

## Time and Literary Space in Uzbek Modern Works (on the Example of the Work of Writer Nazar Eshankul)

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**Annotation:** One of the criteria of artistry that shows the uniqueness of modern works created in Uzbek literature in recent years is the question of time and space. Studying the interaction of time and space opens a door for a certain conclusion about the subject composition and artistic-ideal features, achievements and shortcomings of the work.

The article discusses the problem of the harmony of time and space in the Uzbek short stories created in recent years, and the forms of its expression. It is intended to study this problem on the example of the stories by the famous writer, Nazar Eshankul. As a result of the analysis, the system of time and space in the stories written in the traditional realist and non-traditional modernist direction is examined and compared.

**Keywords:** modernist work, realistic work, short story, metaphorical chronotope, synthetic chronotope, idyll.

### Introduction:

In recent years, in Uzbek literary studies, there has been a need to study the issue of artistic time and space in Uzbek prose, as well as the artistic skills of active creators in the current literary process. The reason is that nowadays Uzbek literature is showing its influence on the basis of new principles such as prose works, including the complex artistic expression of the human psyche in stories (an attempt to show the flow of the subconscious), and the reflection of a unique way of thinking. Such changes in Uzbek literature put before experts the task of giving a proper assessment of the work being created. Uzbek writers create in order to elevate thinking, broaden the reader's worldview, and share the feeling of enjoying true art. The writer, Nazar Eshankul is also one of our writers who works towards this goal. His works are written in the direction of modernism, they are characterized by the variety of images and the depth of the symbolic representation of reality. As a result, the study of the artist's skill, poetics and style of his works as a holistic research becomes relevant in the current literary process as it affects the drawing of scientific conclusions about the issue of artistic skill and the nature of genres. At this point, the issue of artistic time and space in genres is also important.

The term chronotope is a concept that expresses the harmony of artistic time and space, and this term was introduced into literary studies by the Russian scientist Bakhtin. From this period, a harmonious study of time and space began. The chronotope and its scientific basis made it possible to review the genre, plot form, composition, system of images, and development of the work once again in the harmony of artistic space and time. In the work by Mikhail Bakhtin which is translated into Uzbek [2], "We call the harmony between artistically perceived time and space in literature as chronotope (in literal translation it means time-space). This term is used in mathematics on the basis of Einstein's theory of relativity. Terminology is not important for us as a special concept used in mathematics. We take it as an allusion to literary studies (though not literally). The important thing here is to represent time and space in harmony (time as the fourth dimension of space) of the revolution," he writes.

- **Literature review.** In recent years, a number of scientific works and studies have been created in Uzbek literature, which shed light on the issue of time and space in epic works. For example, S.Mirvaliyev, D.Kuronov, A.Tuychiyev, A.Rasulov, U.Jurakulov, B.Turayeva, U.Nazarov in their

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research on the issue of artistic time, artistic space or chronotope reflected or reacted in the analysis of certain works. In particular, in the work of S. Mirvaliyev [2], the problem of artistic time in the novels of the 60s-80s was studied, however, the issue of the commonality of time and space was left open. In D. Kuronov's research [3], the poetics of Chulpon's prose was studied. On the basis of structural analysis, the influence of the period on the depiction of artistic time and space of Chulpon's works is shown. In the researches of A. Tuychiyev [4], A. Rasulov [5], B. Turayeva [6], U. Nazarov [7], the time and space described in the works of certain artists were analyzed and interpreted. As a result, after these scientific studies, the problem of time-space – chronotope has been studied more widely in Uzbek literature. In particular, the rise of scientific views on this problem is connected with the researches of literary critic, U. Jurakulov. In his research [8], it is expanded the term of chronotope by Bakhtin. In his research, it was proved that the chronotopic scope of Navoi's works is very wide, and the imagination of this scope cannot fit into the potential of the human mind. As a result, the artistic value of Navoi's genius and works, as well as the highness and excellence of Uzbek classical literature in general, were shown.

### Research Methodology:

The prose works created in recent years, in particular, the unrealistic depiction of the chronotope in our stories, means that this problem should be studied in more detail. Therefore, in this article, it is aimed to study the chronotopic system of Uzbek short stories created in recent years. Short stories by Nazar Eshankul, like "War People", "Momoqo'shiq", "Night Fences", "Black Book" [9] are chosen as the object of research. These stories, written in a traditional and modernist way, allow us to compare the real (perceived artistically) and non-real (not within the limits of our thinking) form of chronotope. As a result, the following tasks are required:

Development of the chronotope system in each story;

Private - identifying microchronotopes and rounding them up;

Scientific justification of the chronotopic form of stories;

Review the plot, composition, and image system of the story in a specific chronotope;

To show the author's chronotopic style;

Providing scientific information about the chronotopic system of Uzbek short stories created in recent years based on the selected object.

As a result of these tasks, certain conclusions are made about the artistic features of recent Uzbek short stories, the forms of time and space reflected in them.

In this article, it is appropriate to use the induction method. The reason is that first, each story is divided into chronotopic parts (analyzed), and then we summarize them and come to a certain conclusion (synthesized). The use of the method of analysis and synthesis in studying the chronotope system of short stories has a good effect. Also, the unique aspects of the author's works written in two different ways - traditional and modern - are shown through the method of comparison. These methods, on the example of stories by Nazar Eshankul, it is possible to scientifically substantiate certain ideas about the form of chronotope in today's Uzbek stories.

**Analys and results:** Analyzing the short story "Men of War" by Nazar Eshanqul. The existing chronotope system in the work can be defined as follows: the village chronotope, Normat's and Biydi's momo's hauses, kolkhoz office, Halil's hut. The village (Tersota) chronotope is the main and generalized chronotope, which includes various neighboring objects: the villages of Alma, Yongokli, Shibokli, Terakli, Kamashi, where the ancient four orphan clans are scattered; It also covers topographical and geographical areas such as Bukhor khovz (rocks), river, mountain, waterfall, hill, field, life (farm, garden). Although the names of these villages appear in the text, all of them have acquired an abstract essence. In other words, the geographical appearance of none of them is described concretely and in detail in the story. The main chronotope in the story includes special spaces with



time where the destinies of the characters are decided. For example, Normat's house is such a chronotope.

Normat's house is a knotted microspace where events begin. The tragic end of the play - the death of Anzirat and Mirzakul - also takes place in this place. Biydi Momo's house is mainly focused on depicting the image of women in the work. In this chronotope it is depicted that the boundlessness of the mother's rule, the fact that the daughter-in-laws have contradictory characters, the mental states of the mothers and wives who have been scolded by their sons, and the dialogues between Normat and Biydi, which move the events towards tragedy.

The office of kolkhoz, as seen in most works of art, is an intermediary space aimed at depicting the hard work of the people behind the front, the years of famine, and the collection of food and clothing products for the soldiers. This chronotope is characterized by the fact that it shows all the political and social signs of the time. Also, in the story, Mirzakul is a chronotope that wears the mask of kindness through the "activities" of the chairman. The chairman's plan on how to win over Anzirat will be made in this chronotope.

The chronotope of the kolkhoz office leads the chronotope of Halil, the horse breeder, to the work according to the selfish wishes of the chairman Mirzakul. And Mirzakul's pessimistic plan will be realized in this place. As a result, Anzirat's life begins to flow in a different direction from this point.

The work also describes an abstract space carrying a symbolic-metaphorical meaning through the retrospective method, which is the chronotope of the "land without war". An introductory story is given about how the clan of settled bells and their elder Boyhun (Boysun) left their land searching for a land without war for many years. It can be said that the chronotope "Land without War" is a form of the chronotope, which M. Bakhtin emphasized, and which he defined in the novel types of the time formed in the works of mythology and folklore. That is: "... in this place, what is described as having happened in the past, in fact, can happen in the future or will happen in the future. In essence, it is not the reality of the past, but it appears as the goal and duty of the future" [1]. The abstract space of this story - the "land without war" chronotope, given in the form of narration in the short story, leaked directly from the plot time, being in line with the idea of the work and the author's intention, and brought the essence of the work to the future.

It seems that the chronotope in which events take place in Nazar Eshanqul's work "Momoqo'shiq" is exactly the form of the idyll described by Bakhtin. According to M. Bakhtin, the main feature of the chronotope characteristic of idylls is: "first of all, it is reflected in the relation of time to space in the idyll. It can be seen how the events of life are connected to all corners of the motherland, dear mountains, valleys, wide fields, rivers and forests, to the home where one was born. Idyllic life and the reality related to it cannot exist apart from the corners of this concrete space - where grandfathers, fathers lived, children and grandchildren also live [1].

In the text of the short story, signs of an idyllic chronotope can be seen in the description of workers, pickers, vast cotton fields, sheds, teahouses, and the way of life prevailing there. In a word, if "the reality of the plot in the chronotope is an artistic model of the daily life process, and the idyllic life is the scenery of human life mixed with the rhythm of nature"[10], the image of Muazzam in the work is a derivative of this "mixing". In particular, in the story it is said from his language: "My roots are here! Among these people, I will not be bruised anywhere else" [9]. It seems that the Idyllic "I" unconditionally accepts the values of the environment with which it is in direct contact, and manifests its identity by following them without deviation, merging and harmonizing with the environment.

In the short story "Night Fences", the image of the village of Tersota, or the character of the chronotope of the rental house, the mother and the daughter of the renter, is clearly visible, you will not find a real space other than the statue of "old, degenerate inevitable house". The abstraction of the garden where the hero of the story meets Suleiman or the place of the meeting with the chief of devils (the basement of some kind of building) also means that the work does not take place in a specific place; they are not described as a specific geographic location in concrete and detailed terms. The



chronotope in which the hero lives (rental house) mixes and connects with the abstract chronotope reflected in his thoughts.

Using such unrealistic images in the plot of the story, the author can easily combine the time-space in which the main character “lives” and the time-space of antiquity (where Solomon the prophet, Antony, Caesar, Cleopatra existed). This long and huge chronotope in the story is “masked” by the main time-space in which the events are taking place at night. It is said in name of the hero: “At night, my life, unlike others, begins. At night I meet my past and my future: they fly before my eyes one by one like fading stars” [9].

Two chronotopic lines are prominent in the story “Bars of the Night”. The first of these is a real (objective) chronotope line, which combines with another second - an unreal chronotope for plot time and acquires commonality (common time-space). This situation is related to the “I” of the author and his literary ideal. It should be noted that in European literature, the work created in the same mood - about “the man who stands between the Merciful and the Devil” is Goethe’s “Faust”. In this work, we can see the synthesis of time and space. In this regard, writer Nazar Eshankul himself says: “Until “Faust”, there was no need to break the boundaries of space and time for literary purposes in world literature. Goethe broke the boundaries of literary space for the first time through Faust. Faust made a journey from the beginning to eternity and from this journey he drew the most necessary conclusions for a person” [11]. The “immortality” of the work also lies in the universality and immutability of the time and space depicted in it.

The chronotope of Nazar Eshankul’s short story “The Black Book” covers the time and space that lies within the limits of time and space, which is absolutely infinite, and which includes a large part of this chronotope. That is, the boundary of the work’s reality refers to the creation of Adam and Eve, and then their huge mistake and expulsion from paradise due to the devil’s trick, symbolically representing the chronotope of mankind’s struggle with Satan, from the first Adam on earth to the present day. So, in the story, from Adam to the baby who is breathing today, even until the end of the world, the only (general in the form of individual) human history is sealed. We think that the chronotopic space of the work becomes concrete only when viewed from this angle, and approaches the author’s interpretation.

**Conclusion/Recommendations:** In Nazar Eshankul's short story "People of War", time and space are created in the form of a traditional chronotope. If the time depicted in the story "People of War" is reflected in the context of the war period and the complications it left in people's socio-economic, spiritual and spiritual life, then the space is where these people "move" both physically and spiritually, integrated, common, and at the same time, is described as a real, single geographical object (the village of Tersota). The image of the Bukhara rocks, thick forests and the village adjacent to them, reflected in the text of the short story, allows us to draw such a conclusion. The chronotope system in Nazar Eshankul’s short story “Momokoshiq” is also in the form of a traditional chronotope, and features of the form of an idyllic chronotope are also noticeable in this traditional chronotope. In particular, the image of pest collectors, pickers, vast cotton fields, sheds, teahouses and the way of life prevailing there is proof of our opinion. The chronotope in the stories “Night Fences” and “The Black Book” has the characteristics of verticality, syncreticity, symbolic-metaphorical features, and “turns conflict into confusion”. That is, the chronotope of the story “Night Fences” is realized in a synthetic form. The combination of real time and space in the story with unreal time and space shows the generality of the chronotope of the work.

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