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THE INTERPRETATION OF THE EARLIEST ROOTS OF THE ARTISTIC CHRONOTOPE IN UZBEK PROSE

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ABSTRACT

A number of scientific studies have been initiated on the issues of space and time in literary works, indicators of time, months, years, and the factors of their manifestation from various perspectives. It is no secret that most of these studies are aimed at examining the continuity of history and life's reality, identifying the boundaries between tradition and innovation in classical and modern prose, and revealing the distinctive features of the national novelistic system.

KEYWORDS

Genre, artistic-aesthetic value, psychological aspects, plot.

INTRODUCTION

Since the 15th century, there have been significant efforts toward the diversification of genres and the development of prose works in Uzbek classical literature. The artistic and aesthetic value of our classical writers' works, the synthesis of philosophical and psychological points, and reflections on humans and the world provided opportunities for resolving existing issues. It is clear that the intensive depiction of

time occurring between artistic space and time acquired a real essence in the imagination of writers and poets. Every narrative issue that was brought forth in the text was analyzed in depth.

It is worth noting that Professor U. Juraqulov, who studied the unique aspects of the great thinker Alisher Navoi's works, writes: "The main chronotope line in 'Lison ut-tayr' is connected with the inner world of a



human being – the ‘alam ul-akbar’ (the great world). In this sense, as some studies have noted, ‘Lison ut-tayr’ is not a work about birds, nor about the relationship between the murshid (spiritual guide) and the salik (seeker), nor is it a story addressed to children. Rather, it is about the seeker (the one engaged in dhikr) who searches for himself in infinity, seeks meaning in his existence, and embarks on a journey toward perfection and the beauty of the Creator. The true essence of ‘Lison ut-tayr’ is the path to attaining the great union and the secrets of this journey.” Indeed, the birds’ journey toward the great union, longing for the beauty of God, is an internal spiritual need of the human being striving for self-understanding. This need lives alongside the perfect person. A great love for God lives in his heart and soul. As a result, it is well known that the poet memorized Fariduddin Attar’s ‘Mantiq ut-tayr’ in his youth, lived under its influence throughout his life, discovered the meanings he sought for himself, and decided to write his own work in the evening of his life. The ideal that Navoi aspired to is uniquely reflected in the prose, drama, tragedy, and novels and pamphlets of English medieval literature. These developments represent the “cream” of the creative explorations of writers, poets, and playwrights.

According to the Russian critic M.M. Bakhtin, “In literature, the chronotope of a meeting often serves a compositional function: sometimes as a knot, sometimes as a culmination, and sometimes as the

resolution of the plot... The motif of a meeting – various kinds of meetings – is especially closely connected to the road chronotope (‘the great road’). In the road chronotope, the unity of space and time is revealed clearly and brightly... In mythological and religious spheres, the motif of a meeting, of course, performs one of the leading functions: in divine narratives, sacred texts (such as in the Christian ‘Gospel’ and also in Buddhism), and religious rituals, the motif of a meeting is harmonized with the motif of ‘creation’.” Thus, as the Russian critic Mikhail Bakhtin emphasized, the “meeting” chronotope in any literary work’s plot leads to unexpected twists, the rapid or gradual resolution of events, the revelation of characters’ inner worlds, the dynamic movement of images, and the consistent manifestation of the creator’s conception. This concept is also especially important in dramatic works. In prose works, the motif of a meeting takes control of the function and mission arising from each character’s nature. This control leads the writer to interpret the unity of idea and content. In this sense, any interpretation aimed at this motif arranges the system of specific events that unfold in the space and time of the meeting. That is, it also uniquely interconnects the gradual development of conflict, psychologism, and the progression of events.

The motif of meeting in Daniel Defoe’s novel “Robinson Crusoe” also provides the protagonist with profound opportunities to grasp the essence of many



things and to comprehend the truth of life more deeply. For instance, teaching a simple parrot living on a deserted island to speak, and the parrot's communication with the protagonist, guarantees that the harmony between humans and nature remains intact:

“Exhausted from rowing the boat's oars and utterly worn out, I slept so soundly that I couldn't wake up right away and, for quite some time, thought I was hearing the voice in my dream.

But the voice kept repeating:

– Robin Crusoe! Robin Crusoe!

At last, I woke up and realized where I was. At first, I was terribly frightened. I jumped up, looked around in a panic, and suddenly saw my parrot sitting on the fence of the hut.

Of course, I immediately realized that these words came from its mouth: I myself had taught it those words, and it had learned them very well. It would perch on my hand, put its beak close to my face, and cry out: ‘Poor Robin Crusoe! Where have you come? What misfortune brought you here?’ Even after I convinced myself that it was just a parrot and there was nothing else around but this bird, it took me quite some time to calm down.”

In Daniel Defoe's novel, the chronotope of meetings with various people, events, dangers, storms, wild

animals, and the animal world in general is skillfully expressed so that the sincerity before the reader is not compromised. All chronotope forms in the novel are particularly commendable for their abundance of adventures, captivating events, and for raising the sense of responsibility before the reader. The sorrowful life of Robinson, thrown into the pit of loneliness on a deserted island, his experience of human suffering, his personal trials, and the real depiction of his inner torments, fears, and the attacks of wild beasts on his hut, are portrayed in a straightforward manner. Especially impressive is how he tames goats, protects his crops from wild birds, builds boats, explores the island, finds food, and gradually enjoys the fruits of his years of hard labor. All of this is depicted with great affection. The author's creative concept embodies the spirit of a grand journey, the pursuit of personal interests, traveling among islands, and a brave character who does not always obey his elderly parents but follows his own path. The goal is, by any means necessary, to eventually escape the island alive and find a way to communicate with any travelers who might arrive unexpectedly—a desire that breathes within him.

Philosopher-writer Alexander Genis compares Western and Eastern poetic traditions as follows: “Today, it often happens that one can find answers to such questions in the East more quickly than in the West. In recent years, interest in comparative research that



examines Western and, in particular, American and Eastern poetics has increased sharply. This trend is associated with a deep awareness of the literary decline we mentioned earlier. In search of unexplored paths, literary thought inevitably encounters new, still-unassimilated theoretical riches—namely, the aesthetics of the classical East. The essence of the difference between Western and Eastern poetics can be defined as follows: the former is based on metaphor, while the latter relies on metonymy. This means that Western art is built around the image, while Eastern art is built around the trace. If the Western author says ‘this thing is another thing,’ the Eastern author shows a part as representing the whole. An example of such metonymic thinking is the following Chinese proverb: ‘If one leaf falls, the whole world knows that autumn has begun.’”

In the cited passage, A. Genis highlights the similarities and differences between Western and Eastern literary traditions. Indeed, the creative conceptual explorations observed in the works of Daniel Defoe, Jonathan Swift, and their successors fully illustrate the above ideas. At the same time, humanity has experienced the road chronotope. The images of the road and the traveler have permeated world novellas and novels. Every hero who embarks on a journey encounters unprecedented trials before their very eyes, and comes to understand how to overcome them. The result is that anyone in search of meaning

must never forget the predetermined course of fate and should proceed with great care regarding its possible dangers. All these themes form the basis of Robinson Crusoe’s adventures, which are rich in metaphors about the world of animals and living creatures.

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