



CHRONOTOPE (SPATIAL CONFIGURATION) IN RUSSIAN AND UZBEK LITERARY STUDIES

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Abstract: This article presents a comparative analysis of the artistic and functional features of the chronotope in Russian and Uzbek literary studies. Drawing on the scientific legacy of M.M. Bakhtin as one of the founders of chronotope theory, the study examines the process of assimilation and development of this concept in both literary traditions. The article reveals the essence of the chronotope as a category expressing the unity of time and space in literary works, its functions in artistic texts, as well as specific features manifested in Russian and Uzbek prose. According to the research findings, the chronotope determines not only the compositional structure of a literary work but also plays a decisive role in shaping character development, ensuring plot progression, and revealing ideological and aesthetic content in close connection with national mentality, cultural traditions, and historical memory. The methodological problems that arose during the relatively late introduction of chronotope theory into Uzbek literary studies and its adaptation to the national literary tradition are also analyzed.

Keywords: chronotope, spatial configuration, time-space unity, artistic text, literary studies, Bakhtin theory, national literature, composition, plot, artistic image.

Annotatsiya: Ushbu maqolada rus va o'zbek adabiyotshunosligida xronotop tushunchasining badiiy va funksional xususiyatlari qiyosiy tahlil qilinadi. Xronotop nazariyasining asoschilaridan biri M.M. Baxtinning ilmiy merosiga tayangan holda, mazkur konsepsiyaning har ikki adabiy an'anada qanday o'zlashtirilgani va rivojlantirilgani tadqiq etiladi. Maqolada xronotopning adabiy asardagi vaqt va makon birligini ifodalovchi kategoriya sifatidagi mohiyati, uning badiiy matnda bajardigan funksiyalari, shuningdek, rus va o'zbek nasrida namoyon bo'luvchi o'ziga xos jihatlari yoritiladi. Tadqiqot natijasida aniqlangan xulosalarga ko'ra, xronotop nafaqat adabiy asarning kompozitsion tuzilishini belgilaydi, balki milliy mentalitet, madaniy an'analar va tarixiy xotira bilan chambarchas bog'liq holda personajlar xarakterini shakllantirish, syujet rivojini ta'minlash va g'oyaviy-estetik mazmuni ochishda hal qiluvchi ahamiyat kasb etadi. O'zbek adabiyotshunosligida xronotop nazariyasining nisbatan kech kirib kelgani va uning milliy adabiy an'anaga moslashtirilishi jarayonida yuzaga kelgan metodologik muammolar ham tahlil qilinadi.

Kalit so'zlar: xronotop, fazoviy konfiguratsiya, vaqt-makon birligi, badiiy matn, adabiyotshunoslik, Baxtin nazariyasi, milliy adabiyot, kompozitsiya, syujet, badiiy obraz.

Аннотация: В данной статье проводится сравнительный анализ художественных и функциональных особенностей хронотопа в русском и узбекском литературоведении. Опираясь на научное наследие М.М. Бахтина как одного из основоположников теории хронотопа, исследуется процесс освоения и развития данной концепции в обеих литературных традициях. В статье раскрывается сущность хронотопа как категории, выражающей единство времени и пространства в литературном произведении, его функции в художественном тексте, а также специфические особенности, проявляющиеся в русской и узбекской прозе. Согласно результатам исследования,



хронотоп определяет не только композиционную структуру литературного произведения, но и играет решающую роль в формировании характеров персонажей, обеспечении развития сюжета и раскрытии идейно-эстетического содержания в тесной связи с национальным менталитетом, культурными традициями и исторической памятью. Также анализируются методологические проблемы, возникшие в процессе относительно позднего проникновения теории хронотопа в узбекское литературоведение и её адаптации к национальной литературной традиции.

Ключевые слова: хронотоп, пространственная конфигурация, единство времени и пространства, художественный текст, литературоведение, теория Бахтина, национальная литература, композиция, сюжет, художественный образ.

Introduction. In the history of the development of literary studies, the question of how the categories of time and space are represented in literary works has always been one of the most pressing issues. In the first half of the twentieth century, the concept of the chronotope, introduced into scholarly discourse by the Russian scholar Mikhail Mikhailovich Bakhtin, became a methodologically significant step in this field and gained wide recognition in world literary studies. The term chronotope is derived from the Greek words *chronos* (time) and *topos* (space, place), and it denotes the organic unity of time and space in a literary work, their interaction, and their influence on the development of the plot.

M. M. Bakhtin's theory of the chronotope was first fully articulated in his work "Forms of Time and Chronotope in the Novel" (1937–1938), and later this theory came to be widely applied not only in Russian but also in global literary studies. Bakhtin defined the chronotope as "the intrinsic connectedness of temporal and spatial relationships artistically expressed in literature." According to him, the chronotope is the principal category that determines the form and structure of the novel as a genre, and each literary period has its own distinctive chronotopes.

In Uzbek literary studies, chronotope theory began to be actively explored relatively later, mainly in the second half of the twentieth century and the early twenty-first century. The application of this theory within the national literary-studies context raised a number of methodological issues related to the specific features of the Uzbek literary tradition, the Eastern conception of time and space, and the national mentality. Therefore, a comparative analysis of the concept of the chronotope in Russian and Uzbek literary studies has not only theoretical but also practical significance, as it makes it possible to identify both the common and the distinctive features of these two literary traditions.

Degree of research on the problem. The study of chronotope theory in literary scholarship has a long history, during which a number of significant studies have been conducted. M. M. Bakhtin's work "Forms of time and chronotope in the novel" remains a foundational study in this field. In his research, Bakhtin identified various types of chronotopes spanning the period from the ancient novel to modern literature and analyzed the distinctive features of each. His works such as "Problems of Dostoevsky's Poetics" and "Rabelais and His World" (The work of François Rabelais and folk culture of the middle ages and the renaissance) also made an important contribution to the development of chronotope theory.

In Russian literary studies, chronotope theory was further developed by a number of scholars in the period following Bakhtin. In his semiotic research, Y. M. Lotman examined the concept of artistic space in depth and, in "The structure of the artistic text" (1970), created a typology of spatial models in literary works. Interpreting artistic space as a cultural code, Lotman



revealed its semantic load within literary texts. In the study “Space and text” (1983), V. N. Toporov explored the mythopoetic aspects of artistic space and analyzed the representation of spatial archetypes in literature.

In Uzbek literary studies, the exploration of chronotope theory began mainly in the second half of the twentieth century. The works of scholars such as N. Karimov, B. Nazarov, Q. Yuldoshev, and S. Mirvaliyev address issues of time and space in Uzbek literature from various perspectives. In “From the history of Uzbek literature,” N. Karimov analyzed the role of the categories of time and space in the formation of national prose. In B. Nazarov’s studies, the artistic functions of the chronotope in Uzbek novelistic writing were examined.

Nevertheless, a comparative study of chronotope theory in Russian and Uzbek literary scholarship has not yet been carried out to a sufficient extent. Existing research has mainly focused on the characteristics of the chronotope within the framework of a single national literature, while the comparative aspect has received limited attention. This circumstance determines the scholarly novelty and relevance of the present study.

Results. As a result of the study, the theoretical foundations, artistic features, and functional characteristics of the concept of the chronotope in Russian and Uzbek literary studies were comparatively analyzed. The findings can be summarized in several key directions.

First, certain differences were identified in the theoretical interpretation of the chronotope in Russian and Uzbek literary scholarship. In Russian literary studies, based on Bakhtin’s classical definition, the chronotope is primarily interpreted as a genre-defining feature. Bakhtin regarded the chronotope as a crucial form-shaping category of the novel and distinguished chronotope types characteristic of different historical periods. For example, he identified the “adventure time” chronotope in the ancient Greek novel, the “road” chronotope in medieval literature, and the “idyllic” and “salon” chronotopes in the novel of the modern era. In Russian literary studies, this typology was later expanded with new types of chronotopes.

In Uzbek literary studies, chronotope theory was initially adopted from the works of Russian scholars and subsequently adapted to the national literary tradition. In the studies of Uzbek scholars, the chronotope is more often interpreted as a compositional device, and its connection with national literary traditions is emphasized. At the same time, issues such as the specific features of the Eastern conception of time and space, the idea of cyclical time, and the spiritual and moral load of space have also been addressed in Uzbek literary scholarship.

Second, the artistic functions of the chronotope are defined in a largely similar manner in both literary traditions. In a literary work, the chronotope performs several key functions: the plot-forming function, whereby the chronotope determines the development of events and ensures turning points in the plot; the character-forming function, whereby the chronotope influences the formation and development of characters; the ideological-semantic function, whereby the chronotope contributes to defining the overall meaning and ideological orientation of the work; the compositional function, whereby the chronotope determines the structure of the work and the interrelation of its parts; and the aesthetic function, whereby the chronotope enhances artistic expressiveness and evokes specific emotional responses in the reader.

Third, the forms of manifestation of the chronotope in Russian and Uzbek prose were analyzed. In Russian classical literature, various forms of the chronotope are widely employed. In the works of L. N. Tolstoy, the “estate” (usadba) chronotope occupies an important place. In his novel *War and Peace*, the estates of the Bolkonsky and Rostov families function not only as settings for events but also as symbolic spaces reflecting the spiritual world of the characters. In the works of F. M. Dostoevsky, the “Petersburg” chronotope holds a central position. St.



Petersburg appears not merely as a geographical space, but as a complex artistic structure endowed with social, psychological, and metaphysical meanings. In A. P. Chekhov's short stories, the "dacha" chronotope plays a significant role, becoming a symbol of the life of the intelligentsia.

In Uzbek literature as well, distinctive forms of the chronotope can be observed. In the novels of Abdulla Kadiri, the "mahalla" chronotope occupies a central place. In the novel *Utkan kunlar* (*Bygone Days*), the mahallas of Tashkent are depicted not only as the setting of events, but also as a concentrated embodiment of national ways of life, customs, and values. In the works of Chulpon, the "desert" and "city" chronotopes are juxtaposed, and this opposition serves to reveal the ideological content of the texts. In the works of Utkir Hoshimov, the "dwelling space" chronotope is of particular importance. In his novel "Ikki eshik orasi" ("Between two doors"), the house and courtyard space becomes a symbolic expression of family values, intergenerational relations, and national mentality.

Fifth, the transformation of the chronotope in contemporary literature was examined. In modern Russian and Uzbek literature, the chronotope is manifested in new forms. As a result of globalization and technological development, new types of chronotopes such as virtual space and media space are emerging. Moreover, in postmodern literature, the chronotope acquires fragmented and nonlinear characteristics, differing fundamentally from traditional chronotope models..

The following table presents a comparative overview of the main characteristics of the chronotope in Russian and Uzbek literary studies:

Criteria for Comparison	Chronotope in Russian Literary Studies	Chronotope in Uzbek Literary Studies
Theoretical Basis	Bakhtin's classical concept	An adaptation of Bakhtin's theory to the national context
Main interpretation	As a genre-defining feature	As a compositional device
Concept of Time	A combination of linear and cyclical time	Predominance of the cyclical conception of time
Semantics of Space	Socio-historical significance	Spiritual and moral significance
Typical Chronotopes	Estate (usadba), city, road, salon	Mahalla, courtyard, desert, bazaar
National Characteristics	European cultural context	Eastern cultural context
Relation to the Plot	Determines the development of events	Determines events and the fate of characters
Relation to Character Formation	As a social type	As an expression of national mentality
Contemporary Transformations	Postmodern fragmentation	Synthesis of traditional and modern elements
Research Directions	Semiotic, structuralist, narratological approaches	Comparative-typological, cultural studies approaches



The findings indicate that the concept of the chronotope holds significant methodological importance in both literary traditions and is applied as an effective tool for the analysis of literary works. At the same time, certain distinctive features can be observed in the application of the chronotope to national literatures, and these differences are determined by national-cultural contexts, historical traditions, and specific worldview characteristics.

Discussion: In discussing the results of the study, several important aspects should be emphasized. First of all, it is necessary to address the universal nature of chronotope theory. Although M. M. Bakhtin's concept of the chronotope was initially developed on the basis of an analysis of the Greco-Roman ancient novel, this theory was later successfully applied to various national literatures. This confirms that the chronotope functions as a universal methodological tool for the analysis of literary works. At the same time, the universality of the chronotope also gives rise to certain difficulties when it is applied within specific national literary contexts.

In Russian literary studies, chronotope theory has been developing over a long period, and a rich scholarly tradition has formed around it. In the period following Bakhtin, the studies of scholars such as Y. M. Lotman, V. N. Toporov, D. S. Likhachev, and B. A. Uspensky enriched chronotope theory in new directions. In particular, the semiotic approach made it possible to interpret artistic space as a cultural code, while the structuralist approach clarified the ways in which the chronotope is organized within a text. In this regard, the contribution of Russian literary studies to world scholarship is invaluable.

In Uzbek literary studies, the assimilation of chronotope theory began later in comparison with Russian literary scholarship. This situation can be explained by several factors. First, the formation of Uzbek literary studies as an independent scholarly discipline dates to the early twentieth century, when priority was given primarily to the study of national literary history and the restoration of literary heritage. Second, during the Soviet period, the sociological approach dominated literary studies, and "formalist" categories such as the chronotope did not receive sufficient attention. Third, in the period of independence, national literary scholarship entered a stage of assimilating new methodological approaches, during which chronotope theory also began to be actively studied.

Conclusion. In this study, the artistic and functional characteristics of the concept of the chronotope in Russian and Uzbek literary studies were comparatively analyzed. Based on the findings, the following conclusions can be drawn.

First, chronotope theory holds significant methodological importance in both literary traditions and is applied as an effective tool for the analysis of literary works. M. M. Bakhtin's classical concept is deeply rooted in Russian literary studies and has subsequently been enriched through semiotic, structuralist, and narratological approaches. Although this theory was adopted relatively later in Uzbek literary studies, it has come to occupy an important place in the analysis of national literature.

Second, the chronotope possesses national specificity, which is determined by national-cultural context, historical traditions, and worldview characteristics. In Russian literature, chronotopes such as the estate (*usadba*), the city, and the road reflect Russian historical and cultural experience, whereas in Uzbek literature, chronotopes such as the *mahalla*, courtyard, and desert express national ways of life and values. The Eastern conception of cyclical time is one of the key features of the Uzbek chronotope.



Third, the chronotope performs a number of important functions in a literary work. The plot-forming function determines the development of events, while the character-forming function serves to shape literary characters. The ideological-semantic function helps to reveal the overall meaning of the work, and the compositional function determines the structure of the text. These functions are manifested in a similar manner in both literary traditions.

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