System of Form and Relations of Space in Literary Text

Isgandarova N.R.
Foreign Languages Department
Azerbaijan Technical University
Azerbaijan, Baku
lingui80@mail.ru

Abstract—Events and activities take place in real life, as well as in the space created by the writer. The space depicted in the literary work plays a special role in establishing relationships between the semantic segments of the text and the study of its linguistic characteristics is important. The study of spatial forms of literary work, relationships between them, location and placement of characters, location of the author, transporter or speaker, and his observation position in this space are topical. For the first time, the features of the location and positioning in space have been involved in the study of the Azerbaijani language material based on literary text. The research was conducted by the content analysis and textual linguistic methods. Unlike real spaces, literary space changes are fast and varied. Characters and heroes have the opportunity to leave their current location, to be localized in another space, and to return to the previous space in the instant time. While in the real space, the place changes take time, the main parameters of the literary space remain unchanged. Literary spaces are static and dynamic, as well as vector forms. In the text Space types are expressed by lexical means, place attribute, geographical terms. The literary text uses psychological, realistic, geographic or nearness spaces, as well as dotty, fantastic, space, and social spaces. In the literary text, it is possible to describe a wide range of locations from the same or different points of observation.

Key words—text; literary text; place; literary place; dynamic space; static space.

I. INTRODUCTION

In the linguistic analysis of fiction text, the emphasis is placed on the study of space, time categories and spatial-temporal relationships as well as the characteristics and forms of each category. Space is an object of research in various sciences. From this point of view, there are many philosophical, general philological and linguistic studies of space, the issues concerning the internal and external parameters of the text, use of various types of spatial forms in the text, change of spatial relations as a result of the observer's displacement, the mechanism of different spatial types arrangement in the space of art have not yet been studied sufficiently. Thus linguistic analysis based on the measurements and forms of literature work is performed in two aspects.

From the first aspect, the text is regarded as semantic, formal-grammatical, and graphically organized space. The temporal-spatial relationships that are embodied in the artistic text and typical of the world scene, are explored in the second aspect. In linguistics, there were attempts to study the text space from the both sides. Nevertheless, the spatial forms of artistic work, relationships between them, spatial transference and transference of characters, the location of the author, the transporter or the speaker, and their observation position in this space, imagination of the reader-communicator's text space, and the characteristics of the artistic space have not been sufficiently studied.

For the first time in Azerbaijani linguistics, the issue of establishing and depicting mechanisms of the artistic scene, the position of the observer to the space, to the issue of its definition is considered. As the object of the research, the location of different spaces within the single art space, for the first time is selected. It is envisaged to study the space by narrowing and expansion of it boundaries, the closeness and openness of it, the dynamism and static prism.

Variety, types, shapes and genres of artistic works also create artistic distinction. The spaces created in artistic works and relationships between these spaces depend on the speech situation. Model of the world, based on the knowledge of the world, on human knowledge, has its systemic connections in its simplified and formalized form. There are universal, national ideas about the world, as well as semiotic world view depicted in the artistic works. Reality in life does not break in time and space. All possible models of the world, including the individual author's imagination, presented in separate artistic works of the world, represent the unity of space. However, the chronological sequence of events in the artistic work itself also reflects the contradictions with the actual flow of time. The artistic time goes backward, forward and describes the present. Time changes and, of course, it also changes the space. In the Azerbaijani linguistics, the artistic space model of the world, the artistic scene of the world has not been studied in this aspect. In this event, we are intended to investigate these issues in a specific artistic text.

II. METHODS

Space is a subject of research in various sciences, and each area approaches the space from its perspective [1; 2; 3; 4]. Participants, personalities and characters of artistic work live and function within a given space. However, in the artistic work, the author or transporter also plays a role in the formation of spatial, interpersonal, and spatial-temporal

relationships. The art space has the ability to change the position of the author's observation. The concept of "world model" or "worldview" should also be taken into consideration in relation to space [5, 33].

The definitions "Space", "text space," "artistic space," and "text locality" are used, and these concepts are distinguished in linguistics. The concept of the text category is related to the localization of the event or subject, object or localization of subject [6, 263]. The text field is an integral part of all real-life objects. Space characteristics are applied to objects that do not generally have space. For example, the concepts and conceptions are also described by spatial characteristics.

Text has dual spatial semantics. First of all, it contains certain fragments of reality that are part of the world's common space scene in its content. In this case, the text space shows itself as reflection compiler category. Secondly, the text itself is opened in the verbal field, as becoming the material object and containing spatial characteristics. In other words, the text field is available as a voiced speech product, and it has linear, flatness and capacious forms. It is not possible to create text outside of the location coordinates. The text space is its absolute attribute. Text space is the isomorphic category of the time and forms a complex chronotopic category together. Textual space, as well as text space, is presented or reproduced in a language similar to those of the real world or with certain subjective changes. In their artistic work, the writers can fib the space.

There are objective (dictum) and subjective (modus) types of text space, as well as being the same as conceptual space (objective space being in the logical abstraction level) and artistic space (subjective space that represents the artistic image of the space). The artistic space combining various dictum and modus spaces, eventually creates the image of space. Depending on how its special type shows reality, there are novel-epic, mythopoietic, and other types of text space [7; 8; 9]. The basis for the world model combines relationship between humans and surrounding world, as well as their assigned spatial characteristics and mutual relations.

The time and space parameters of literary text are fundamentally different. creating fantastical imagery of world view, where fictitious characters are present and, staying in conditional space, the author has the ability to narrow down, expand, cut, retrieve, go to the future, and these links are related to the actual content of information [10, 87].

Literary text does not have an objective basis for the existence of time and space. It creates the authors' space and time, their space, and time is conditional. On the other hand, there is nothing beyond time and space. However, sometimes the events in the writing process of literary works are described so that their spatial and occasional occurrence passes to the background and to a very secret, insignificant position. At this time, the reader of the literary text does not focus on where and when it is happening and does not care about such information. The description and rendering of the events in separate works is transposed into different forms.

The content of the literary work is not indivisible, it is relative and infinite. From this point of view, the sense of its basis burden, the power of influence is not limited to space and time. That is why great works of art do not lose their significance over the centuries; they were interpreted and translated in different times, in different ways.

The elementary fragments of the text are differentiated by the affiliation to the situations described in that text. Such simple text pieces are described as denotates [11, 458; 12, 87; 13, 372], the name or the nomination [14, 21], the essence of the subject matter [15; 16, 227] and so on.

Diversity of the text semantic components confirms that its semantic analysis units are still being searched, and the content of the combinatorial character is still in progress. Since such units haven't had a generally accepted system, they are talking about different types of text organizers that reflect both material and ideal objects.

For the spatial structure of the text, the first meaning showing the localization place of the subject is important. The point "here" or "there" shows the author's constant or changeable place compared to the event in the text, and can also have conditional character. During the text, the point and subjective category form the place and time of the localization of an object or event together: "I – here – now". This is the original anthropocentric point of the chronotope. Besides, "I – there – then", "I– then – here", "he/she – there – then" options are also possible. Throughout the entire text, the location of the author can remain steady, as well as it may change in the course of events, in the course of the text. This point and all the spatial lines of the text are detailed in the text, but it is usually outside of the description and does not appear in the text.

Static and dynamic or vector forms of text space are possible. All these types can be used with lexical means (location, space, length, width, near, far distance, to direct, to go, to arrive), place adverbs (down, up, on, top, etc.), geographical terms and so on. To represent the static space, we use nouns, for vector space we use verbs. Spatial relations are also expressed through grammatical means. For this purpose, spatial situations are used in Azerbaijani. Prepositional combinations are often used in English.

The nominal stratigraphy of spatial signals is associated with the time category. Absolute spatial operators or nominates define space, as well as its elements (location, land, room, go, come, etc.). Relative operators or correlators (surface, proximity, separation, down, up, etc.) represent the relative content of spatial elements and connections.

Space is described in literary language when it is needed. Throughout the whole work, space time operators are interconnected. In general, chronological text is used as a method of the theme development in space and time.

Description and investigation of the spatial scene of literary work. Have a look at the literary space issues in the "The Murder Day" by Y.Samedoglu.

In the narrative after the dedication and epigraph, the first sentence is "A sorrow like affliction comes with batman." The time and space is also common and diffused in the sentence.

So, a sorrow is in the transference from S_1 to S_2. Its current and future localization is unclear.

The issue is connected with the non-material and its space is conditional and abstract. The time relation is expressed by the participle of "gələndə (when it comes)" and verb form of "gəlir (it comes)" in the sentence. –"Ir" is the present tense suffix. But "gələndə" participle generalizes and expands the time of the event. The space is generally unclear in this sentence. The information provided by the addressee does not provide anything exact about what he says, his observation position, or the observation location. The second paragraph of the work is extensive, and spatial-time relationships are widely investigated.

"The stars were still vigorous – gray sky has a ghostly light, and it seems it decreases, or became bright. Still, the wind didn't blow, and sometimes in the double skull of hornbeam there was a voice similar to that of breakers, you would say, there was a sea nearby, but a man can be frightened from that voice. Whoever was here, knew that in a very long time, it raises its head at the wind bed, it was shriveled in the darkness of Father Kaha, crawling, bumping made deep furrows on the ground, roaring in the bole of rock stone it was preparing to challenge the world. Whoever is here, hears the wind curse, which is still very far away: o two-sided servants, you should be cut off" [17].

Looking at the first simple sentence of the first compound sentence of the second paragraph "The stars were still vigorous", we can see that the object (stars) is known in the sentence, but the reader tries to understand that what is the space object: sky or cosmos. In fact, the author himself starts with the name of the intricate sentence place: gray sky has a ghostly light. There is also a light in the sky where the stars are vigorous. Time had begun before, as it is mentioned about continuous events it is directed from the past to present. The "still" time adverb indicates that stars-objects will be squeezed in the sky space. In the second sentence, the old hornbeam's top performs the function of the spatial area, because the sound that comes out of it. In the sentence "You would say, there is a sea nearby", we use "you would say", which clarifies the fictitious association of the sound. So, in fact, there is no sea soon.

Literature-artistic space may vary with the objects or richness of the objects. The author can fill the space described by a large number of objects, as well as show limited objects in small quantities. In the fragment that we have brought from the literary work, the space in the first sentence is broad and infinite, but the objects (stars) there are few. Gray sky has a bright light. It turns out that the author did not intensify the space of objects with objects. In the next sentence, the sound from the head of the tree (tree) is marked. The tree ends in the soil. That is, the second space is the soil, and in this land the hail is finished. As a forest tree is a forest, it is a combination of forest-related ideas. At the same time, it should be noted that, although it does not give information about the density of the forest, the "double hawks", like a sea-horn, point to the richness of the forest.

In general, it is possible to distinguish different literary and artistic models of space according to the object's degree of filling and its character, the obvious interaction of the subject with the space from the observer's point of view. Such models include the following: 1) psychological space (environment closed in subject); 2) spaces closest to real geographical location; 3) point like, limited spaces according to the content; 4) fantastic spaces; 5) cosmic spaces; 6) social spaces [18, p. ; 19, p.]. One of the spaces presented above is the psychological space where the sorrow comes from. Sky is the cosmic and forest is the geographical space. The speaker or the observer themselves are also within the geographical space. The description of spatial relations and forms in the above section does not end here. The author creates a macro space imagination with the context "*in a very long time, it raises its head at the wind bed, leaving it was shriveled in the darkness of Father Kaha, going from*". At last, there is another space –Father Kaha, where the wind is settled, popped up, and eventually goes out.

"Far-away" from author's localized space, there is a localized space (Father Kaha) and localized wind in the space (*raises its head).* The writer personalized the wind and describes it as a living being (*shriveling, going out, crawling, bumping made deep furrows on the ground, roaring in the bole of rock stone it was preparing to challenge the world. Whoever is here, hears the wind curse, which is still very far away: o two-sided servants, you should be cut off.*!

The author-observer is localized in the forest and in the next paragraph, he tells the reader about the other animals and birds of the forest: "*The wolf's mucous nose was smelling – the iron smell, the blood smell. But the wolf was in a state of panic, and he had felt something, and he knew that the it had not to go to the two-legged servants camping place*" [17].

Taking the examples from the work, the author used the sentence "Sorrow as affliction comes with the batman, my sister! as a period. The plotline begins with the description of night, the sky, and the forest. This image arouses negative emotions such as fear, horror and coldness. The information about personalized wind, coming out of the wind bed and beginning of it by cursing people, and finally, its giganticness strengthens the fears. In this section, the boundaries of the space are rather wide. This limit covers an area far ahead of the world where the observer stands. The use of the phrase "far ahead of the world" in the act of speech activates the expression "the near of the world" by associate. The author presents to the reader the space of the sky, forest, the Earth, the underground kingdom (the darkness of the wind bed in Baba Kahn), the concepts of the world, and the concept of "the near of the world" macro-space. Different spatial forms (forest, mountain, sky, Earth, etc.) which form macro cosmos are interconnected, closed, and transit from one space to another.

The first part of the feature text-pragmatic part - begins with information about the stars and the color of the sky (*The stars were still vigorous – gray sky has a ghostly light).* The author comes back to the previous localization by the distant repetitions. It must be considered that the description of the wind and its departure from Baba Kaha caused the narrator's location to change from the forests to the Baba Kaha at the beginning of the world.

The viewer's observation and transit position change his place in the reader's mind. In reality, the writer is in his home, garden, library and so on. sitting down and writing his literary work. In the literary text, when the author becomes a transporter – narrator and addressee, he/she also becomes an observer of the events. The readers sometimes see this image before their own eyes, and sometimes feel it as outside observers of the events. When the transporter-observer fulfills his mission, his localization is in the happening place or is close to him, and nothing is out of his sight there.

When it comes to comparing the sentences "*The stars were still vigorous"* and *"Gray sky has a ghostly light, and it seems the number of stars decreases,* the time change is clearly seen. But, for the author, change of space is much more important than change of the sky. The transporter points out that in the nearness of his first observation position, the king and his army are localized, and talks about the events taking place in the camp. In this part, different spatial forms – camps, bonfires and their surroundings, tents, king's tent, and so on are used.

Almost all forms of space are used in the literary text. Each fiction text has its own spatial landscape, spatial variations. There are psychological, geographical, point like, social, and even fantastic spaces in "The Murder Day" story. The Father Kaha is a fantastic, imaginary place. Such places in the epigraph of the work are noticeable in the next sentences: – *Where are going, brother! – To the last apartment, my sister (the sounds that patient is hearing).*

It is often possible to confront a psychological space because of the special place of the work characters inner world. The main feature of the psychological space is its affiliation to the inner world of the subject. Localizers of the psychological space are heart, soul, spirit, eye, desire, and such real and abstract objects.

Settlements, villages, towns, rural spaces, natural objects and so on act as geographical spaces. From this point of view, mountain, forest, river, sea and other objects can be considered as geographical spaces. Geographical location shows itself in the flatness, linear, volumetric, limited and infinite forms. Sometimes it is possible to show boundaries and limits of such spaces, and in some cases, the boundaries are indefinite. In the expression "very far away from here," the distance measurement is not clearly defined. House, room, foyer, carriage, car and so on can be the samples to the internal limited, dot like space [20; 21].

Linguistic analysis of location and displacement features in literary space

Localization within the space has static and dynamic forms. In static localization, the object is located in the space or within its boundaries. Akif's shirt hangs in the wardrobe. In this sentence, there is a relationship between two objects (shirt and wardrobe). The second object operates as dot like space. The wardrobe is the localized space of shirt. The first object or subject (shirt) in comparison with other objects is static, immovable. Making the sentence complicated as "Akif's shirt is hanging from the hanger in the dressing room," we expand the spatial boundaries and spatial forms increase. The basic expansion is related to the word "room". The room is large,

and usually the dressing room is located inside it. To hang form the hanger sets another inner space of the shirt. We have two sentences: "The shirt is hanging from the hanger" and "The shirt is in the hanging". In the second sentence the ablative case suffix creates the imagination of the shirt being hung, but the native speaker of the language understands that it is not possible. The localization creates an object-oriented relation of a particular object (in our case, a shirt) with one point, part of it to the attachment, connection, reference of another object. The object became the shirt, space, and hanger.

If we call the room S_1 (space), the wardrobe S_2, and the hanger S_3, then we will see that these spaces are located in each other in a certain sequence. The shirt is in hanger, the hanger is in the cupboard, the cupboard is in the room.
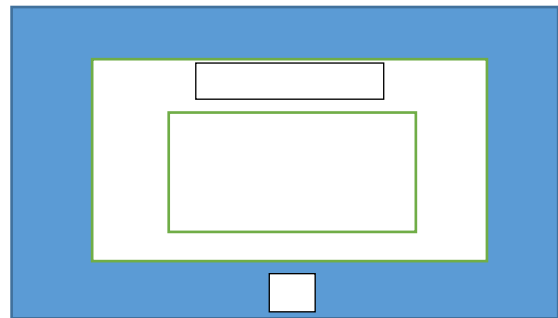

Fig. 1. Location of one or more objects, being inside the space and functioning as space

Location of one or more objects, being inside the space and functioning as space, clarify the relations between spaces, as well as location features between separate spaces and object relations to those spaces.

If we create the "country" ↔ city ↔ district ↔ street ↔ building ↔ apartment ↔ room ↔ cupboard ↔ hanger "sequence, we will observe this sequence from the big space to the small space and vice versa from the small space to the larger space. The main place of location is the smallest location - the hanger. Of course, in literary work there is no need to detail the places this way. More precisely, detailing depends on the author's purpose. If the detailing is not an important factor in the work, the author does not disclose the details.

Clarification of the space and its characteristic features in literary work indicates that the object or subject is in motion. The action verbs are used to express localization and displacement in the space.

According to L.Talmy's theory, space modeling is done by dividing it into figures and fonds. In this case, taking into consideration the closeness of figure to the fond, location is determined according to the coordinate system, in comparing figure with fond. In dynamic case, the figure is smaller than the fond and it moves. Its dimensions in space are determined according to the static, relative large-scale fonds [22].

When it is not necessary to know exact dimensions of the figure and the fond performing literary space function, the information about it is not given in the text. The reader generally associates these dimensions. For example, the room

size and wardrobe size are not given in this sentence – "the shirt is in the wardrobe in the room." The reader understands that the figure (the cupboard) is smaller than the fond (the room) because of their past experience and knowledge.

III. RESULTS

Different from the perspective of real space, the texts described with the author's or speaker's language have their dimensions and settings, configuration, shapes and types.

Literary space as compared to the real space is variable and mobile. Since the speaker is able to describe different spaces at the same time, the localization and displacement of events, objects and subjects in space, transition from one space to another occurring instant is described in the literary text.

The speaker or transporter determines placement regularities in the correlation of spaces in the literary text.

IV. CONCLUSION

Irrespective of their reality or unreality formation and language features of the artistic scene, its shape and dimensions, the results of the study of placement types compared to one another in relation to different events and their participants can be used for solving problems of textual linguistics, communication theory, speech acts, discursive analysis, and some other issues. Studying the literary space is also important for exploring space-time relationships.

Simultaneous and different spatial issues of different events do not prevent the description and enlivening of the text space in the same point in the literary text. This aspect can be used to create and organize the text, as well as to study the impact of the observer's position on the text semantics.

References

[1] Arnkhejm, R. Structure of space and time. New essays on the psychology of art. M.: Prometej. 1994, pp. 92-105.

[2] Garbichevskij, A.G. Space and time. Philosophy questions. 1994, 3, pp.134-147.

[3] Carlson-Radvansky, L.A. and G.D. Logan. The Influence of Reference Frame Selection on Spatial Template Construction. In: Journal of Memory and Language 37, 1997, pp. 411-437.

[4] Haspelmath, M. From Space to Time. Temporal Adverbials in the World's Languages. München: Lincom. 1997.

[5] Korman, B.O. The study of the text of a work of art. M.: Prosvyachenie. 1972, 110.

[6] Lascarides, A. and J. Oberlander, Temporal Connectives in a Discourse Context. In Proceedings of EACL 93, Utrecht, The Netherlands, 1993, pp.260-268.

[7] Carroll, M. Deictic and intrinsic orientation in spatial descriptions: a comparison between English and German. In J. Altarriba (ed.), Cognition and Culture: A CrossCultural Approach to Psychology. Elsevier. 1993.

[8] Jackendoff, R. The architecture of the linguistic–spacial interface. In Language and Space (Bloom, P. et al., eds), MIT Press. 1996, pp.1–30

[9] Kravchenko A.B. Cognitive Structures of Space-time in Natural Language. News of RAS. Ser. lit. and lang. M. 1996, vol.55, 3, pp. 3-24.

[10] Galperin, I.R. Text as an object of linguistic research. Moscow, Science. 1981, 139.

[11] Lotman, Yu.M. Notes on the art space. Selected articles in 3 vols. Tallin: Aleksandra. 1992., vol. 1, pp. 457-463.

[12] Saparov, M.A. On the organization of the space-time continuum of a work of art. Rhythm, space and time in literature and art. L.: Science, Leningrad department. 1974, pp. 85-101.

[13] Habel, C. and C. Eschenbach. Abstract Structures in Spatial Cognition. In C. Freksa, M. Jantzen and R. Valk (eds). Foundations of Computer Science - Potential - Theory – Cognition, 1997, pp. 369-378.

[14] Lakoff, G. and Johnson, M. Metaphors we live by. Chicago: University of Chicago Press. 1980.

[15] Levinson, S.C. Space in Language and Cognition. Cambridge: Cambridge University Press. 2003.

[16] Toporov, V.N. Space and text. Text: semantic and structure. M..: Science. 1983, pp. 227-284.

[17] Səmədoğlu Y. Qətl günü. Bakı, Yazıçıю 1987, 180.

[18] Kopytov, O.N. On fundamental categories of text. Bulletin of IGLU. 2011, pp. 149-157

[19] Lotman, Yu.M. Structure of literary text. M.: Art. 1970, 384.

[20] Hilpert, Martin. Stukenbrock, Anja Space in Language and Linguistics. Geographical, Interactional, and Cognitive Perspectives. 2014, URL: http://assets. cambridge.org/97805218/12627/frontmatter/9780521812627 _frontmatter.pdf

[21] Jhee, I. A Cognitive Analysis on Time and Space: Spatial Expressions used for Time. Korean Journal of English Language and Linguistics Seoul: The Korea Association of English Language and Linguistics, 2012, pp. 977-999.

[22] Talmy, L. How language structures space. In H. Pick and L. Acredolo(eds), Spatial Orientation: Theory, Research and Application.. New York: Plenum Press, 1983, pp. 225-282