



 Research Article

PHILOSOPHICAL AND PSYCHOLOGICAL FOUNDATIONS OF THE CHRONOTOPE OF THINKING IN ULUG'BEK HAMDAM STORY "YOLG'IZLIK"

Journal Website:
<https://theamericanjournals.com/index.php/tajssei>

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Submission Date: August 09, 2023, Accepted Date: August 14, 2023,

Published Date: August 19, 2023 |

Crossref doi: <https://doi.org/10.37547/tajssei/Volume05Issue08-05>

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ABSTRACT

This article talks about the chronotype of thought in the short story "Yolg'izlik" by the writer Ulugbek Hamdam. In it, while analyzing the writer's relationship between the universe and man, the criteria of the symbolic-philosophical form are evaluated as a criterion that unites the plot and compositional integrity. They concluded that this reform introduced by M. Bakhtin is a means of discovering the artistic work in its semiotic integrity.

KEYWORDS

Chronotype, reality, story, perceived symbolically, literary studies, transitional period.

INTRODUCTION

The prose of the new era, in particular, the content of the life of Uzbek literature called the "transitional period" is not a literary phenomenon that appeared by itself! In literature, it is a story, a two-line poem, a long story, or a novel, the writer expresses the pain and suffering hidden from the reader in his heart in various forms and ways. The well-known writer Ulugbek Hamdam, twenty years ago, was not noticed by anyone, and at a time when everyone was busy with their own lives, the diary-like story "Yolg'izlik" was published by a small number of readers. draws

attention. Literary experts and researchers who have analyzed and researched most of the popular books reacting to the work, rarely have an opinion about this work. Regarding the form, style, and expression of the short story observed in world literature, literary critic Rahimjon Rahmat gives the following comments: The nameless, faceless, spaceless and timeless hero of "Yolg'izlik" is like a big fish caught in mud. If the poor man wants to swim, he can't swim, and if he wants to die, it's impossible. Arosat! He loves his wife and child very much, he does not want them to be unhappy.

Family is a lonely ship in the sea of life. He realizes that losing him is a disaster. But despite this, he misses beautiful foreign women, he feels not only sexual but also spiritual longing for them" [1, 5]. It seems that when talking about the hero "without space and time", the writer means that the main event in this story, that is, the plot, takes place in the second part. It became clear that it is important to interpret the work of art not based on its parts and fragments, plot, composition and various means of expression, but also on the basis of which place and time (chronotype) it takes place. Russian critic M.M. Bakhtin, while analyzing the "chronotype poetics", expresses the literary views of the period from Aristotle to himself in a new way and analyzes it on the basis of masterpieces created by F. Dostoevsky and other Russian classics. U. Hamdam's prose, which is the basis for the expansion of the boundaries of literary thought, which is formed in form of Uzbek prose, will serve as an important source for the research that we want to conduct. The writer talks to himself a lot in the story. Biru Bor - prays to God in dozens of places of work. Such a feature can be found in Leo Tolstoy's work "Confession", written a hundred years ago, and in the story "Night Fences" by the writer and contemporary writer N. Eshankul. And U. Hamdam thinks in the story? Why him? Why is that? When will I live as happily as others? When will I hit the streets like everyone else with important work? He wants to explain the philosophical and psychological questions to the reader. Man is a biological creature! As the unbridled sufferings in his heart begin to come out in words, he feels humbled and alone, he is embarrassed that he has not found a friend, a friend, a colleague like him:

"It was as if I was in the iron circle of such happiness. In my opinion, the environment should never have been broken up. After all, what is the reason given to man? A person who knows how to use it will not let go of his

tole bird. On the contrary, it ensures its stability with events and actions. I am one of those people...

...Suddenly, I heard the distant rustling of a tree and everything became quiet: my "mood" dissipated!.. I felt like I had committed a criminal act that no one knew about, as if my conscience had risen. My wife has called me for dinner for the third time and I can't get up. Something broke inside me. I even seem to know what it is: FAROG'AT!.." [2, 7]

The writer tries to piece together the content that is the reason for the breaking of peace in the heart of a person and the fact that it is broken into pieces and scattered in his thinking, mind, and heart. Any big or small affairs in society, happiness and luck, and personal losses bother the hero of the work. This is where the writer's important request to his reader appears. In chronotype theory, many components related to the plot and composition of the work are interconnected. In the writer U. Hamdam's short story "Yolg'izlik", the chronotype of thought is developed from the beginning to the end of the work in order to find an answer to the eternal question of one's views, the meaning of life, living, and being alive. The word "contemplation" is mentioned 18 times in the Holy Qur'an. He turns night into day. Indeed, there are signs in this for the thinking people" (Surah "Ra'd" verse 3) [3]. In fact, in the story, the writer reacts to many issues, such as family and children, society and workplace, parents and friendship, kinship and alienation, based on his concepts and meanings. Sometimes he is helpless in the face of such painful considerations, sometimes he realizes that he is doomed to live alone.

According to Prof. U.Jorakulov: "M.Bakhtin directly introduced the concept of chronotype to literary studies in the 30s of the 20th century, and his coverage of important parts related to genre, composition, plot,

artistic text structure, poetics of images based on artistic work, artistic takes into account the harmonious reflection of space and time. Because of the artistic work, every poetic part in it is not studied on the basis of chronotype, it becomes difficult to interpret a certain work as an independent artistic event" [4, 89]. Two aspects appear in the criticisms highlighted by the critic: the first is to define the value of the genre as a short story or novel, and the second is that any work takes place in a certain place, time, and how the writer interprets that place (reality). is about implementation. So, the period in which U. Hamdam lived was the days when our country had just become independent, and people were living with the spirit of "the beginning of a new era" and "you will see your own day." In this process, while trying to find his place in society, the writer in that space tries to think that no reason is worth lowering the human psyche. The magical dreams in his heart are combined with that thinking, and he dares to deny the false slogans of the former Union era. The story is perceived symbolically from beginning to end. The patient is given a capsule to heal. It's hard to know what's inside that capsule. Irregular parts of the plot in the story invite the reader to examine and reflect on complex expressions:

"My failure in the material world is from my heart - from my Inner Self. In the path of love, my failure to follow the path of a dervish like a mad Mashrab, my bad luck, is from the Outer Self - from the Self that believes that material things are also necessary for a person, for a living soul. I did not follow the path of asceticism. Even when I move, I don't know anyone, I don't see the world in yellow, I vibrate in the wave of a strange world, I feel sad, I yearn for someone with an uncontrollable and extremely strong desire, longing, and anguish. and, knowing that eventually, I will return to the ground anyway, I gradually regain consciousness as the process progresses. This is the period of

numbness, the time of transition from one world to another" [4,9].

There is a wisdom that says that if a person is firmly committed to something, that thing will not be given to him by fate. In this world, every ascetic, scholar, lover, and oppressed seek only one goal - to know God. This strong desire makes a person lose more than he gains if he does not catch his balance or act in a timely manner. The hero of the play suffers and thinks about these important issues. The reality of space and time that is being paid attention to occurs in the writer's mind and thinking, and he perceives it through comparison, in harmony with the vibrations of the tree in nature.

Researcher O'. Nazarov writes: "Based on the unique worldview, literary and aesthetic concepts, goals and tasks set for the artistic work of each creator, the text chronotype has a special, specific form-content structure and artistic features. In this, the writer's education, intellectual and cultural level, the environment in which he lived, historical conditions, existing teachings and theories, inclination and interest, aspiration, the needs of readers, the era, the development of society, the demands placed on creative people, literary - flow, methods, and principles in the artistic process are also important" [5, 13]. In fact, if we pay attention to the interpretation, it is not a secret that U. Hamdam read a lot of books when this story was written. For example, he translated J. Rumi's book "Ichindagi Ichindadir" from Turkish to Uzbek and understood the world of Maulana, who spoke with "being" that elevates thinking. In a certain sense, these aspects also have their influence on the story "Yolg'izlik". A natural question arises about who and what are the symbols in the story. Symbol, symbol, image, character, all these show a great way for human thinking to "rediscover" his own world, to re-develop

works that are more meaningful and full of deeper expressions than popular literature. In this sense, symbols are not born by themselves. Works like "Yolg'izlik" will come to the world only when the author has in some sense transferred the social and psychological aspects from his heart. In the holy teachings, "Thinking is the way to the pleasure and love of God"[6]. So, the writer U. Hamdam shares with his hero many examples of peace of mind and balance in life in many parts of the story.

In the short story, the creative concept of the writer does not occur in a systematic way. The writer tries to explain real and unrealistic dimensions of time to the reader in the language of symbols. The artistic chronotype opens up in this way. Each detail, image, or event is directed to perform one task in a certain sense. The death of her son, losing her job, not being able to go out with her husband, and not being able to fit into literary platforms are among these. No matter what reality the hero of the story talks about, he does not move away from the original GOAL in his inner world. The narrator says that human birth itself is a problem. He comes to the conclusion that his ability to blend in and live in society often depends on his family and his own will. These are the aspects that really organize the chronotype of thought. In the story, he draws a line against many people who are morally depraved, who do not know the difference between black and white, who cause unnecessary harm to those around them, and who do not refrain from doing evil things for their own benefit. As a result, the hero learns from his mistakes, his mind, heart, and inner self. No matter how many things it is, it ensures that the spiritual balance in the heart harmoniously merges with existence. These aspects of the story's architecture are of great interest to the reader.

In general, U. Hamdam's story "Yolg'izlik", night, day and family chronotopes also serve to consolidate certain parts of the plot. In the essence of thought-provoking work, these same issues create the basis for welding together the compositional disparity. It is not an exaggeration to say that the events that take place in the second part of the diary are the thoughts, experiences and hidden sufferings of the hero. After all, the poetic value of the story, which calls for philosophical and psychological thinking, shows that it is multifaceted.

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