



CHRONOTOPE AND ITS PLACE IN A WORK OF ART

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Resume. This article explores the role and significance of the chronotope in literary works. Based on M. Bakhtin's theory of chronotope, the unity of time and space in artistic works is analyzed as fundamental factors shaping the plot, composition, and characters. The manifestation of the chronotope in Uzbek novellas, its national and cultural peculiarities, as well as its role in highlighting the psychological experiences and worldview of characters, are discussed. Locations such as villages, cities, mountains, and deserts are analyzed as elements that complement the artistic and aesthetic content of the work.

In the history of literature, the concepts of time and space are one of the main elements determining the aesthetic, ideological and artistic value of a work. These concepts serve to form literature as an artistic model of life. In Uzbek literary criticism, the concept of "chronotope" is studied mainly on the basis of the scientific views of M. Bakhtin. It is the unity of time (time) and space in a work of art, serving to interpret events as a whole. Chronotope is not only a category uniting time and space, but also one of the main factors shaping the plot, composition and character of the hero. Chronotope appears as an important tool in illuminating the spiritual experiences, worldview and internal conflicts of the characters.

“It would not be an exaggeration to say that the maximum rapprochement of literary criticism with fiction and the phenomenon of the human being moving in it was achieved thanks to M. Bakhtin’s chronotope theory. This scientific term, formed by combining the Greek words *chronos* (time) and *topos* (space), was previously used in the same form in such fields as mathematics, physics, chemistry, and biology. In the 1930s, M. Bakhtin directly introduced the concept of chronotope into literary criticism, taking into account its coverage of important parts of the genre, composition, plot, structure of the artistic text, and the poetics of images underlying the work of art, as well as its harmonious reflection of artistic space and time. Because unless a work of art, each poetic part in it, is studied in the chronotope system, it becomes difficult to interpret a particular work as an independent artistic phenomenon.¹” The theory of chronotope was first put forward by M. Bakhtin in the 1930s, and in literary criticism this concept was interpreted as "the interrelation of space and time in a work of art."

¹ <https://ziyouz.uz/ilm-va-fan/adabiyot/uzoq-juraqulov-mihail-bahtin-kashfiyotlari/>





Bakhtin saw time and space as a "single context" in the aesthetic structure of a work of art, emphasizing that this category directly affects the plot, composition, and system of characters. The problem of space and time in a work of art has been studied for centuries in the fields of philosophy, literary criticism, and aesthetics. However, the unification of these categories as a single term in the concept of "chronotope" is M. Bakhtin's important contribution to literary criticism. According to Bakhtin's definition, chronotope is the mutual harmony of space and time in a work of art, and is the main artistic means that determines the relationships between events and characters. To understand the chronotope, it is important to pay attention to the following idea of Bakhtin: "The chronotope is the artistically perceived harmony of space and time. This harmony affects the plot and composition of the work of art, the development of events, and the disclosure of the inner world of the characters."² The main goal of studying chronotope in literary studies is to understand how the events in a work occur in relation to time and space. Such phenomena as the expansion or contraction of time relative to space, or the compression of artistic time, are clearly manifested in Uzbek short stories.

The manifestation of chronotope in Uzbek stories is associated with national and cultural identity. In stories, the customs, cultural values, and national traditions of the people are expressed through the symbolic depiction of space. For example, places such as a village, city, mountain, and desert are not only the place where the event takes place, but also a means of complementing the artistic and aesthetic content of the work. In particular, the genre of the story, which is one of the important types of Uzbek prose, encompasses various manifestations of chronotope. In Uzbek stories, chronotope plays an important role not only in determining the place and time of events, but also in enhancing the mental state and experiences of the characters, as well as the artistic and aesthetic impact of the work. In particular, the stories of Khayriddin Sultan and Ahmad A'zam demonstrate diverse manifestations of chronotope. In the story "The Lonely Monument of Summer" by Khayriddin Sultan, the harmony of the landscape chronotope and the character of the hero is observed, while in the story "On the Sides of Askartog" by Ahmad A'zam, the transformation of space into an image carrying semantic and philosophical load is observed. The manifestation of the chronotope in Uzbek stories is expressed in connection with the national and spiritual values of the people, the social and cultural environment. Because for Uzbek literature, space (place) and time (era) are not only a means of depiction, but also represent a specific socio-spiritual code. In this process, spaces such as a village, city, mountain, desert are interpreted not only as places where events occur, but also as a means of artistic and aesthetic expression. Therefore, the role of time and space in artistic thinking is

² Бахтин М. Вопросы литературы и эстетики. – М.: Художественная литература, 1975, стр. 234-235.





manifested in a unique way in the genre of Uzbek stories. For example, in many Uzbek stories, the village is not only a geographical location, but also a symbolic space that expresses national identity. The village is usually interpreted as a place that expresses the hero's desire to separate from the environment and his aspirations for national values. The city plays an important role in the hero's worldview and self-awareness. The urban space often becomes a means of revealing the conflict between modernity and tradition. The image of the mountain reflects the processes of social isolation, spiritual search, and self-awareness. The mountain often serves as a place that symbolizes the hero's inner world. In addition, the image of time in Uzbek stories is diverse, and it is reflected in the form of a stop, compression, or elongation of events. This image of time helps to reveal the hero's spiritual experiences and inner suffering. In Hayriddin Sultan's story "The Lonely Monument of Summer", the story takes place over the course of one day, but through the character's inner experiences, the reader deeply feels the development of events. It is worth noting that Hayriddin Sultan managed to reflect space and time in his works through the psyche of the characters, their experiences and internal conflicts. His story "The Lonely Monument of Summer" is a vivid example of this.

In Ahmad A'zam's stories, space and time often have mystical symbols. Mountains, deserts, and situations of solitude serve to reveal the spiritual and aesthetic essence of the work. In Ahmad A'zam's story "On the Sides of Askartag", the mountain is a symbolic space and is related to the hero's process of self-awareness. The motif of climbing a mountain, ascending to a height expresses the hero's inner search and spiritual growth. In Ahmad A'zam's story "The Continuation of This Day", the hero's process of self-awareness is closely related to the change of space. The hero's inner search and personal change are reflected through the dynamic change of space and time.

One of the distinctive features of the short story genre is the inextricable connection of space and time, along with the compactness and dynamic development of the plot. In the short story genre, the development of events often occurs in a short time, but the inner experiences of the characters, the process of self-awareness, and the processes of making important life decisions are deeply revealed. The importance of the chronotope in this process is extremely important. The contraction or elongation of time, the narrowing or expansion of space ensure the integrity of the artistic image in the story. The artistic chronotope determines the natural continuity of the development of events in the stories. The change in the space where the events take place, the movement of the characters from one place to another ensure the movement of the plot of the work. The chronotope determines the order of events, places them in their place in time and space.





In Uzbek stories, two types of chronotopes are often observed that complement each other: 1. Static chronotope - in this case, the space is more fixed, and time is associated with past life experiences, memories, and past events. 2. Dynamic chronotope - in this case, events develop through constant changes in space and time. The hero moves from one place to another, in the process he undergoes internal and external trials that change his life. In particular, the story "Ajayib nyderin birida" by Khayriddin Sultan is an example of a mainly static chronotope. The main events in the work take place in a hotel, but time and space change through the hero's memories. However, in the story "Askartogkhumda" by Ahmad Azam, a dynamic chronotope is clearly manifested. In the work, the hero's journey towards the mountain is connected to his inner spiritual experiences and spiritual growth.

Another important function of the chronotope is to aesthetically reveal the inner experiences and mental anguish of the characters. The harmony of time and space serves as the main tool for expressing the inner world and psychological experiences of the characters. The feelings of the characters and changes in their inner world are often combined with changes in space and time. In this process, the narrowing or expansion of space plays an important role in illuminating the suffering or joy in the spiritual world of the character. For example, in the story "The Lonely Monument of Summer" by Hayriddin Sultan, the scenery and landscape images of a summer day reflect the inner world of Adash Karvan. The calm but dynamic scenery of a summer day harmonizes with the inner suffering of the character. Also, in the story "The Continuation of This Day" by Ahmad A'zam, the contradictions in the character's inner world are symbolically expressed through the thick fog of the mountain and the dense forest. These images of nature become an aesthetic image that expresses the character's inner quest.

In Uzbek stories, space and time often have symbolic meanings. Some spaces are interpreted not only as places where events take place, but also as specific spiritual symbols. For example, a mountain is understood as a symbol of inner purification, spiritual growth, and self-awareness. In Ahmad A'zam's story "On the Sides of Askartog", the height of the mountain reflects the spiritual rise and philosophical contemplation of the hero. Landscape images can also have symbolic meanings. For example, in Hayriddin Sultan's story "The Lonely Monument of Summer", the symbolic interpretation of summer and the past days is associated with the hero's life experience and memories. The symbol of summer represents not only the season, but also the happy moments of life, youth, and fleeting dreams and hopes. This is a vivid example of the symbolic interpretation of space and time.

In Uzbek short stories, the role of chronotope in shaping the content, plot and composition of a work of art is extremely important. The concept of chronotope, put





forward by M. Bakhtin, is relevant for Uzbek literature, and it is manifested as the main category that regulates the development of events through the inextricable connection of time and space in the work. Chronotope in Uzbek short stories is not only a means of indicating the place and time where events occur, but also a principle that reveals the inner world of the characters, turning the plot and composition into a single artistic whole. Space and time directly affect the fate of the characters, their spiritual experiences and processes of self-awareness.

In conclusion, the concept of chronotope is an important aspect of studying the poetics of Uzbek short stories. The analysis of chronotope in the short stories of Khayriddin Sultan and Ahmad A'zam shows that the harmony of space and time is a means of deepening the artistic content of the work. Chronotope serves as the main tool for revealing the plot, composition, and spiritual experiences of the characters.

References

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