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THE COMPARATIVE POETICS OF ARTISTIC SPACE AND TIME IN KHURSHID DAVRON'S "SAMARQAND DREAM" AND YASUSHI INOUE'S "SEIIKI MONOGATARI"

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Annotatsiya: Ushbu maqolada Xurshid Davronning "Samarkand xayoli" va Yasushi Inouening "Seiiki monogatari" asarlarida badiiy makon va vaqtning qiyosiy poetikasi tahlil qilinadi. Tadqiqot markazida Samarqand va G'arbiy o'lka obrazlari, shahar va yo'l xronotoplari, tarixiy xotira, retrospeksiya, prospeksiya hamda vaqtning badiiy sekinlashuvi masalalari turadi. Maqolada ikki adibning poetik usullari o'zaro solishtirilib, Davron matnida makon milliy xotira va ruhiy davomiylik markazi sifatida, Inoue matnida esa makon tarixiy harakat, safar va madaniyatlararo izlanish maydoni sifatida namoyon bo'lishi asoslanadi.

Kalit so'zlar: badiiy makon, badiiy vaqt, qiyosiy poetika, xronotop, Samarkand xayoli, Seiiki monogatari, Xurshid Davron, Yasushi Inoue, tarixiy xotira, Buyuk Ipak yo'li.

Аннотация: В статье анализируется сравнительная поэтика художественного пространства и времени в произведениях Хуршида Даврона "Грезы Самарканда" и Ясуси Иноуэ "Сэйики моногатари". В центре исследования находятся образы Самарканда и Западного края, хронотопы города и дороги, историческая память, ретроспекция, проспекция и художественное замедление времени. Сравнение показывает, что у Даврона пространство выступает центром национальной памяти и духовной преемственности, тогда как у Иноуэ оно становится полем исторического движения, путешествия и межкультурного поиска.

Ключевые слова: художественное пространство, художественное время, сравнительная поэтика, хронотоп, Самаркандская мечта, Сэйики моногатари, Хуршид Даврон, Ясуси Иноуэ, историческая память, Великий шелковый путь.

Abstract: This article examines the comparative poetics of artistic space and time in Khurshid Davron's Samarkand dream and Yasushi Inoue's Seiiki monogatari. The analysis focuses on the images of Samarkand and the Western Regions, the chronotopes of the city and the road, historical memory, retrospection, prospection and narrative retardation. The article argues that Davron constructs space as a center of national memory and spiritual continuity, whereas Inoue represents space as a field of historical movement, travel and intercultural inquiry. The comparison reveals that both works transform geography into a complex poetic form in which time, memory and cultural identity are artistically integrated.

Keywords: artistic space, artistic time, comparative poetics, chronotope, Samarkand dream, Seiiki monogatari, Khurshid Davron, Yasushi Inoue, historical memory, Silk Road.

The problem of artistic space and time is central to the study of historical and travel-oriented prose. In literary texts, space is never merely a physical background, and time is never a simple chronological sequence. They form an artistic unity through which the writer organizes memory, movement, value and meaning. Mikhail Bakhtin defined this unity as the chronotope, that is, the intrinsic connectedness of temporal and spatial relationships in literature [5, 84]. This idea is particularly productive for the comparative analysis of Khurshid Davron's Samarkand dream and Yasushi Inoue's Seiiki monogatari, because both works are constructed around the symbolic geography of Central Asia and the Silk Road.

The relevance of this topic is determined by the growing need to interpret Uzbek and Japanese literary relations not only through direct translation or reception, but also through common poetic categories. Samarkand, the Western Regions, the road, ancient cities, monuments, ruins and historical traces become shared signs through which two national literatures enter into dialogue. Davron speaks from within Uzbek cultural memory, whereas Inoue approaches Central Asia from the perspective of a Japanese writer who sees the continent as a field of history, travel and civilizational encounter. Their texts do not repeat one another; instead, they illuminate the same historical space from different cultural positions.

In Samarkand dream, the city is the central chronotopic image. Samarkand is represented as a living archive of national identity, a space where the past is not separated from the present but continues to shape ethical self-awareness. In Seiiki monogatari, the dominant image is the road. The Western Regions appear as a sequence of routes, landscapes and traces through which the narrator reconstructs the vanished world of the Silk Road. In both cases, space becomes a medium of time, and time becomes visible through space.

The aim of this article is to analyze the comparative poetics of artistic space and time in the two works. The main tasks are to clarify the theoretical basis of space-time analysis, to identify the main chronotopic models in Davron and Inoue, to compare the functions of retrospection, prospection and retardation, and to determine the significance of these works for Uzbek-Japanese literary studies. The methodological foundation is based on comparative poetics, chronotope theory, narratology and cultural memory studies [9, 21].

Artistic space differs from geographical space because it is shaped by a system of meanings. A city, a road, a desert or a monument becomes literary space only when it is included in the structure of narrative perception. Yuri Lotman emphasized that space in a literary text is often organized according to semantic oppositions: center and periphery, inside and outside, movement and stillness, home and road [7, 218]. These oppositions are clearly visible in the comparison of Samarkand dream and Seiiki monogatari. Davron's text tends toward the center: Samarkand gathers cultural memory and gives stability to the narrator's worldview. Inoue's text tends toward movement: the road opens the narrative to discovery and historical uncertainty.

Artistic time is equally complex. Gerard Genette's narratology distinguishes between the order, duration and frequency of narrative time [6, 33]. Retrospection changes the order of narration by returning to the past; prospection projects meaning into the future; retardation slows narrative duration by expanding a moment, a scene or a description. These categories are useful for analyzing how Davron and Inoue transform history into poetic experience. Neither text follows a purely linear historical model. Instead, both create a layered time in which the past is recalled, the present is interpreted and the future is ethically imagined.

The chronotope is the point where these spatial and temporal elements become inseparable. In historical prose, the chronotope often appears through places charged with memory. A monument

is a spatial object, but it also contains time; a road is a physical route, but it also represents historical movement; a ruin is a fragment of space, but it carries the trace of vanished time. Therefore, the comparative study of Davron and Inoue must examine not only what places they describe but also how those places organize time.

The category of cultural memory deepens this approach. Jan Assmann explains cultural memory as a socially transmitted system of texts, rituals, images and symbols through which communities preserve identity [9, 37]. Davron's Samarkand is built on such cultural memory. Inoue's Western Regions, meanwhile, are constructed through recovered traces, travel impressions and historical imagination. These two forms of memory - internal and external, national and civilizational - create the main poetic contrast between the works.

In Samarkand dream, Samarkand is not simply a city described by the author; it is the structural center of the entire artistic world. The city gathers different historical layers and transforms them into a unified poetic space. The narrator moves through names, monuments, legends and historical associations, but this movement does not lead away from the city. On the contrary, every episode returns the reader to Samarkand as the source of meaning. This centered structure gives Davron's work a strong memorial character [1, 42].

The city chronotope in Davron's prose is based on rootedness. The artistic subject does not discover Samarkand as an exotic object. He belongs to it, remembers it and feels responsibility before it. This is why descriptions of historical figures, architectural monuments and cultural traditions are not neutral. They are emotionally charged and ethically oriented. The space of the city becomes a space of self-recognition. To understand Samarkand means to understand the continuity of Uzbek spiritual life.

Davron's use of retrospection is especially important. The narrator repeatedly moves from the visible present of the city to its historical depth. A street, a mausoleum, a manuscript or a name becomes a trigger of memory. Through such triggers, the text opens backward and brings the past into the present. Retrospection does not function as a decorative flashback; it is the main principle of the city's poetic reconstruction. It allows the reader to experience Samarkand as a space where different centuries coexist [1, 96].

The temporal structure of Samarkand dream also contains prospection. Historical memory is directed not only to the past but also to the future. The narrator asks what kind of moral obligation the contemporary reader has before the heritage of ancestors. Thus the future appears as a horizon of responsibility. The city is preserved not only by stone monuments, but also by the reader's consciousness. In this sense, prospection connects memory with cultural continuity [8, 64].

Retardation in Davron's text appears in lyrical and descriptive passages. The narrative often slows down when the author contemplates a monument, a historical name or a symbolic image. This slowing of narrative tempo has a poetic function: it allows space to become saturated with time. A single visual detail may carry several centuries of meaning. Such retardation protects historical memory from superficial reading and forces the reader to dwell on the moral weight of place.

If Davron's text is organized around the city, Inoue's Seiiki monogatari is organized around the road. The Western Regions are presented as a territory of movement, distance and search. The narrator's attention is directed toward routes, deserts, passes, caravan paths, ruins and lost cities. This road chronotope corresponds to the historical nature of the Silk Road itself, which connected different civilizations through movement and exchange [2, 18].

Inoue's artistic space is not rooted in national belonging in the same way as Davron's. It is mediated by travel, reading, historical reconstruction and intellectual fascination. The narrator

approaches Central Asia as a Japanese writer who seeks the traces of cultural transmission across Eurasia. The Western Regions become a vast archive of contact between China, Central Asia, India, Persia and the wider world. The road therefore functions as a symbol of mediation [2, 47].

Retrospection in Inoue's text is archaeological in character. The narrator looks at a ruin, a landscape or a route and imagines the life that once passed through it. The past is not given as stable heritage; it must be reconstructed from fragments. This creates a different temporal atmosphere from Davron's text. Davron's memory is continuous and inherited, while Inoue's memory is recovered and fragile. The past appears as something partly lost, partly visible and partly imagined.

Prospection in Seiiki monogatari has a more philosophical tone. The road does not simply return the narrator to the past; it also raises questions about the future of memory. What remains of a civilization when its cities disappear? How can a modern reader understand the meaning of vanished routes? Inoue's prose suggests that cultural memory survives through interpretation. The future of the past depends on the ability of later generations to read ruins, texts and landscapes [2, 83].

Retardation in Inoue's work often occurs in descriptions of desert, distance and ruins. The narrative slows when the writer contemplates silence, emptiness or the remains of an ancient settlement. This delay creates a mood of transience. The reader is made to feel that space is large and time is deep. Inoue's retardation is therefore not only descriptive; it is philosophical. It transforms travel into meditation on impermanence, memory and the fragility of civilization [4, 55].

The comparison of the two works shows that the central spatial opposition is the city and the road. Samarkand in Davron's text is a center of memory; the Western Regions in Inoue's text are a field of movement. The city gathers, while the road disperses. The city calls the reader to return, while the road calls the reader to search. These two models are different, yet they are not contradictory. Historically, Samarkand itself was a city of roads, and the Silk Road existed through the cities that gave it cultural meaning.

The city chronotope emphasizes depth, continuity and belonging. Davron's narrative demonstrates how a national literature can turn historical space into a source of identity. The road chronotope emphasizes distance, mediation and discovery. Inoue's narrative demonstrates how another Eastern literature can approach Central Asia as a world of historical attraction. Together, these chronotopes create a fuller poetic image of the Silk Road: it is both a place of rooted memory and a route of transnational movement [10, 56].

The temporal poetics of the two texts also differs. In Samarkand dream, retrospection serves the restoration of cultural continuity. The past is remembered in order to strengthen the present and guide the future. In Seiiki monogatari, retrospection serves the reconstruction of historical loss. The past is searched for because it is distant and partly vanished. Therefore, Davron's temporal model is memorial and ethical, while Inoue's is exploratory and reflective.

Prospection has a common function in both works: it connects the past with future cultural responsibility. Davron looks toward the future of national memory; Inoue looks toward the future of civilizational understanding. This means that neither writer treats history as closed. History remains open because every generation must reinterpret it. Through this openness, artistic time becomes dialogic [5, 252].

Retardation strengthens the poetic quality of both texts. It prevents historical material from becoming a simple sequence of facts. In Davron, retardation gives monumentality to Samarkand. In Inoue, it gives meditative depth to the road and ruins. The slowed moment becomes a point where

space and time meet. Thus retardation is one of the most important techniques through which the chronotope is artistically intensified.

The comparative analysis of artistic space and time in these works has scientific significance for several reasons. First, it expands the study of Uzbek-Japanese literary relations beyond the question of translation. It shows that literary relations may be formed through common symbolic geography, shared historical imagination and typological convergence. Samarkand and the Western Regions become literary meeting points where Uzbek and Japanese cultural memories interact.

Second, the comparison contributes to the theory of historical prose. Davron and Inoue demonstrate two ways of converting historical material into literary structure. Davron relies on the poetics of national memory and inner belonging. Inoue relies on the poetics of travel and external reconstruction. These models can be used in broader comparative studies of Eastern historical narratives, especially those connected with the Silk Road [11, 73].

Third, the topic has pedagogical importance. The two works can be used in courses on comparative literature, Uzbek literature, Japanese literature, imagology and cultural memory. Students may compare the city chronotope with the road chronotope, identify the functions of retrospection and retardation, and discuss how different cultures interpret the same historical space. This approach develops not only literary competence but also intercultural awareness.

Finally, the analysis is important for cultural diplomacy. Literary texts often create emotional bridges between nations more effectively than official discourse. Davron introduces Samarkand as a living center of Uzbek spirituality, while Inoue introduces Central Asia to Japanese readers as a space of deep historical value. Their works therefore support a broader humanitarian dialogue between Uzbekistan and Japan.

The research shows that artistic space and time in Samarkand dream and Seiiki monogatari are organized through different but complementary chronotopic models. In Davron's work, the city chronotope dominates. Samarkand is represented as a center of memory, identity and spiritual continuity. In Inoue's work, the road chronotope dominates. The Western Regions are represented as a space of travel, historical inquiry and civilizational exchange.

The study also demonstrates that retrospection, prospection and retardation play essential roles in the construction of these chronotopes. Retrospection connects the visible present with historical depth; prospection transforms memory into responsibility for the future; retardation slows narrative movement and gives symbolic density to space. These techniques reveal that time in both works is not linear but layered, reflective and culturally meaningful.

Another result is that the two texts present different forms of memory. Davron's memory is rooted, national and ethical. Inoue's memory is mobile, civilizational and exploratory. Their comparison proves that Uzbek and Japanese literatures can meet not only through direct influence but also through parallel poetic engagement with the Silk Road and Central Asian historical space.

Khurshid Davron's Samarkand dream and Yasushi Inoue's Seiiki monogatari are significant works for the comparative study of artistic space and time. Although they belong to different national literatures, both transform Central Asian geography into a poetic structure where history, memory and cultural identity become visible. Davron constructs Samarkand as a centered chronotope of national memory, while Inoue constructs the Western Regions as a road chronotope of travel and discovery.

The comparison shows that artistic space and time are the main means through which these writers interpret the past. Retrospection restores historical depth, prospection opens memory toward future responsibility, and retardation allows the reader to experience the density of place. Through

these techniques, space becomes temporal and time becomes spatial. This unity is the foundation of the comparative poetics of the two works.

The study of Samarkand dream and Seiiki monogatari is therefore important not only for literary theory but also for the development of Uzbek-Japanese literary relations. The works show how two Eastern literary traditions can approach the same civilizational space from different perspectives and create a meaningful dialogue through the poetics of memory, city, road and history.

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