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## ARTISTIC AND AESTHETIC FUNCTION OF CHRONOTOPS IN THE STRUCTURE OF THE NOVEL

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### ABSTRACT

*The article deals with the artistic analysis of the novel “Ming birqiyofa - A Thousand and One Images” by the famous Uzbek writer OmonMukhtor. Basically, the chronotope, which is the main attribute that creates the plot of the novel, was chosen as the object of analysis. The chronotope used in the novel is identified and their artistic and aesthetic function in the work is described.*

**KEYWORDS:** *Novel, Composition, Plot, Chronotope, Space And Time, Retrospective, Literature, Style, Speech, Monologue, Dialogue.*

### INTRODUCTION

There are many logical ideas in world literature about the concepts of space and time and its functions in a work of art. The well-known Russian literary critic M. Bakhtin, analyzing the samples of different stages of the development of the novel genre, defines the concept of chronotope as follows: The term is used in mathematics based on Einstein's theory of relativity. The term has nothing to do with us as a special concept used in mathematics. We take it as a metaphor for literature (albeit not literally). What is important here is that the term refers to time and space in a harmonious way” [1. pp. 234-235].

In today's Uzbek literature, the chronotope of the novel genre and its peculiarities in our national novelism are discussed by prof. U.Jurakulov conducted extensive research. The chronotope system of the novel is one of the most important and novelty aspects of the novel for the world of the novel by the founder of the Uzbek novel A. Kadiri. We cannot fully comprehend the nature, plot, and imagery of any literary genre without this theoretical understanding [2, p. 200].

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## THE MAIN FINDINGS AND RESULTS

Well-known Uzbek writer Omon Mukhtor's novel "A Thousand and One Images", which we have studied, also has a system of chronotope, which ensures the logic of the events of the work as a whole. The novel follows the following chronotope system: a driverless bus, a three-story building made of red brick, a cave, a nine-story building, a city, a desert, and so on.

The "driverless bus" chronotope in the novel is metaphorical in its meaning and was the basis for subsequent events. The protagonist, Abdullah Hakim, gets on the bus in the middle of the night drunk.

"The driver was not visible in the car, he sighed", the bus left the city behind and went out on a rough country road, sometimes swaying, sometimes calming down and moving forward. He is apparently surprised by the madness of a sticky car driven from somewhere else... The bus finally enters a dark wooded sidewalk on both sides of a country road. After a short walk, a three-story white-and-red building in the shape of a horseshoe appeared in the distance." (O.Mukhtor, "Four Sides Qibla (side to Mecca)"pp. 12-13). The process by which the protagonist gets drunk, gets on a driverless bus (or rather, the bus itself appears) leaves the city, crosses the steppe, and arrives at a three-story red brick building somewhere and connects times. If we think of the "driverless bus" as a thing of the past, we can understand, according to the writer's imagination, the tragic situation of our people during the former regime without a "head", that is, without a master. The protagonist, who does not know who is going on the ship, sings a poem to his once-beloved daughter with sweet dreams, realizes that he is leaving his place and going to another place involuntarily, and begins to think calmly and consciously. The protagonist of the novel, Abdullah Hakim, begins to feel that he got drunk and got lost in a strange "bus" only when he came to the red building across the steppe. The gestures in the mind of the hero on the bus seem to summarize the history of the fate of our people in the former regime in a specific time and place.

Although the flow of consciousness is depicted for a short time before Abdullah Hakim boarded a driverless bus and went to a red-brick building, it seems to reflect the historical process of the nation's character. According to the requirements of art, the images in the work have a generalized character. In the image of Abdullah Hakim, that is, his drunken state, in which case he gets on a bus without a driver, gives in to sweet dreams on the bus, suddenly wakes up, expresses the dreams of our people in the early twentieth century, the psychological state, the raw aspirations of the "dream" ship. We can imagine historical, socio-political relations, such as the opening of the original image of the dictatorial regime in the 80s of the century. Through this chronotope and the image of the heroic stream of consciousness, the writer connects the events of the past with the present and the future. This chronotope represents a metaphorical view of a traditional "road" chronotope, depending on the writer's position or artistic intent. That is the 70-year-old destiny of our people under the former regime. Through this chronotope, the writer connects the past with the present in a specific place and time. "He was apparently amazed at the madness of a sticky car driven from somewhere else" (p. 13 of the same book), which suggests that the author is referring to some recent history and encouraging the reader to think retrospectively. The writer does not reveal his artistic intentions and position, but embodies them in the minds of the protagonist.

The second chronotope in the novel (a three-story building with white and red bricks) is connected to the system of events in the first chronotope, forming the main node of the plot. The reason why the protagonist was in such a state, the reason for bringing him to the red-brick building, the elevator guys in black suits and pants, the dwarfs - all this was a mystery to him. It can be seen from these images that the writer does not create the times and places associated with a particular historical period, but creates images of time and place specific to some abstraction. However, the "typical" reader of the novel may come to certain conclusions based on his socio-political, spiritual and cultural level. There are various interpretations in the scientific literature of a "building made of red brick" - meaning "the reign of the former Red Empire" or "the era of the Red Empire". If we follow the sequence of events experienced by the protagonist in the chronotope, we will understand the essence of the building and how true the above interpretations are.

In both the first chronotope and the second chronotope mentioned above, the protagonist thinks of his beloved daughter in his youth and reads the poems he wrote to her in a whisper. The repetition of this retrospective thinking of the protagonist in 2 chronotope seems to fall short of the writer's description of the space and time he uses.

The depiction of the events related to the protagonist on the first, second and third floors of the building reveals the essence of the chronotope of the "three-story red brick building". Or the events that took place in this building correspond to the essence of the symbol of the "red brick building". It is only in this chronotope that Abdullah Hakim's dreams, fantasies, hallucinations, etc. about his lover have become more and more exaggerated. For example, on pages 24-28 of the novel, Abdullah Hakim's conversation with his beloved daughter Halima, locked in a dark room, is retrospectively portrayed in a dream or hallucination, and does not seem to fit into the chain of consciousness. In addition, the image is much longer, and the number of coincidences exceeds the law.

The Red Brick Building will test Abdullah Hakim's qualities of humanity and loyalty to his friend. The people in the building wearing headscarves said, "We are not asking you for anything. No need. Also, if you live in a public house, we will give you a nice garden. You've been sweating around for ten years, and you haven't gotten a car like that. Say the name of the car you want, the bastard who hasn't handed you the key yet. The money is yours, not yours, but your grandchildren's. theqibla is on all four sides, and you will get out of here and go on your way. Minba'd you us, we do not know you." (P. 21)

The fact that the event took place in a red-and-white building, rather than elsewhere, ensured the unity of space and time. Upon hearing these offers, Abdullah Hakim lost his temper and tried to act like a thief. However, he did not contradict the human qualities in his God-given heart. He did not sell his friend Shukur Burhan, he remained faithful. He would rather die.

The events are linked to the chronotope of the "grave" after the novel's hero is killed. This chronotope is depicted in the third scene of the novel's first story, The Torment of the Grave. After the death of the protagonist, the spirit of Abdullah Hakim becomes the protagonist. Events or streams of consciousness are narrated by the spirit. This is a unique style of the writer, which expands the possibilities of artistic thinking and description. In image and expression, the author moves from the real world to the abstract space and time. The flow of events continues through the language of the spirit that enters the tomb with its body. The spirit now interrogates the

angels in the tomb with munkar-nakir. The soul, which feels that it is a rebellious slave before the angels, confesses its destiny. The spirit comes out of the grave and observes the mortal world in which he lives. There is no communication with living people in the grave. The fact that the spirit and the angels communicate with the munkar-nakir (*According to the Islamic imagination, the angels who first interrogate the dead in the grave as to who is their Lord, what is their religion, and who is their prophet, and punish them for their sins.*) is in line with the essence of the “grave” chronotope. The image and flow of events in the tomb take on a monologue character from the language of the soul. From the depiction of this “grave” chronotope, the novel's synthesis of secular and religious thought comes to the fore. The images of the evil angels mentioned in this chronotope have their roots in the Holy Qur'an, religious narrations and myths. Through the image of the grave and the spirit in the grave, one can feel that man is not only a product of social relations, but also a miracle related to the essence of the divine creation. We also understand from the language of the soul that the benomus of his servant, "wrapped in the whirlpool of life", forgets his loved ones. Just as man lives in the mortal world, so he longs for paradise in the eternal world. However, in this world called life, man makes many erroneous mistakes, and a person who is not determined by his faith or religious imagination cannot think religiously. At the heart of the events in this chronotope is the state of mind of a sinner who, in the course of his life experiences, does not know what sin is and what is good, and does not even understand himself. The spiritual world of the individual today is shaped by both religious and enlightenment as a result of objective secular activity and thought. Factors influencing people by traditional religious beliefs are mainly reflected in the socio-ethical life of human activity. As long as a person thinks both secularly and religiously, he is always alert and progressive.

Abdullah Hakim remained faithful to his friend in the grave. He did not lose his humanity. Munkar-nakirga did not say that I am ShukurBurhon. Apparently, the writer's protagonist is portrayed as a loyal friend who has not lost his human qualities in social relations, even if he has not married, had children, lived as a human being, or has not performed actions required by religious beliefs. The original image of the human person is manifested in the conditions of intention-social relations, in the conditions of tension and intensity of relations.

The sequence of chronotopes in the novel makes sense for the sequence of events. Each chronotope does not have a single image or event that does not match it. Initially, the driverless bus chronotope was a homeless people; where does it lead? – “red brick building” (second chronotope) under the Red Empire (oppression, mangling); Corollary: The third chronotope is the “grave,” which leads to the destruction of society and death.

The third story in the novel is called "The Lord's Childhood" and uses the chronotope "Desert" and "Palace". In the "desert" chronotope, all the animals and insects lived unchanged for many years. Everyone is busy with their own lives. One day a donkey, a stranger to the desert people, appears. The main events in the desert are conversations between animals. The desert is also a symbolic chronotope, not a simple technical one. This can also be felt in the speech of the animals. For example, a dialogue between a donkey and a fox:

- Ahmoqekansan-ku, - dediungatulki. – *“You're a fool,” said the fox.*
- Seningeshshakekanligingnio'zimiz ham ko'ribturibmiz. Biz sendan, masalan, oldinlarboshqabirovbo'lganmisan, kimningruhisani, deb so'rayapmiz. - *“We can see you're a*

*donkey." We ask you, for example, if you have been someone else before, whose spirit you are.*

- Mana, deylik, toshbaqabirpaytlararbobbo'lgan. Men qozibo'lganman. Ilonvazir, arslonshoh...sen ham shunaqabirovmidinyokiavvaldaneshshakmisan?....Ayiq. - *"Let's say the tortoise was once a man." I was a judge. Snake was a Minister, Lion was a King... Are you like that or are you a donkey before? .... Bear.*
- Men oldinlarmirshabedim. Haligachao'shakunlarnieslabyuraman. - *"I used to be a policeman." I still remember those days.*

The writer's style seems to create a story within a story.

Kultepa Palace - Kultepa used to have many horns, and now there is a horn named Rahimbek. The palace is inhabited by representatives of the political system, such as Rahimbek Shah, Rahimbek II (son of the horn), Prime Minister, ministers, officials, and brothers of the horn. "Oppression is better than justice, hypocrisy is better than truth, and corruption is better than truth." [3, p. 206] Decrees on the fate of the country and the people are read there. Indeed, the selfless prime minister will be sentenced to death from here. Rahim II (the king) locks his brothers in the palace. He doesn't meet anyone, he doesn't communicate. Does not communicate with outsiders. In governing the country and the people, he relies on the advice of foxes like Ghulam. The spread of all false myths about the "justice" and "generosity" of the king also rules the palace. Tullak Ghulam finds a mysterious death. All this fits into the essence of the palace chronotope. The name of the palace is Kultepa, which is given in the chronotope of time.

The main thing that distinguishes fiction from other forms of art is that it has a figurative speech and is one of the central elements of a work of art. Because a writer's intention and idea cannot be realized without the means of speech. Hence, emblems and images, portraits, landscapes, expositions, artistic details, dialogues, and monologues are important literary units that create plot and plot directions that move the writer in the realization of his artistic intent.

Literary theoretical sources state, "Symbolic images are the generalization of social phenomena through objects, plants, objects, animals, and colors. For example, the dove is a symbol of peace... and so on. Another type of symbolic imagery is called allegorical imagery. Allegorical images are characterized by the fact that birds, animals, and insects are portrayed as having human characteristics, that is, they are humanized, and thus ridicule the shortcomings of some people in life [4, p. 58].

The third story in the novel *A Thousand and One Images* is called *The Lord's Childhood*. In addition to the images of the lord, King Rahimbek, there are images of donkeys, foxes, turtles, snakes, lions and bears in the story, and the author summarizes the social shortcomings of a particular place and period by entering them into a dialogue. It is also through this image and depiction of events that the writer's position on contemporary realities is understood. When the donkey heard that its owner (Efendi) was going to serve in the royal palace, he ran away to the desert. an unseen white donkey appeared out of nowhere all the animals in the desert — those insects — were curious and surrounded the donkey. They stared at him.

- Sen kimsan? – debso'rashdiulareshakdan. - *Who are you? They asked the donkey.*
- Men eshshakman – dedieshshak. - *"I'm a donkey," said the donkey.*



- Ahmoqekansan-ku, – dediungatulki -". Seningeshshakekanligingnio'zimiz ham ko'ribturibmiz. Biz sendan, masalan, oldinlarboshqabirovbo'lganmisan, kimningruhisani, deb so'rayapmiz. - *"You're a fool," said the fox. We see that you are a donkey. We ask you, for example, if you have been someone else before, whose spirit you are.*
- Qanaqaruh? – ajablandieshak. - "What spirit?" The donkey wondered.
- Mana, deylik, toshbaqabirpaytlararbobbo'lgan, men qozibo'lganman. Ilonvazir, arslonshoh...sen ham shunaqabirovmiding, yokiavvaldaneshshakmisan? – *"Let's say the tortoise was once a man, and I was a judge." Snake was a Minister, Lion was a King... Are you like that, or are you a donkey before?*
- Men avvaldanfaqateshshakman, - tan oldieshak. - "I'm just a donkey before," said the donkey.
- Harkimningqismati! Bu gaplardan zig'irchaozor chekmay – dedieshak. - *"Everyone's destiny!" Don't worry about it, 'said the donkey.*
- Men avvaldandanshunaqayaratilganman. Odamningxizmatiniqilibkelaman. Zodagonlar – kattakonlargaishimtushmagan. Ko'pinchaoddiy, faqr, rag'ibkishilarningkunigayarayman. Nasriddindegan bola bor. Hoziro'shaningeshagiman. – *"That's how I was created before." I have been doing the service of man. Nobles are nobles. Most of the time, I'm good for the simple, the poor, the poor. There is a boy named Nasriddin. I'm his door now.*
- Xo'p, bunisimayli, - dedivishillabilon. – Biz odamdanqo'rqamiz. Birgabo'lishimizqiyin. Odamhechqachonmeniqo'ynigasolibasramaydi: hattokiarslonni ham qafasgatiqibqo'yadi. Ahmoqbo'lamsang, sennegaegangnitashlabbuyergakelding?! – *"All right, that's it," said the snake. "We're afraid of people." It's hard to be together. A man will never put me in his arms: he will even put a lion in a cage. If you're stupid, why did you leave your food and come here?!*

The donkey said curiously:

- Egam, shohningoldiga, Kultepagaboraman, shohbarchamizningotamiz, men ungapxizmatqilmoqchiman deb qoldi. Uningrostanbormoqchiekanliginiko'rib, arqonniuzibqochdim"("To'rtomonqibla" 127-bet). - *"Lord, I will go to the king, to Kultepa, the king is the father of us all, and I want to serve him." When I saw that he was going in the right direction, I broke the rope and ran away"*(Qibla on all fours, p. 127).

In creating this dialogue, the writer skillfully used the style of fairy tales. It is clear from the content of the dialogues that both the animal images in them and their speech evoke conditional imagery. Because the author is purposefully using this dialogue to realize an artistic intention. The fact that the fox was once a judge, the tortoise a nobleman, the serpent a minister, the lion a king, and the bear a sergeant, and that "I still remember those days," also signifies the author's position on the former Soviet era. These symbols are the image of the tyrants of that time, the rulers of the dictatorial regime. It is clear from the dialogue that they no longer live in the former "palace", but among ordinary people.

**CONCLUSION**

In total, the plot of the novel consists of three unique stories, 4 scenes and several chapters. Although the plot on which the composition is based is unique in each story, they are connected by Abdullah Hakim's stream of consciousness. The plot and style of expression of the novel give dialectical inertia to the flow of the reader's mind.

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