



Sociocultural Space as a Unity of Topochron and Chronotope

Sheraliyev Ilyosjon Ibroxim o'g'li

Assistant of the Department of Pathological Anatomy of the Tashkent Medical Academy.

ABSTRACT

Our article examines the concepts of topochron and chronotope and analyzes sociocultural phenomena. When studying sociocultural phenomena, the concepts of topochron and chronotope play a crucial role in understanding the dynamics of human experiences. While Chronotope focuses on the fusion of time and space, Topochron is concerned with the specifics of a particular physical location and its temporal properties. Together they form the concept of sociocultural space, a unity that illuminates the interplay of the cultural, social, and spatial dimensions of human existence.

Keywords:

chronotope, topochron, artifact, topochron theory, methodological course, analogy, toponym, personal psychology, transferring.

Introduction. Chronotope serves as a lens through which human experiences can be understood within a particular sociocultural framework. Time and space are not isolated entities, but rather closely intertwined dimensions that shape and are shaped by individual actions and cultural practices. When analyzing a chronotope, one must consider the temporal aspect, including historical periods, daily routines, or even specific moments within a day. At the same time, the spatial aspect includes physical environments, social structures and symbolic spaces. The importance of the chronotope lies in its ability to shed light on how people navigate and give meaning to their social contexts. It illustrates the interplay of temporal and spatial dimensions and shows the influence of cultural, economic and political factors on individual and collective behavior. By studying the chronotope, researchers gain insights into how societies develop over time, adapt to change, and build different identities.

Literature review. The concept of «chronotope» («the natural connection of spatial and temporal coordinates»), which is

fundamental to our study, is symmetrical to the concept of «topochron», introduced into scientific use by the Russian archaeologist and cultural critic G.S.Lebedev became. The main difference of the topochron lies in its ability to “materialize” time into spatial categories. By definition, G.S.Lebedeva, Topochron is “the designation of an immovable material object of culture (as opposed to an “artifact” = a thing, a movable work, a product), which is considered as the materialization of historical time in cultural space[1]. Based on this concept, he formulated the topochron theory, which is supported and is currently being further developed by his colleagues at the University of St. Petersburg. Today, this theory is becoming one of the fundamental foundations of the modern humanitarian paradigm. As defined by G.S.Lebedev, the task of the topochron theory is to «formulate the possibility of restoring the broken connection of generations in culture and history, which requires a return to the national idea, which consists in the ability of the people.» «For the Time spent there, it is necessary to learn the truth about themselves and their true existence in the space allotted to them. The adequacy of the perception of

ourselves as a people saves us from illusory manic myths» [1]

Topochron theory offers a productive methodological course: the implementation of the procedure for converting a topochron into a chronotope, expanding the meaning of a name (toponym) into a sonorous chord «of the entire range of cultural and historical meanings impressed on the place.[2] According to the definition of the authors of the theory, such a methodology “represents the highest level of structured movement of cultural energy available to research”, “it actualizes the meaning, topochron is the semantics of the object again the result not only of an interdisciplinary analysis, but certainly the result of an interdisciplinary, final synthesis»[3]. In the logic of our research, this methodology turns out to be very heuristic. By understanding the essence of the topochron of the sacred center, its “semantic chord” (the term of G.S.Lebedev), we can come closer to understanding the nature of the “macrotopochron” or the historical and cultural zone, including Altai; to determine the specifics of this cultural landscape, to explore and to identify the spectrum of cultural and historical meanings that will form the basis of the cultural identity of the modern population of the Altai Region, which is now actively looking for its own national idea.

Research methodology. We assume that the triad “natural-socio-spiritual” (by analogy with Maslow's hierarchy of needs) plays the role of a gradual distribution of people at a certain level of spiritual development in the stratification of society (according to V.P.Zinchenko[4]. In the vertical of V.P.Zinchenko distinguishes three phases of spiritual development: existential, reflexive, and spiritual. At the existential stage, there are two “nodes” – the “sign” node, and the “word” node; In the reflexive phase there are three nodes: the “meaning” node, the “symbol” node, and the “myth” node; On the spiritual level there are two nodes: the “face” and the “spirit man”. Before moving to the next level, you must pass the previous one (without skipping). According to the multi-level methodology of E.C.Daribazaron[5], the

distribution of the population is pyramidal: the vast majority of people are located at the first nodes, since securing livelihoods is the goal of most people, achieving social goals (status, position, authority, prestige) and ideals (social justice, social responsibility, service to the welfare of society, the state, etc.) is of interest to fewer people and leads to spiritual insights (freedom, equality, ability for self-improvement, etc.). is the fate of a few. Statistics may be different in different regions of the world, they depend, in our opinion, on the presence and number of sacred places (centers) or on whether the socio-cultural space has lost its sacred meaning or not. In other words, if the population living in the region respects ecological ethics, the sacralization of space will remain, otherwise, the topochron will lose its sacred meaning and the status of a “historical and cultural zone”.

The historical and cultural zone of Altai is borderline in both synchronic and diachronic terms, when tribes and peoples, replacing each other in time and space, weaved a four-dimensional canvas of multicultural space and created sacred centers in particularly significant places, while some semantically yours Nuclei symbolically penetrated vertical layers of culture and transmitted particularly meaningful invariant meanings from the past to the future. These are, in fact, palimpsests - complex cultural texts that arise from an archaic semantic core, vary in a particular cultural context, and, in turn, change the surrounding socio-cultural space. Yu.M.Lotman describes this dual, one might say “living” nature of the symbol and explains its “aliveness”: “It is precisely in the changes that the “eternal” meaning of the symbol undergoes in this cultural context that this context most clearly reveals its changeability.

It is the “simple” symbols that form the symbolic core of culture, and it is their saturation that makes it possible to judge the symbolizing or desymbolizing orientation of the culture as a whole. The semantic core of the Sacred Center (as a phenomenon) uses the example of the system of Altai Sacred Centers, in which a special semiotic “field of tension” is formed, from which languages arise. Cultures

of changing eras allow us to formulate: from what “tones” the “semantic chord” of the historical and cultural zone of Altai is formed. [6]

For such a transformation, today numerous tourists, pilgrims, and followers of the teachings of Buddhism, yoga, transpersonal psychology, transferring, “living ethics” and a variety of concepts, systems, etc. etc. strive to Altai. Regardless of ideological attitudes and spiritual orientations, people intuitively feel something transcendent, which, in their opinion, is capable of changing their everyday reality and filling the void of lack of spirituality; They strive to touch the sacred. Therefore, we consider Altai as a sociocultural space that represents a syncretic unity of topochron and chronotope.

Analysis and results. Chronotopes vary by community and context. For example, the chronotope of a rural village may revolve around agricultural seasons, close-knit social networks, and a slower pace of life. In contrast, the chronotope of a busy metropolis can be characterized by fast-paced routines, public transportation, and the relentless pursuit of career goals. Each chronotope offers a unique set of values, norms, and behaviors that shape the identities and interactions of its inhabitants. In addition, Chronotope also serves as a tool for analyzing and critiquing cultural artifacts such as literature, art, film and social media. By examining the chronotope embedded in a particular work, researchers can uncover the underlying social and cultural implications. For example, by studying the chronotope of a Victorian-era novel, we can better understand the power dynamics, social hierarchies, and gender roles that prevailed at the time. By understanding the meaning of the chronotope, we can better understand the dynamic nature of sociocultural life. It recognizes that human experiences are not isolated events but are intimately connected to the contexts in which they occur. Furthermore, Chronotope challenges the notion of fixed identities and emphasizes the fluidity and malleability of social constructions.

Conclusion and recommendations. In summary, the concept of the chronotope provides a fundamental framework for capturing the complexity of sociocultural life. It draws attention to the inextricable relationship between time and space and how they influence individual and collective experiences. By analyzing the chronotope, researchers gain insights into the dynamics of societies, the formation of identities, and the cultural meanings of human actions. The deeper we delve into understanding the chronotope, the better we understand the complex web of human existence.

References:

1. Лебедев Г.С. Топохрон и лохотрон [Электронный ресурс] Сентенция. Историко-фил
2. Лебедев Г.С. Рим и Петербург. Археология урбанизма и субстанция Вечного Города Метафизика Петербурга: Петербургские чтения по теории, истории и философии культуры. Вып. 1. Отв. ред. Л. Морева. - СПб: ФКИЦ «ЭЙДОС», 1993. - С. 57.
3. Основания регионалистики. Формирование и эволюция историко-культурных зон [В. А. Булкин, А. С. Герд, Г. С. Лебедев, В. Н. Седых]; Под ред. А. С. Герда, Г. С. Лебедева; С.-Петербург. гос. ун-т, Центр «Петроскандика». - СПб., 1999. - С. 42, 45.
4. Зинченко В. П. Посох Осипа Мандельштама и Трубка Мамардашвили. К началу органической психологии. — М.: Новая школа, 1997. — 336 с.
5. Дарибазарон Э.Ч. Интегральная медицина: социально-философский анализ сущности, концептуальных оснований и перспектив Автореф. дисс. докт. филос. наук. – Улан-Удэ, 2012
6. Жерносенко И.А. Культ кузнецов – ядро палимпсеста сакральных центров Алтая (на примере Каракольской долины) Тенгрианство и эпическое наследие

народов Евразии: истоки и современность: сборник статей VI-й Международной научно-практической конференции (14-16 июня 2017 г., Астана, Казахстан) 1-е изд., стер. Ред. Л.В. Федорова, М.С. Курмангалиева, Е.В. Яковлева, Н.П. Уарова, В.А. Яковлева - Астана: ТОО Мастер По, 2017. – С. 173.