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THE DISTINCTIVE INTERPRETATION OF CHRONOTOPE IN ULUG‘BEK HAMDAM’S NOVEL “MUVOZANAT”

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Abstract: One of the main elements of fiction is the interpretation of chronotope, which performs a specific function within the structure of a literary text. In the novel Muvozanat, the ideas concerning the inseparable relationship between human character, the inner psychological world, and the space and time in which a person moves are analyzed on the basis of theoretical sources.

Keywords: reality, space, time, artistry, genre, writer, talent, giftedness, mastery.

СВОЕОБРАЗНАЯ ИНТЕРПРЕТАЦИЯ ХРОНОТОПА В РОМАНЕ УЛУГБЕКА ХАМДАМА «МУВОЗАНАТ»

Аннотация: Одним из основных элементов художественной литературы является интерпретация хронотопа, выполняющая особую функцию в структуре художественного текста. В романе «Мувозанат» на основе теоретических источников анализируются взгляды на неразрывную связь человеческого характера, внутреннего духовно-психологического мира человека с пространством и временем, в которых разворачивается его деятельность, а также своеобразие их художественной интерпретации.

Ключевые слова: действительность, пространство, время, художественность, жанр, писатель, талант, одарённость, мастерство.

ULUG‘BEK HAMDAMNING “MUVOZANAT” ROMANIDA XRONOTOPNING O‘ZIGA XOS TALQINI

Annatatsiya: Badiiy adabiyotninfg asosiy unsurlaridan biri, xronotop talqini bo‘lib, uning matn tarkibida o‘ziga xos funksiyasi mavjud. “Muvozanat” romanida ham talqinlar zamirida inson xarakteri, ruhiy olami, harakatlanayotgan makon va zamon bilan uzviy bog‘liqligi haqidagi qarashlar, nazariy manbalarga asoslangan holda tahlil qilingan.

Kalit so‘zlar: voqelik, makon, zamon, badiiylik, janr, ijodkor, talent, iste’dod, mahurat.

Writing is not an ordinary profession; it is a talent bestowed by God. It is a destiny, a fate written on one’s forehead. This profession cannot be taught or learned at any educational institution. There is only one school and one university of writing: to remain within life throughout one’s lifetime, to live in empathy and harmony with one’s people, and to serve truth and justice with devotion. When we become acquainted with the creative work of Ulug‘bek Hamdam, who occupies a worthy place in the development of Uzbek literature and is one of its prominent representatives, we can observe a distinctive originality in his works that is rarely found in the works of other writers. It is not accidental that his creative work has consistently attracted the attention of literary scholars and critics and that his works have been approached from various contexts.

Literary scholar M. Qo‘shjonov writes about the novel *Muvozanat*: “After becoming acquainted with the work, one comes to the following conclusion: if the entire universe stands firmly on the basis of the law of balance, society and the people who constitute its foundation are also stable because of this very balance. As soon as balance is disrupted, various unexpected changes, and even disturbances, begin to occur in life and, consequently, among its members” [1, p. 3]. There is also a specific balance in the way a person moves within a particular space and time. This philosophical category has been incorporated into the plot of the novel.

Ulug‘bek Hamdam is one of the writers who has created a distinctive poetic world in contemporary Uzbek novel writing, combining philosophical reflection, psychological analysis, and symbolic representation. In the writer’s novels, historical, mythopoetic, existential, and psychological layers of time intersect with one another, forming a multilayered chronotopic system. Therefore, in epic works, particularly in the novel, various characteristics of chronotope perform important artistic functions.

Although the poetics of space, the poetics of time, and the system of characters have been studied separately in Uzbek literary scholarship, their investigation as a unity of chronotope remains relatively rare. This indicates the existence of a certain gap in interpreting the literary text as an integral structural-semantic system: “The degree of organization of artistic space and time consolidates the activity of the individual. It is indirectly related to formal relations, while directly belonging to the semantic field as a fundamental concept. The constructive unity incorporates the duration of time into the continuity of geographical space. The integrity of novelistic thinking is connected with the spirit of the period and the clarity of its depiction” [2, p. 107].

When we examine these concepts, we can see that chronotope in artistic representation deepens the intensity of events in a literary work and expands the sphere of the characters’ actions. This encourages the writer to reveal the inseparability of space and time through the sequence of events. The behavior and actions of the characters also acquire completeness through their organic unity with the chronotope.

As the Russian literary scholar D. Likhachyov emphasizes: “The sense of the changing world is connected with the sense of time. Time has diverse forms, and there are no two similar writers who use time as an artistic device in exactly the same way.

This is the result of the development of literature over the centuries” [3, p. 127]. The rapid development of life and changes in the way humanity thinks are gradually incorporated into literary works. As a writer transforms the diverse characteristics of the world and human nature into artistic representation, he or she presents interpretations of different times and spaces, which are closely connected with the writer’s artistic conception.

“Yusuf finally seemed to have fully comprehended the suffering of the great struggle taking place within his inner self. It was as though the horror of the purgatory had begun to destroy his heart and body. Finally, only then did he eternally realize that a human being needs the vast azure sky both for grain and for flight. It seemed to him that the roots of his sufferings reached back to the purgatory” [4, p. 121].

Indeed, throughout life, a person gradually comes to understand humanity and the world. This significantly influences his or her thinking and worldview. A person lives surrounded by personal concerns and problems. Yusuf, one of the leading characters in the novel, lives in a similar way; however, only after reaching a certain point does he realize the complex dimensions of life and its ability to break the human will. All these experiences occur within a particular space, and he comes to understand more deeply that he is living through a period of searching for and discovering his own identity.

As the novel genre develops and progresses, this very process determines its internal transformations and demonstrates that the novel is a major aesthetic element reflecting the level of society's artistic and aesthetic thinking. Therefore, the debates and discussions concerning the novel genre that repeatedly emerged throughout the twentieth century reveal that their central focus consists of analyzing the causes of balance between the individual and society, the individual and nature, as well as the processes through which these relationships are understood and the factors that positively or negatively influence them.

On the eve of independence and in the subsequent years, distinctive principles of artistic criteria emerged. This raised to a higher level the tradition of interpreting the contradictions between the individual and the social environment, as well as those within the inner world of the individual. This process demonstrated the distinctive position of the talented writer Ulug'bek Hamdam. The novel genre has been developing in a variety of tones and forms. The talented writer Ulug'bek Hamdam occupies a distinctive position in this development, and his novels artistically portray not only human suffering and joy but also the interpretation of psychological experiences. This demonstrates the novel genre's diversity of representational methods and distinguishes it through its epic approach to the discovery of the human being.

Works within the novel genre that have moved away from traditional patterns and their established criteria have acquired diverse meanings. This is because it is not merely the relevance of the subject or the richness of artistic language that matters; rather, the discovery of the human being reveals new interpretations and new methods of representation. Today, the novel is neither merely an event, nor an idea, nor an ideology; above all, it is an expression of the psychology of a living human being who is unlike others. Therefore, interpretive changes within the genre make it possible to draw such conclusions. Significant transformations in national Uzbek novel writing provide a basis for understanding these concepts.

In fiction, there is an observable tendency to combine the principles of the artistic and figurative recreation of the world developed in the West with Eastern literary traditions. Chronotope serves to portray the relationship between the world and the individual, to fully comprehend the deepest layers of the character's experiences, suffering, and unique psychological landscape, to express the writer's artistic and ideological purpose, and to reveal the content and form of the work. It determines the distinctive features of the writer's style and reflects the national mode of thinking. Chronotope organizes the genre and plot and strengthens the internal coherence of the work. The categories of time and space perform a generalizing function, and chronotope is not merely the sum of time and space; rather, it is a synthetic unity in which they merge into one another in the process of artistic thinking and generate meaning.

The main characteristic of chronotope is that it functions as a structural center organizing the development of events within a literary text. The emotions expressed in literary works, all of the characters' inner experiences, their joy and suffering, internal monologues, and psychological drama acquire significance precisely because they are represented within a particular temporal and spatial context.

Artistic chronotope possesses a distinct generic essence. Each genre creates its own model of time and space. For example, while this concept is often characterized in epic works by a broad historical horizon and extensive spatial dimensions, in lyric genres time becomes subjective, while space turns into a metaphorical expression of psychological states. In the novel genre, chronotope has a multilayered and complex structure, emerging at the intersection of different social spaces, historical periods, and forms of psychological time. Therefore, chronotope is a decisive factor in determining the typological characteristics of a genre.

Every element of the plot-exposition, complication, development, climax, and resolution-takes place within specific temporal and spatial coordinates. The place where an event occurs, its historical period, duration, and pace determine the dramatism of the plot [5, p.88]. If time and space change, the semantic interpretation of the event also changes. Therefore, without chronotope, no element of the plot can fully acquire its semantic significance [6, p. 66].

Chronotope is a central category constituting the structural, generic, and semantic foundation of a literary work. It unites the system of imagery, plot, composition, style, and language within a single aesthetic space. In this way, chronotope mediates the process of artistic perception and becomes a bridge for the exchange of aesthetic experience [7, p.780]. Scholars have expressed different views concerning the universal nature of space. According to their views, on the one hand, space exists objectively and possesses real dimensions regardless of whether a person is present or absent; on the other hand, it is subjective. Indeed, every individual has their own understanding of space and of the measurement of distance, proximity, and remoteness.

From the perspective of scientific interpretation, the concept of chronotope has developed along two principal directions: the structural approach and the semantic approach. In the structural approach, space and time are regarded as the fundamental elements of compositional structure, and the dramatic structure of a literary text is constructed precisely on the basis of their interrelationship.

Therefore, in structural analysis, chronotope is identified through the sequence of events and the specification of the place where events occur. The semantic approach, on the other hand, focuses on the artistic meaning of space and time and on their symbolic, existential, and cultural layers. Proponents of this approach analyze the unity of space and time not so much through the syntactic aspects of an event as through its meaningful semantic texture.

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