

Poetics
POETIC MODELS OF THE CONCEPT “LITERARY TIME”
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ABSTRACT

The article considers the theoretical and conceptual status of “literary time” as a literary-aesthetic category, its holistic system of creative classical forms, categories, types and methods. ‘Literary time’ is being concerned as a literary-aesthetic category in the world literature critical studies, expressing the scope of the universe interpretation, the author’s outlook and imagination regarding the world foundation, defining personages, the composition means of expressing the sequence and duration of events. A creative comprehension of the ‘literary time’ as a means of arranging the work composition, structure, and constructing an epic field of the text demands a special approach to understanding the aesthetic character of the work. Since the ‘literary time’ includes all the elements of a fictional work, it is impossible to present the plot, composition, conflict, system of characters, feelings and the mood of the characters without the description of the ‘literary time’. Following the development of the scientific-theoretical thought in the world literature, the ‘literary time’ is accepted to be one of the poetic means to demonstrate the reality as well as to be a literary process that is basic for the expression of the reality in the compositional construction and illustration of the plot relying on the writer’s intention and the ideological conception of the literary work. The ‘literary time’ enables us to cognate the literary world picture created by the author in terms of the descriptive subject and object of the work.

Key words: Chronotope, Micro-World Chronotope, Macro-World Chronotope, Parallel Time, Amebey Composition, Motif, Plot Line, Compositional Construction, Chingiz Aitmatov, Novel, Writer’s Style, Psyche Interpretation, Retrospection, Prospection, Story, Plot, Hero, Artistic Image, Personality, Retrospection-Memory, Retrospection-Legend, Retrospection-Story, Retrospection-Epigraph ‘Literary Time’, Categories Of ‘Literary Time’, Forms Of ‘Literary Time’, Types Of ‘Literary Time’, Methods Of Using ‘Literary Time’, Retrospection, Prospection, Art Space, Chronotop, Chronos, Subject Time, Literary Image.

INTRODUCTION

The concept of time, reflecting objective real time, appears extremely complex as a conceptually holistic system. There are different theoretical and conceptual views, approaches and interpretations of the phenomenon of time in philosophy, physics, theology and literature. According to the theory of relativity, time does not exist in detachment from universal substance itself, but can appear as a relative aspect of space, in a universal connection with it. The coherence of time and space is due, first, to the fact that they are one of the basic forms of all existence, to the fact that time does not exist detached from material changes, and, second, to the absence of material systems and processes that do not change continuously. This conception of the dialectic space-time teaches us to look at ‘literary time’ and ‘literary space’ as an integral part of the universe described by

the author. In literature, this integral component is called the chronotop, the method of literary appropriation of time and space.

RESEARCH METHODS. In the article the comparative-typological, structural methods of analysis are used.

THE PROBLEM DEVELOPMENT STATUS. Scientific-theoretical problems of the 'literary time' in the world literature studied by the scholars in Europe (H. Meyerhof, A. James, W. Heffernan, A. Rodriguez, M. Vukanovic, L. Grmusha, N. Bemong, P. Borghart, J. Culler, M. Atkins), in Russia (M. Bakhtin, D. Likhachev, N. Gay, N. Shutaya, A. Nikolaev, Z. Turaeva, B. Meilaks, E. Meletinsky, V. Khalizev) and Uzbekistan (N. Shodiev, H. Boltaboev, E. Abutaliev, U. Jurakulov, B. Karimov, D. Kuronov, G. Murodov, A. Nosirov, A. Tuychiev, S. Mirzaeva, K. Kadyrov, M. Umarova, U. Karshibaeva, O. Nazarov, D. Khursanov). Especially H. Meyerhof's "Time in Literature" generalized the problems of philosophical chronotop and creative individual solution in the works of Marcel Proust, James Jones, Thomas Mann, and Thomas Wolfe. Researches by M. Vukanović and L. Grmuša deal with theoretical and analytical studies of the internal interrelationships of chronotop, epic space and epic time in the novel. D. Likhachev studied the poetics of 'literary time' and the subjective aspects of epic time in ancient Russian literature, M. Bakhtin scientifically and theoretically investigated the aesthetic relationship of 'literary time and space', that is, the appearance of the features of time in space in a literary work, the perception of objects within space in time. Professor of Uzbek literature N. Shodiev for the first time studied Central Asia and Kazakhstan dilogy, trilogy, tetralogy and in large epic prose in the comparative-typological content of certain features of the poetics of 'literary time' and aesthetic dialectics of the author's creativity in an integral system based on the general epic concept of the work, connecting the 'literary time' with a complex plot and composition structure of a large epic prose work, techniques for portraying events in the epic space. Academic D.S. Likhachev's scientific-theoretical conclusions on the poetics of the literary forms in epic works "The time of the literary work is always in a certain way in conflict with the time of the reader. In general, the eternity of a literary work is a struggle to avoid and defeat real time," he concludes. E. I. Abutaliev, in her dissertation "Space and Time in Central Asian Russian-Speaking Prose" studied the problem of chronotop on the example of the works of two Russian-speaking writers of the region (Timur Pulatov from Uzbekistan and Timur Zulfikarov from Tajikistan). The scholar focuses on the categories of space and time and some problems of plot (including metaphorical plot in the works of Timur Pulatov, vertical models of chronotop in the plots of Timur Zulfikarov), as well as rhythmic and poetics of time; (rhythmic specificity of Timur Pulatov's prose, ornamental rhythm of Timur Zulfikarov's prose) and focuses on mythopoetic symbols and chronotop themes.

In J. Jurakulov's monograph "*Theoretical Poetics*" the first chapter entitled "Art and Theory" is devoted to the explanation of the chronotopic theory of M. Bakhtin's discoveries based on three factors: a) from Aristotle's "Poetics" to M. Bakhtin's theoretical literature, the system of canons, categories and criteria mentioned in them; b) Conceptual changes in Russian literature during M.

Bakhtin's entry into academia, "academic schools", in particular, A. N. Veselovsky's "Historical Poetics" – the study of aesthetic thinking in the literary-historical aspect, the methodology that developed from the synthesis of theoretical and historical aspects – it was Bakhtinian that stimulated theoretical thinking; c) Bakhtinian investigates whether intuitive observation, literary analysis, free thinking had served the philosophical thinking. Recognizing the need to study Alisher Navoiy's *Hamsa* on the basis of the theory of chronotop, to determine the essence of genre, composition, plot and images of the work, primarily based on the experience of historical poetics, chronotopic comparison and analysis of canonical units and a) universal epic time; b) universal epic space; c) universal plot and fictional system; d) universal image; e) universal epic concept.

MAIN PART

In fact, universal substance is always in motion. Motion is a in constant continuation (continuity of time is relative, continuity is absolute), which determines the physical nature of time. The life form of universal substance characterizes the continuity of all objects, continuity of processes in the material world, coherence of events, uninterrupted interconnectedness, dimensionality and order of events, sequence of events [Abdullaeva M. 2004; 61].

Given the above, in the cultural consciousness of mankind there are three types of perception of time: cyclic, linear (classical types of time) and circular.

The source of events, distinguishing features of which are consistency, repeatability of events, the idea of circulation, in distinguishability from beginning to end, are series of similar events consisting of regular time periods (cycles) (any change occurs with sequence moments of time) – perceived as a series (cyclical) time is a notion of ancient periods. At the new steps of human development the direction of movement in the consciousness of time began to be represented in the form of a straight line from the past to the future. **The linear type of time** is characterized by consistency, continuity, irreversibility (order), orderliness and dimensionality. Its action is perceived in the form of continuity, continuity of processes.

In the theory of time, in addition to its *objective perception*, there is also *subjective perception*, which usually depends on the rhythm of events and the specifics of the excited condition real objects that exist in the perceptual time, placed in a system of fragmented relations, the components become separate. In particular, the landscape represents the changes of mood of the main characters (psychological parallelism or psychological contrast), the animals are "intelligent", [acquire a human personality]. "The tension of a 'literary time' is reflected in the intensiveness of the events that happen in it." [Yo'ldosh Q., Yo'ldosh M., 2016; 207]. Thus, time, affecting the human psyche, determines the rhythm of life.

Circular time is a particular "mixture" of the two previous types, with a certain content and substance, with its integrity, continuity, interconnectedness, dimensionality and, most importantly, eternity. The point is that time does not "flow" from yesterday to today through tomorrow in "high" or "broad". Although past, present, and future time are real in the coordinates of time, whereas they

require each other as cause and effect and form an integral whole, the general chain, i. e., its natural rules, consists of a connecting circle of beginning and ending points. A motion at the beginning does not end at the end; instead, it takes on a new force from the beginning and continues in uninterrupted activity. This continuity is endless and forever, even, at first glance, as a timeless event, but in fact it is an eternity consisting of an endless series of laws of time series, of cycling.

The conceptual generalization of the theory of time is that as any category of philosophy; the dialectic of laws has always been the theoretical and methodological basis for all systems and types of science; the universal categories of time and space are also literary and aesthetic categories. Indeed, chronotops (space and time) served as the basis for the classification of art into genres. This philosophical and aesthetic phenomenon was first mentioned by H. E. Lessing in his work "*Laocoon: or, The Limits of Poetry and Painting*" [Lessing G.E., 1933; 18-19]. Based on this event, M.M. Bakhtin said that "everything in this world – time, space is a real chronotop" [Bakhtin M. M., 1975; 234] and discovered a scientific axiom.

Hegel continued Lessing's theory of the literary and aesthetic importance of time to the art in his speech at famous lectures on aesthetics: "Describing events as a whole motion," the philosopher said, "their conflict with each other, their solutions are more poetic, while for all other artists it is characteristic to fix simply a point in the development of the motion and the chain of events [Hegel G.W. 1938; 221].

Formation and development of methodological foundations of the theory of 'literary time' by C. Lévi-Strauss (essence of mythological epoch), directly related to the scientific heritage of foreign scholars such as R. Barthes, M. Heidegger, M.M. Bakhtin, D.S. Likhachev, N.K. Gay, J.M. and Lotman [Abutaliev E.I., 1993; 6-7]. Studying 'literary time' as a separate scientific and aesthetic problem, they are more focused on the dialectics of the relationship of the 'literary time' with the 'literary space'. Emphasizing that time is a priority in the chronotop system, these specialists recognize that space is understood through time and has a direct relationship to it. The literary and artistic chronotop perceived as the signs of time and space in literature. In the literary-artistic chronotop the signs of time and space are understood and a clear unity is observed. In this case time is narrowed, condensed, fictionally noticeable, and space intensified and drawn to the motions of time, plot, and history. The visual signs of time are visible in space, and space is perceived and measured by time", M.M. Bakhtin admits [Bakhtin M.M., 1975; 234-235].

For this reason, in a work of fiction one cannot give priority to time over space or, on the other hand, to space over time, even though they are separate independent literary and aesthetic categories, because in literature, time and space have the same function of chronotop in both form and content. M.M. Bakhtin considers the ability to see time in the whole universe of one space as one of the most valuable qualities of a true writer of literature. [Bakhtin M.M., 1986; 216]. The

originality of time in literature enables it to give changing reality, the processes of formation, and development.

M.M. Bahktin, D.S. Likhachev, Y.M. Lotman, A.Y. Gurevich, A.B. Esin, V.E. Khalizev, N.D. Tamarchenko, V.I. Tyupa, S.N. Broitman, N.K. Shutaya, A.K. Paveleva [Bahktin M.M., 2007; 360] classified the following forms of 'literary time' based on existing definitions and concepts of 'literary time'.

Table 1

Forms of 'literary time'

1.	Historical time	Historical time directly or indirectly represents the events taking place in a particular society in a particular historical period, the change of periods and generations, the main events in the life of society.
2.	Chronic-everyday life	The dynamics of this type of time is highly conditional, and its function is to represent a stable way of life.
3.	Adventure time	This view of 'literary time' always has a beginning and an end, it is distinguished by its consummation, and is closely related to experiencing situations (time).
4.	Mystical time	A time full of supernatural, inexplicable, mysterious and non-human characters (ghosts, witches, wraiths, scary creatures, gods, mythical beings, etc.) from sunset until the rooster crows.
5.	Fantastic time	Fantastic time is closely connected with fantastic space and appears in the text of the work as a fantastic chronotop (combination of space and time). There are many forms of the appearance of fantastic time: a sudden change in time, transitions to the past, the future, parallel currents, time when time speeds up or, on the contrary, slows down and even stops.
6.	Idyllic time	This is the "golden age" of mutual forever love, strong loyal friendship, and the time of a happy life. But even a time full of negative events and trials can be considered a time of idyll, if a hero feels happiness and comfort in every way. The protagonist may change, grow old, weaken, his life may be full of adventures, unexpected and unpredictable turning of events, but he will be satisfied with what happened.
7.	Mythological time	Mythological time originated in ancient models of the world and flows in the opposite direction: from the present to the past. Mythological time is reversible rather than linear, in which time can go backwards and move into a certain future for the narrator. Mythological time is characterized by diversity,

		conventionality, relativity, symbolic significance of calendar and diary time, revival, and the use of images and themes in demons, religious narratives and myths.
8.	Biographical time	In a work of fiction, biographical time is associated not only with age ranges, but also with important periods in the life of a protagonist. This view of the 'literary time' is present in almost all works and is expressed as time that opens up the character, growth, and formation of the protagonist. But biographical time is not always an important element of the composition. Such time layers are used by the author as minor components of the temporal structure of the fiction.
9.	Eternity (eschatological) time	Time associated with the idea of eternity and the history of the whole world. Eternity is also associated with concepts of the Universe and God. This view of time is more often found in literary texts filled with philosophical, religious, or mythological themes. In many cases, authors use the age of eternity as an enriched symbolic component of the mythological age.
10.	Calendar time	The calendar time is represented by the changing of seasons, ordinary and holiday days. The calendar time forms an important part of the compositions of literary works, but at the same time rarely serves the function of creation of the plot.
11.	Daily time	Day and night, morning and evening, sunrise and sunset, midnight and midday, and so on. This view of time is both traditional and symbolic. The light of day is favorable to human beings, while the night is ruled by dark and evil powers, and dangers, and adventures are waiting for the heroes.
12.	Literary time	The absolute past is the time of the ancestors and heroes, divided by an unbreakable border from the real time of the present day. Although the life and heroism of the protagonist in the literary time are taken from the past, it is a permanent present, that is, the 'literary time' has a conventional world in which the events happen.

From the time when literature was formed as an artwork, independent of what literary genre or type it belongs to, time and space are independent aspects of literary reality [Gurevich A.Ya., 1972, p. 5-138], a kind of phenomenon of literary texture of the work [Likhachev D., 1987; p. 211], one of the active tools of organizing the content of the work [Gay N., 1974; p. 228] and developing fiction with a creative and aesthetic skills. Based on the creative intent of the author, he demonstrates the ability to use 'literary time' and 'literary space' creatively, for

example, to open up time and space in a new literary way, to choose them as freely as he/she wants, to fit one day to the centuries and one century to one day. The artistic world exists in time and space as a real reality that locates its image in itself. 'Literary time' became the most important characteristics of the image, integral comprehension of the literary and poetic reality created by the author in the work – ensuring creative and aesthetic skills, that is, the perception of literary reality in its wholeness, forming the composition. [Fedorov V.V., 1984; p. 81].

Fiction belongs to the group of dynamic arts. Nevertheless, the literary and poetic image as a sequence of the fiction text appears in time-space, and in its content symbolically reflects the "model" of the space-time world. This is why a piece of art is considered to be a record of the rhythm of images in time and space. "The image, of course, appears as in some way, any of its intended content is connected with someone, guessing where and when it happened," N.K. Gay wrote. The three basic values demanded by this writer are the three measurements of the literary world... Without this stable number the image cannot express itself". [Gay N.K., 1967; p. 239].

In the unlimited space of this universe (it is not a fixed and finished background, but a process formed by the events happening in it), "in everything, from nature to human morals and ideas (even abstract concepts), the ability to see time, to read time, the ability to read the signs of the passage of time" [Bakhtin MM, 1967; p. 204–205] are an underlying feature of the poetics of any great writer.

According to academician D.S. Likhachev, 'literary time' "is not a way of looking at the problem of time, but time itself, the way it is expressed and described in a literary work." Rather than studying the concept of time expressed by it or by these authors, it is the exploration of this particular 'literary time' that is more important for understanding the aesthetic nature of the art of the word [Likhachev D.S., 1987; p. 210]. He called it "the phenomenon of the creative texture of a literary work" [Likhachev D.S., 1987; p. 200], because the features of literature, its system of images, are directly related to the whole literary work. "After all, the whole literature consists of literary factors, for the events of life are spread out in time and space." [Umurov H., 2004; p. 36]. "It should be noted that 'time and space' are not one of the components or elements of the literary plot but its life factor and source of believability." "Space and time seal the plot, giving it vitality, increasing its effectiveness, and filling it with meaning". [T. Boboev, 2001; p. 135]. The fundamental means of literary modeling, transforming the "model" of the world into a "model" of the 'literary time' in the conventional-symbolic whole, the creative discovery of literary reality, a form of its practical existence and understanding of the 'literary time', which differs by literary types and genres, as a single literary and aesthetic category.

'Literary time', in a narrow sense, is one of the compositional elements of showing the order, totality and intensity of events and phenomena in relation to the time of information about their structures, the structure of the world, and the vision of the writer's perception of the world. In a broad sense, 'literary time' is, first of all, the continuation of reality in a work of fiction. This period is the time of the

appearance of certain socio-historical events, "representing the way of life of this or that circle of people in this or that period." [A.J. Esalnek, 2003; p. 110–119]. Secondly, 'literary time' is a real, every day, biographical time of the characters' life, its duration and spread. Finally, the time of a narration means telling about what is going on. [Paveleva A.K., p. 133–148. <http://journals.hnpu.edu>].

The first two elements of 'literary time' are a plot time, and the third is the time associated with the narrative unit. In other words, in a literary work the 'literary time' is the time described/told ("Erzählte??? Zeit") and the time descriptive/narrative ("Zeit des Erzählens???") [Tamarchenko N.D., 1999; p. 286]. A.A. Potebnya [Ozernaya M., <http://www.chronos.msu.m/TERMS>] and A.B. Esin [Esin A.B., 2003, p. 97-105] describe these types as "real (plot)" and "literary time".

In literature, time is a system of creatively and aesthetically developed time, which shows up in different ways in the art of language. In other words, 'literary time' as a tool of literary modeling is the time of the "quadratic coordinate" of the direct literary world, which is the presence of the literary hero and the image of the subject.

In literature 'literary time' is described on the basis of such aspects as a type and a genre of the literary text, the author's worldview, the author's style and the reader's imaginative analysis of the time described in the work [Panasenکو N., Texts: [//www.pulib.sk/elpub2](http://www.pulib.sk/elpub2)].

It is commonly known that describing life for a long time continuously is completely impossible. It leads to endless anxiety. Therefore, it is necessary to squeeze out time fictionally. The flow of time can be intentionally slowed down (restarted) by the author, compressed, condensed, or stopped completely (in portraits, landscape images, philosophical observations of the author). After all, the organizing of time is always achieved by its division, or, in other words, by its continuity. As a result, 'literary time' is always changing in relation to real time. Hence, artistic time is always a change from real time. It is not a smooth, rhythmic change; it is explained by the peculiarity of the author's ideological and aesthetic conception, creatively synthesizing the literary image and the individual and subjective-subject basis, forming the object layer, the language, and the composition of the work in general. The literary time and its creative modeling depended on the genre of the work, the literary method, and the author's imagination, as well as a number of literary currents and trends in which the work was created. For this reason the system of 'literary time' – forms, types, categories and methods – is also characterized by variability and diversity, based on the creative and ideological intentions of the author, because the "model" of the flow of time in a literary work is built on the author's point of view, which is the main organizing force of the composition of temporary relations in a literary text [Lotman J.M., 1970; p.69], (therefore, 'literary time' is considered an expression of the author's "model" of the literary world). Also, "all the changes of the literary time are concentrated in the general line of its improvement in relation to the general direction of the development of the language art" [Likhachev D.S., 1994; p.127].

The fourth measurement of a literary work comes from the dialectic of time and space. Einstein's theory of relativity claims that space and time are inseparably linked. According to him, "space is an order of points composing the universe at a particular point in time, and time is a sequence of events occurring at a particular point in space." [Tulenov Y., Gafurov Z., 1997; p. 384]. After all, in the interdependence of space and time, which are the basic forms of all being, since time cannot exist in separation from material transformations. Secondly, there will be no material systems and processes that do not acquire continuity and change from the past to the future. The third is that the unity of time and space emerges in motion. Fourth, the common general properties of time include its relation to space and motion of universal substance, length in asymmetry, irreversibility, non-cyclicity, unity of continuity with non-continuity, connection, dependence on structural relations, etc. For this reason, in the existing *four-dimensional geometry* in the theory of relativity, three-dimensional space is the basis for the study of physical phenomena, and time is taken as the fourth dimension. In philosophy, this is called a *four-dimensional continuum*, and it has a direct relation to the world of art, that is, the time of art – the time of the **"quadratic coordinate" of the literary world**.

‘Literary time’ is an integral part of the literary world, described in a work of fiction as fiction space. ‘Literary space’ is dynamic because it creates the environment for the action, and ‘literary time’ follows space (in the action, time and space combine to form a separate space-time continuum of characters). Thus, dynamics is called the live state of space and time. All static spaces must be involved in the temporal system of the events being portrayed. M.M. Bakhtin called this way of literary understanding of time and space in literature a *"chronotop."* This concept, introduced by the scholar in aesthetics and literary theory (previously used in mathematics, natural sciences, and biology), means that time and space (Greek: chronos-time + topos-space; literally time-space) are directly integrated into the image. [Bakhtin M.M., 1979; p. 376].

A brief scientific and analytical overview of the theoretical and methodological bases that define the concept ‘literary time’ and its classical status as a literary and aesthetic category enables a deep understanding. ‘Literary time’, which is a phenomenon of the poetic texture of literature, transforming the "model" of the world into a "model" of ‘literary time’ in a conditionally-symbolic whole, is an integral feature of a creatively and aesthetically developed literary work. The origin and form of literary reality, its very creative invention is expressed and described in the work as a literary and aesthetic category of time, providing its acceptance in the aesthetic integrity, forming the composition of the work, becoming an important characteristic of literary images. ‘Literary time’ is a conceptually integral literary and aesthetic system of the "quadrilateral" coordinate of the literary world, consisting of a complex of complicated, multi-layered, instantaneous, eternal, timeless coverage of different systems of scale.

It is well-known that the events portrayed in a work of fiction happen in space and time, so the concept ‘literary time’ is widely used in literature. Given the above, it is worth mentioning the following opinion of literary scholar D. Kuronov:

"First of all, it is necessary to distinguish between the time of events described in a fiction work and the time of their narration. If the time of events in a work is taken as a "plot time" and the time of their narration as a "composition time", then it is easy to see that they do not always match each other. Therefore, a writer creating a work can use the possibilities of 'literary time' in different ways to achieve his/her creative intention. If necessary, an author might withdraw from the time of the work and describe the events of the past ("retrospective time")" [Kuronov D., 2018; p.128]. The organization of a plot time in norms and proportions clearly defines the spirit of a 'literary time' in the composition of the work. As it follows from the law that plot rings are the compositional basis of a work of fiction, it means that a plot time organizes time in the composition of the work.

In a literary work belonging to the group of dynamic arts, 'literary time', representing the demonstration of the author's creative individuality, consists of a ***complex and interrelated set*** of different systems, derived from the ideological and aesthetic concept of the work. On the basis of the creative conception of a writer, each form, type, category and method of the system of time, individually, at the same time, all collectively form an ***integral system of 'literary time'*** with dialectics of time relationships. The complete poetics of the work's 'literary time' is developed from such an integral system of timeline systems. And this integral system is the concept of the work itself, the aesthetic expression of the theme, the integral concept of 'literary time'.

Based on the theoretical and methodological universal status of the system as a philosophical category, we try to "model" its generalized literary and aesthetic integral system on the example of the analysis of the object of the research by means of the systematic approach. This methodological approach has defined the following hierarchical "model" of the system of 'literary time': categories of 'literary time', types of 'literary time', methods of 'literary time' and conditionality of 'literary time', connected in a certain way with all of them. They are the following:

1. Categories of 'literary time'. The relation of time, which is a form of continuous change in the state of events and universal substance, is determined by the grammatical categories of the verb, consisting of the past, present and future tenses. The Uzbek language has a multilevel temporal framework with lexical, morphological, syntactic, phonetic systems of expression, which represent time. The center of the common space is a grammatical time [Sultanova Sh., 2015; 8] consisting of verb tenses, and a closed system of semantic forms. The units of the hierarchical field interact in expressing the meaning of time. The verb tense category is a closed system specializing in the pure expression of the meaning of time, highly organized (opposite) due to distinctive semantic symbols, and its usage is regular (compulsory). [Khakimov M., 2004; p. 18]. The world of fiction exists in three time layers, consisting of the literary past, literary present and literary future, and can easily pass from one time layer to another, from the first or the third (and vice versa). The dialectical exchange of times is a literary and aesthetic synthesis peculiar to the poetics of a literary work, which is a literary requirement, arising from the creative intention of the writer, the ideological and

literary concept of the work. Such an aesthetic requirement, of course, requires the creative activity of the categories of time. Just as the creative activity of the present determines the specificity of the content of the work, it links the past with the present or the future with the present, demonstrates the creative activity of one of the categories of time, both past and future, and both will be in the "inside" of the present (present tense). For this reason, the principle of modernity (from the grammatical forms of expression to the literary means of expression) emerges in the poetics of the work as the predominant element; each image, including the main characters, appears fully in their time. Thus, the principle of contemporaneity takes the leading position: it embraces all categories and forms of 'literary time', that is, "contemporaneity is the supporting point of the illusion of every form of time" [Jean Marie Guyau, 1970; p.120-122]. The literary and poetic texture of any fiction, independent of its literary form and genre, consists of a complex mixture of categories of 'literary time' in some measure. As a result, it seems natural that the plot of a work in reason and circumstance does not contradict the development of 'literary time'. In other words, in the poetics the literary time is a great part of the core [Shodiev N., p.136]. Perhaps this is why the present world is extremely complicated, both in meaning and in essence, and most importantly, in content. "In the present we are faced with signs of the past and marks of the future. However, the present is also the present reality, or the present is such as it is." [Gay N.K., 1967; p. 243]. Indeed, in modern novels, fiction enlarges the boundaries of events depicted in the present, provides compositional harmony of plot lines and events, while defining the connection of the past and the future with the present. Like the literary past, present and future tense, the integration of the time category of the verb creates the wholeness of time, and its complicated synthetic "scenery".

Every work, independently of its literary form and genre, has its own poetics of 'literary time'. In large epic works all three forms of 'literary time' create a single 'literary time' in the space-time dialectic. This dialectic of grammatical forms of time appears through the creative intention of the author, the subjective attitude arising from the conception of his/her work, as he/she creates an independent, complex complete world of 'literary time'. No universal substance what kind of a work an author creates, no universal substance what period or about whom he/she writes, he/she looks at everything from the point of view of his/her time. This approach is based on the fact that in the works of a writer there are always elements of the contemporary world, defining the poetics of 'literary time'. This position "updates" the whole spirit of the work, which means that in the material of the past or the future the author is searching for literary solutions to important questions of the present – the reality.

The three grammatical categories of verb tenses are universal, absolute forms of time. In the material world they are integrated tenses with clear borders. In the literary world these borders are relative. Thus the literary world has its own tenses. Only they are relative, not absolute. Authors create their fictional world based on their creative and aesthetic idea, the genre of their work, and their ideological and literary concept.

2. The types of 'literary time' are based on different flows of time in different types of literature genres. After all, they are directly related to literary genres (and literary genres included as well) and consist of *lyrical, dramatic and epic periods*.

The lyrical time and lyric-epic genres are conditional, because they create the basic elements of modern poetics. Lyrics freely refer to 'literary time', from the instantaneous moments to infinity, to eternity beyond time. The complex integration of layers of time in lyrical poetry is determined by the nature of this coverage. This integrative intermixing of time is poetically shaped by the past and the future in the form of the past and the present, the present-past-future, the present and the future. However, lyrics might not have a meaningful image of time at all. The lyrical time is the time of the feelings of a lyrical hero, the time of expression.

The image in lyrical poetry is an expression of thoughts and the lyrical time is a moment full of emotions. Indeed, the poet is always a prisoner of time. The time aspect of the literary world is usually relatively evolved in lyrical poetry. Here the distance between an author and a protagonist is very close, and sometimes this distance is not preserved: a poet and a lyrical hero are connected "personally" (poets copy their lyrical experiences, expressions of language from inside to outside). This harmony is a reflection of an exciting time, when a poet's lyrical time becomes a lyrical-heroic time. It is a time of experience, a time of wandering through the depths of the heart, which poetically integrates the present, past and future coordinates of time, as well as conditionally-symbolically engaged images of lyrical time and lyrical space.

Dramatic time is also conditional. The conditionality is mainly determined by the fact that drama is intended for the theatrical stage; time consists of theatrical time, which "passes" through the dialogues between the players on the stage in the eyes of the audience. "The clash of categories of time, the transition from one frame to the other, forms the dramatic time structure. Timelines are changing, events are repeating, and one person appears at the different ages on the stage. The way of organizing 'literary time' on the stage is different in every work. In contemporary dramatic works, time relations are in harmony with the action in which their unity is shown, that is, the events in a fiction work are reflected in the representation of the relations of the time. The relations of time are formed freely and actively". [Umarova M., 2011; p. 27-28]. Of course, each playwright has his/her own literary image of time. But the general nature of the conventionality of 'literary time' stays unchanged for all of them. Authors of a dramatic work are fully familiar with the events of the work, so they can inform in advance the details of the event, the time and place of its occurrence. Moreover, the event happens in front of their eyes as it is right now: they interpret progress of events by "live" [Kuronov D. 2018; p.35].

Epic time. In works of the epic genre 'literary time' (epic time) is multi-layered, dense (to fit decades into the number of days of real time) and complex. In the modern novel, the epic time, which emerges from the creative idea of a writer, is directly connected with the general ideological and literary concept of the work,

the complex plot and composition structure, the image itself. In this sense, the time of the novel appears as a category of epic plot and composition. "Literary time is a category of the development of events and, first of all, appears in the novel in the characteristic order of events". [Rzhevskaya N.F., 1969; p. 54].

It is known that the genre-thematic features of the main epic forms consist of the literary and aesthetic essence of 'literary time', which is formed in a special way. Epic time in this genre is relatively complete and whole: epic coverage enables to study fictionally the full period and its movement. The genre requirements of the modern novel, the principle of literary editing of time forms, which serves as a means of expanding the borders of time and space, forms their complex poetic time structures [Shodiev N., p.101-108].

A work of fiction is based on its own type of 'literary time', independently of its literary type and genre. Lyrical time can be an integral part of the poetics of epic and dramatic time. The creative and aesthetic practice of this is visible in the poetics of the epic time of modernist novels. As the types of 'literary time' enrich each other, we understand that it is a general aesthetic phenomenon, when the creative intention of an author is integrated together in poetic works.

Methods of 'literary time'. The strong connection of the categories of 'literary time', firstly with the plot time, and then with the compositional time of the work, provides for their expression in the form of compositional techniques in the whole system of 'literary time'. The return of time (*retrospective*), the aspiration for the future (*prospection*), and the slowing down (*retardation*) comprise the character and essence of any literary work. The chronological sequence of events, subordinated to the ideological and creative idea of an author, is shown not only in the typical, but also in the individual 'literary time' of an author, in contrast to the real flow of time. In the first case, the representation of time appears in its continuity, irreversibility (from the past to the present, from the present to the future) and flatness – rhythmicity. In the second case, there is a serious time sequence disorder. This disorder appears in three forms, namely: retrospective [retrospection (Lat. Retro – reverse, back + spectare – to look) – a reference to the past, analysis of past events and experiences, prospective and retardation [lot. retardation – slowing down, delaying, hold-up] – delay of plot events. The literary text is not a chaotic collection of different parts, but an organized system where the parts are interconnected. Consistency and coherence is one of the important qualities of fiction. This does not mean that a text is an inseparable unit. The systemic-structural nature of a text enables researcher to undertake a formal and semantic analysis. Composition of a text into parts (divisibility) and consistency are implicit in its essence. The retrospective, prospective, retardation are specific ways of modeling 'literary time', in other words, planning the time of events. Retrospective creates conditions for expanding a hero's story and determines his/her mood [Rzhevskaya N.F., 1969; p. 43]. The method of retrospective flow of events represents a way of identifying a subtext within a text as an expression of the reconstruction of 'literary time'. A creative realization of this can be seen in the variety of the epic timeline in modern novels.

In fiction there are *two traditional forms of prospectus*: a unique system of literary and aesthetic tools of literary reference to the future (future time) in the present and even in the past, the infusion of epic time into the timeless and eternal. One is a work of fiction, consisting of a literary study of future events, fantastic novels, fairy tales, and the other is a prospectus, based on the ideological and creative intention of an author, on the complicated dialectics of time. The form of book is the conditional art of the prospectus, a continuous, perpetually advancing flow of time, consisting of sections and chapters. The prospectus of the concepts of novels is rich in form and content, and has a complicated literary and aesthetic essence. The common feature of the retrospective and the prospective is to promote a living connection of times: the retrospective is an expression of the connection between the past and the present, and the prospectus is an expression of the connection between the present and the future. One of the principles of constructing literary plot is a complicated mixture of time and space.

Retardation is a plot-compositional technique, which is characteristic of literary works, narration, slowing down of plot events. Retardation is achieved by adding extra narrative elements to the work (lyrical digressions, detailed portraits, landscapes, characterization, narration of the hero's past, opening events, legends, etc.). [Kuronov D., Mamajonov Z., Sheralieva, 2013; p.250]. The retardation is used to express an author's time. Authors can slow down the time of the work in line with their creative intentions. Thus, authors can be with the events occurring in the work, follow the events, the events follow them (in diaries and letters).

CONCLUSION

Essential features of literary images include the tools of literary modeling, the phenomenon of poetic texture, an integral attribute of the literary world, the form of appearance of literary reality, an important characteristic of literary images. 'Literary time' is an integral system of complex and diverse systems derived from the ideological and aesthetic concept of a literary work, including forms, types, categories, and represents a dialectically integral creative and aesthetic phenomenon, consisting of techniques. 'Literary time' is associated with the form of literary space of that existence as the basic form of eternal-aesthetic being. After all, "everything in this world – time, space – is a chronotop." The system of chronotop is a generalized literary and aesthetic "model" of traditional universal poetics. 'Literary space' is a literary and aesthetic category that provides a complete perception of reality as 'literary time' and organizes the composition of the work, revealing literary and philosophical features of literary images, the internal and external structure of a literary work, and the connection of each components. Independently of the type and genre, the work creates a space-time model of an author's creative world. The discovery of the underlying meaning of the fiction serves to portray emotions, events, and images, while bringing them from their borders.

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“Comparative and typological study of the poetics of the chronotope in a contemporary novel” conducted scientific research on this issue. In the scientific works of Bahor Bahriddinovna Turaeva, the following scientific problems were analyzed.

on the basis of examples, it has been scientifically proven that the theoretical and conceptual status of a chronotope as a literary and aesthetic category is an integral system consisting of creative forms as (historical, chronicle-everyday, adventurous or adventure, mystical, fantastic, idyllic, mythological, biographical, eternal (eschatological) calendar, realistic), types (lyrical, epic, dramatic), categories (past, present, future) and methods (retrospection, prospection, retardation);

as an object of the research, the genre features of the parable-novel are analyzed, individual (construction of the plot based on the narrative and myth) and general (the use of proverbs, sayings and folk songs in the novel) features of the authors' creativity in the ability to apply parallel-analytical and synthesized folklorisms to the main storyline are proved for the artistic and aesthetic justification of events;

the expression of the fact that distortions in the mental world of a person and an animal are expressed on the basis of a micro-chronotope, the influence of socio-historical conditions on the fate and character of a hero on the basis of a macro-chronotope, the tragedy of a technocrat world, the consequences of applying destructive scientific discoveries against the will of the Creator on the basis of a mega-chronotope, are defined within the framework of semantic–structural relations of such poetic components as plot, composition, motif, image, detail, style;

an appeal to the past is interpreted, an analysis of past events and experiences in the transformation of the reality of life into an artistic reality in modern novels; a look into the future, the expected behavior and manifestation of events – the task of projection in expanding the literary space of the novel, the predominance of the method of retrospection at the general conceptual level of chronotopes of novels is proved;

on the basis of writers' skill to create a hero, the features of generalization and typification, the dialectics of the hero and society, such means of psychological analysis as landscape, portrait, speech, internal monologue, hallucinations, dreams, the semiotic implementation of the artistic aesthetics of modern novels is proved;

the individuality and universality of writers' style in the use of the compositional method – retardation, which is characteristic of epic works, has been revealed, and it has been substantiated that such compositional means as lyrical digression, introductory events, narration, epigraph, detailed portrait, common to authors' style in characterization – are of primary nature – narration about the past of the character, parallel and contrasting image of the landscape.

“ARTISTIC PSYCHOLOGICAL CONCEPTION OF FANTASTIC WORKS (ON THE BASIS OF RAY BRADBURY AND KHOJIAKBAR SHAYKHOV’S CREATIVE WORKS)” conducted scientific research on this issue. In the scientific works of Ulugbek Kuchkarovich Kuchimov, the following scientific problems were analyzed:

the theoretical and conceptual status of psychological literary criticism as a literary-aesthetic category, its scientific features, stages of development, as well as themes are described in a comparative-typological aspect through the works of American and Uzbek science fiction writers Ray Bradbury and Hojiakbar Shaykhov;

the commonality of universal ideas and the peculiar psychological and national characteristics of the protagonists are generalized via comparative typological method in the works of Ray Bradbury and Hojiakbar Shaykhov, as well as the interpretation of the female psyche is investigated on the basis of artistic criteria;

the ideas such as respect for national and universal values, protection of humanity from the dangers of technology and electronicization are covered in terms of binary typology; revealing the role of artistic intention in the transferring of author’s message, the importance of technology in the development of human thought, and artistic-aesthetic principles of analysis of the characters’ psyche;

the ideological and artistic features of the works of Ray Bradbury and Hojiakbar Shaykhov and the factors shaping the worldview and spirituality of science fiction writers, are researched on the basis of the combination of spiritual, religious, scientific, philosophical ideas that form the worldview of fiction writers.