FORMS OF THE CHRONOTOPE IN ASAD DILMUROD'S NOVEL "PAHLAVON MUHAMMAD"

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Annotatsiya. *Mazkur maqolada Asad Dilmurodning "Pahlavon Muhammad" romanida xronotop tushunchasi va uning badiiy shakllari tahlil etiladi, xronotop haqida rus munaqqidi Baxtin qarashlari ham keltiriladi. Roman xronotopining tarixiy, ijtimoiy va ramziy qatlamlari aniqlanib, ularning qahramon ruhiy olami va muallif konsepsiyasini ochib berishdagi funksional ahamiyati ko'rsatib beriladi. Tadqiqot jarayonida xronotopning epik tafakkurda tutgan o'rni, vaqtning siklik va chiziqli shakllari tahlil qilinadi.*

Kalit so'zlari: *xronotop, badiiy vaqt, badiiy makon, epik tafakkur, tarixiylik, ramziylik, syujet, obraz, Asad Dilmurod, "Pahlavon Muhammad" romani.*

Abstract. *This article analyzes the concept of the chronotope and its artistic forms in Asad Dilmurod's novel* "Pahlavon Muhammad", *and also presents the views of the Russian critic Bakhtin on the chronotope. The historical, social, and symbolic layers of the novel's chronotope are identified, and their functional significance in revealing the spiritual world of the protagonist and the author's conception is demonstrated. In the course of the research, the role of the chronotope in epic thinking, as well as the cyclic and linear forms of time, are analyzed.*

Keywords: *chronotope, artistic time, artistic space, epic thinking, historicity, symbolism, plot, image, Asad Dilmurod, the novel* "Pahlavon Muhammad".

Аннотация. *В данной статье анализируется концепция хронотопа и его художественные формы в романе Асада Дильмурода «Паҳлавон Мухаммад» а также представлены взгляды русского критика Бахтина на хронотоп. Выявляются исторический, социальный и символический слои хронотопа романа и показано их функциональное значение в раскрытии духовного мира героя и авторской концепции. В ходе исследования анализируется роль хронотопа в эпическом мышлении, циклических и линейных формах времени.*

Ключевые слова: *хронотоп, художественное время, художественное пространство, эпическое мышление, историчность, символизм, сюжет, образ, Асад Дильмурод, роман «Паҳлавон Мухаммад».*

By *artistic chronotope*, first of all, as noted by the Russian critic M. M. Bakhtin, is meant the following: “Although the problem of space and time in a literary work had been studied to a certain extent earlier, the term *chronotope* was directly introduced into literary studies by the Russian scholar M. Bakhtin in the 1930s of the last century. We call the intrinsically interconnected relationship of temporal and spatial relations artistically perceived in literature the *chronotope* (which literally means space–time).” This term has been used in mathematics within the framework of Einstein’s theory of relativity. For us, it has no significance as a special concept employed in mathematics. We adopt it in literary studies (not in the strict sense) metaphorically. What matters to us here is the term’s expression of time and space in a unified form (with time as the fourth dimension of space). We interpret the chronotope as a form–content category in literature” [6.234].

Indeed, the reflection of artistic space in the historical novel, interpreted as a form–content category, gives rise to considerable complexity. M. M. Bakhtin interpreted this on the example of the ancient Greek adventure novel

and epic. His interpretations in this regard fully support the considerations stated above: “In literature, the chronotope of the encounter often performs a compositional function: sometimes it serves as a knot, sometimes as a climax, and at other times as the resolution of the plot. The encounter is an extremely ancient phenomenon that constitutes the plot of the epic (especially) and the novel. It should be particularly emphasized that the motif of encounter is closely connected with such motifs as separation, flight, attainment, loss, marriage, and others, which are similar in terms of spatial–temporal definiteness. Especially, the motif of encounter has an important connection with various road encounters—the road chronotope (‘the great road’). In the road chronotope, the unity of space and time is revealed with particular clarity and vividness. The road chronotope occupies a special place in literature” [3.60]. Indeed, in historical-biographical and philosophical-psychological novels, as well as in stories and novellas, the multiplicity of chronotope forms testifies to its role as a category and an important factor that ensures the full dynamism of the plot. In essence, the forms of artistic space and time are among the elements that connect with the plot, composition, and conflicts of characters, and serve as fragments that stimulate their interconnection and fusion.

In Asad Dilmurod’s novel *“Pahlavon Muhammad”*, the road chronotope becomes the factor that determines the resolution of the concept of reality unfolding on a vast epic scale. This is because, in the chain of events connected with the personality of Pahlavon Muhammad, the writer resorts to a universal interpretation. The organic manner of moving from the narration of one detail to another becomes particularly prominent: “In his infancy, when he left the cradle and began to toddle, his father had separated him from his mother for several months and taken him to the mountains, where he fed him continuously on venison and partridge meat in a damp, half-dark cave from which moisture

oozed; he even remembers him saying that he fried a tiger's heart in snake oil mixed with the blood of a bear and a wolf…

Hungry and famished, Pahlavon traveled the road all night long; at dawn he saw thick smoke rising into the sky and ruins scattered like smoke at the foot of the slope! Alas! What kind of calamity is this? With his heart torn to pieces, he closed and opened his eyes. By God, his eyes were not deceiving him at all: the village—Polvonota—once built by his father, who had united the community of wrestlers, had been scattered to the skies! The news written in the letter of his close friend Pahlavon Muhammad Moloniy seems to be entirely true. Judging by the fact that there is not a single soul among the ruins, everyone has indeed been driven away somewhere—but where? Could it be that even his benefactor was expelled along with his friends and brothers from the edge of the village? Had they not lived lives of humiliation and misery in foreign lands before, O Creator of the world?!" [2.16] In the opening chapter of the novel entitled *"Buzrukvor"*, Pahlavon Muhammad's being caught in a terrifying whirlwind, the realization that his only savior is Allah, his childhood memories, and the unexpected appearance of Zulfizar, who gives him first aid, all serve to actualize the road chronotope. While expressing the initial foundation—the more convincing development of the plot—the writer presents Pahlavon's father, lineage, and personal views on life, striving to illuminate events from the very measure through which everything that happens in the nature of characters who set out on a journey is perceived. From this perspective, Asad Dilmurod intensifies attention to the poetics of the chronotope by revealing, in a mythopoetic register, the hardships and sufferings through which Pahlavon matured. In essence, the author logically emphasizes that growing up guided by a father's counsel is equivalent to striving in the path of Allah's pleasure.

The Russian critic M. Bakhtin, who conducted extensive research specifically on chronotope poetics, states: "Biographical time, which is inseparable from historical reality, is irreversible in relation to reality.

However, with respect to character, such time is reversible: one or another trait of character may appear somewhat earlier or somewhat later. Character traits themselves are outside chronology; they emerge across time. Character does not grow or change by itself; it merely becomes complete. In the initial segments, an incomplete, undeveloped character is fully revealed and perfected at the end. Likewise, the path of a character's revelation does not lead to its transformation or reshaping alongside historical reality, but only to its completion, that is, to filling out the form whose contours had been outlined from the very beginning. This is the Plutarchan biographical type" [3.114].

Accordingly, while adapting the historical novel to its time, the writer also demonstrates at the novel's climactic point—through the depiction of the psychological character of the father, Abusaid—that character is a product of space and time. There are such portrayals that the reader involuntarily begins to regard Pahlavon Muhammad with boundless affection and treats him as one's own brother or kinsman:"Suddenly, beneath his ears resounded a piece of wisdom spoken by his benefactor Pahlavon Abusaid: 'My son, there is a scale upon which not the body, but intellect and reason are weighed!' Having said this, his dear one fell silent and did not explain what kind of scale he meant. It seemed as if he wished him to understand for himself what that thing was. Only later did he realize the great trust his father had placed in him, and his heart was filled with gratitude. At times, he would say to himself with an ironic smile that sometimes the burden of ignorance, too, must be weighed on that scale. When he reached adolescence and learned that the fate of his lineage was far more complex than he had imagined, his entire being was thrown into turmoil. Alas! In his past, bound to a distant antiquity, bitterness outweighed sweetness, suffering outweighed comfort and pleasure, hunger outweighed satiety, and delusion outweighed enlightenment—far more, far more! Alas! On which scale should all this be weighed, O Creator of the world?!" [2.13] In this passage, while the writer conveys the father's counsel and admonition to the

young Pahlavon, he emphasizes the importance of adhering to the path of faith and belief in any situation. This is because, in this discourse, the images of the author, the hero, and the admonishing Father merge to form a unified conceptual panorama. The process unfolds in such a way that Zulfizar brings warmth to Pahlavon's inner world as he wanders lost in the desert and remains under the onslaught of storms. At this point, by revealing the specific criteria of the road chronotope, the author delineates a spiritual–metaphorical realm that leads toward the true aim and purpose. In recent years, both in historical and modern prose poetics, the image of the road and the traveler has appeared repeatedly. While depicting the forms of the chronotope in the novel, the writer addresses the principle of precision in artistic space and time. Within the chronotope of memory, the author realistically portrays Pahlavon Muhammad's return to his childhood and the experiences that have continued to live in his consciousness through the sincere relationship between him and Zulfizar. In general, the distinctive facets of the artistic chronotope hold particular significance in the writer's works. The author's deep understanding of the historical period guarantees his ability to produce broad generalizations.

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