BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg

FOLKLORE CHRONOTOPE IN THE WORKS OF ABDULLA QADIRIY AND ITS EXPRESSION

N.O. Khudoyberdiyeva
Asia International University,
Department of Uzbek and Russian Philology Lecturer
E-mail: xudoyberdiyevanodira1994@gmail.com

Key words: inversion, chronotopia, folklore chronotope, prediction, illusions.
Abstract: this article discusses the issue of historical inversion and folklore chronotope in the works of Abdulla Qadiri.

Every action, event that happens in human life takes place in relation to time. It is a well-known fact that time is related to the concepts of past, present and future. In fiction, this phenomenon is reflected in somewhat more complicated forms, because the events in the work do not always happen one after the other in chronological order. Artistic time is usually revealed through the behavior of the character of the work, his character and mood, his portrait, and the plot and composition of the work.

In literature, the harmony between time and space, artistically perceived, is called chronotope. In the literary-artistic chronotope, signs of space and time can be perceived as a whole and clearly. Here, time is compressed, becomes an artistic gaze; and the space accelerates and expands within the movement of time, plot and history. If the signs of time are seen in space, space is measured and understood in time. The nature of the artistic chronotope is revealed in the flow of such mixed signs.

Such uniqueness is first of all manifested in the so-called phenomenon of historical inversion. This inversion essentially leads to the fact that mythological and artistic thinking is limited to the categories of goal, ideal, justice, perfection, harmonious state of man, society, etc. within the framework of the past.[1] Myths about paradise, the golden age, the age of heroism, the primordial reality - somewhat primitive ideas about natural states, original rights, etc. - are precisely the expression of historical inversion. A slightly more superficial definition of it is that what is described here as having happened in the past, may actually happen or will happen in the future.

In essence, it is not the reality of the past, but the goal and duty of the future. There is no concrete reality in the future, that is, the future is built on the basis of unknown feelings, fantasies, predictions, etc. Past and present have the power of reality and reliability, authenticity. The future, however long it may seem, is devoid of certainty. In this way, all positive, ideal, desirable, expected things are considered to belong to the past, and in some cases to the present, through historical inversion. Folkloric chronotope is used to attribute this or that event to reality. We can observe such a phenomenon in the examples of Uzbek literature.

In Abdulla Qadiri's story "Feast of the Demons" we encounter a phenomenon of historical inversion and folklore chronotope. The extraordinary past of the hero of the story, O'sar, does not become reality in real life. We can see an example of folklore chronotope in his images of demons and fairies that once existed or are still considered to exist, fall into the space where they live, and talk to them.

[1] Mikhail Bakhtin. Forms of time and chronotope in the novel. T. "Akademnashr", 2015.

In order to return home late in the evening, brother Carpenter wants to take a short cut through a densely wooded area. While walking on the road, he sees a light. One is surprised to see such a situation in this thicket. "I stood frozen for some time. Indeed, it was certainly surprising that such an event should happen in this ruin, which was an owl's nest. However, I had passed this square this morning as well. If there was going to be a party here, his work would be visible in the morning."[2]

O'sar Aka's time wanders into another space. That is, there is an inversion of spaces. There is a saying in our people that "walking late is bad". The basis of this is the belief that demons, fairies, and creatures roam around in the evening. Based on this, we also observe the integration of time and space in the same place of the work (time: the evening; space: the space of demons).

It should be noted that the writer uses imagination, memory, dream, prophecy, myth, legend, narrative or narration to give a historical inversion. In the story "Feast of the Demons" Abdulla Qadiri gives a historical inversion based on imagination, and in the novel "Gone Days" Kumush anticipates his death, that is, he foretells some kind of disappointment in the future. Looking at the sky at night, I will say whether I will be in the bright world during these days next month." At the end of the letter, he says: "I'm afraid of next month... If we don't see each other, please accept me, my father and other friends." Silver has a premonition of his own death, predicts a terrible event in the future. Otabek feels the same sadness in his heart: "The more Uzbek mother is happy about her granddaughter, the more Otabek is sad because every time he sees Kumush, he remembers the tragedy of master Alim. The tragedy of Usta Alim refers to an event that happened in the past, but may also happen in the future of Otabek. This creates a historical inversion. The future troubles of Otabek and Kumush become more clear in the dream that Otabek had shortly before Kumush's death. Now, the writer uses the motif of a dream to give a historical inversion and illuminates it on the basis of a folklore chronotope: "He had a dream: "Flowers bloomed in the field... This flower is his own. He can't take his eyes off the smallpox. There is a danger from evil from Tevarak. The one who came up against the enemy holding a dagger... A sucker who ran away... A sucker whose mother and father are visible among the herd... A sucker who stepped on a cow and grazed the grass when he returned to the field... Not a cow - a blond-haired sucker. Gulshan is Kumush, the cow, and the blond-haired Albasti is Zainab. The writer uses folklore images to describe the tragedy that will happen in the future and increases the pathos of the work. The reader who reads the story feels in advance the occurrence of future tragedies through the event of historical inversion. The fact that Otabek saw his parents among the dead was a hint that they were somehow to blame for this tragedy. Because Otabek agreed to marry for the second time as a parent's dream.

In general, historical inversion in a work of art is conveyed through fantasy, prophecy, or dream motifs, referring to the future or the past. Now the future is realized to some extent through historical inversion.

In short, historical inversion is the representation of the future through the past and the present, or vice versa, the past through the future. Depicts the future in some reality, or points to the future. It should be mentioned here that historical inversion and folklore chronotope are used not only as a means of connecting the past, present and future, but also as a means of enhancing the pathos of the work.

[2] Abdullah Qadiri. Selected works. "Sharq" publishing house. 2014

List of used literature:

1. Mikhail Bakhtin. Forms of time and chronotope in the novel. T. "Akademnashr", 2015.
2. Abdullah Qadiri. Selected works. "Sharq" publishing house. 2014.
3. Khudoyberdiyeva N. O., Orokova G. Unique interpretation of space and time in folklore //Science and Education. - 2022. - T. 3. – no. 2. - S. 468-474.
4. Khudoyberdiyeva N. THE PROBLEM OF HISTORICAL INVERSION AND FOLKLORE CHRONOTOPY IN THE WORKS OF ABDULLA QADIRI: DOI: 10.53885/edinres. 2021.33. 43.090 Nodira Khudoyberdiyeva, BukhSU teacher // Scientific and practical conference. - 2022.
5. Safarov F., Khudoyberdiyeva N., Kholmurodova N. Possibilities of developing students' speech in reading classes //PEDAGOGS magazine. - 2022. - T. 2. – no. 2. - S. 275-277.
6. Oktamovna Kh. N. Methods and Means of Historical Inversion in Uzbek Novels // Stability and Leading Research Online Scientific Journal. - 2021. - T. 1. – no. 5. - S. 430-433.