

ANALYTICAL APPROACHES AND PERSPECTIVES

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Abstract: This article focuses on the artistic manifestation of the concept of the chronotope, its interdisciplinary genesis, and its role in shaping diverse perspectives within modern science. It further examines the adoption of the chronotope as a philosophical term and its representation in works of art, drawing on the theoretical insights of both international and Uzbek scholars. In addition, a number of concepts and interpretations are advanced. In contemporary literary studies, the chronotope is regarded as a fundamental component of the architectonics of artistic texts, fulfilling a distinctive function within their structure.

Key words: chronotope, science, physiology, human, nature, space, time, movement, perspectives, interpretation, concepts.

It is natural for humanity, which has been formed over the centuries, to move in space and time. The fact that it moves, albeit gradually, towards geographical space itself indicates its conscious thinking. This later had a significant impact on artistic thinking. Starting from the oldest folk oral creativity, even in the most highly developed written works of art, interpretations of space and time became the basis for revealing the contradictions of the era and the feelings in the human soul.

As the Russian literary critic M. Bakhtin noted: "Before concluding the analysis of the time of adventure typical of the Greek novel, it is appropriate to talk about something more general, namely, about the individual themes that serve as elements that form the subject of novels. Themes such as separation - separation, loss - achievement, search - finding, acquaintance - not recognizing are important components not only in the subject of novels of different periods and types, but also in other genres of literary types (epic, dramatic, even lyrical genres). These themes are chronotopic by their nature" [1, p. 59]. Noting that these theoretical views of the Russian critic Mikhail Bakhtin are characteristic of works of art, we would like to comment on the views on the initial formation of the term, its formation in the social sciences, as we noted above.

Contrary to the idea that has been established among researchers in the philological scientific environment for many years, the concept of chronotope was initially developed not in literary studies, but at the intersection of scientific research in the disciplines of physiology, psychology and philosophy.

Although the authorship of studies related to the chronotope is attributed to M.M. Bakhtin, it would be more correct to indicate the first source of the term based on the works of A. Ukhtomsky. Alexei Alekseevich Ukhtomsky (1875–1942) is a Russian physiologist and philosopher, the founder of the doctrine of the dominant, which encompasses the principles of the functioning of the nervous system.

The scientist's scientific worldview was formed under the influence of German thinkers, and representatives of this school (Wilhelm Oswald, Theodor Lipps, Ernst Mach, Alois Rühl, Wilhelm Wundt, Richard Avenarius, Friedrich Paulsen and others) sought to develop philosophical categories from the data obtained through psychophysiological research. Having deeply studied the views of this school, A. Ukhtomsky concludes that the continuous space-time integrity (chronotope) is a form of living perception.

Through living perception, our consciousness collects for us a holistic picture of the world from the information sent by our sense organs. For Ukhtomsky, the chronotope is not a philosophical



concept, but a biological survival mechanism that allows living beings to coexist in harmony with their environment. [2, p. 56]. Looking at the views of the Russian scientist A.V. Politov, there were grounds for separately noting the differences and certain similarities in the theoretical views of A. Ukhtomsky and M. Bakhtin [3, p. 4].

A.V. Politov also emphasizes that the term, which first appeared within the framework of theoretical views and human physiology and philosophy, was later applied to the analysis of works of art and adapted by Bakhtin to the philological scientific world. Because it should be noted that even before M. Bakhtin, to one degree or another, there were views on the term: "The fact that time and space belong to art was first emphasized by G.E. Lessing, and later by G.V. Hegel, at the end of the 19th century, especially the 20th century, all types of art, including fiction, became one of the topics of attention in literary criticism" [4, p. 41]. As noted, this concept in various disciplines gradually took its place among philosophical and philological terms, which meant that the analysis of the poetic properties of works of art without this category began to become very difficult. In the structure of literary works, the hero, who is the basis for the development of events, moves in a certain space and time. This concept itself justifies the relevance of the views of the Russian literary critic M. Bakhtin.

Today, both approaches to the theory of chronotope and theoretical interpretations of this concept are being enriched on the basis of various views and concepts. It should also be noted that in modern science it has become a universal category that allows analyzing and interpreting the relationships between any space and time (chronotope) in various contexts.

It is important to emphasize that the issue of chronotope is interdisciplinary and complex. In her doctoral thesis "A Comparative and Typological Study of Chronotope Ethics in Contemporary Novels," B. Turaeva makes the following observation in this regard: "In world literature, chronotope is interpreted as a compositional element expressing the sequence and intensity of events in a work, a literary and aesthetic category that describes images and reflects the author's perception of the structure of the world and his worldview" [5, pp. 5-6].

In addition, speaking about the fact that the study of the chronotope problem is being conducted in various directions, B. Turaeva notes: "In world literary studies, research is being conducted in the following priority areas: the literary-aesthetic essence and theoretical principles of the chronotope category, the evolution and modification of types and genres, its influence on the architectonics of a work of art, the semiotics of a literary text, the interaction and parallelism of temporal and spatial forms within one literary text or a series of texts: one of the urgent problems of modern literary studies is the continuation of the traditions of happiness; the study of the history of the formation, essence, and functional significance of the chronotope problem from the point of view of synergetics, hermeneutics, semiotics, and cognitive" [5, p. 7].

Indeed, the above considerations should also be recognized as views of the first quarter of the 21st century. Therefore, the synthesis of the above-mentioned methods also proves that the chronotope plays an important role in creating the artistic picture of the world. It should also be noted that the study of the functional role of the chronotope in the construction of a work of art is being studied in current research from a more species and genre perspective. Just as there is a time and space of known reality in a work of art, it is natural that there are theoretical views and considerations at the basis of each concept.

Z. Rakhimov, in his research on the topic "The Poetics of Odil Yakubov's Historical Novels," makes the following point: "In a work of fiction, the chronotope tool is effectively used to reveal different realities and the spiritual world of the hero" [6, p. 22]. He argues that the chronotope in the writer's historical novels is used for various poetic expressions, sometimes serving to reveal the spiritual and moral image of the heroes of the work, and sometimes serving as a basis for



describing the historical environment. It should be emphasized that there are also grounds in these analytical approaches and in the advancement of theoretical views.

It is also worth noting that literary scholars have noted that the chronotope is not just a background for events, but an element that creates a relevant and active structure: "When it comes to the stylistic dominant features of the chronotope in a prose work, first of all, the literary component that coordinates the plot and composition is understood. The artistic chronotope is considered a concept that directly depends on the principle of composition, and in turn, sharply affects the plot." In the work "The Concept of Artistic Skill and Creativity in the Development of Novel Thought," D. Abduramanova puts forward these ideas.

If we pay attention to the theoretical views presented, it can be observed that the function of the chronotope in the text structure, its role in revealing the integrity of the work or ensuring the dialectical unity of the subject composition, is incomparable. It should not be forgotten that the artistic function of the chronotope, proceeding from the possibilities of all types and genres, directly affects the integrity of the text.

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