

## CHRONOTOPE TYPES IN THE STORIES OF SH. KHOLMIRZAEV

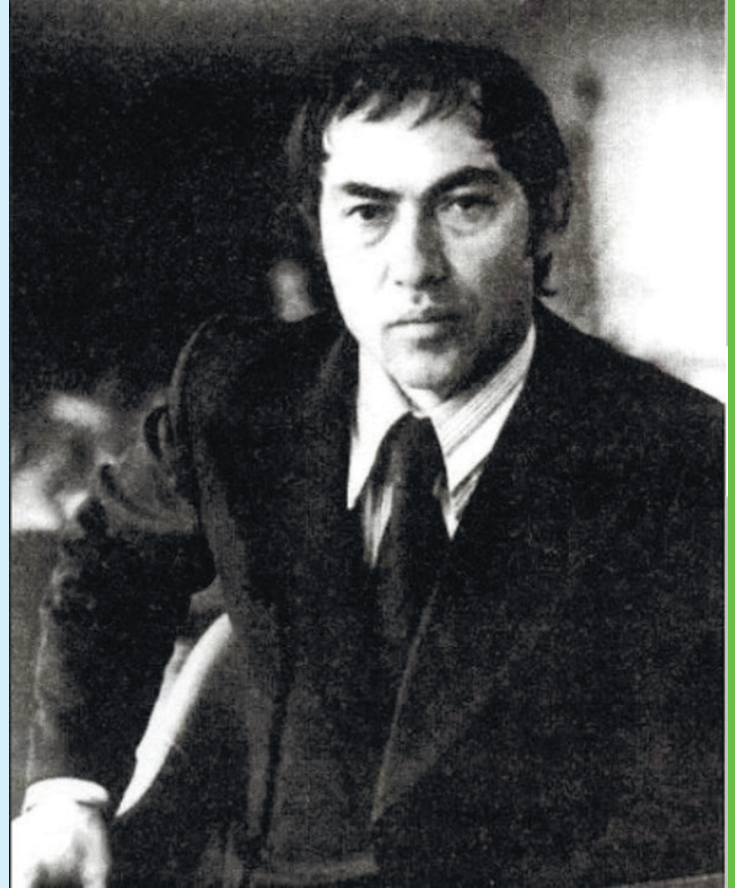
Speaking about the unity of space and time in the artistic research of the famous writer Sh.Kholmiraev, first of all it should be pointed out that these literary units are of great importance in the poetics of the story. Each episode, scene and character is designed to perform a certain poetic function. In particular, the writer refers to many chronotopes in his early stories, such as: mountain, winter, nature, road, city, village. Let's try to interpret the most characteristic of them – the road chronotope.

It is known that the Russian critic M. Bakhtin argued that "On the road, the spatial and temporal paths of the most diverse people – representatives of all classes, states, faiths, nationalities, ages – intersect at one time and spatial point. Here, those who are normally separated by social hierarchy and spatial distance may meet by chance, any contrasts may arise here, different destinies may collide and intertwine... Here, time seems to flow into space and flow through it. Hence such a rich metaphorization of the way – road is "the way of life", "to embark on a new road", "the historical path" and so on" [1: 201].

In the poetic study of the writer Sh. Kholmiraev, the road chronotope is the basis for the manifestation in bright colors and details of two more chronotopes:

1. *Chronotope of the village.* The writer frankly describes the color of Baysun, where he was born and grew up, the Surkhandarya dialect, national values, lifestyle, spiritual and social character of people. This state was a red thread in all the works of the Russian writer M. Sholokhov. Especially in the novel "The Quiet Don", the village where the Cossacks live, the noise of the Don River, the dreams and goals of local residents who are one family and quickly forgive each other's mistakes are included in this number. After all, Grigory Melekhov's whole life is full of struggle, suffering and confusion. Sh. Kholmiraev portrays many of his characters – an ordinary worker, peasant, teacher or doctor, shepherd – based on the nature of Surkhandarya color.

2. *Chronotope of the mountain.* The image of mountain slopes, hills, heights and forests is interpreted as a person, a part of nature, as



a member of society, the wildest of savages, a breed that destroys animals. The road chronotope performs a great task in the manifestation of the mountain chronotope.

It becomes known that the road chronotope gives a broader idea. This vision determines the integrity of all components in the poetics of the story. In fact, every reality happens on the road. No matter how simple it may seem, this is the only way to realize the original idea and purpose of the writer. For example, in about thirty stories written in the 1960s, such as "Soul", "On a dangerous path", "One seen familiar", "Two seen knowing", "Loss under the Call", "Mysterious policeman", "Green field", "Captured golden eagle", "The writer", "The birds have returned from the village", "The lame crane", the road chronotope demonstrates the synthesis of artistic integrity. The writer sincerely realizes that he wrote these stories based on the work of world writers, that each of them is an

experiment and a high example of Uzbek prose. He is very impressive in assessing the value of his works in the future. The reason for this statement is that the writer deeply studies four famous storytellers of the world. As a result of these studies, the writer reveals his methodology of intellectual image in a colorful system.

“Samar walked along the path through the gap in the rock and came out naked. The moon was right above his brow, extending to his shadow. The path looked pale. If he doesn’t get off the road, he’ll go down to the village before morning.

Samar recently broke up with his wife and came here, he got bored with the city, and he decided to live in this wild mountain for a couple of months. One night he lost a bet and drank vodka. Despite his friend’s objection, he set off. After midnight, he stopped at the shepherds’ village, ate a roast and, thanking him, set off again.

Samar reached the middle of the clearing and, turning around, saw that the shepherd dogs were no longer heard, the sparks from the fire in front of his grass disappeared into the night. There is silence around, mysterious silence in the bosom. An owl can be heard in the distance.

He went forward again. Dark rocks began to appear at the edge of the plain. The traveler soon caught up with them. These stones fell from the mountain behind, rolled here, at the edge of the stream. As the moon had already risen high, the surface of the rocky cliffs shone, and the shadow in the secluded places seemed to become thicker.

Samar had already approached the rock, bent down to the road and saw a black body sitting with its legs hanging over the edge. He was amazed, so the desire to travel together filled his heart with a mysterious pleasure; he took the rifle off his shoulder” [2: 14].

“As life changes, a person’s attitude to people and being expands. But a person with a broader philosophy of life and a broader outlook understands more deeply the vices of society, the

environment, a certain era. This shows how difficult it is to understand a person. After all, the spiritual world of a person who has been the subject of fiction for centuries has not been interpreted literally until today. It is clear that as long as life exists, different characters, different people, their psychological world continue to develop in their own way” [3].

In the story, artistic space and time are interpreted on the basis of a dialogue between Samar and Hidayat. The life, sad days and personal sufferings of Samar’s girl are glorified. In the story, the writer does not suddenly switch to reality. Because it determines in which space the reality in the story takes place. This space demonstrates the growth and change of the psyche of the heroes of the story and indicates the peculiarities of their nature. There is a hint that each person is walking towards his dream, and that social class differences ultimately lead to individual unhappiness. At first glance, the story “In the moonlight” is described very simply. Against the background of experiences, in the psyche of a young man and a girl, what the writer wanted to explain to the reader with this story, what social issues he raised, is revealed. Tired of petty quarrels, a twenty-five-year-old young man Samar quarrels with his wife, leaves the city and comes to the village. Drinking tea with a stranger who appeared among the rocks, he forgets about his little worries. Hidayat breaks out of his father’s oppression and goes to the city. The writer focuses on social relations, on the fact that for the sake of the wishes of parents, children become unhappy. If you think about it, Hidayat should learn from Samar. Why did the writer develop the plot from the city to the mountains and valleys? What is the purpose of the chronotope of the meeting of Samar with Hidayat on the mountain? These questions force both characters to analyze deeply. As a result, the logical emphasis is placed on the natural instinct of human survival.

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ИНДЕКС 872