

ISSUES OF STORYTELLING CHRONOTOPE IN THE LITERATURE OF THE INDEPENDENCE PERIOD

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Annotation: This article is about the literature of short stories during the independence period and the chronotope of short stories.

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The process of perceiving real-historical time, space, and man in fiction is slow and complex. The peculiarities of space and time, and, in this connection, the genres and the real aspects of artistic expression, are studied in connection with the stages of historical development which have been achieved by mankind. In the literature, the artistic perception of time and space is called a chronotope (literally translated as "space-time"). This term is used in mathematics on the basis of Einstein 's theory of relativity. This term has no significance for 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 coherent state (time as the fourth dimension of space). We interpret the chronotope as a category of form and content in the literature (leaving the question of the chronotope of other branches of art open).In the literary-artistic chronotope it is possible to perceive the signs of space and time as a whole and clearly. Here time thickens, condenses, becomes an artistic gaze; and space accelerates and expands within the movement of time, plot, and history. When the signs of time appear in space, space is measured and understood in time. The nature of the artistic chronotope is reflected in the flow of such mixed symptoms.

The artistic chronotope is strictly genre-based. It can be said that genre and genre-specific features emerge precisely through the chronotope. Also, the leading feature of the artistic chronotope is seen in time. The chronotope, as a formal-semantic category, also defines the essence of the human image in the literature. Because the artistic image always has a chronotope-based meaning.As mentioned above, the acquisition of a real-historical chronotope in the literature is slow and complex. Certain aspects of a chronotope are

assimilated under specific historical conditions, and the real chronotope is developed only on the basis of certain forms of artistic representation. These genres, which were initially productive, later merged with tradition and developed to the point where they retained their real resemblance. At this point, the forms of the literary age, which are extremely confusing to the literary-historical process, coexist.

In this essay on historical poetics, we try to illustrate the same process with examples from various forms of European novels, from so-called "Greek novels" to Rable's novels. The strict typological stability observed in the chronotope of the novels of this period allows us to look at a variety of novels created in later periods. We do not claim that these theoretical conclusions are complete and accurate. In addition, a serious study of the forms of time and space in art and literature has only just begun, both in our country and abroad. We think that in the next stages, our ideas about the chronotope of the novel will be supplemented and will be perfected.

Chronotope (Greek *chronos* - time + *topos* - place; literally time zone). Space and time are the most serious determinants of human life, even more so than society. Overcoming and mastering space and time is a decisive task in human history and a decisive task in human life. One subjectivizes space and time, separates them, unites them, transforms them into others, transforms them, and transforms them into others. A chronotope is a living synchronous dimension that is an integral part of space and time. H. consciousness is two-faced. It is a "space modernization" with a "spatial nature of time". The secrets of unification, the change of scale, the variability of forms have long been recognized. A.A. Ukhtomsky gave him a name. Chronotope is a concept introduced by Ukhtomsky as part of his physiological research and later (at the initiative of M.M. Bakhtin) transferred to the humanities. Ukhtomsky's heterochrony stems from the fact that it is a condition of possible harmony: coordination of time, speed, rhythm of movements, and therefore the duration of the operation of individual elements, creates a "center" that is functionally defined from individually separated groups. I remember sp G. Minkovsky, space is separate, time is also separate, it is only a "shadow of reality", and real events are given in space and time, in X, both in our environment and in our body, given specific facts and connections. us as orders and connections in time and space between events (Uktomsky). This was written in 1940, long before D.O. Hebb put forward the idea of cell ensembles and their role in the organization of behavior. In 1927, Ukhtomsky

approved the work of N.A. Bernstein described the methods of motion analysis he developed as "X microscopy." It is a microscopy of motionless architectures in space, but motion microscopy in a architecture that changes throughout its activity. Ukhtomsky predicted Bernstein's success: the science of the world, which studies living actions and movements, still relies on the methods and doctrine of motion structure developed by him. The chronotope of conscious and unconscious life combines all three colors of time: past, present, future, real and virtual space. According to Bakhtin, "in literary and artistic X. there is a meaningful and definite unity of spatial and temporal signs. Time becomes concentration, concentration, artistic expression; space is growing, the plot of history is drawn into the movement of time. Time signs appear in space and space is measured in time. This list of series and the combination of characters are characterized by the artistic H. Chronotop with a formal-meaningful category (to a considerable extent) and the image of the person in the literature; This picture is actually chronotopic. "

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