

## THE CONCEPT OF UNEXPECTED TIME AND SPACE IN THE NOVEL "MING BIR QIYOFA"

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### ABSTRACT:

The article investigates the problem of artistic chronotope in the novel "Ming bir qiyofa" by the author Omon Mukhtor. The artistic and aesthetic function of clarifying the real chronotope features of unexpected time and space are specifically stressed. It comparatively studies the commonalities between realistic and non-realistic realities of space, discussing the author's ideological and artistic intentions, poetic skills and gives concluding remarks.

**Keywords:** chronotope, artistic space, artistic time, letter (mail), literary mystification.

### INTRODUCTION:

The term "chronotope" was introduced to literary criticism by the Russian scientist M. Bakhtin in the 1930s. "[1.B.106] It should be noted that in Uzbek literature, this problem was studied for the first time in a comprehensive, systematic and extensive study by literary critic U. Jurakulov. According to Bakhtin, the chronotope is a universal poetic phenomenon that reflects the genre, composition, plot, text structure, images in a work of art in harmony (on the basis of a single space-time).

A special study and assessment of the chronotope in the works of Omon Mukhtor allows a perfect understanding of the novel's art, a full understanding of the author's ideals, ideological and artistic intentions, as well as conclusions about a particular period and socio-cultural life. Therefore, we will consider such issues as the artistic chronotope in the

author's novels - the unexpected time and space, the relationship of the artistic conditional time with the real chronotope in the article.

As M. Bakhtin said about the adventure time, "Contrary to modern coincidences, when something happened a minute before or a minute later, there was no plot, no novel was written". [2.B.53] In the above excerpt, M. Bakhtin's generalized "something" in the novel "Ming bir qiyofa" is privatized in the form of a bus without driver. The appearance of the bus in front of the protagonist in time, not before or after the expected time, which is the beginning of the reality of the work, the basis for the action of the plot. The story, which begins with a coincidence, in turn connects to new coincidences, which eventually expands the chronotope field in the novel.

The syncretic chronotope form is predominant in the author's novels, and in "Ming bir qiyofa" the realistic and fantastic space-time are depicted in a mixture and the fantastic chronotope complements the essence of the real chronotope.

The real chronotope features in the novel can be defined as follows:

The artistic spaces in the form of a building are divided into two groups; the activity of one is connected with the full socio-political system, in which the dominance of businessmen is observed, and the second type of premises serves the common people, literally, the people;

The artistic spaces at the disposal of the businessmen are spacious and luxurious, the staff is rich, and the second-class buildings are dilapidated, dilapidated, and those who

associate their destiny with them are middle-class;

In the plot of the novel, the features and activities of the first group of spaces are embossed in accordance with the artistic idea. In the first story, there is a white building, in the second story, the building of "History and Culture", in the third story, the royal palace in Kultepa. In all three places, people are alienated from true friendship, mutual trust and pure feelings in general. It is a priority to show "good" qualities in the moving characters, to try to masterfully mask the "bad" qualities. Its daily activities are aimed at falsifying the real past, destroying patterns of culture which express identity, and punishing and killing people.

In the real chronotope, the truth is hidden, the wicked are "victorious," and one man is tortured and cursed instead of another, and killed. This is due to the fact that the testimony and the external similarity show that the times believe in more documents than in man, indifference to the fate of the person, a sad picture of the attitude to him. While the real truth is hidden in the real chronotope, the fantasy chronotope is the revelation of the truth in the life of the grave.

It should be noted that the chronotope "hereafter" is masterfully described in ancient literary sources. Suffice it to recall the image of the terrible kingdom of Aid in Greek mythology or Dante's "Divine Comedy". The Greek philosopher Plato said, "Ghosts are doomed to live in eternal misery" [3.B.10], the myths depicting the horrors of the Aid kingdom, full of the mourning of the dead and the Afghans, that prevent those who believe in it from becoming fearless warriors. [4.B.8] Such myths negatively affect their psyche through their beliefs. The plot of the "Divine Comedy" is also based on the events of the eternal world, that is, unreal events.

However, it is also true that the work served the interests and ideology of some social group on the real ground. "Today's reader is more interested in the architecture of hell and the diversity of its sufferings. However, the contradictions of the time of writing, the sharp political struggles were reflected in it: even Dante did not hesitate to put some of his enemies, who were alive at the time of writing, in hell." [5.B.161] Hence, we can say that mystical-fictional images in fiction can never be completely devoid of reality. Abdullah Hakim is interrogated in both chronotope in the first story of the novel "Ming bir qiyofa": in one by cruel man, in another by angels. In both, the protagonist first introduces himself as Burhan Sharif.

Although the cruel man felt that they were "unequal in power" and "we are the people who played with the fire," fate played a game with them, and instead of the enemy, they turned to someone else, whose actions - not recognizing the enemy, interrogation and killing - shows that the whole series in the face of the test of their destiny is not free from human weakness. On the other hand, the angels do not need any documents, they know exactly who the rebellious slave who introduced himself as Burhan Sharif is. Although the end of both interrogations ends with a sentence, the second differs in that the sentence is reasonable and horrific. The interrogations in the white-and-red building, the rooms, the evil cruel man, and their appearances are also graded from bottom to top.

On the first day, the protagonist is interrogated in a dazzling room on the first floor by a "squirrel slightly larger than a dwarf," and locked in a dark room in one corner of the same floor; the second interrogation is carried out on the second floor by a "shaved-headed, higher-ranking official" who locks Abdullah Hakim in a room "as bright as a candle, with a beehive in the net"; and the

third time, the interrogation is conducted on the third floor by a "swindler." Eventually, the "culprit" is shot on the side of the highway, ending the punishments imposed by the cruel man.

The real chronotope features are further clarified in conversation with angels, the question and answer. It should be noted that this conversation was given a secular tone. It contains some of the charges against Abdullah Hakim, which we consider necessary to mention. Because they are typical sins which belong not only to the hero, but to most of his contemporaries. Note:

"You thought of nothing except lying down, eating, and getting dressed;"

-Your soul was not as pure as your body;

"You believed in God." At the same time, you believed more than God in some arrogant people who ruled over the world as kings and nobles, who considered themselves the masters of all life;

"You worshipped the statues, the pictures, the shapes." You were a pagan! [6.B.64]

All of this combined to fill the reader's imagination with the artistic chronotope depicted in the first story.

It is well known that alcoholism is strongly condemned in religious books as well as by Muslims. However, the tragedy of the whole nation, the fact that the protagonist of the novel, whose acute social problems are at stake, "drank alcohol like a sinner in this world and lived like a living corpse in a depressed mood because he was unlucky in love" [7.B.57]. In our opinion, it is not the right conclusion to show that the reason for the punishment.

Sh.Doniyorova notes a number of sins of the heroine in the fanciful world. Although all of them belong to Abdullah Hakim, we can say that the only "inability to understand oneself" that the scholar points out - his biggest sin - stems from the novel's concept. It was also

a serious accusation made by the author against the people of the dictatorial regime.

In the first story, the following forms of artistic space are encountered:

a) real places: a grove, a highway, a red-and-white building, a city, an office, a rented house, Burhan Sharif's house, a village, a cafe;

b) fantastic places: driverless bus, cave, mausoleum, green valley (heaven), hell.

Real time is represented by relatively clear forms denoting late autumn, night, this moment, suddenly, many years ago, this phase, today, in a moment, suddenly, a moment and another time. Fantastic tenses are abstracted in accordance with religious traditions. Waiting time after the question and answer in the tomb - If we talk about the Barzakh period, then the events of the Day of Judgment will be described. In some places, the religious age is compared to the biological age in order to provide accurate information. For example, it is said that the time for people to be divided into two groups according to their sins and blessings is "a trivial opportunity to milk a sheep or a goat." It was difficult to know how much time had passed. " [6.B.67]

So, all the events which took place in the fantastic time and space in the first story are based on the plot of the Qur'an and religious narrations. Abdullah Hakim's vision, thoughts, conversations with sinners show the features of real space even in a fantastic space. Confession in dialogues is when one person betrays people, lives as a victim of lust, another traitor deceives and sells those closest to him, causes death and humiliation, and another prays to God for the rest of his life and does not follow his knowledge. bari revives unfair space landscapes. The writer used a more complicated chronotope, moving away from the rural-urban conflict which had arisen during the period of social realism. Compositional thinking shows that the places in the stories are divided into two poles: the

magnificent (red-and-white building, the building of history and culture, the royal palace) and the stranger (Abdullah Hakim's house, Sadirjon's house, hospital, Kultepa, Ghaltak, Shora, Kalbek, Karakazan). For example, the "History and Culture" building in the second story is in conflict with the hospital where Sadirjon works. The house has nine floors, made of marble, on the first floor there are gardens and pools, on the second floor there are clean rooms for children of servants, on the third and fourth floors there is a communication department, on the fifth floor there is a communication department, on the sixth floor there is a kitchen, hospital, library. .

The hospital building is old, with a sloping roof, rusty walls and small rooms, renovated, not even a hospital, but a strange place like a shopping mall. While one unequivocally supports the policy of the council, the other literally serves the interests of the people. Suddenly, the wind blows in Mulkabad, leaving strange dwellings and taking the nine-storey building upside down as a product of the author's imagination.

After the incident, only a few previously cracked windows of the hospital are said to have been broken. People do not break the pin on the loss of the marble house, but are deeply concerned that the hospital window is broken and begin to repair it. Here, as a result of the confrontation of the two buildings, it has become an artistic fact that it is not the appearance, but its essence, the level of importance and necessity for people, measured first of all by these scales. A letter is a multifunctional detail image, the various forms of which are common in folklore and fiction. Typically, a letter conveys a specific message, good news, to the addressee. In turn, the addressee's intellectual reaction to the message and content of the letter is observed, and the plot develops rapidly in the connected space and time. Although there are significant

examples of letters in our national literary and artistic heritage, we will focus here on the two letters in the second story of "Ming bir qiyofa" and limit ourselves to recalling the examples of letters in the novel "O'tkan kunlar".

While the fake divorce letter in the first Uzbek novel reveals a rift between Otabek and Kumush and contributes to the dramatic development of the plot, Yusufbek Haji's letter to Otabek saves the protagonist from death. The second letter sent to Margilan by Yusufbek Haji was written to inform Mirzakarim Kutidor about the marriage of Otabek and Zaynab, to influence his son through his father-in-law. In the end, the same letter will be one of the factors in agreeing to Otabek's second marriage. As a result, the family-domestic plot line in the novel develops towards the culmination. Accordingly, it is true to say that the primary function of the letter motive in the novel " O'tkan kunlar " is to add intensity to the course of events and to move the plot.

It should be noted that the same function of the letter motive occupies a leading position in works of art. In the novel Omon Mukhtor, the letter has no effect on the plot. The addressee and the addresser are clear, but the addressee does not move at all in the novel. Therefore, the delivery of the letter to him, the reaction of the recipient to the message delivered, in a word, the subsequent fate of the letter is unknown. Only the text of the letter is quoted, and the information expressed in which serves to some extent to shed light on the issue of the artistic chronotope in which we intend to think. In the first letter, "this year our city and nowhere else did not celebrate the Spring Festival"; "The mosque in the old part of the city and the low minaret where the muezzin recites the athan on its lap have been demolished because it has become a nest for the old men and women who come and sit on the monument"; "In the future, we want to take some measures to rename streets and parks

and put them in order." [6.B.101-102] these sentences, or information about the pools in the city written in the second letter, such as "the surrounding stones are shining and turning into a swamp, which is a source of the spread of infectious diseases, and I think they should be eliminated soon"; "There are more than twenty wells in the courtyards of the old part of the city. If you think that wells should be buried instead of waiting for the water problem to be solved, we will do it immediately" [6.B.108] all this, first of all, helps us to imagine the image of the organization "History and Culture" and its political activities. As we have seen, in "Ming bir qiyofa" the letter is a means of communication, and the information conveyed is sufficient for us to draw the necessary conclusions about time and space.

Another of the artistic spaces depicted in the novel is the desert chronotope. We meet it in two places: in the story "Olisdagi odam" an unexpected wind blows the building "History and Culture" into the desert, and in the parable of the parable "Uzindi o'ylar" the donkey runs away from its owner and goes to the desert. The dialogue of the desert creatures is embedded in the essence of the work. According to Mavlana Rumi, a person must always look or look like the original. Otherwise, it will turn into a bull. After all, maintaining one's identity, one's human image in any situation is a sign of perfection. When the desert animals said to have been looked once different (turtle - man, fox - judge, snake - minister, bear - guard, lion - king), the donkey responds, "I was just a donkey before." This refers to the artistic idea put forward in the novel, which is not difficult to understand. It should be noted that animals were in high positions in the kingdom in the past and today they are far from humans - in the desert. "We are afraid of people," they said. It's hard to be together. Man will never put me in their arms. He even puts a lion in a cage." [6.B.127] But they

always misses their previous looks. "I used to be a policeman," he said. I still remember those days. " [6.B.127] In our view, the writer figuratively emphasizes the dominion of evil and the turning away of people when the truth is restored. In the image of a donkey, humility, as well as devotion to one's identity, which are expressed: "I was created this way. I have been serving man. Nobles - I did not care about the leaders. I often help for the simple, the poor and needy. There is a boy named Nasriddin. Now I'm that boy's ass." [6.B.127]

Literary critic U. Jurakulov draws attention to the fact that Navoi's "Khamsa" at the general conceptual level expresses the meaning of desert chronotope, escape from society. Majnun's choice is to renounce society, the unrequited love in the body (soul) - from faith, - "an important spiritual stage in the way of knowing Allah." In Omon Mukhtor's novel, there is a great fear behind the fact that animals move away from people and take up residence in the desert. This is understood to be related to their previous life (career activities). The King's Palace, described in the third story, complements the general content of the first and second stories, and in the novel's general chronotope is functionally equivalent to the "white-and-red building" and the "History and Culture" building. These three artistic spaces, which are the leading chronotope forms in the plot of all three stories, are hotbeds of oppression, and although the form features: appearance, number of rooms, people living, differ in terms of the function they perform, they are primarily linked to social order.

For example, the color of the white-and-red building in the first story combines two stages of Russian Empire domination - white and red. The activities of the organization "History and Culture", described in the second story, are also directly aimed at

the destruction of our national identity, values and traditions.

The inhumane situations described in the first and second stories are imprisonment (torture of Abdullah Hakim), destruction of people's material and spiritual property (burial of springs, demolition of mosques and madrasas), in the third story, Kultepa with its spear stuck in the sky like a spear, and his brothers imprisoned by King Rahim II in the royal palace, repealed in the form of the imprisonment of his brothers, the execution of poets and many other innocent people. The names of the places give the first artistic information about the country and its appearance, which was ruined during the reign of the tyrant. "Shora, Kal-Bek, Bloody, Black Cauldron. How strange are the names of these villages, which are made of mud-roofed, mud-walled, low-rise houses? It shakes the flesh." [6.B.152] As long as the reader imagines the spaces in the three stories as a whole, they will be able to understand the features of time and space, the attitudes and people in it, both mentally and spiritually.

Omon Mukhtor creatively used the method of literary mystification in the third story. "As required by the mystification, the author publishes his work on behalf of another historical or fabricated person." [9.B.31] The presentation of historical events about Pontius Pilate in "Usta va Margarita" as fragments of works written by the protagonist of the novel, or the Juzjani diaries in the Uzbek novel "Ko'hna dunyo", is the basis for the positive effect of literary mystification.

The third story, "Uzindi o'ylar", is also a work by the protagonist, Abdullah Hakim, dedicated to Nasriddin Efendi. It tells the same historical events as in the novel Usta (Bulgakov). For the writer, historical events are the object of comparison to the realities of their time, drawing attention to the fact that history repeats itself in a different way. As we have

said, the events belong to the historical time: the narrator's speech is expressed in the form of the past tense, the images of the king, the minister, the palace leave no doubt about it. We see that the object of the image is "now" and "future" in the first story, "now" in the second story, and "past" in the third story. That is to say, the order of events in life has changed. This not only provides originality in the construction of the plot, but also focuses on the student's thinking - to shift the focus from the event to the essence behind it. Failure to draw the right lessons from historical errors, the fact that they are repeated today in various forms and that inevitable punishment awaits in the future for this, is literally frozen in artistic truth.

In fact, chronologically, landscapes of the past should be described first. However, in word art, creative experiences related to artistic time have always been observed. According to Abdullah Hakim, the third story is based on the work "Uzindi o'ylar", in the first and second stories, the author speaks in detail about the life of the protagonist, his complex spiritual world, his creative image, his relationship with the times, in other words, he first introduces the artist and then presents his work. That is to say, the change in the order of events stems primarily from the demand of poetic logic. This made the novel look perfect in its entirety.

In conclusion, it can be said that the three forms of the artistic epoch described by the author - as long as we feel the "past", "the present" and the "future" as a whole and focus on the features of the leading artistic space in the stories in one focus, the period in which the novel is the object of expression, its original image emerges in our eyes. The combination of realistic and non-realistic images, a comparative study of the events of the "now" with the realities of the "past" expands the chronotope area of the novel "Ming bir qiyofa".

In turn, the same factors lead to the emergence of the syncretic form of the artistic chronotope.

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