

The Role and Importance of the Author's Time in the System of the Literary Time

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Abstract – The notion of author's time is rather complicated. On the basis of creative-aesthetic concept, the author creates his own world of literary time. Literary time is being considered as author's subjective time. In other words, the author's time, as the dictates of time created by the author gets universality due to its ideological and aesthetic significance is the quintessence of all forms, types, categories and methods of artistic time. These theoretical views were scientifically generalized on the examples of novels.

Keywords – Author's Creative Thought, Author's Time, Novel, Literary Space, Chronotopic, Plot Time, Literary Image, Prototype.

I. INTRODUCTION

Literary time is being concerned as the literary-aesthetic category in the world literary 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 the events. A creative comprehension of the literary time as a means 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. In the following development of the scientific-theoretical thought in the world, 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 to cognate the literary world picture created by the author in terms of the descriptive subject and object of the work.

II. MAIN PART

Coming out of their creative-esthetic conception, the authors create their literary world, that is, the world of literary time. The author's time allows the readers to understand the hidden rules of the creative process and to observe the development of the ideological-esthetic aim stage by stage [12, p. 134]. In this meaning, firstly, is an event of creative psychology, so, it is subjective time.

Being the initiator and the creator of the literary time, the author "in his time moves freely: not interrupting the sequence of the time, he can start narrating from any part of the story namely from the beginning, the middle or the end." [1, p. 287].

When the author's time is superior, it expresses the unique system of the literary time and its effective content plan as

well as ideological-esthetical context. The author's time is the quintessence of all the types, layers, shapes and styles in the literary time, because the literary time and also its structure are all considered to be the literary creations of the author's time in the unique quintessence. Approaching to the matter via the conceptuality, every literary work from the author's literary intention to its creation in a special literary trend and from the theme to the smallest units of its text, even, until giving a proper name to the literary work, the work is based on the author's time, moreover, it is the united literary-esthetical world of the synthesised literary time. Especially, in the author's time, the individual 'nature' of the creator's psychology will become clearer, his poetics in an aesthetically colourful way and with literary accuracy as well as his skills are represented in new style. That's why, the author's time has an esthetical value from the point of the mentioned ideas.

The author's time can be noticed in the different genres, different shapes and contents. In the stories narrated in the first person singular (especially, small epic works), the unity of the narrator and the author causes the challenges to distinguish between the author's time and the time of the narrator. In the time of the epic novels, the events are narrated in the third person; in fact, this type of narration changes their general epic scenes of the time as well as the poetics of the author's time both semantically and personally.

Y. Parandovski stated, *"The authors writing in the historical themes own a very wonderful ability, that is, they introduce their characters as the real historical people in the society and the readers strongly believe the events organized by author are closely related to those fictional historical characters coming from the imaginative world of the author. However, the real existed historical people are wildly changed that cannot be recognised at all because of the writer's creativeness, and, in some cases, they are stored in the minds of the readers as it is."* [4, p. 255].

In the system of the time of the novels in our analysis, the creative-esthetic universality's priority in author's time can be of the following types:

- I. The author's time being in the structure of the multidimensional independent epic plot ("co-author's" time);
- II. The author's time including prologue and epilogue times;
- III. The time of author's creative psychology.
- IV. A part categories of the author's time and literary time;
- V. The author's time beyond the novel.

A. The author's time being in the structure of the multidimensional independent epic plot ("co-author's" time).

The author's time is a part of the plot's timesemantically, it changes according to the author's interaction to the historical events. Firstly, having its plot lines in the general epic hierarchy of time, the author's time can move undependably. Secondly, it doesn't move around and remains stable.

The time of the plot and the author's time can differ from each other significantly. This happens as the author's movements don't follow the ratio of the story or narration. There might be a serious separation between the narrative time of the plot and the author's time. In this case, the literary character (sometimes, fictional narrator's interaction) can be written with the help of historical and other documents. The author's time, usually, is outside of the general epic plot's time, and it has nothing to do with the plot time itself. Especially, it can be noticed in prologue, epilogue, portrait, description of the nature and literary retreat. It is much closer to the characters' time, whereas, it has only indirect interaction in the time of events.

In the time of the plot, the narrator, that is, co-author or one of the characters can interact in the events of the story in a parallel manner with the author's time.

The character of the author is the supreme unity of the speech units relating to the whole scale of the literary work. These uniting and narrating characters are the ideological stylistic centers created by the author. The narrator is a bridge between the author and the literary reality." [8, p. 237].

In our analyses, there is not any author's time with its independent plot lines. Any kind of historical work is an individual literary creation of an author, as its esthetical-ideological source, the literary time in it is, first of all, the property of the author, and the author's time. There exist such large epic works that their complicated mixture serves for the main esthetical-ideological concept of the literary work including all types of the epic time, the time varieties from plot time to the character's time, from the time of conflict to the time of literary emotions as a symbol of the author's time, the "co-author's" time in the system of literary time.

In the concluding chronos¹ of novels, which is the systematic essential part of the author's time, that is to say, illustrating the author's time logically, historically, factually, and from the points of other features as well as their usage in the literary work. According to its literary-esthetical tasks, it is represented as a parallel co-author for the author in the symbolic characters in a creative manner.

The time of "co-authors" provides with the flows of the author's time, inner construction of the creating psychology and logically putting into the literary process.

B. The author's time including prologue and epilogue time.

The creating psychology is, firstly, the phenomenon of the author's time, and in order to prove this idea literarily, the terms like prologue and epilogue can be mentioned as the structural means (even though, the appearance of the literary intention and compiling it all in one literary work are also together the author's time). The novels in our investigation are arranged into three groups structurally in accordance with the prologue and epilogue of the author's time:

1. The time of devotion. The time of the memorizing is originally the author's time, and it helps the novel to enrich spiritually as well as morally, and it turned into the time of inspiration.

2. The time of prologue. Prologue (Greek, . pro – about, logos – a word) – Mukaddima (abstract) (Arabic: . Introduction, entrance, it is the part to explain and inform about the literary work) in which the author's creative-esthetical intention or the shortened version of the events. In some cases, being far away from the real event, but then it is supposed to provide with the explanations for the events [9, p. 126]. Prologue, coming before the development of the plot, in the literary work, this serves for the initial causes of the events. The chosen time is basically explained (especially, on the prologue's point of this time originally the author's time was represented and combined with the reader's time semantically and morally).

In this sense, the prologue of its time with the phenomenon of time, as well as a single epic novel by the author and the reader - the time of the reader emerges as beginning time of installation in one point.

The author's time is creative individuality in novel's prologue time. Because it is not rude that in novels there exists a prologue. The author can use ideological aim in this way.

3. Epilog time. Epilog (gr. epi – end. logos – word) – Xotima (conclusion) (ar. the end of something or the ending or final moments). Although epilog finishes the main events of the plot related to some characters whose fortune is not clear, ends their fate. The author tries to express own attitude clearly, his decision to the novel's characters, events in the epilogs.

C. The time of author's creative psychology.

Creativity means the person or the natural, social or spiritual world, a person's needs, goals and desires and in accordance with the potential for change is understood in terms of creative activity. Creative range of subjects (individuals, social groups, community) in the object (or the whole environment more or less isolated from a separate part of) an active, consistent pressure. This process changes the environment surrounding the subject himself, so far, unknown, unexplored, creates a unique and attractive innovations.

The creative process also changes the world, realizes himself as an imaginative, creative. Creativity is a fundamental feature of the person, the person's properties: the ability and skills development, as well as its socialized level of creative and constructive activity.

"The ability to create something is the gift of nature, the creating process of the artist's soul is full of secrets, the moments of the creativity is a great ritual", once said Belinsky [2, p. 65].

The author's time is the time of the creativity semantically. Psychology - universal coverage is very broad concept. The process of creating an artistic work and creative imagination, artistic and poetic thought, inspired by the mystic intuition, and consistent with the work carried out. Based on the pursuit of human nature, the feeling of self-importance. "Stunning one-quarter of the lavvoma" "soul-added". Inspired by the academic Alibek Rustamov said: «mulhama» means inspiration. Suddenly a man inspired by a mysterious phenomenon could be understood.

"Nafs-u mulhama" means the force which wakes up different attractive desires inside of people. The people of art and science have such passion. People are those who have such passion, love, beauty, creativity, dedication and enthusiasm." [7, p. 33].

The peculiarity of the process of artistic work is that art worker's aim means to influence the reader namely the purpose effects the performance and then the aim and the

¹chronos (ancient Greek, Χρόνος – "time")

performance unite. Therefore, the aim of the author with its performance and motive of work with the unity of purpose turn the process of artistic work into the whole event. [11, p. 109]. In these days the artistic work in mysterious "scene" of the psychology will be "born" in the literary genre with process of its creation. Artistic work belongs to the literature while process relates to the author. The wonderful and mysterious side of the inspiration is that both artistic work and the process of creating work are concerning to the author. The author creates the plans of artistic work writing and relationship of process of work, during this time and his own world which is "living", enter inner "world" of his writing work and turn it into his own poetic world. In other words, the objective process of the psychology of creativity comes into author's subjective time with its ideological, compositional, substantive complex functions.

Author's system is actually inspired by the birth of a creative purpose, the inevitable choice of his inner creative processes and, finally, will the idea work of art-aesthetic form and content integrity of literary genres cycle time of both quantitative and qualitative aspects of the characteristics.

Academic A.M. Levidov describes how to be embodied the dialect of objective and subjective category in the literature, painting, music and art of acting in his survey named "Author- image-reader", this dialectical conflict bases on the following three conditions:

1. Not to give any information about the author himself
2. To give some information about the author himself.
3. No need to give about the author himself ("there is a great need for death") [10, p. 86].

"Mother keeps baby from appear in the womb until the day of giving birth, even art worker calls into poetic idea of the artist (the offspring of pregnant) and saves it till the day of giving birth. The process of creation of childbearing is appropriate for the process of this physical phenomenon and the spiritual suffering is not stranger for the artist (V.G. Belinsky). The beginning of the rebellion in the heart of the author when the plan appears, this is the time of great power as a result of the rapid development of the collapse of the ordinary things suddenly exploded, and its pieces start turning new images. [10, p. 45].

The hero's personality, human feelings and experiences, successes and losses, striving for perfection and maturity, the struggle for truth and the desire of ruling without accurate depictions of famous artistic creation is only appropriate for real art workers. After all, "Creativity is a great mystery and great success. Creativity is the most mysterious, intricate,

exciting event in the human being's life and the most important event for today" [5, p. 152].

D. Author's time and the partial categories of the literary time.

As it has been mentioned at the beginning, author's time is the quittance of artistic period's categories. Writer use diverse categories of artistic era according to his creative intentions. Leaders among of them are hero's time and reader's time. Artistic competence base on to the implicit knowledge. At the same time it will be taken into account author's approach to the text and reader's reaction to the novel. From which imagination author's interpretation and attention are come from? From what consisted of the reader's understanding ways of literature? These all questions forms the reader's response criticism" [3, p. 31].

There are three types of characters in any literary interpretation which plays decisive role. First one is *the character in a story or the bright-pointed feature of character*. Analyze will be justified and reliable if interpreter works according to the character. Secondly, in every story *writer's views*, that is, his unique, life-sign features are displayed. Literary interpretation requires to pay attention to these factors too. Third, in interpretation interpreter's (reader's) character-intellect, obligation, knowledge, relation to the era and talent play very significant role [6, p. 125].

The art as a means of communication between the author and the reader aesthetic object, although the text will be able to exchange information with the score, all three entities - the author works of art, the hero, the reader of this communication process, all three entities - the author works of art, hero, participate in a reader.

Author than character, he knew and saw things more than even his own never reached sides also. Author in his dare dispersed and described in ant world, scattered character and his life gathered in single face. Author in his period, character and his period felt his fictional created images. In this creative process author's period to character's period or contrary character's period turned into author's period.

The connection of novel's time and author's time of historical time is expressed at the present time. The present time is closely connected to both theme and idea logic conception. According to the professor, N.T. Shodiev "in the literary work not taking into account the types of themes of it, there can be felt the present time directly or indirectly through the inner "manner" of the time" [12, p. 134].

E. The author's time beyond the book.

According to its nature, that is, its time the creativity is unlimited boundless process of inspiration, and it is the unity

of literary-aesthetics which carries the eternity in development. In the creative experience this common literary-esthetical event indirectly depends on specificity of the author's individual skills, first of all, to develop the logical content of the literary work and its complexity as the literary aim of officially printed work. Creative psychology of magic processes in the form of the author's time gives such mysterious continuity, esthetical productivity. In this meaning, the author's time is not only creative time just like that category, which is related to the inner feelings. The psychological time of a literary work as the author's time turns around the events both semantically and logically. In short, the author's time in its creative process is a unique system and establishes "*creative time*", that is to say, the category come from the pure creating time. The creating time in the status of the author's time together with creating psychology semantically, logically and according to the content plan is the gnociological absolute united system, that is, quintessention. The quintessention is a system in the literary time system as well as it is literary-esthetical phenomenon.

III. CONCLUSION

The author's time differs from one another in accordance with the features of the theme and the genre of the work. In the works consisting of fictions, the author is free in his time. However, in the novels this freedom is limited. Coming out of his ideological intention, the author limits the historical time mentally, and turns it into the form of a literary work. The creative results are achieved as this.

Shifting from the present time to the past, the author feels and breathes in that life and those fates, and lives in the characters' lives simultaneously. That is to say, creating psychology and its mysterious, magic time is the author's time in reality.

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