

On Some Linguistic Means of Formation of Space Continuum in English Literary Text

Nurana Haji Suleymanova¹

¹ Department of English Stylistics, Azerbaijan University of Languages, Baku, Azerbaijan

Correspondence: Nurana Haji Suleymanova, Department of English Stylistics, Azerbaijan University of Languages, Baku, Azerbaijan. E-mail: nura2180@mail.ru

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Abstract

This article deals with the problem of space continuum and the means of its realization in a text. The structure of different sentences, the specific features of adverbs, adverbial modifiers, and words having space meaning, their function in the sentence is also explained here. These specific features are explained on the samples belonging to belle-letters style.

Keywords: continuum, space meaning, literary text, linguistic means, category of time, category of place, micro text, analysis

1. Introduction

In a literary text, time continuum (Galperin, 1981) can be expressed both with the help of linguistic means and in the implicit form, whereas space continuum (Galperin, 1981) is expressed only in the explicit form i.e., with the help of linguistic means. Separate sentences, a micro text, a group of micro texts organizing independent fragments participate in the process of formation of space continuum. Thus, subtle difference between time and space continuum consists of the following; the organization of space continuum (both in contact and in distant variant) is realized by the use of relevant linguistic means. To describe the matter of investigation properly, descriptive, comparative methods are used in the article. However, The main forms of existence in Philosophy are considered to be the categories of time and place. The Universality and commonness of time and place show themselves in the fact that they are inseparable.

Time expresses the existence of the continuum of the events, substituting one another, but space expresses the location, order of distribution of objects which exist at the same time.

According to the philosophical view points, time cannot go back, i.e., each substantial process, goes forward in development from the past towards future. As movement indicates the external correlations of time and space with materia, it is considered that movement establishes the essence of time and space, and thus materia, movement, time and space are in unity (inseparable from one another) (Aronov, 1972). Also, the fact "time, in comparison with space, is a more abstract category" is stressed by some linguists. (Lyons, 1971).

If we speak of the concept that the time cannot go back, then in the cases of correlation of old times with present time, there arises a necessity to accept the matter of bringing old times to the present time and vivifying them in a literary text. However, the analysis of time continuum in a literary text showed that, despite philosophy retrospection in the grammar of the text can be introduced in two orientations.

In one of the cases, an event and description of occurrence taking place at the present time temporarily are brought to stand still and the reader is brought back to the old time and, by joining the stagnation of the events and, finding their reflections in a literary text; actually, the reader makes an episodic tour to the past.

However, in the second case, the main part of the literary piece is devoted to the description of the events which take place in the past, and the reader episodically is brought back to the present time, to the period of the writer (unless this fact takes place at the end of the literary piece, then the reader again joins the old time). Thus variation of time conception in a literary text is being realized.

As time and space are inseparable from each-other, like materia and movement, in a literary text, space variation is also manifested by bringing time to somewhere and vice-versa, i.e., from somewhere.

Space changes (in other words **space continuum**) are differentiated for the purpose of learning from the time only the specific features of their substitution variations, its tender establishment ways.

The following viewpoints are also looked through in the analysis of time and space continuum: “If sentences indicate different objects, then two types of attitudes appear among them: radiation and concatenation.

Radiation relations are substantiated on space coordinations, but concatenation relations come forth from its time relations” (Pavlovskaya, 1981). Just this fact gives us the ground to separately consider components of each of time and space continuuma from the linguistic point of view. Also the indication of terms such as “time” (time – “period of time”) and “place” (space - “the place of a person or an object in which the person or the object exists, the place where a person or a thing is located, a place of dwelling”) (Explanatory Dictionary of Azerbaijan Language, 2006) gives way to this.

Like time continuum, space continuum also, is one of the factors playing a main role in the setting up the composition of a literary piece; it is impossible to imagine a text without time and space (place).

Composition means the impact of the forms of the structure of each literary text on one another i.e., mutually correlations of narrative, description, dialogue, components of monologue. First of all, composition must determine the central viewpoint of the writer. The duty of composition is to discover forms, means of connection among the parts of the whole and by the help of it to determine the explanation of the real world by the writer. Composition is the stage of concrete definition of the plot, following the whole. The actions of composition are associated with the personages taking place in the work of literature, by which the heroes, having their own attitudes to the events which are described in the literary work, are introduced in the long run; the viewpoints of these heroes are associated with the authors bearing the conception of the whole. Just the establishment of the composition of the piece of literary work in conformity with this conception determines the focus of the writer’s viewpoint. By this “determination of the centre” is understood more widely than the introduction of a certain viewpoint. Composition does not only mean the determination of descriptions, narratives, dialogue and monologue, but it also means the determination of linking of all elements and levels of the literary work and their mutual ties with one another. Composition means setting up the elements of the same and different types within themselves, their unification, replacement, setting up, and their attitude to the whole. This is not only the outer structure of the work, but it is also the exact composition of onward and backward deep correlations, the means uniting the fractions of text and law, means of expressions of the connections among the elements of the work.

Like any wholeness, the wholeness of a literary work is a dynamic system, regulated in a complex form, and its structure is distinguished by its inner regulation (order). Weakening of fabula increases the importance of ties of the elements of the work, and one of the main forms of this is time and space relations. Time and space relations of components, as a whole, affirm the time and space movements of the thought of a character and acts as a plot-creating means. Time and space, themselves, are the type of functional unification of different levels of the work with one another, i.e., as a whole it is a means of setting up a composition (Galperin, 1981).

Thus, in the study of grammatical structure of a text separate consideration of the space conception has actuality.

In philosophy, the categories of time and space are taken in the form of something inseparable (continuum). In linguistics while studying sentence, to be more exact, its category of time, no word can be found to be said about space category and this is the right thing to do, because not a single verb has got a space form. However, in the grammar of a text the existence of time and space continuum give the possibility to speak about the linguistic time and space categories.

*Tanner was conserving all his strength for the trip home. He meant to walk as far as he could get and trust to the Almighty to get him the rest of the way. **That morning and the morning before**, he had allowed his daughter to dress him and had conserved that much more energy. **Now he sat in the chair by the window** – his blue shirt buttoned at the collar, his coat on the back of the chair, and his hat on head-waiting for her to leave. He couldn’t escape until she got out of the way... (O’Connor, 1989).*

Let’s see the translation of the microtext into Azerbaijani.

Tənnər bütün gücünü evə qayıtmaq üçün saxlayırdı. O, bacardığı qədər uzağa getməyi nəzərdə tutmuşdu və yolun yerdə qalan hissəsini qət etmək üçün Allaha ümid edirdi. Həmin gecə və ondan əvvəlki səhər o, öz qızına icazə verdi ki, onu geyindirsin və o enerjisini də oradan qoruyub saxlamışdı. O, indi pəncərənin yanında stulda oturmuşdu – onun mavi köynəyinin boynu düymələnmişdi, paltosu stulun kənarına aşırılmışdı, papağı isə başında idi və onun getməsi üçün hazır idi. Qızı yoldan çəkilməyə qədər o, xilas ola bilmədi...

In the third sentence of this text, the exact indication of time parameters (**That morning and the morning before**),

and in the following time parameter (*now*), and parallel indication of space parameter (*in the chair by the window*) create the impression of a real, concrete situation, but in the narrative episode space continuum acquires independent importance. At the end of the narrative chosen from a microtext, the introduction of time in more details creates visual impressions of the reality of the environment and brings them to the attention of the reader. The concreteness of such kind, the descriptions of the details, by causing the organs of feelings of the reader to act, turns him to the “observer” of the events that take place in the literary piece (Bukhbinder, 1975).

As mentioned above, time continuum in a literary text is introduced both in explicit and implicit forms. On this occasion, some investigators write: “The understanding elements of a literary piece can be divided into two parts:

- 1). Marked elements.
- 2). Intended elements.

The marked components of the semantics of the text are directly represented by each of its phases. The understanding concept of intended elements occurs on supraphrasal unity (on the level of blocks and the whole text) (Aronov, 1972). However, in attitude to the category of space, the situation on a certain degree is different. The analysis of the chosen texts has shown that the space conception of a text is realized only by the “marked elements” (in the explicit form). Differing from time continuum, it is impossible to establish space continuum without the participation of self-belonging language means. Let’s see the following examples:

The door of Henry’s lunch-room opened and two men came in. They sat down at the counter.

“What’s yours?” George asked them.

“I don’t know”, one of the men said. “What do you want to eat, Al?”

“I don’t know”, said Al. “I don’t know what I want to eat”.

Outside it was getting dark. The streetlight came on outside the window. The two men at the counter read the menu. From the other end of the counter Nick Adams watched them. He had been talking to George when they came in. (Hemingway, 1989)

Let’s see the translation of the microtext into Azerbaijani.

Henrinin qəlyanaltısının qapısı açıldı. İki nəfər içəri daxil olub piştaxtanın yanında oturdu.

-Sizin üçün nə hazırlayım? - Corc onlardan soruşdu.

-Heç özüm də bilmirəm, - onlardan biri dedi. - El, sən yeməyə nə istəyirsən?

-Bilmirəm, - El cavab verdi. - Nə yemək istədiyimi özüm də bilmirəm.

Bayırda hava qaralırdı. Pəncərənin qabağındakı küçənin fənəri yanırıdı. İçəridəki iki nəfər menyunu oxuyurdu. Nik Adams piştaxtanın küncündən onları süzürdü. Müştərilər içəri girəndə Nik orada dayanıb Corcla söhbət edirdi.

At the beginning of the chosen microtext, the starting point of the time of the description has not been pointed out. While reading the episode, the reader who is participating in the text, thinks of the events and movements as something going on from the past to the future; in other words, the reader understands the time continuum only implicitly. The personages reply in brief utterances, which creates an imagination on the process of time for a little while. Only the phrase in the last sentence “*when they came in*”, a subordinate clause of time, completes the continuation of time continuum until this action.

In this episode space continuum has been expressed implicitly and has been introduced by the adverbial modifier of place and by the words having semantics of space, such as (*Henry’s lunch-room; at the counter; outside; on outside the window; at the counter; from the other end of the counter*).

2. Research Methodology

To describe the matter of investigation properly, descriptive and comparative methods are used in the study. Space continuum has been thoroughly analyzed and they have been studied in English and Azerbaijani contexts.

3. Organization of Space Continuum

In a literary text, time continuum can be organized by the help of linguistic units, and implicit way; but space continuum can only be realized by the direct participation of linguistic units.

While organizing space continuum, different sentences making micro-text, different micro-text unities making a fragment, take part in a literary text.

The coordination of event episodes with one another in a text in a contact or a distant way depends on the organization of space continuum. The slight difference between space continuum and time continuum is the following: the organization of space continuum in a contact or a distant way is realized by means of direct participation of linguistic units.

Linguistic means connecting separate sentences and micro texts which organize space continuum of a text can be classified in the following way:

- 1). Original space adverbs
- 2). Deictic words (Fillmore, 1971, Fritz, 2003)
- 3). Words with space meaning
- 4). Subordinate clauses of place and time

3.1 Original Space Adverbs

As space adverbs point out to the place where some actions, events, or facts happen or end, and then the role of such adverbs is displayed in full force in the formation of space continuum.

Space adverbs, being a secondary member in the structure of sentences are used as adverbial modifiers of place and functions as adverbial modifiers of place and fulfill a specific function in the organization of space continuum.

Beyond old Jolyon, on the left was little Mr. Broker (Galsworthy, 1973)

... and then the car, swaying as though it had just jumped a road, they drew up close and he could see the plunging hugeness of the bull (Hemingway, 1989)

Let's see the translation of the microtext into Azerbaijani.

Qoca Colyonun arxasında sol tərəfdə balaca Cənab Broker durmuşdu.

... sonar isə maşın yola hoppanıb düşmüş kimi əsə-əsə, onlar yaxınlaşdılar və onlar öküzün gözəçarpan nəhəngliyini görə bildi.

In literary text the adverbial modifiers of place such as “there” and “here” play an important role in the realization of space continuum. Both adverbs provide the connection between the text and existing situation and also organize continuum within the limits of literary discourse. M. Rubenstein points out to the absence of connection between space semantics and discursive peculiarities of adverbs “there” and “here” (Rubenstein, 2004). M. Rubenstein also indicates that the adverb “there” is used as a rule in order to calm down the interlocutor or show delicacy, tact and attention forwards the person “receiving” this text i.e., the second participant of the communicative process. Here, on the contrary, the author of the text makes use of it with the purpose of stopping or warning the person, who receives the text about something.

3.2 Deictic Words

As a matter of fact deictic words forming a separate branch of adverbial modifiers of place fulfill only one function in the sentence, i.e., the function of a secondary member of the sentence. (Samuelsdorff, 1998).

And Clyde, walking to and fro, from eight until ten, when as though by prearrangement, the crowd in the more congested streets, seemed suddenly to fade away, leaving them quite vacant... And various boys and girls, men and women, walking here and there, some of them flirting as Clyde could see (Dreiser, 1949)

Let's see the translation of the microtext into Azerbaijani.

Və saat səkkizdən bəri irəli-geri gedərək, birdən əvvəlcədən hazırlanmış kimi, kütlənin daha çox cəmləşmiş olduğu küçədə, Klayd qəfildən küçəni boş qoyaraq yoxa çıxdı... Və müxtəlif qızlar və oğlanlar, kişilər və qadınlar ora-bura gədirdilər, onlardan çoxu Klaydın gördüyü kimi əylənirdilər.

In the given texts, the adverbial modifies “here” and “there” are the main means of organization of space continuum. The usage of the above-mentioned adverbs in such a way again proves that these adverbs fulfill localizing and also referential functions (Mammadov, Iskandarov, 2009). Differences in the use of the mentioned adverbs consist of that, that the criterion of nearness and distance is taken as a principal between these words.

3.3 Words with Space Meaning

In the organization of space continuum words with space meaning play a more active role. These linguistic units, participating in similar kinds of sentences along with prefixes (in various languages - together with endings) or with word-combinations, take part in a micro text forming the complex of the same sentences. In such cases, the

above mentioned linguistic units serve as the means of description of some space where an action, an event or a fact occurs and completes. If words with space meaning are applied in a micro text as a member of sentence, e.g., subject, object, adverbial modifier or predicate, the linguistic situation remains unchangeable, i.e., such units serve the organization of space continuum. In case of the use of words with space semantics along with prefixes, these words play the role of adverbial modifier of place. In such cases, participation of these words in the organization of space continuum does not differ from analogous participation of adverbial modifiers of place and also deictic words in the formation of space continuum.

A long peal at the door-bell; the bonnie a tout fair passed through and went down the corridor. The door opened upon another long ring, and three in the salon looked up expectantly. Richard moved to bring the corridor with his range of vision, and Marison rose. Then the maid came back along the corridor. (Fitzgerald, 1987.)

Let's see the translation of this micro text into Azerbaijani.

Qapının uzun sürən zəngi çalındı; otaq boyu dəhlizə tərəf bonnie a tout faire yayıldı. İkinci uzun sürən zəngdən sonar qapı açıldı, qonaq otağındakı üç nəfər başlarını yuxarı qaldırdılar. Riçard elə yerə keçdi ki, oradan dəhlizdə baş verənləri görmək mümkün idi. Marion ayağa qalxdı. Sonar xidməti dəhlizə geriyyə qayıtdı.

3.4 Subordinate Clauses of Place and Time

In sentences forming a micro text, the words with space semantics in every separate sentence are used as the adverbial modifiers of place. One should pay a special attention to the fact that the function of such kind of units is not restricted by the fulfillment of the role of the adverbial modifier of place in the sentence. Within the limits of the definite micro text, these units serve to create the space description where this or that action or event occurs. This phenomenon can be observed in the text given below.

It made her feel like rolling up her sleeves and putting the whole place to rights again... A fog rose over the valley, she saw it marching across the creek swallowing the trees and moving up the hill like an army of ghosts. Soon, it would be at the near edge of the orchard, and then, it was the time to go in and to light the lamps. Go in, children; don't stay out in the night air. (Faulkner, 198)

Let's see the translation of the microtext into Azerbaijani.

O, özünü elə hiss edirdi ki, sanki qollarını çirmələyi bütün şeyləri qanuni yerinə qoyacaqdı... Dərənin üstündən duman qalxırdı, o, dumanın ağacalrı yellədən körfəzə tərəf və ruhlar ordusu kimi tərə boyu yuxarı hərəkət etdiyini görürdü. Tezliklə o, meyvə bağının kənarına çatacaqdı və sonra isə içəri gedib işığı yandırmaq lazım idi. Uşaqlar içəri girin; gecə vaxtı bayırda durmayın.

At the beginning of the novel "Proprietor" by J. Galsworthy the guests gathered for family supper arranged by old Jolyon "are placed" by the author in one paragraph in the following way:

Over against the piano a man of bulk, and stature was wearing two waistcoats on his wide chests... This was Swithin Forsyte. Close to the window, where he could get more than the fair share of fresh air; the other twin, James – the fat and the lean of it, old Jolyon called these brothers... No far off, listening to lady in brown, his only son Soames pale and well-shaved... behind him, his cousin, George, son of the fifth Forsyte Roger... (Galsworthy, 1973).

Let's see the translation of the microtext into Azerbaijani.

Piano ilə üzbəüz hündür və gövdəli bir kişi öz sinəsinin üstünə iki pləş salmışdı... Bu Svizin Forsayt idi. Pəncərənin düz yanında o daha çox təmiz hava ala bilirdi və o biri əkiz qardaş da orada idi. Qoca Colyon bu qardaşları çağırırdı... Elə də uzaqda olmayan qəhvəyi rəngli paltar geyinmiş qadına qulaq asırdı, solğun və yaxşıca tərəş olunmuş yeganə oğlu Soms, ... arxasında beşinci Forsayt Rocerin oğlu olan xalası oğlu Corc durmuşdu...

In the given fragment words with space semantics are undoubtedly adverbial modifier of place and play the leading role in the creation of the effect of the "screen" in the depicted space. This phenomenon is observed more clearly in cases when in a separate sentence words with space meaning fulfill the function of subject, object and predicate.

While he elbowed his way on, his eyes, which he usually kept fixed on the ground before his feet, were attracted upwards by the dome of St. Paul. It had a peculiar fascination for him, that old dome, and not once, but twice or three times a week would he halt on his daily pilgrimage, to enter beneath and stop aisles for five or ten minutes, scrutinizing the names and epitaphs on the monuments. The attraction for him of this great church was inexplicable, ... it enabled him to concentrate his thoughts on the business of the day. If any affair of particular moment was weighing on his mind, he invariably went in, to wander with mouse-like attention from epitaph to

epitaph. (Galsworthy, 1973, 90).

Let's see the translation of the microtext into Azerbaijani.

O, dirsəkləri ilə özüinə yol açarkən, adətən ayaqlarının altındakı yerə zillənən gözləri müqəddəs Pavel kilsəsinin gümbəzinə tərəf baxmağa başladı. Onun üçün bu köhnə gümbəzin füsunkar bir gözəlliyi var idi; o, həftədə bir dəfə deyil, iki-üç dəfə ziyarətə gəlirdi, gümbəzin altına daxil olar, orada 5-10 dəqiqə dayanardı və abidələrin üzərindəki ad və epitətləri oxuyardı. Bu möhtəşəm kilsənin cazibəsi onun üçün izahedilməz idi, ... o, onun öz fikirlərini günün məsələsinə cəmləşdirməsinə imakn veririd. Əgər o, xüsusi bir ana dair istənilən bir hadisəni beynində götür-qoy edirdisə belə, o, eyni qayda ilə içəri girirdi və siçanabənzər diqqəti ilə epitətlər arasında dolaşmağa başlayırdı.

In the given micro text "St. Paul" – i.e., the word-combination with space meaning in various sentences is used as different members of the sentence.

It seems quite natural that functioning of words with space meaning as the most different members of a sentence is necessary for the creation of wide space description.

The actions mentioned in the following paragraph prove in maximum clear way that words with space semantics used in the given text serve the creation of space continuum.

He went in this morning, but instead of stealing from monument to monument, turned his eyes upward to the columns and spacing of the walls, and remained motionless (Galsworthy, 1973).

O, bu səhər içəri girid, lakin abidədən nəsə oğurlamaq əvəzinə, gözlərini sütunların yuxarisına və divarlar arasındakı boşluqlara çevirərək hərəkətsiz qaldı.

In the process of creation of space continuum adverbial modifiers of place, deictic words and also words with space semantics can be used not only separately, but also in a complex way in different combinations. Such phenomena are also observed in separate structures of sentence.

It was warm here, it was home, people, together by a fire.

Bura isti idi, bura – tonqalın ətrafi insanlarla birlikdə ev idi.

In similar kinds of phrases created within the limits of the microtext, it should be noted the active role of subordinate clauses of place, too.

It was a fine afternoon, and he walked across the park towards Soames; where he intended to dine (Galsworthy, 1973).

Then he sat down beside Macomber again and looked away across the stream where the lion lay (Galsworthy, 1973).

Let's see the translation of the microtext into Azerbaijani.

Çox gözəl bir günorta idi, biz park boyunca gəzib Soamsa tərəf gedirdik; o, orada nahar etmək niyyətində idi.

Sonra o, makomberin yanında oturdu və şirin uzandığı axın boyunca baxmağa başladı.

The use of toponyms in the organization of space continuum gives the opportunity of indicating the exact place where some action, fact or event occurs.

And throughout this time, contrasting it all with Chicago or Kansas city (what would Ratterer think, if he could see my uncle's great house and factory?). And perhaps because of its smallness, liking it the Lycurgus Hotel neat and bright, and with the a brisk local life seeming to center about it. And the post-office, and the handsome spired church, together with an old and interesting graveyard, cheek by jowl with an automobile salesroom (Dreiser, 1949).

Let's see the translation of the microtext into Azerbaijani.

Klayd hər addımında gördüklərini Çikaqo və Kanzasdakı ilə müqayisə edirdi (Görəsən, Reterer indi onun əmisinin malikanəsini və fabrikinə görəydi, nə deyərdi?). Bəlkə də, belə kiçik olduğuna görə Likurq Klaydın xoşuna gəldi; dəbdəbəli, işiq saçan, yəqin ki, yerli cəmiyyətin mərkəzi olan "Likurq" hoteli də, poçtun binası, təpəsində uzun mil

olan kilsə, avtomobillərin sərğisinin lap yanındakı köhnə qəbiristanlıq da xoşuna gəldi.

In the given micro text mentioning of Chicago or Kansas city, the Lycurgus Hotel as the definition of space creates the notion about real existence, the place exactly in such form in which they are expressed by words with space semantics such as the post-office, spired church, automobile salesroom, graveyard.

He took the standing path from the Bays water side of the Row to the Knightsbridge gate, across a pasture of short... (J.Galsworthy).

O, Rounun Körfəz suları tərəfdən Naytsbric qapılarına gedən və balaca otlaq sahəsinin arasından keçən cığıra çıxdı...

“The path... of the Row” is in fact the name of the place really existing in famous Hyde Park situated in the center of London and intended for riding. The use of this real toponym and also mentioning of really existing names of places in London forces the reader to believe in the truthfulness of described events.

It should be noted that in comparison with time continuum, space continuum is formed with the help of the explicit language units, like names of toponyms which have the function of adverbs of place, adverbial modifiers of place, and adverbial clauses of place.

4. Conclusion

It is worth mentioning that in spite of the fact that in a literary text (especially in a microtext), space continuum has been exactly pointed out, indication of time continuum has been made approximately. This is crowned with the emergency of a number of assumed, fantastic and even curious cases, which in its turn is organically linked with literary relativity, and their confrontation with each other may be considered as space jerks, etc. On the other hand the psychological subjectivity of time and space in such literary works can be seriously investigated. Time and space vivifications of the heroes, their making new and unique time and space distributions in their own consciousness turns to literary descriptions in the literary works. These tendencies are linked with one another and are conjoined.

In contrast to time continuum, space continuum is formed with the help of adverbial modifiers of place and explicit linguistics means, such as toponyms, fulfilling functions of adverbial modifier of place. The cause of such phenomenon is the fact that the notion of time bears abstract character as compared with the notion of place and space, and also with the connection of the mentioned reasons. Space parameters in a literary text are realized in verbal form with the help of the means mentioned in the article.

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