

ARTISTIC CONCEPT OF CHRONOTOPE AND THE CREATOR

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Annotation:

As for the synthesis of the distant past and the new era, it should be emphasized that this type of artistic synthesis is very complex and requires great skill and great historical knowledge from the creator. Because the artist must know the essence of the reality that he is writing, and reflect it truthfully through the spirit and behavior of the characters. In addition, the synthesis of the past and the new time is a multifaceted phenomenon, and the artist must cover all of them in one work as much as possible.

Keyword: characters, complex, artistic, spirit, literary, synthesis

Аннотация:

Что касается синтеза далекого прошлого и новой эпохи, то следует подчеркнуть, что этот вид художественного синтеза очень сложен и требует от творца большого мастерства и больших исторических знаний. Потому что художник должен знать суть той действительности, которую он пишет, и правдиво отражать ее через дух и поведение персонажей. Кроме того, синтез прошлого и нового времени — явление многогранное, и художник должен максимально охватить их все в одном произведении.

Ключевые слова: персонажи, сложные, художественные, дух, литературные, синтез.

The important thing is that the creator should be able to thoroughly understand the documents related to the distant past, to be able to connect their harmonious points with time, only then this type of artistic synthesis will be successfully realized. "The problem of space and time in the work of art, although it was studied to a certain extent before that, the term "chronotope" was directly applied to literary studies by the Russian scientist M. Bakhtin in the 30s of the last century. "We call the harmony between time and space artistically perceived in literature as chronology (literally means space-time)¹.

Now, at this point, we will draw our attention to the story "Jajman" by Khurshid Dostmuhammad.

In this type of literary-artistic synthesis, the space where the events of the story take place has a conditional character. While the market symbolically means the world, in the narrow sense it means the market in real reality. More precisely, if the market and the people who act in it are taken together, this epic space is one of the markets in our country, and the characters are representatives of our people. The time in the story is also conditional, and in the strict sense it corresponds to the last decades of the 20th century. At the same time, if space and time are interpreted in connection with the activities of the main character Jajman, space represents the entire land inhabited by human beings, and time covers the period from the beginning of fire-worshipping beliefs to the present. This is confirmed by several

¹ Жўракулов. У. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. Ғ.Ғулом номидаги нашриёт – матбаа ижодий уйи. – Тошкент: 2015. – Б. 106.

places in the story: " - It's true, we didn't see it before, we wouldn't be reduced by eating one squeeze - two squeezes of raisins - turshak, and we said, "Ebdi-da". We didn't say anything. Then, without realizing it, we turned him into our man... A gentle smile spread across the face of grandfather Zoroaster. Jajman slowly remembered the times when he and his loved ones became friends.

The quoted passage itself implies that the story synthesizes precise time and large-scale space and time. Because humanity lives sometimes in agreement with the evil of the soul, and sometimes in rebellion against it. Space and time in the work are united by the leading symbolic image - Jajman. Therefore, in any situation, space and time will be either wide or narrow, on a specific scale. Such a feature is only a product of artistic synthesis.

From this point of view, although Jajman in the story is depicted as an animated creature, he is essentially a universal character. Through artistic synthesis, the writer was able to raise the symbolic image of the soul from a single and separate one to the level of a characteristic characteristic of a living, living being in general. Therefore, the ideological content of the story is relevant not only for one period, but for the history, present and future of humanity in general. Khurshid Dostmuhammad's synthesis of the past and the modern gave the story a unique philosophical spirit and philosophical interpretation. Because this type of synthesis, the symbolism of space and time, images was created due to the large-scale use of artistic convention. In our opinion, "Jajman" served the writer as a special preparation stage for writing the novel "Bazar", in other words, as an ideological and artistic program.

In synthesizing the problems of the distant past and the present, the creator must first of all be able to use the symbolic image that serves to clearly and effectively convey them to the reader, arising from the current problems of the period in which he lives and the society. Because this type of synthesis depends on the creator's ability to fully realize the possibilities that provide the symbolic image of the law of artistic conditionality. Khurshid Dostmuhammad's story "Jajman" is a work prone to a broad and deep philosophical interpretation, even compared to the novel "Bazar", and this feature was created only at the expense of a symbolic image.

The ruling ideology, which calls people to freedom and a bright future, and actually keeps society in the grip of ideological slavery, was the only way to stifle the human spirit and individual freedom. Only the leading intellectuals deeply understood that the communist ideal, the bright future called communism, had captivated all layers of the society of the recent past, and the spirit of tyranny and spiritual slavery had conquered them. Advanced intellectuals - writers, poets, dramatists and scientists were among the first to wake up all members of society from this sleep of ignorance. They achieved great success in discovering complex and multi-meaning symbolic images by synthesizing not only Eastern, but also Western literary methods, image creation tools and opportunities in a certain harmony. The artists took the path of creatively enjoying the works of great and unique representatives of the world literature of the 20th century, such as G. Marques, Ch. Aytmatov, Kobo Abe, A. Camus, and their principles of reflecting the complex problems that encompass reality and the consciousness of our time with all their complexity.

Khurshid Dostmuhammad in the story "Jajman" put forward an eternal idea such as the immortality of the soul in a person and the need to curb it as much as possible. In "Ibn Mughanni" he reflected the rebellion of a person on the way to achieve spiritual freedom through a symbolic image, his actions and experiences in a symbolic chronotope.

Before we analyze the story, literary scholar U. Dzhorakulov M. We rely on Bakhtin's opinion: "The artistic chronotope will have a strictly genre essence. It can be said that genre and genre-specific features come to the surface precisely through the chronotope. Also, the leading feature of the artistic chronotope is manifested in time. Chronotope as a form-content category also determines the essence of the human image in literature. Because the artistic image always acquires meaning on the basis of chronotope. These thoughts of M. Bakhtin also apply to a certain extent to the epic "Lison ut-tyre", which artistically perfectly reflects the subjective event in the lyrical-epic scale.²

We have quoted exactly the theoretical quotes translated by the literary scholar U. Jorakulov, the reason being M. These thoughts of Bakhtin apply not only to the epic "Lison ut-tyre", but also to the idea of the story we have analyzed.

The story is completely based on symbolic images, details and allusions, prone to hidden philosophical interpretation, more precisely, because it is a product of complex artistic synthesis, it does not allow for clear analysis at once. It is natural that the artistic aesthetic thinking of the reader, who is used to stories of the double double four tribe, does not allow him to quickly realize the connection between the external symbolic signs in the work and the internal content layer. Perhaps for this reason, there are very few clear, well-thought-out critical articles and studies about this story. In this sense, it would be fair to evaluate Gulnoza Sattorova's PhD thesis, which made observations on the problem of national character in Uzbek stories of the 90s, as the first major research on this story.

Analyzing the story, he gives the following general conclusion: "According to Khurshid Dostmuhammad's interpretation, focusing on the worries of the material world also brings a person to disaster. There is a reason why he thinks so. It is known that during the time of the Soviets, most of the citizens were turned into social animals that lived only to eat. The worst thing is that the Shura man was used to it.

Of course, there is a soul in the scientist's mind, but it is not correct to evaluate the crisis of the human spiritual world, its complete deprivation of the light of freedom, only by the era of the Soviets. This is a phenomenon characteristic of more or less all eras.

The story begins with the description of Ibn Mughanni struggling in the snow-covered yard to reach the house with a barn at the edge of the yard. In order to convey to the reader the mysterious and abstract reason underlying this painstaking action, the writer composes a long sentence. Only then does he try to artistically justify his hero's descent into the snowdrifts. It is known that Ibn Mughanni loved snow since childhood. It would not come from outside when it snowed. Over the years, the yard where Ibn Mughanni grew up, where he lived with his children, lost its interest.

In the story, after that, the symbolic image of snow, which was previously interpreted as a symbol of whiteness and goodness in literature, begins to be artistically interpreted in a completely different metaphorical sense of evil and horror. Because winter, autumn and spring seasons lose their meaning, and it becomes normal to have constant snowfall in the yard. The important thing is that the wind blows the snow from other places and scatters it in Ibn Mughanni's garden. That's why Ibn Mughanni is trapped in a snow-covered house with all his family members.

² Қаранг: У.Жўракулов. Назарий поэтика масалалари. Муаллиф. Жанр. Хронотоп. Ғ.Ғулом номидаги нашриёт – матбаа ижодий уйи. – Тошкент: 2015. – Б. 107.

Therefore, artistic synthesis at the level of images can occur at different levels depending on the skill of the creator. In any case, such a synthesis allows to perfectly describe the socio-spiritual image of the image to be created, its life scope. That is the power of artistic synthesis at the image level. And the image has many horizons.

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