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THE USAGE OF CHRONOTOPE IN UZBEK LITERATURE

TECHMIND-2021

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Annotation

The basis of this article has been extensively focused on the term chronotope, which forms a combination of the concepts of space and time. Its original meaning, origin, and unique personal qualities were illuminated with the help of examples taken from the works. The opinions expressed by mature scholars have been proven through verses. It was found that the chronotope had a great influence on the course of events.

Key words:

Chronotope, historical inversion, future, past, present, real world, virtual life.

Fiction is a very broad field, it has its own characteristics and qualities. That's why, we will focus on the term "Chronotope" which is close to our subject and reveals it. The word chronotope in Greek means chronos time and topos means place. So, time and space are our main objects, and the first important factor in creating a particular work of art is the chronotope. According to sources, the term was first used by Ukhtomsky in the science of psychology, and then in the literature by the Russian scientist Mikhail Bakhtin, who made a significant contribution to its deeper roots in science.

From the ideas expressed by Gegel, one of the ancient scholars, we can understand that the terms space and time are interrelated concepts. They form a whole and serve as a basis for the construction of the work as an interconnected phenomenon, influencing the course of events throughout the work. At the same time, the chronotope combined the three indicators of the period, that is, by combining the colors of the past, present, and future, revealing the phenomenon of historical inversion. In the literature, the concept of this chronotope is formed not by certain laws, but according to the rules of the creator. For example:

Самум одами ерда ётган япалоқ бир тошни кўрсатиб, дейди:

- Бу тош аслида Ҳиро тоғида бино бўлган, уч юз йил олдин қоядан ажралиб тушган, баҳор ёмғирларининг селлари оқизиб водийга олиб келган. Унинг аслида, орангиздаги бир одамнинг ажалига сабаб бўлиши учун яратилган. Бу ердан етти кунлик масофада қоялардан узилиб, саҳронинг ўртасига келиб қолиши бежиз эмас. Кун келиб, шу қисмат албатта рўй беради. Балки кимдир бу тош билан кимнидир жонига қасд қилар, балки кимдир унга қоқиниб йиқилар? Ҳатто саҳродаги мана шу саноксиз қум зарраларининг ҳар бирининг ўз қисмати бор. Худди сизнинг ва менинг қисматим каби...

In this example, we have cited Etikdoz as evidence of two types of inversion, including the prediction of the front and back of a flat stone on the ground, i.e. its destiny. The fact that the author's skillful pen depicts a chronotope depicting the past and the future in one sentence further enhances his creative activity. In this example, we looked at the condition of a piece of stone 300 years ago and what it will cause in the future.

So, imaginary, that is, virtual and real-world events are intertwined, according to the Russian scientist Bakhtin's theories, where time condenses, that is, condenses, that is, thickens and returns to the past. Here time thickens, becomes denser, becomes artistically visible; and

space becomes stronger, drawn into the movement of time in the plot of the event.¹ In this example, we witness another new type of historical inversion, the acceleration of time from the present to the future, through the prayer of a Blessed One:

Тургун ва равона бўгин!

(*"Мен-ку имилламайман, аммо сен маҳшар кун келишини узоқ кутасан..."* - дейилди унга.

"...Энди сен то қиёматга қадар ер юзид а бетиним дайдишга маҳкум этилдинг", - дейилди унга.

"Ҳамда сенинг қиладиган ишинг - ҳеч нарса, ҳеч нарса, фақат ҳеч нарса", - дейилди унга).²

In this passage, the chronotope of the future is described by means of a *duoibat* which means in Uzbek language a bad wish for somebody, for enemy or a bad person for smb. In the verses of the Blessed One, the future of Etikdoz, "You are doomed to die, you have nothing to do, you are looking forward to the Day of Judgment." In the science of psychology, such literary originality is considered a masterpiece of art, because, as B. Pasternak points out, such a verb of space and time, that is, sometimes a century is formed as a year, or, conversely, a year as a century.

*Айтадиларки, у яна бир неча юз йил Тангри Таолонинг бошқа бир билимли ва барҳайт бандасини - Хизр алайҳиссаломни излаб дунё кезган. Шу боис уни яна Қизил денгиз соҳилларида кўришган. Мусо алайҳиссаломнинг саватидаги балиқ денгизга тушиб сузиб кетган жойда йиллаб ўтирган.*³

His travels in these places may have lasted for many years, but it would not be wrong to say that the author's description of several hundred years as a very short period is another peculiarity of our subject. The author is giving the description of two times like he is retelling today but the events happened before several centuries. So that person took *duoibat* for himself from the person who is very good with god and he was punished to be alive forever. In this passage *бир неча юз йил* it means hundred years he looked for *Хизр алайҳиссалом*, Xizr is a person who is magic and the most loved human by the god. Then some people saw him near the Red Sea. *йиллаб ўтирган* it means he spend several years to the place where prophet Muso lived and the fish in the basket fell into the sea and swam away.

The idea of a fixed intensity point was developed by M.K. Mamardashvili. He called it: *Punctum Cartesianum*, "absolute emptiness," "instantaneous continuity," "eternal moment," "terrible world of urgency." There are other names as well: "points on the threshold," "gaps in time," the points of crises, fractures, and catastrophes, when a moment is equated to "a billion years" in its own sense, that is. loses its temporary limitation (Bakhtin). Taking such features into account allows the chronotope to be given another dimension - energy. The most obvious example is an image formed at a time devoid of time coordinates. There is an idea in it that causes tension, forcing it to move into an expanded movement in time and space.⁴

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⁴ Л.А.Гоготишвили. Хронотоп // Янги фалсафий энциклопедия. - М.: Мйсл, 2000. - Т. 4. - ИСБН 5-244-00961-3