oil to shameful wolves, and the driver hired your Havroshechka for an hour for a hundred and a half bucks...» [2, 37) can be compared with another example «And let's go faster, in an hour you have to be in the forest» [2, 300]. In the first example, the «hour» lexeme is represented in its main meaning – 60 minutes, while the second example represents not only the first value of this lexeme – 60 minutes, but also a symbol for the beginning of some action that is about to occur.

It should be noted that the use of grammatical time in the text of the work may be symmetric and asymmetric in terms of conceptual time, the grammatical time may coincide or not coincide with the conceptual time. This, for example, is realized when the heroine is immersed in memories or reflections. Being here and now, it is carried away in the past and quietly moves to the future:

«I often wondered what kind of dog it was, which is as far away from the wolf as far away the wolf from the fox. There were many mythological parallels, but I myself never met such a strange kind of werewolf. This blue-black dog seemed an innocuous creature, but I sensed the terrible secret that covered it. All was found out by chance.

The day began with a light quarrel. We went out into the woods and sat down on a fallen tree, and I decided to entertain him by singing an ancient Chinese song on Li Bo poems «Moon over a mountain gate» [2, 287].

As we understand, this asymmetry of grammatical and conceptual time is determined by their composition-stylistic function in the text of the work.

Such chaotic fragmentation and stretching of the time plan are correlated with the fragmented structure of the novel, the action acts in the past, then in the present. Transfers to the

past are conditioned by the fact that events are shown in various aspects: memories, reflections, perception of the present. This combination of several temporary layers is connected, as we think, with the author's desire to display time adequately to the perception of the time of a real person.

Analysis of the artistic level of the text of the work is aimed at identifying means that point to a certain context and cause any associations. So, the author, artistically arranging the material around the «nodes» created by him, depicts a certain course of events, conditionally related to each other. So, for example, in the name of A Huli, the category of relationship is laid, which somehow makes one turn to connections existing, for example, in domestic inter-human relations. Moreover, frequent references to the events and heroes of other of his works pushed to the idea that V. Pelevin again reproduces the thoughts that were expressed earlier. So, in the last third of the novel there is a transformation with Alexander, because of which his animal form is changing, and the hero realizes that he has become a mythical dog mentioned in «Generation «P». Alexander visited VavilenTatarsky – the hero of another novel by V. Pelevin «Generation «P». Moreover, the very history of Alexander is described in the story of V. Pelevin «The problem of a werewolf in the middle belt». Discovering in the text of the work such interrelations with other works, we can talk about conditional space-time relations that extend the meaning of this work.

Conclusion. Thus, having comprehensively studied the means of actualization of artistic time on the material of the text of the work of V. Pelevin «The Sacred Book of the Werewolf,» one can conclude that the main functional load of the time category in the text is time – as a form of existence of the image. Also, summing up the analysis of the text of the work by V. Pelevin, we can say that the temporality of the text is updated by different levels, realizing the artistic design of the whole work. Time is of a strictly subjective nature, because it is based not on grammatical but on logical and psychological fabrications, and objective (ontological) nature – its presence and flow does not depend on anything, it is not controlled in any way. In the work of V. Pelevin, «The Sacred Book of the Werewolf» artistically not only real-life events, but also the experiences of the characters, their world perception, world outlook are being conceptualized, from which a mosaic of text is formed, which reflects the structure of the time of the work.

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В. ПЕЛЕВИНА РОМАНЫНЫҢ КӨРКЕМДІК ӘЛЕМІН УАҚЫТ ПЕН КЕҢІСТІК ТҰРҒЫСЫНАН ИНТЕРПРЕТАЦИЯЛАУ

Андатпа. Аталған мақала көркемдік уақыт пен мәтіннің көркемдік кеңістігін зерттеу мәселесіне арналған. Мақалада В. Пелевиннің «Священная книга оборотня» еңбегіндегі

мәтіннің уақытша кеңістігі қарастырылған. Мәтінді уақытша ұйымдастырудың ерекшеліктері талданады, мәтінді ұйымдастырудың бірнеше аспектілері туралы анықтамасы айқындалады. Объективті және субъективті уақыт категориялары талданады. Мәтіндегі эпизодтардың дәйектілігі үшін Спирмен дәрежесінің корреляциясы сипатталынып, уақыт белгілерімен уақыт түрлерінің модификациялары ұсынылған. Сондай-ақ, аталған романның көркемдік әлемін қарастыруда уақыт пен кеңістікті айқындап алудың маңыздылығы дәлелденеді.

Түйін сөздер: уақыт, хронотоп, концептуалды уақыт, субъективті уақыт, объективті уақыт.

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**АНАЛИЗ ХУДОЖЕСТВЕННОГО ПРОСТРАНСТВА И ВРЕМЕНИ КАК
ОСНОВА ИНТЕРПРЕТАЦИИ ХУДОЖЕСТВЕННОГО МИРА РОМАНА ПЕЛЕВИНА**

Аннотация. Данная статья посвящена проблеме изучения художественного времени художественного пространства текста. В статье представлен анализ временного пространства текста на материале работы Пелевина В. «Священная книга оборотня». Разобрана специфика временной организации текста, раскрыто определение организации текста в нескольких аспектах. Анализируются категории объективного и субъективного времени. Описана ранговая корреляция Спирмена для последовательности эпизодов в тексте, представлены модификации временных знаков и типов времени, а также изучены способы актуализации.

Ключевые слова: время, хронотоп, концептуальное время, субъективное время, объективное время.

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