

Literary-Functional Characteristics Of Chronotope

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Abstract – In the article, the chronotope is analyzed as an artistic-aesthetic tool that organizes the work’s structure, plot and composition, and forms the epic text space, expressing social ideals and the writer's worldview, ideological-artistic intention. In world literature, chronotope is interpreted as a literary-aesthetic category that represents the sequence and intensity of the events of the work, describes the images, and reflects the creator's vision of the world structure. The use of non-traditional forms of chronotope in works belonging to the current literary process calls for a deeper understanding and study of the essence of this phenomenon. Seven forms of chronotope, i.e., surreal, social, national, folkloric, fantastic, dream, memory chronotope, play an essential role in the chronotope structure of the work in organizing the plot, creating characters, and performing the tasks of storytelling. The term chronotope summarizes the concepts of time and space. Artistic time as the primary form of eternal-aesthetic existence is related to the form of creative space of this existence. After all, "everything in this world – time, space is a chronotope". The chronotope system is a generalized literary-aesthetic "model" of traditional universal poetics. The image of the creative space provides the essence of the events and their logical sequence. It is created based on the objective and subjective approach of the writer.

Keywords – Chronotope; Universal Epic Time, Space, Plot; Fable System; Chronotope Forms.

I. INTRODUCTION

Re-creating the image of the world of the chronotope, expressing the current social situation of the society based on the illumination of the psyche of the characters, reflecting national-cultural characteristics, ancient values, traditions and religious views, and analyzing the tasks of expanding the meaning level of the artistic work in a comparative-typological generalization is one of the urgent tasks of modern literary studies. Such priority goals are to express the social and spiritual landscape of the period in which the artistic model of creators was created in contemporary novels, which gave new energy to the world's literary thinking; human mental experiences are microchronotopic, sharp conflicts of the era are macrochronotopic, human and society problems are depicted based on megachronotope in the vastness of the universe; creates a demand for researching the skill of covering artistic-philosophical, ethical-aesthetic ideas, thoughts and concepts in chronotopes from the distant historical past to the near future.

Review of scientific research on the topic of study. H. Meyerhoff's book "Time in Literature" summarizes the philosophical problems of the chronotope and the creative-individual solution in the works of Marcel Proust, James Jones, Thomas Mann, and Thomas Wolfe. internal specific relationships are theoretically and analytically studied. In ancient Russian literature, D. Likhachev studied the poetics of artistic time, the subjective aspects of epic time, M. Bakhtin, the aesthetic interrelationship of artistically appropriated time and space, i.e., the manifestation of time signs in space, and the perception of objects in space in time.

Professor N. Shodiev in Uzbek literary studies, Central Asia and Dilogy, trilogy, individual in the poetics of artistic times of tetralogy and epics studied its characteristics in a comparative-typological context for the first time, E.I. Abutaliev studied the chronotope problem in the candidate thesis "Space and time in the Russian-speaking prose of Central Asia" using the examples of the works of two Russian-speaking writers of the region (Timur Pulatov from Uzbekistan and Timur Zulfiqorov from Tajikistan) (Abutaliev, 1993, p.158). I. G'aniev, in the chapter "Problem of artistic space and artistic time in Fitrat dramas" of his doctoral thesis entitled "Poetics of Fitrat dramas", the author managed to determine the "spatial-temporal" boundaries of the dramatic world, draw a chronotopic map of dramas (Ganiev, 1998, p. 89-127). In the monograph "Issues of theoretical poetics" by U. Juraqulov, in the first section called "Art and theory", he explains the theory of chronotope from the discoveries of M. Bakhtin based on three factors (Juraqulov, 2017, p. 74). Scientist Alisher Navoi's study of "Khamisa" based on the theory of chronotope, recognizing the need to rely primarily on the experiences of historical poetics to determine the nature of the genre, composition, plot and images specific to the work, according to the results of chronotopic comparison and analysis, canonical units a) universal epic time; b) universal epic space; c) universal plot and fictional system; g) universal image; d) classifies as a universal epic concept (Juraqulov, 2015, p. 265-266).

II. LITERATURE REVIEW

New theoretical views on the chronotope, an analytical-interpretive approach based on the existing criteria in world literary studies, can be seen in the monograph "Abdulla Qadiri: criticism, analysis and interpretation" by B.Karim (Karim, 2006, p. 231). In the article "Time in the Novel" in the book "Kadiri Prose - the Castle of Refinement", the author uses astronomical time in various ways to increase the reliability of events. The transition of time from physical content to literary-philosophical essence in a work of art. determines and scientifically interprets the existence of six years (Karim, 2014, p. 23-29). In the book "Theoretical Notes", D. Kuronov pays attention to issues such as text composition, plot composition, character system, artistic time and space, narrative composition, point of view composition, while researching the construction of the work. Based on the novels "The Days Gone by", "Night and Day" and the stories of Chulpon, he analyzes the breadth of possibilities of "artistic time" in epic works based on the system-structural method (Quronov, 2018, p. 128; Quronov D., 2018, p. 480). In the book "Fundamentals of Artistic Analysis" by Q.Yuldosh and M.Yuldosh, it is considered that artistic time and space have vague and precise appearances depending on the way of depiction, their density, the mutual proportions of eventful and non-eventful time organize the intensity of the development of the work's events. It is scientifically explained that modern discreteness is a factor of ensuring the plot of the work, and as a result, the dynamics of the psychologism of the image (Yuldosh, & Muhayyo, 2016, p. 203-208). G. Muradov researched the genre-poetic characteristics, commonalities and peculiarities of some examples of national historical novels and specific major epic works in Central Asian novels, and the breadth, depth, and versatility of the psychologism in the image of the main character are related to plot dramatism, artistic chronotope, the writer's artistic-philosophical concept. who recognized the connection (Murodov, 2018, p. 80). A. Nasirov, in his candidate's dissertation, in the novel "Starry Nights", typified the way of life typical of the Timur princes, the characters typical of the historical conditions and environment, and researched how they were highly illuminated in epic skill based on the criteria of artistry (Nasirov, 1998, p. 30-54). In his doctoral dissertation, Odil Yaqubov revealed the inextricable connection of plot and compositional integrity, artistic conceptuality, character and mental expression with chronotope poetics based on his novels (Nasirov, 2018, p.70). A. Tuychiev recognizes the importance of the chronotope in the historical novel as follows: artistic space and time provide not only the scope and breadth of reality, but also their historical accuracy, artistic-aesthetic evidence, connection to plot networks - the multi-layeredness of the world of relationships, the flow of thoughts, feelings, actions shows and defines the novel as a large epic form (Tuychiev, 2009, p. 109-124). According to M. Umarova, the concept of artistic time in Fitrat and Shakespeare's dramas is not just one of the components involved in the formation of the text of the work. Still, it is manifested as a unique author's concept in the system of the plot and composition of the work, the life and fate of the characters,

the forms of expression of the times of the dramas, genre and stylistic features. (Umarova, 2011, p. 128; Umarova M., 2013, p.130). D. Khursanov explains the poetics of chronotope in modern Uzbek poetry. He says that the author refers to the inner space from the external spaces he has seen (places where he was born and raised or traveled), the poet's mind and subconscious often serve as a lyrical space, and the lyrical hero is an abstract space and concept, a dream, a memory, emphasizes the use of metaphorical spaces such as the soul, heart, imagination, eye, and that there are differences between the chronotope idea and the text chronotope in poetry, and that the chronotope of the poetic vision has a broader scope than the text chronotope (Xursanov, 2020, p. 141). N. Kurbanova researched the concept of creative space and artistic time in the depiction of unrealistic life based on the dramas "Divine Comedy" and "Road to Heaven" (Kurbanova, 2020, p. 128).

There are also some articles related to one or another problem of the chronotope. However, the theoretical and methodological essence of the chronotope, the complex system consisting of classic forms, types, categories and methods was not explicitly studied in them. In existing studies, the chronotope problem in modern novels has not been investigated comprehensively. There are different interpretations of the chronotope in world and Uzbek literary studies in the context of the diversity of opinions, including the pluralism of scientific thinking. Expressing our reaction to the works devoted to the chronotope problem based on the unity of artistic time and artistic space, we came to the conclusion that it is necessary to study the chronotope problem in modern novels in a comparative-typological conceptual integrity.

III. METHODS

The subject of the research is the comparative typology of chronotope poetics. Comparative-typological, psychological, classification, description, system-structural, mythological, linguopoetic analysis methods were used in the research process.

IV. RESULTS

According to the theory of relativity, time does not exist independently of matter but is universally connected with it and can occur as relative aspects of space. The closeness of time and space is, firstly, that they are one of the primary forms of any existence, that time itself cannot exist without material changes, and secondly, that there are no material systems and processes that do not acquire continuity and do not change from the past to the future. In studying the world of works of art, the laws of "inseparability" and "merging" of time and space are violated, and these two categories conditionally become separate. Several researchers explain the legality of such a conditional division: "Space and time are expressed separately only due to artistic logic, the form of existence in mind, the way writers describe it require it. Art is not material reality itself, but its reflection, image model. When necessary, the artistic intention can break the absolute, secular unity of time and space. The noted time-space dialectic (their agreement and independence) concerning a matter and the essence of considering each of these categories separately is directly related to the discreteness of artistic time and space.

This conceptuality of the time-space dialectic teaches us to consider artistic time and artistic space as an inseparable integral part of the world depicted by the artist. This content, indispensable in literature, is chronotype, the method of artistic appropriation of time and space (Bakhtin, 2002, p. 142), is called. Creative time and creative space are also continuous. This is especially important in artistic time. Because literature does not describe the entire flow of time but based on its creative intention, the author selects only the essential parts ("empty" intervals are noted by grammatical expressions such as "far or near," "years have passed since then"). This continuity of time serves, first of all, as a powerful tool for developing the plot of the work and, ultimately, for deepening psychologism. The "fragmentation" of the creative space is partly related to the characteristics of the creative period and partly to an independent character. After all, for fiction, it is natural that the coordinates of time and space change and alternate instantly in the novels of Ch. Aytmatov and N. Norqabilov, the artistic time and space are not systematically expressed; the events alternate between the past, present, and future based on the hero's mental state.

This conceptuality of the time-space dialectic teaches us to consider artistic time and artistic space as an inseparable integral part of the world depicted by the artist. Indispensable in literature, this composition is chronotope (Chronotope (Greek: Chronos - time + toros - space; literary time and space). Let's pay attention: the term first gives chronos, that is, time, then space. Moreover, chronotope combines two independent concepts in one word. expresses: the words time and space are combined and called

separately in the form of "time+space" (in Russian "vremya+prostranstvo") (Dictionary of foreign words, 1986, p. 552), that is, the method of artistic appropriation of time and space (Bakhtin, 2002, p. 376) experience, suffering, serves to fully feel the deepest depths of his own mental landscapes, to express the writer's artistic and ideological purpose, and to reveal the content and form of the work. It defines the unique aspects of the artist's style and reflects the national way of thinking. Chronotope forms a genre and a plot. and strengthens the internal consistency of the work.

V. DISCUSSION

Explaining the essence of the chronotope, Bakhtin's discoveries in this regard, U. Jurakulov admits that the interpretation of a specific work as an independent artistic event will be complicated if a work of art, every poetic part of it, is not studied in the chronotope system: M. Bakhtin directly introduces the concept of chronotope into literary studies in the 30s of the 20th century. and takes into account its coverage of essential parts of the genre, composition, plot, artistic text structure, poetics of images based on the artistic work, harmonious reflection of the creative space and time (Bakhtin, 2015, p. 24).

The discreteness of the chronotope (alternation of times and spaces) is that the work of art depicts only certain parts of existence. At the same time, the volume of time and space is determined based on the author's creative intention: at the moment when Edigei Storm is drowning in the river of memories, the events suddenly change to the events taking place in the universe. This, of course, requires the reader's prudence. Avdiy Kallistratov's imagination about God-Contemporary connects with the divine ideas of Jesus Christ about God-Earth, then the series of events is transferred to the relationship between Boston and Bozorboy – all this is covered by the Akbara and Toshchainar storyline. The changes in Arsen Samanchin's psyche deepen in Jaabars. Erman's bitter fate in captivity always overshadows his peaceful and peaceful life because he lives in the desire to destroy Itolmas, who made him face a painful future. In his youth, Farmonov had a conflict with Eshqul, a wrestler, due to the government's decision, and in his old age, Farmonov's son Sadulla tormented him with his rude words and actions. In "Koraquyun," the fate of humans and dogs is expressed in the system of events; in the novel "Dashtu Dalarda," the chronotope is described in the parallel of the lives of humans and wolves.

The dramatic and psychological tension of the events of the novel (Edigei - Abutalib - Zarifa; Avdiy - Iso Masih - Bozorboy, Akbara - Toshchainar; Arsen - Oydana - Eles, Arsen - Jaabars; Andrey Kriktsov - Runa Lopatina, Philofey - Robert Bork - Anthony Yunger; Erman - Italmas; Eshqul - Farmonov - Sadulla, Eshqul - Usarqul), the reader imagines not only the events in time and space but also the microchronotope related to the relations of the characters.

Organization of the artistic world in terms of time and space - different forms of modeling depend on their conditionality. After all, the conditionality of the image in all types of art is the basis of the art mastering of reality. This also applies to creative time and artistic space: the idea of the whole life of a literary hero can be limited to only one day, sometimes one day can taste a century, etc.

The conditionality of the chronotope image, like any aesthetic activity, is based on the emotional-emotional experience of a person. Each creator's acceptance of the chronotope is entirely subjective: time can be condensed in an instant, it can last for a short or a long time, and it can pass violently and continuously. Fictional time never coincides with real astronomical time because unreal time can stop, go back, or go forward.

These are the methods that come from the writer's creative intention. "Time can be condensed, stretched, stopped and turned back," says M.S. Kogan. - ... It is on this basis that artistic conditionality, the distance between the so-called creative form and the natural form arises. The change of time, of course, also affects space. The dimensions of time and space shift conditionally in artistic creation. "Time can compress and lengthen, stop and go back. Such relations can be mixed and changed through different methods. On this basis, an interval called conditionality is formed between the natural form and the artistic form" (Kogan, 1974, p. 31). "Discrete (Latin. discretus - (Uzb.) "divided, intermittent," i.e., time that changes in speed (intermittently), continuous (Latin. continuum - (Uzb.) "continuous, long-lasting"), that is, it constantly interacts and acts together with time, which has a continuous, long, constant movement. In many cases, continuous time absorbs discrete time (Karshibaeva, 2016, p. 166). Both states of artistic time are used in modern novels, discreteness is manifested by the orientation of time to the past or future. According to the author's

creative intention, the author creates intertemporal images and creates an opportunity for the exchange of spaces due to dreams and hallucinations. Avdiy, lying unconscious under a railway bridge in the Moyinqum desert, wanders at night in Jerusalem's Hefsiman Gardens in search of a coach due to a hallucination. , wants to take him to a deserted island in the Oka River of Russia, and save Jesus Christ from the oppressors' wanders in search of food.

Both artistic time and creative space are concrete and abstract, depending on the characteristics of literary convention. It is more about the creative space. Specific and abstract space is connected with the characteristic of creative time. In such cases, the universal laws of human life beyond time and space are assimilated. And vice versa: the accuracy of space is usually supplemented by the accuracy of time. D. Likhachov stated that today's literature "... is connected with the sense of change of the world, the sense of time. Time has many different forms, and no two writers use time as an artistic tool in the same way. This is the result of the development of literature over the centuries" (Likhachov, 1994, p. 127).

The forms and manifestations of artistic time in literature are diverse. According to the nature of conditionality, concrete and abstract time are distinguished. A definite tense is a tense that is indicated by the author/narrator or can be learned from a meaningful passage of the work. Timeless plot and conflict, timeless images, and timeless values characterize abstract time. A.B. Esin adds to the forms of defining the artistic time, connecting the event to historical landmarks, dates, and events", and determining the periodic time (Esin, 2002, p. 248). As a result of the accessible appeal of word art to the space, the image of concrete and abstract spaces is created. In modern novels, the events show the events that happened (happened) in different places at the same time (for example, in "Doomsday" Avdi's wandering and moving in other areas under the influence of hallucinations, in "Black Whirlwind" the memories of Erman in prison).

The chronotope also represents the image of the hero in the artistic world. This image is always essentially chronotopic since time and space determine the character of human relations with the real world. In world and Uzbek literary studies, the works of specific authors were analyzed from the point of view of chronotope, and M. Bakhtin, D. Likhachev, V. Khalizev, A. Temirbolat, Z. Turaeva, N. Panasenko proposed different classifications. The primary forms of the chronotope in the diachronic aspect M.M. Defined by Bakhtin: folklore, adventure, adventure-adventure, autobiographical, medieval, radon, and idyllic chronotopes. D. Likhachev classified the folklore chronotope, and Z. Turaeva and N. Panasenko classified the types of artistic time. V. Khalizev separates the categories of artistic time and artistic space: "images of time and space with infinite, diverse and deep meaning are integrated into artistic works. It includes biographical (childhood, youth, maturity, old age), historical (characteristics of the change of periods and generations, main events in the life of society), cosmic (the idea of eternity and universal history), calendar (change of seasons, everyday life and holidays), daily (daytime and night, morning and evening), as well as concepts of movement and stillness, past, present and future. ...In literature, the images of creative space are also diverse: closed and open, earth and sky, real and imaginary, near and far. Time and space are imprinted in works of art in two different ways. First, motifs and leitmotifs (mainly in lyrics) often have a symbolic nature and define one or another image of the world. Secondly, they form the basis of the plots to which we refer (Khalizev, 2002, p. 437).

U. Nazarov classifies the chronotope in the artistic work as follows (Nazarov, 2014, p. 36):

- 1) *traditional chronotope;*
- 2) *side by side (parallel) chronotope;*
- 3) *syncretic chronotope.*

A. Temirbolat divides the chronotope into the following types according to the objective and subjective approach: 1) social; 2) cultural-historical; 3) fantastic; 4) psychological; 5) biological; 6) physicist (astronomical); 7) mythopoetic. Also, the scientist divided the chronotope into three levels according to the essence of man, understanding of his inner world, and relationship with existence: microcosm, macrocosm, and mesocosm chronotope. Human development and its existence are explained based on three levels of the chronotope. Each of these is characterized by its own time and space dimensions. The first consists of our cosmic planet. It embodies the time-space movements of galaxies, celestial systems, and luminaries (stars). The second is related to human

life on earth. Time and space encompass events that occur in people's real lives. The third represents the inner world of a person. At this stage, the chronotope category characterizes a person's emotional and emotional experiences (Temirbolat, 2009, p. 16-17).

Changes in the mega world directly affect the macro and microworld. The essence of the chronotope of the mega world is understood through the senses of the microworld. In Sufi literature, the human body is compared to the universe. Man is a small world, and the universe is a big world (Hazrat Mavlono Shayx Zulfiqor Ahmad Naqshbandiy hafizahulloh, 2018).

In your image - you are the smallest of the universe,

Make sense of the universe yourself

(Sayyid Ne'matulloh Ibrohim. Rumiya, 2019).

Aristotle's theory meets these ideas of Sufism at this point: "Inevitably, man is a part (part) of the universe, and if we want to determine the purpose, activity, usefulness of man and the level of his relation to the whole being, first of all, we need to know the purpose that originates from the whole universe. would be. Then it would be clear to us that we need to be a part of this universe to achieve the goal, which is the goal of the whole universe. To know what belongs to man, we must seek to know the purpose of man and what human perfection is. To do this, we are forced to know the purpose that comes from the whole universe. But this cannot be achieved without knowing all the parts that make up the whole universe and their foundations" (Falsafatu Arastutolis, 2016, p. 320).

Under the cultural-historical model of time and space, we understand a specific type of representation of objective time-space relations in a person's mind, which is culturally and historically conditioned and reinforced in patterns. The concept of the cultural-historical model of time and space is conditional. There are infinite ways of representing time and space, but scholars have developed different classifications by summarizing the results of historical and cultural analysis. Based on the above theoretical ideas about chronotope forms and following the object of our research, we classified them as follows.

Table 1 Chronotope forms

	Classification character of chronotope	Types of chronotope
1.	According to the requirements of oral and written literary types and genres.	Folklore, mythological, lyrical, epic, dramatic, fantastic
2.	According to the situation of use	Conventional, parallel, syncretic
3.	According to historical fact	Real (astronomical), historical
4.	According to the national mentality	National, social, cultural-historical
5.	According to the illumination of the life path of the writer or character	Biographical, autobiographical
6.	According to the understanding of the essence of man, his inner world and his relationship with existence	Megaworld, macroworld, microworld
7.	According to artistic psychologism	Psychological, biological, dream
8.	Chronotopes related to the name of the place	Road, sea, desert, forest, mountain, cave, city, street, palace, castle, hotel, threshold, pit, cave
9.	According to the degree of concreteness and abstraction	Concrete and abstract
10.	According to the open and closed position of the chronotope	Open and close

By observing the above forms of chronotope in the novels considered the object of research, we found out that the following forms of chronotope exist. Accordingly, we tried to classify chronotope forms as follows.

1. Real chronotope – characterizes the era depicted by the artist, that is, reflects the expression of astronomical time and geographical space. The writer chooses the scale of time and space according to his creative goal. The author uses century, year, month, week, day, hour, minute and also uses words such as "morning," "evening cool", and "night." The place where the work events took place is also clearly indicated. This form of chronotope reveals the relationship between nature and man. This, of course, ensures the vitality and believability of the events of the work.

2. Social chronotope – represents the relationship between the individual and society, the hero's psyche, and, through this, the current state of society. Social chronotope plays an essential role in shaping people's consciousness at different levels of organization. Through this category, the opinions of the heroes of the work about past, present, and future social processes are expressed. Social reality, no matter how violent and drastic the changes in society are, cannot bend the hero's strong will; The social chronotope is the social, cultural, and spiritual space of a person under social and spiritual conflicts the upheavals of the time.

3. Psychological chronotope – the evolutions in the heart of the hero, expresses the strong and weak aspects of the psyche in all its complexity. Character dynamics are understood precisely through the psychological chronotope. "Psychological image always requires naturalness. Only when the character, reality, chronotope, state and situation are naturally combined, the image of the psyche is convincing" (Isaeva, 2001, p. 54). Psychological chronotope emerges based on an internal monologue, dream, conflict, and verbal and non-verbal situations.

3. National chronotope – reflects the nation's national-cultural characteristics, ancient values, traditions and religious views. The expression of the national spirit creates the basis for expanding and deepening the level of meaning of artistic work. The writer M.M. Khabutdinova emphasized that the national memory can be preserved only in one's motherland due to the integral connection of ancestors and descendants (Xabutdinova, 2010, p. 189). Literary scholars recognize that people and peoples not only live in different chronotopes but also differ from each other in terms of their perception. Different nations interpret, evaluate and measure time and space in different ways. In the novel, the image of the national chronotope is given through folklore, examples of classical literature, and religious and educational sources. In the Muslim world, the expression of artistic time based on prayer times can be found in most Uzbek novels.

4. Folklore chronotope – occurs due to the writer's absorption of folklore traditions into the ideological and artistic spirit of the work, re-creative processing of folklore plots, and assimilation of folklore plots and motives. Based on syncretism, there is an inversion of time and space. In modern novels, the artistic technique of creating a plot based on the stylization of folklore genres such as fairy tales, legends, and narratives, or some motifs and images specific to them, has become popular. The principles of the creative use of folklore traditions expand the scope of the chronotopic image and the approach to conflict and space. The use of plots, motifs, and images of epic folklore genres, such as legends, narratives, fairy tales, and epics, began to serve as a convenient means of expression in revealing the current ideas of the period. The folklore chronotope will have the character of synthesis, because the elements of folklore in the work of art are so integrated with all the components of the novel that the work serves to expand the horizons of time and space. The folklore chronotope becomes a component of the work due to creative processing. Ch. Aytmatov explained this phenomenon in the following way: I use folklore if there is a need, but if it matches the content of the work (Rzi, 1962, p. 162-167). The inner feeling of the writer determines whether the myth should be included in the work. If it is introduced blindly, the myth becomes unnecessary and has nothing to do with the main idea. I believe mythology is a unique reality in modern prose. Literary studies should deal with it more seriously (Aytmatov, 1989, p. 158).

5. Fantastic chronotope – based on the image of imaginary, miraculous, supernatural time and space, the motif of warning about the danger expected in the future as a result of the achievements of science and technology is artistically expressed. Incredible imaginary images and events in the human imagination, the world of wonders created based on the artistic fabric, are depicted in the work of art through a fantastic chronotope. Time and space are reflected in different forms of fantasy, such as alternative history, cyberpunk, and surrealism. In an alternate history, the event occurs in a parallel universe or time travel. In it, fiction writers aim to describe historical events that could have happened but did not happen. A pessimistic depiction of the future prevails in cyberpunk.

Special attention is paid to connecting a person with a computer. Turborealism is a philosophical-psychological-intellectual fiction, in the mental world of the hero is expressed in an abnormal state. One of the unique aspects of surrealism is the meaning of the text (Kuchimov, 2021, p. 23). In the fantastic chronotope, the laws of the world are violated, the things and events that do not exist in reality, created only in the imagination, are represented, and they may not have happened or are expected to happen. "Fantasia is a figurative form that helps to see life in a new, unusual way. The need for figurative thinking in our age has not only grown with the rapid influx of scientific and technical discoveries into the world of ordinary fiction in recent years but rather, the economic, political, ideological, and racial problems centered world is full of terrible conflicts" (Aytmatov, 1989, p. 560).

6. The chronotope of memories is a state of re-embodiment in the mind of the events that happened in the past of the characters, which occurs as a result of a change in the psyche of the character (in happy or sad moments, a person remembers his past). In the chronotope of memories, time goes back, and the work's events are built on a retrospective plot. "The method of remembering, on the one hand, opens the way to explain all the changes that have occurred in the behavior and activities of the characters, and on the other hand, it helps to fill the flow of events in the work and thereby expand the border of space and time (chronotope) in the novel" (Isaeva, 2002, p. 30). There are works in which the chronotope of memories constitutes the composition of the work; that is, the work consists entirely of a chain of memories of the hero.

7. Dream chronotope – represents the time and space of the events in the heroes' dreams. In the chronotope of the dream, the hero moves to different places. Folklorist scientist Jabbor Eshankulov interpreted this situation: "In the state of sleep, he is completely freed from space and time, he is at the disposal of his inner world - his "I." Space and time cannot hold. "I" is so vast that it embodies all spaces, all times. Here, the logic of the struggle for existence in the waking moment "dies." He will be completely freed from the morality, order, laws, way of life of the place and time, and the danger of persecution and prohibition. That is, he will be completely free. His mental tension, which is tense due to the order of time, ends, the mind "rests" (Eshankulov, 2011, p. 36). "It serves to ensure the consistency of the narration of the events, to strengthen the artistic and aesthetic quality of the work. In particular, the service of the dream in vividly describing the mental state of the heroes of the work and revealing their inner world is great" (Istamova, 2018, p. 17).

A. Temirbolat explained, based on analysis that the information space of the chronotope work is clarified through historical, cultural, philosophical-aesthetic, religious-mythological, and geographical codes. The recorded code characterizes the period the author describes and shows the writer's position in the chronotope of the work. The cultural code reveals the national way of thinking of the author, the directions of society's development, the character's life and their perceptions of the environment. Philosophical-aesthetic code expresses the writer's ideas, aesthetic ideals and attitude to moral values. The religious-mythological code includes the concept of the periodicity and eternity of existence. The geographic code provides information about the artistic chronotope of the work, i.e., the exact place and time where the events took place, which leads the reader to the chosen place and time of the plot of the work. Based on the scientist's opinions, it can be concluded that the chronotope, as the most important category of poetics, allows one to perceive the landscape of the artistic world created by the author.

IV. CONCLUSION

Therefore, studying the theory of chronotope, researching the unique aesthetic aspects of its application at different artistic levels - in works of literary genres, styles and directions, in the scope of a certain period, in the creation of one or several authors - is one of the critical and priority tasks of modern literary studies. In general, artistic time and space play an important role in creating a poetic image of the world scene, in systematizing the plot events of the past, present, and future, and in expressing the spiritual world of ideas, the world and human relations.

The scale of the images, the ability to systematize the events that took place in different time and different space on the basis of chronotope forms, the importance of motifs and artistic details in expressing the essence of the work, the placement of chronological, concentric, associative, retrospective plot and complex compositional elements in the semantic space of novels through the mosaic method of books. served to express the philosophical, ideological and artistic concept.

A work of art can be written based on some form of chronotope (for example, a fictional or national chronotope). But the synthesis of different forms of chronotope is relatively more observed. They may be equally important, or a form of chronotope may take precedence and take center stage in the depiction of events. In addition, the harmony of chronotope forms is observed when revealing the essence of the author's artistic-aesthetic idea.

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