



LITERARY CHRONOTOPE IN AN EPISTOLARY NOVEL

Bozorov Orif Chamanovich, (PhD), Interim associate professor
Shakhrisabz State Pedagogical Institute

Abstrakt: By studying the novels of two poets-writers who lived in different historical periods, in different national-cultural contexts and created both poetry and prose, the possibilities of artistic depiction of reality in the epistolary novel genre are determined.

Key words: chronotope, attribute, epic, fabula, lyricism, pathos, simile, mysticism

Space and time are important attributes of human life. Humanity has not been indifferent to space and time since the dawn of consciousness. From very ancient times, mankind, who built his life based on instructions from divine books, divided space and time into two: earthly space-time and divine space-time. These ideas were later reflected in art and literature. At the beginning of the 20th century, the famous scientist M. Bakhtin [1;234] created the theory of artistic chronotope based on the generalization of the entire experience of fiction literature. This problem has been widely studied in Uzbek literary studies in recent years.

In fiction, the creator needs to place the characters and events in the space and time of his choice in an acceptable form. Because the three most important bases on which a work of art rests are man, time, and space. In the epic work, the ability to distinguish between the important and the insignificant is the condition for artistic drawing of time and space in each episode. The creator must take into account these three situations, the success and education of the work depends on it. Some works are not worth reading for some reason, they cannot fully attract the reader. In a certain sense, this is also related to the fact that the artist does not perceive time and space, and confuses them. For example, in “Gone Days”, each section of the novel describes the events that happened in a specific place and time. The work is like a sequence of pictures. Time and space change in one season and events from different laws and places are not mixed up. In general, such a situation is observed in the best works of world literature. Going beyond the space and time capacity chosen for one episode leads to the weakening of the image and the strengthening of the narrative. However, fiction emerges from images of life - pictures in words. Narrative is the style of an ordinary storyteller, not an artist.

In the original works of art, the artistic chronotope embodies all the colors and tones of the reality depicted in the literary work and reflects the dynamics of the development of events. Historical, cultural, religious-mythological, and geographical codes are hidden in the artistic chronotope. The most important thing is that in any original work of art, truths related to all times and places are reflected in the medium of limited time and space.

An epistolary work is a special type of artistic prose with special laws, and accordingly, an artistic chronotope is realized in it uniquely. However, the problem of artistic chronotope in the epistolary work has hardly been studied in literary studies. Chronotope, as in other works, is the main field in which the hero moves in the epistolary work.

At first glance, time seems very clear in such works. The novel “The Sufferings of Young Werther” consists of letters written by Werther from May 4 to December 6, 1771, and



the events of the next few days, which the publisher narrated to the reader. The events of the play take place in small German towns for less than seven months.

The letters in “Bonu” were written from August 4 to May 31 - a period of ten months. But these letters cover the events of more than seven or ten months. In this case, we witness the consumption of time, and the expansion of the capacity of time, as in the novel “The Day of the Century”. The events that make up the fable of the novel “The Sorrows of Young Werther” take place from the beginning of May to the end of December 1771.

The artistic space, like in the epistolary work, has a double character. The letters were written in one place, mostly indoors. But the events described in “Werther” take place mainly in small German towns. And in “Bonu” the space is very comprehensive. The events take place in different cities and villages of Uzbekistan and Russia. In one place, Bonu mentions that he has been to different countries of the world: Italy, the Black Sea, Malaysia, Bunol, and Spain. In this way, the artistic space in the novel expands immensely.

It is known that the lyricism in “Werther” is very deep. The chronotope of the work also comes from its character. Lyricism, as a type of pathos, means to see the world through the prism of the soul, to bring “I” to the fore. In “Werther”, the reader feels the temporal and spatial infinity due to the emotions of the hero, the sentimental image of existence and nature, especially in Homer and Ossian, Ossian's translations.

The novel “Bonu” covers several times and places. Microspaces such as grandfather's yard, the desert where the saint's shrine is located, and Russian forests carry deep symbolic meaning. One represents age-old spiritual values, the second represents dervish superstition that does not fit into society, and the third represents delusion. All of these spaces remind the imagination of a student who grew up in the spirit of oriental values, the three paths before the heroes of folklore, or the valleys of mysticism.

Bonu grows spiritually and matures with the change of location and time; in general, this is also related to the fact that the whole life of the hero is covered in the novel, as in folklore. But this growth ultimately leads to the hero's downfall, paradoxically.

And Werther comes to the work-ready - with his emotionality, talent, eye of the heart, and love for life. Werther is not a dynamic character, which is also related to the chronotope in the work. In “Werther” the whole life of the hero is not covered, this novel is only an unhappy love story. The chronotope in “Werther” corresponds to the family-ideological type of chronotope defined by M. Bakhtin. In this type, the hero's life is closely connected with nature, household details are almost not given. The romantic moments of the hero's life are given great importance.

The distance between the events described in “The Sorrows of Young Werther” and the time when they were expressed (the letter was written) is not so great. That is why Werther's letters are always lively and full of emotions. Due to the shape of the letter, the events of the recent and distant past are perceived as if they happened now. This deepens the lyricism. For example, in the first letter of Werther (“Now I will give up my old habit, I will not torment myself by remembering the various scars written on my forehead. Now I will enjoy today, and the past will remain in the past”) [3; 11] writes. However, according to the time of the author, Werther of Salt had already passed away. In Goethe's novel, basic time is linear and only forward. Main time refers to the time in which the events described in Werther's letters took place. Because these events, which are perceived by the reader as happening now, are presented to the reader by the publisher long after they happened.

In “Bonu” the space is perceived as a circle. Bonu, who was born and raised in a small village, alternately visits the big cities of the world and returns to his village. In general, the place where the hero was born and grew up “Bonu” carries a huge artistic and ideological load. It is not just a place, but it is perceived as an important spiritual and moral value that forms the essence of the hero’s life: “My cells are fattened by the climate of this land, opened like a rose by the weather, every particle recognizes the drop of water of my village... only like my mother munis and munir will give pleasure to my soul knowing the gentle breeze of my country”.

“Werther” contains such reflections and images related to the country where he was born and raised. As Werther quits his job and moves away, (“I’ll leave here tomorrow. As my birthplace is six miles away, I’ll visit there too, and reminisce about my past happy days. I want to remember”) [3; 92] writes in his letter. In the next letter, he tells about the events of his stay in his motherland. The connection of the hero to a certain place is based more on memories. But in Werther, space, like time, moves forward like a straight line. The hero does not think about returning and living in his motherland. For him, the heart, feelings, and love are the main values, that’s why his heart goes to the places where Lotta lives. “A little piece of land is enough for a person to live on and even less for a grave,” he wrote to his friend. In a short one-sentence letter written on June 16, “Yes, I am a darbadar who wanders the world” [3; 95] says.

As if Iqbal Mirza had entered into an imaginary dialogue with Goethe, he said from the language of his character, “Why am I always a dove with one side of my tongue shriveled, with its shaft plucked out, as soon as I get a chance, I fly like lightning towards my ruins?... Maybe my limited thinking is familiar to some people. because the feeling of absolute freedom is foreign to me...” [4; 338] says. Both works talk about the “limitation of thought”. If Goethe refers to the level of scientific knowledge at the beginning of civilization through this sentence, Iqbal Mirza ironically opposes the feeling of patriotism to the feeling of absolute freedom; more precisely, he wants to say that these two are not mutually exclusive. The appearance of the same sentence in the same episode further strengthens the opinion that the Uzbek writer was influenced by the universal Goethe.

It is known that artistic work covers the dramatic moments of reality, which are required by the ideological and artistic intention. Literature selects only its core from reality and shows events in time. What characterizes an epic work is the vital logic of the narrative, at the same time, the writer does not have the obligation to record the hero's past - even in the novel-chronicle genre, which only moves forward - consistently and mechanically. Years can pass between the lines of the work, the reader can go to the other side of the world with one sentence at the discretion of the author. Connecting the broken parts of the chain of life events without mentioning it requires great artistry from the writer. The method of epistolary letters gives the creator a great opportunity in this regard. Continuity makes it easier to form events as a whole plot. Time moves back and forth, and space changes.

References:

1. Baxtin M. Formi vremeni i xronotopa v romane. Ocherki po istoricheskoy poetike // Baxtin M. M. Voprosi literaturi i estetiki. — M., Xudojestvennaya literatura, 1975.
2. V.I.Novikov. Ensiklopedicheskiy slovar yunogo literaturoveda.— M., Pedagogika, 1988.
3. Gyote I.V. Yosh verterning iztiroblari. T., 2013
4. Mirzo I. Bonu. T., 2020



5. To‘ychiyev A. O‘zbek romanlarida makon va zamon. –T.: Mumtoz so‘z, 2009;
6. Shodiyev N. Gorizonti eposa. – Tashkent: Izd-vo lit. i iskusstva, 1986;