

## THE PROBLEM OF ARTISTIC CHRONOTOPE IN LYRICAL WORKS

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**Abstract:** This study delves into the concept of the artistic chronotope in lyrical works, emphasizing the intricate interweaving of time and space within the structure of lyrical texts. Originating from Mikhail Bakhtin's theoretical framework, the artistic chronotope offers a lens to analyze spatial-temporal relationships in literature. In lyrical poetry, where subjective emotions and personal experiences dominate, the chronotope is often expressed through symbolic imagery, metaphorical spaces, and dynamic temporalities. This paper particularly examines the poetry of Sh. Rahman, Kh. Davron, A. Qutbiddin, and Fakhriyor, highlighting the artistic quality of their lyrical works and its impact on the reader's perception of time and space in poetry. Furthermore, the study explores how the artistic chronotope enhances thematic depth and emotional resonance in lyrical literature.

**Keywords:** Artistic chronotope, lyrical works, time and space in literature, Mikhail Bakhtin, poetic structure, literary theory.

### *Lirik Eserlerde Sanatsal Kronotop Sorunu*

**Öz:** Bu çalışma, lirik eserlerde sanatsal kronotop kavramını inceleyerek, lirik metinlerin yapısında zaman ve mekanın karmaşık iç içe geçişine odaklanmaktadır. Mihail Bahtin, sanatsal kronotop kavramının kuramsal çerçevesini oluşturarak edebiyatta mekansal-zamansal ilişkileri analiz etmek için bir mercek sunar. Öznel duyguların ve kişisel deneyimlerin hâkim olduğu lirik şiirde kronotop, genellikle sembolik imgeler, metaforik mekanlar ve dinamik zaman anlayışlarıyla ifade edilir. Bu çalışmada özellikle Ş. Rahman, H. Davron, A. Qutbiddin ve Fahriyor'un şiirleri kronotop kavramı ışığında incelenmiş onların lirik eserlerindeki sanatsal nitelikleri ve bu niteliklerin okuyucunun şiirde zaman ve mekan algısına etkisi tespit edilmiştir. Araştırmada ayrıca sanatsal kronotopun, lirik edebiyatta tematik derinliği ve duygusal etkiyi nasıl artırdığı da belirlenmiştir.

**Anahtar Sözcükler:** Sanatsal kronotop, lirik eserler, edebiyatta zaman ve mekân, Mihail Bahtin, şiirsel yapı, edebiyat teorisi.

### **Introduction**

The concept of artistic chronotope in lyrical works presents a unique challenge due to the intricate interplay of time and space within poetic texts. The poet's worldview, perception of reality, and emotional depth are intricately woven into the fabric of lyrical expression, with time and space acting as essential elements in shaping the artistic idea. Mikhail Bakhtin's theory of the chronotope provides a foundational framework for analyzing these spatial-temporal relationships, emphasizing their significance in literary discourse. M.M. Bakhtin explains this situation as follows: In the literary-artistic chronotope, there is a fusion of spatial and temporal features into a coherent and

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concrete whole. Time becomes condensed, intensified, and artistically visible, while space is energized and drawn into the flow of time, plot, and history. Temporal features are revealed within space, and space is interpreted and measured through time. This intersection of elements and merging of features characterize the artistic chronotope (Бахтин, 2015, p. 3).

In lyrical works, where emotions and subjective experiences dominate, the chronotope manifests through fleeting moments, symbolic spaces, and fluid temporalities. This dynamic combination allows poets to convey profound emotional states and philosophical reflections. The importance of real time and space in shaping poetic ideas cannot be understated, as they offer both a grounding reality and an avenue for creative transcendence. Real time influences the poet's imagination, blending personal experiences with broader societal and historical contexts.

This study focuses on the poetry of Sh. Rahman, Kh. Davron, A. Qutbiddin, and Fakhriyor, exploring how their works reflect the complex relationship between real time and artistic time. By analyzing their lyrical creations, the paper highlights the significance of the artistic chronotope in expressing thematic depth, emotional resonance, and philosophical inquiry. The integration of historical events, personal experiences, and symbolic imagery within lyrical works underscores the importance of the chronotope in shaping poetic meaning and enriching the reader's experience. Thus, the artistic chronotope serves not only as a structural element but also as a medium for exploring human consciousness, societal dynamics, and timeless artistic expressions.

This situation is associated with the appearance of external (real) time and space, which we can recognize as one of the novelties of our scientific research (Hursanov, 2019, pp. 251-255). When viewed from both sides (life and artistic time), it seems that the chronotope has a role in the formation of the concept of the work. No work of art is abstract in itself. It will have this or that view of the real world. More precisely, for wind and water mills, as important as wind and water are, the chronotope also plays an important role in the emergence of the poetic idea and its reflection in the artistic text. While the past, present, and future tenses of the artistic time serve to illuminate the mental state of the lyrical protagonist, the artistic spaces serve as objects in the emergence of emotions. In such a complex process (only in the lyrical periods), the importance of the artistic space is somewhat diminished. Time is of primary importance.

Therefore, as long as the artistic idea is "figurative thought", which "comes from the logic and essence of events", reality takes place in space and time. Given that reality in the lyrical type is built on a narrow sense and emotion, we observe that it differs chronotopically in terms of its broad application in the epic type. In fiction, the chronotope is considered to have its own dimensions and values. In particular, the plot events develop in a certain artistic space and time, the past, present and future of different destinies are proved according to the requirements of different conditions, and the philosophy of life is revealed. In lyrical genres, space and time are considered unstable, and it is often considered an event related to the consciousness and experiences of the lyric protagonist (Khursanov, 2019, p. 181). In literature, the problem of defining the concepts of artistic time and artistic space is determined primarily by the need to separate them from non-artistic time and space. Artistic time and space are categories that are not related to real time (throughout the text "life" time has been changed to "real" so as not to lead to confusion in terms of meaning) and space. Real time and space play a fundamental role in the birth of a poetic idea. Such a situation raises several views. The first is not a specific theme or idea that has

tormented the creator for a long period of time, rather than an immature, goal-oriented one, or rather, as a result of them, a sudden inspiration is often important. The coming of inspiration is also related to criteria such as knowledge, practical skills, worldview, and being beyond space and time for the aesthetic ideal. First, artistic time manifests its objective and subjective aspects, which are characterized by different aspects of the boundaries of real and artistic time and the exchange of ideas. Second, the basis of planning is that chronotype boundaries are considered to have precision or uncertainty. Third is the fact that the influence of real time on artistic time (note, different geographical locations, social environments, changes of periods, changes of different ideologies, religious views) is primary. For example, the lyrical experience and imagery in Osman Azim's poetry differs from the work of the Spanish poet Luis Garcia Montero, Maria Wisława Anna Szymborska, Seamus Justin Heaney, Salvatore Quasimodo, Ismet Ozel, Nurullah Genc, Yavuz Bulent Bakiler. Although every poet lived in the same period, their work is completely different from each other. The reason is that the personal worldview and the different effects of real time on the creative nature, worldview, and psychology are different as well. "A person living in a society (including a creator) is a representative of a certain social group, which means that he has his own views and desires formed in a certain social environment, and in many ways, they correspond to his aspirations. Obviously, the creator is first and foremost a person, so the content of the work primarily reflects his personal views and opinions. It's important to note that this idea is somewhat conditional. The author portrays the social environment based on the development of their perspectives and beliefs. Therefore, it's more precise to assert that the artwork mirrors the personalized social environment, effectively blending individuality and the social context. (Quronov, 2018, p. 61). M.M. Bakhtin explains this situation as follows: The author describes this world as either the protagonist portrayed in the story, the storyteller, the fictional author, or the original author. However, in this case, he portrays the reality of the world of time and space as if he had seen, observed, witnessed. Even if he writes his autobiography, or recovery, his sufferings, he remains outside the world portrayed as the person who wrote it. Even if I am telling (or writing) a story that just happened to me, I, as the storyteller, am outside the time and place where the same story happened. From a chronotopic point of view, it never expresses a single concept (Бахтин, 2015, p. 255). Therefore, the author is literally a typical representative of his time. In a series of artistic images, he expresses his personal and social thoughts. However, in terms of chronotopes, the author is always considered an external object. The real time is a time when artistic texture is necessary, the creator transfers it directly, or through a symbol, allegory, reference to history, to a literary work using artistic texture. As literary critic I. Sultan noted, "the writer creates characters not according to previously prepared templates, but as a result of studying the material of life and discovering its regularities" (Izzat, 2005, p. 83). This is a process associated with the environment, society and nature in which the author lives, as well as his worldview, taste, level, and the needs of the readers. In this regard, it is necessary to pay attention to the following aspects of life that play a special role in the birth of a poetic time: a) a creative idea, images in a work, characters and a certain reality arises through real time; b) real time is time that belongs only to the creator, and in a work of art it is absorbed by the social activity of several destinies; c) the influence of real time on the nature of different periods, social environments, different societies, geographical locations, professional activities, different family education and, most importantly, talent is of particular importance; d) subconscious memory plays an important role in the birth of a creative idea in a creator. The reason is that even after certain years have passed, the

psychological reality stored in the subconscious memory is not forgotten. e) It should be noted that day, night, morning and time of year in real time also play key roles in the birth of a creative idea. True talent finds refinement in every aspect of life, discovers philosophy, and creates wisdom. He perceives the relationship between the universe and man in an absolutely unique way. (Khursanov, 2019, p. 162). As Ulugbek Hamdam noted,

The essence of a person is reflected in the poetry of different periods. Each period, as a socio psychological environment with its own specifics, exerts its influence on a person - a poet, and this influence becomes poetry through the poet. Accordingly, his poetry is imbued with the spirit of the period (or periods) to which he belongs (Ҳамдам, 2012, p. 36).

Naturally, the social environment and the exchange of ideologies affect the poetic ideas of any poet. Real time plays an important role here. The degree of influence of ordinary life realities on a talented person develops much faster than on an ordinary person. However, the main feature and unity of purpose of artistic time is subjective time. The objectivity of artistic time, on the other hand, is related to real time, which exists independently in the human mind, and its dimensions are always felt. Subjective time can move with varying intensity (slowing down, accelerating, reversing (in the process of remembering)). In the meantime, it is observed that it is subject to real time and detached from it. As a result, the basis of objective time is real time (close to reality), while subjective time is associated with emotion. This process leads to the dual nature of artistic time and is distinguished by its saturation with social psychological content. At the same time, creators refer to history and events from the past. This is very important for them to penetrate deeper into the inner world of historical images to make historical periods convincing. That is why the main aspects of artistic time are the philosophical and historical periods. Philosophical time reveals the aesthetic point of view of the artist, his worldview, and the peculiarities of the world of art he created. Historical time, on the other hand, serves as a means of substantiating the reality of that period. It helps to describe the historical-social reality in a deeper and more detailed way, and the artistic character determines its attitude to the events of the past based on its concept. Because they exist and live in this world. They enter into a certain relationship with the world in which they live, and only the gradual continuation of the events that take place in their lives is determined by talent. This is the first view, and the second view is that the position of the artistic character may not always be consistent with creative ideas and objective historical laws. In such cases, artistic time serves as a means of ideological and aesthetic evaluation.

As the literary critic H. Umurov noted,

Inspiration comes from the nature of creativity, it is always associated with the potential of the poet. It is impossible to write a work without inspiration (and what is written without inspiration looks like an artificial lifeless flower). In an uninspired poet, there is no state of pleasure, creation, spiritual uplift, or endless satisfaction from his work. The same situation overcomes the pain of writing poetry, gives new strength, invites inventions and discoveries, enchants creativity (Umurov, 2013, p.136).

Second, in the creation of lyrical works, poets create their ideas on the basis of clear and well-thought-out plans. This is more common in the nature of lyrical epics (Hasanov, 2011, p.230) or in lyrical works written in a historical theme and dedication.

The destinies of the heroes, the reality, and the types of contradictions are governed by subjective perception. As D. Kuronov points out, “the artistic truth portrayed in a work is a reflection of a reality seen by the creator, ideologically and emotionally evaluated on an ideal basis, and creatively reworked to express a particular content. In other words, the truth is dry in a work of art”. “It comes with the author’s ideological and emotional assessment”, even if the author strives to be very “objective”, the creative object continues to reflect the artistic reality seen and presented from his point of view” (Quronov, 2018, p.152). O. Shpengler provides a comprehensive analysis of the concept of artistic time and space. He emphasizes the importance of space not only for the personal feel but also for all art forms that exist within the whole being and in a particular culture (Шпенглера, 1993, s, 78). V.Ye. Khalizev’s views on space and time are important in lyrical poetry:

Unlike other genres, lyrical poetry is a genre associated with the human heart. Therefore, the appearances of artistic time in poetry are not limited to the method of depiction but rather develop it. Space and time encompass lyricism, connecting imaginary emotions with facts of life and nature” (Хализев, 2002, pp. 347-348).

However, with the poetic idea that the author wants to express, there is also the idea that the reader perceives in the context of the work of art, in which the level of the reader is of course important. The research of Ulugbek Hamdam illustrates the following:

It is obvious that it is natural for a poet to pour out his heart on paper, to say what he thinks. On the other hand, along with this need related to the nature of the poet, there are always factors (spiritual-moral, socio political) that hinder his satisfaction. This situation encourages the search for a way to satisfy a need, making it a creative-spiritual necessity. In other words, the contradiction between the various obstacles created by the creative and spiritual necessity and social conditions motivates the poet to think on the basis of analogies, symbols and metaphors (Ҳамдам, 2012, p.240).

### Materials and Methods

Metaphorical images, symbolism and philosophical lyricism prevent the reader from suddenly grasping the idea that the poet is trying to express. The period and social environment, the reflection of various life problems in the text, are clarified primarily through the personality of the poet and the environment in which he lived. When analyzing lyric works created in different periods, ideas put forward by their creators and metaphorical images, as well as the chronotopic approach gives positive results in the correct understanding of the poetic idea.

The Fakhriyor<sup>1</sup> poem “Concern” reflects three views of artistic time: history and concepts of present and future time. The artistic images in it are given not as a result of simple emotions but as a result of a strong metaphorical imagination:

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<sup>1</sup> Fakhriyor (Fakhriddin Nizamov) is a poet and translator. He was born on October 5, 1963, in the village of Sangijuman, Samarkand region, Republic of Uzbekistan. In 1988, he graduated from the Faculty of Uzbek Philology at Samarkand State University. He worked at the editorial office of the children's magazine Gulhan ("Bonfire", 1990–1992), the National News Agency of Uzbekistan – Uza (1992–1993), the Presidential Administration (1993–1997), the National Television and Radio Company (1997–2005), and the National Press Center of Uzbekistan (2005–2008). Currently, he serves as the deputy editor-in-chief of the magazine Tafakkur

Vaqt sahrosi.  
 Ketib borayotgan tog'lar karvoni.  
 Burnidan ip o'tkazilgan  
 Tog'lar karvoni.  
 Ortiga o'girilib qarolmaydigan  
 Tog'lar karvoni.  
 Darvoqe, yuk:  
 toshlarni kelajakka  
 tashib ketmoqda tog'lar (Fakhriyor, 2000, p.37).

(The general content of the fragment: The desert of time \ A caravan of departing mountains \ A thread was passed through his nose \ caravan of mountains \ He does not look back \ caravan of mountains \ By the way, the load: \ The mountains are taking \ the stones for the future.)

The image of a mountain is not widely used in the poet's work. However, the image of the stone is of special importance. Although this play seems at first glance to be a simple landscape, in essence, the poetic idea that the poet is trying to express has a deep meaning. The mountains are glorious in nature, and in lyrical works, they come as the product of an inflexible will. In this lyrical play, the mountains seen from afar evoke the thought of a caravan on a long journey. However, the poetic idea that the poet wants to express is embodied in the image of a man who does not live a free life. The reason he cannot look back is simply his lack of will, and in that look lies the spirit of a brave and courageous ancestor.. The captive people (caravan), who have lived in fear all their lives, give the impression that they are leading their children (stones) to the future. The mountains that move on the surface of the literary text are the present, the transportation of the stones to the future points to the future. From the point of view of the poetic idea, while the caravan is creating an unknown historical chronotope, the present and future chronotopes merge and develop over time and space, covering a large period. This increases the range of emotional impact on the reader (Wakeman, 2015, p.55). That is why "modernity in poetry is not only a direct poetic response to everyday events but also the ability to penetrate into the essence of life trends and processes..." In short, "any poem cannot be poetry, even if its rhyme and weight, place and verse are in place. True poetry and rhyme must be sharply distinguished from each other. Poetry starts with talent. Talent is the ability to see aspects of life that no one has seen, to express important aspects of reality through it, to raise the big issues of the time" (Jabborov, 2015, p.68). Literary critic N. Jabborov's remarks about talent are true, but the fact that he raises the big issues of the time is slightly more complicated from the point of view of lyrical works. Because lyrical works contain poems on intimate themes or descriptions of nature, they do not reflect "big problems". The image of space and time in the poet's poetry ensures the authenticity and vitality of the work and serves to embody a clear poetic landscape in the eyes of the poet. Artistic images move the plot and reveal unique feelings and passions:

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("Thought"). He is the author of three books of poetry in Uzbek: Dardning Shakli ("The Shape of Pain", 1997), Ayolgu ("Ancient Song", 2000), Geometrik Bahor ("Geometric Spring", 2004), and a collection of journalistic articles titled Yangilanish An'anasi ("The Tradition of Renewal", 1998). His translations from English to Uzbek include Bir Bolaga Yetti Mahalla Ota-Ona ("It Takes a Village", 1997) by Hillary Clinton and 21-Asrda Islom: Postmodern Dunyo'da Qiblani Topish ("Islam in the 21st Century: Finding the Qibla in the Postmodern Era", 2005) by Timothy Winter.

Kuylolmadim,  
 yaproqlar kabi  
 quruq shoxday titrar ovozim-  
 so'lib qoldi bahorim tag'in,  
 suvga cho'kdi yana bir yozim.  
 Kuzak keldi  
 Bag'rimni dog'lab,  
 Qo'lin cho'zdi giyohga, gulga,  
 sayradilar so'ng bora, bog'lar  
 to'lib qoldi o'lik bulbulga... (Rahmon<sup>2</sup>, 2012, p. 153).

(The general content of the fragment: I couldn't sing \ like leaves \ my voice trembles like a dry twig \ my spring has dried up again \ Another sunken summer \ Kuzak has arrived \ My heart burns \ extends his hand for flowers \ The nightingales sang for the last time \ Then, the gardens were filled with dead nightingales...)

The poem lyrically describes the end of human life, that is, the remembrance of his youth in winter as "my spring has dried up again." The poet combines small images such as "another summer submerged in water", "my heart burns", "reached for a flower", and "snow fell" to bring the past to life in memory. Snow adds great meaning to spring images. It creates an impressive mood as if you were picking them up on a string. If we separate the real-time symbols from the text above, then the seasons of spring, summer, autumn, and winter appear. The artistic space is the garden itself. Although the poet expresses a poetic idea through a single image of nature in a garden and describes the transience of human life, he gives philosophical meaning to the metaphorical sentences in the text. Moreover, grief is expressed through the phrase "dead nightingale." Because of the nature of a lyrical work, "the poet may be more interested in any type of artistic language, or adjective, synecdoche, or symbol, and might seriously improve it in any work or in his whole work. In the poem, not only ordinary words, but also words with portable meanings are selected, the poet sometimes pays special attention to the creation of good metaphors, keeps them as if he kept gold in his notebook, and when appropriate, uses them" (To'ychiyev, 2011, p.174). Time in the text of the above-mentioned poem is not limited to years, seasons, months, weeks, days and nights; even minutes and seconds have their own artistic function in the text. They all unite around the idea that the poet is describing which enriches the overall idea. At the same time, it gives the reader the opportunity to reflect in his imagination a holistic artistic image, a real perception of reality. Regardless of which literary genre they are reflected in, they provide the logic of the work and shape the plot in a particular space. The image of snow throughout the poem seems to summarize the ideas in all the verses:

Qorlar yog'di,

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<sup>2</sup> Shavkat Rahmon (Rahmonov Shavkat) was born on September 12, 1950, in the Pamir neighborhood of the Qorasuv district, Osh region, in a working-class family. The poet published several collections of poetry, including *Yurak Qirralari* ("Edges of the Heart", 1981), *Ochiq Kunlar* ("Open Days", 1983), *Gullayotgan Tosh* ("Blooming Stone", 1984), *Uygoq Tog'lar* ("Awake Mountains", 1986), and *Hulvo* (1988). A selected works collection, *Saylanma*, prepared by the poet himself, was published posthumously in 1997. Shavkat Rahmon enriched Uzbek poetry with the artistic experience of 20th-century Spanish poets. He translated works of Federico García Lorca (*Saylanma*, 1979), Juan Ramón Jiménez, and Rafael Alberti into Uzbek. After a long battle with a severe illness, he passed away on October 2, 1996, in Tashkent.

Og'ridi jonim,  
 uxlayotgan bog'lar poyida  
 kuyolmasdim, undan yomoni  
 yashil edim qantar oyida...

(The general content of the poem: It snowed \\\ it hurts my soul \\\ at the foot of the sleeping gardens \\\ worst of all I couldn't sing \\\ Because in January I was green...)

The given poem is a lyrical expression of the conflicting depiction of snow (winter) and spring. In this poem, the chronotope expressed through the poetic idea is that this is the life of the lyrical hero, not spring or winter. They are figurative and evoke artistic figurative thinking. At the semantic center of the poem is a summary of the lyrical protagonist's life, and the plot rings of the seasons of "spring", "summer", "fall", and "winter" help to illustrate this contrasting mood. This play recalls modern elements, and the garden, which represents the concept of space, is associated with the mind of the protagonist and has a distinctive metaphorical color. Time happens in a certain place. This play depicts a lyrical image of instantaneous feelings formed in the interaction of the lyrical hero with his inner feelings. In the work of Shavkat Rahmon, the image of nature plays a key role in revealing the psyche of the lyrical hero. This condition connects people to nature in a natural way (Cran, 2021, p.6). In the poetry of Salvatore Quasimodo<sup>3</sup>, changes in the human psyche, as well as themes of separation, melancholy, and hopelessness, are conveyed through depictions of nature. From the standpoint of chronotope, this is directly connected to the emergence of social issues as a central focus in his poetry after the Second World War.

Already the rain is with us,  
 shaking the silent air.  
 Swallows skim the dull waters,  
 by the lakes of Lombardy,  
 swoop like seagulls after tiny fish;  
 there's a scent of hay beyond the garden fences (Quasimodo, 2012, p.14).

In the poetry of Salvatore Quasimodo, the depiction of rain holds special significance. The image of rain appears in many of his poems. Through the description of rain, the poet not only conveys the space and beauty of the place where he lives, but also reveals his dreams through the images of the sea and swallows. Or: Even more so at night the sea still sounds, // Lightly, up and down, along the smooth sands. // Echo of an enclosed voice in the mind, // that returns in time; and also that // assiduous lament of the gulls; birds // perhaps of the summits that April // drives towards the plain; already // you are near to me in that voice; // and I wish there might yet come to you // from me, an echo of memory, // like this dark murmur of the sea. In the poem "The Sea Still Sounds," the image of the sea conveys the lament of a lover who could not achieve reunion. There is a distinctive symbolism present here as well. Just as the sea washes over the coastal sands, the lyrical hero's patience and endurance gradually wear away. In this poem, time is not limited. Its ending may come with just a single sound. However, every approaching sound is near him – only reminding him of its presence.

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<sup>3</sup> Salvatore Quasimodo (Italian: [salva'to:re kwa'zi:modo]; 20 August 1901 – 14 June 1968) was an Italian poet and translator, awarded the 1959 Nobel Prize in Literature "for his lyrical poetry, which with classical fire expresses the tragic experience of life in our own times".[1] Along with Giuseppe Ungaretti and Eugenio Montale, he was one of the foremost Italian poets of the 20th century.



From a spatial perspective, the place is specified, yet it is more closely connected to a state of mind. Therefore, in biographical terms, every place a poet writes about is linked to his present condition and to the homeland in which he lives. Moreover, depictions of nature are also perceived differently depending on the locality. In the poetry of Shavkat Rahmon, one does not encounter the sea, the shore, or seabirds. In contrast, the poetry of Salvatore Quasimodo lacks images of high mountains, apple orchards, or the spring season.

Nonetheless, there is a shared idea that unites both poets: the transience of life, the notions of freedom and independence, and the theme of love.

In this context, it is also appropriate to mention the Irish poet Seamus Justin Heaney. His poetry expresses a refined perception of reality; each image embodies poetic reflection and symbolism that reveals the inner world of the lyrical hero. The chronotope in a poet's work serves to reveal specific artistic intentions. That is why the elegance and uniqueness of landscape imagery in Seamus Heaney's poetry provide the reader with a truly unique aesthetic experience.

My father worked with a horse-plough,  
His shoulders globed like a full sail strung  
Between the shafts and the furrow.  
The horses strained at his clicking tongue.

An expert. He would set the wing  
And fit the bright steel-pointed sock.  
The sod rolled over without breaking.  
At the headrig, with a single pluck (Heaney, 2019, p.12)

That is why it enlivens the human artistic image, dreams, and thoughts through the image of nature. Trees, mountains, gardens think like human beings on the basis of diagnosis and in their place serve as a place in the poet's work. The frequent depiction of autumn in the seasons also signifies an inner depression. This is primarily a phenomenon related to the poet's mood and, as mentioned above, his worldview. At the same time, the poet's goal, the development of the lyrical protagonist's experiences, and the characteristics of that state are shaped by artistic time. The category of space and time of the lyrical type is different from that of other species, and the existence of the primary and secondary space becomes clear as the poem depicts the momentary mood of the lyrical protagonist rather than the event. The primary space is the space belonging to the outside world, the place where the poet stands, the object of the image, and the starting point of the experience, which is the vivid image of the scene he is focusing on. This includes landscape chronotopes, road chronotopes and home chronotopes. The secondary space is captured not by the whole scene of the external object seen by the poet but by a separate, even a small detail, which evokes his feelings. As a result of poetic thinking, his description of it in a more figurative way, its processing in the "synthesis of the heart", and its expression in new metaphors creates a secondary space. This is a law that belongs to the lyrical type. Because suffering, emotion, experience happens in the heart. The presence of the owner of the heart in the universe, on the other hand, elevates the being (or the homeland of the lyrical hero) to the level of the main lyrical space. The lyrical era can also cover a very large social period.

It is well known that time and its attitude towards literature time and space have become one of the main issues of world literature. However, in lyrics, theoretical views on this issue are insufficient. Since artistic time is directly related to plot and

compositional units, it requires analysis in terms of individual style. In lyrical genres, however, this situation is somewhat complicated.

Space time is formed on the basis of exact and natural sciences such as physics, mathematics, astronomy, geography. In philosophy, time is understood as a universal form that represents the duration of changes in the state of all material systems and processes in existence and the time of rotation of the earth (Аверинцев С,С Араб-оглы Э,А. Э., Ильичев Л,Ф, 1989, p.100).

In epic and dramatic works, artistic time has precision (except for works written in a modern direction). In lyrical works, artistic time acquires subjectivity in itself. Furthermore, it is subject to the logic of accepting the action of time and is done on the basis of the materiality of the obligation.

In poetry, specific metaphors related to artistic time become its main part. From this point of view, depending on the rhythm of the event and the characteristics of the emotional state (joy, sorrow, depression), a specific feature of the artistic time is formed. Artistic time is allocated where the lens is present (belonging to the outside world) and focused on the field of perception by the real author. The time in the event is extended, and the time that affects the mental state of the lyrical protagonist is determined. Thus, in poetry, the model of the flow of artistic time is defined outside the time of the author, who expresses the emotions in the text. In lyrical works, real time can be freely controlled, as the time of the event and the author must be taken into account. In lyrical works, artistic time is born as a result of the influence of an external object on the poet's spiritual world for a second or a minute. Hence, in poetic works, it is understood that the author's time is a process related to instantaneous time. Literary critic H. Umurov explains it as follows: "It is clear that the plot in any poem is the fruit of the poet's intuition, the result of a moment's inspiration the occurrence and expression of a poetic feeling and thought "ripened" in a certain time (minutes or hours); it is the beginning, the development, the conclusion of the history of the moment-spiritual experience that finds its expression" (Umurov, 2013, p.64). While a momentary effect of the objective world on the author's time is sufficient, the time of the event is linked to history, present, and future. In contemporary poetry, plot time is often reflected in periodic and circular artistic times. That is, "in literature, three concepts of artistic time are formed: periodic, linear, and circular" (To'rayeva, 2018, p. 12). In lyricism, the dimensions of space and time, in particular, the author's time, serve to reveal the poet's poetic idea. The "micro" reality in the plot connects the time between the author and the reader, forming a relationship.

Bakir tenli yapraklar  
Bak, ölüm güzü kıskanıyor  
şimdi ıssızdır onun sevimli kedisi  
ve herkes onun el değmedik yerleri olduğunu sanıyor.  
uzayor defterine uğrayan kan lekesi

senin kuşların olurdu mevsimi yolculuklara çağırın  
içli taşra kızların, gizemli eviçleri  
kapıların olurdu korkudan çok denizlere açılan  
o denize açılan ellerin nerede şimdi

yine bir güz büyümekte kanında gölgelerin  
o üzünç orduları tarlalar çiğnemekte

bak, ölüm güzü kıskanıyor  
 mevsimi aşka çağıran kuşların nerde senin  
 güzle el değdirmeyen ellerin nerde? (Özel<sup>4</sup>, 2016, p. 17)

(The general content of the fragment: Bronze-Skinned Leaves // Look, autumn of death is jealous // now her beloved cat lies in solitude // and everyone thinks those untouched places are hers. // The bloodstain visiting her notebook keeps spreading // You used to have birds that summoned the season to journeys // tender provincial girls, mysterious interiors of homes // your doors used to open more to the seas than to fear // Where are those hands that reached for the sea now? // Again, an autumn grows in the shadows of your blood // those armies of sorrow trample the fields // look, the autumn of death is jealous // Where are your birds that called the season to love? // Where are your hands that never touched autumn?)

In poetry, metaphors become more compelling as they express the poet's emotional state. Metaphors directly point to the chronotope. Özel's poetry is considered philosophical poetry. In his verses, traditional motifs take a back seat to themes of death, life, absurdity, and psychological exploration.

The expression of time	Characteristics of artistic space	The function in the literary text
"Death" is the end of time; in a symbolic sense, it represents the transience of life and the limitation of time.	"Notebook" – a symbolic space. The path of life.	The heart wounds a person receives throughout life are written with blood in the notebook of life. Death is a concept unique only to humans. It is where artistic time becomes limited.
"Autumn" in poetry is associated with age, oldness, and symbolically represents that no one is immortal, as well as separation. It signifies a limited artistic time.	"Sea" is a symbolic space. A boundless place where dreams and hopes converge. An open space.	Autumn is the transience of life. In this poem, autumn and death are contrasted with each other, revealing the essence of life and the current mood of the lyrical hero.
"Season" in poetry is compared to the human lifespan.	"Mysterious houses" – a symbolic space. A closed artistic space.	As the seasons change, a person's age passes. Symbolically, this is compared to life. The "mysterious houses" are houses of the heart, serving as a symbolic space. Usually, the closest person is cherished in the heart. In this poem, the past, present, and future converge at a single point.

<sup>4</sup> Özel was born in Kayseri in September 1944. His parents were Ahmet and Sıdıka Özel, and his father was a police officer from Söke. He attended primary and secondary school in Kastamonu, Çankırı and Ankara. In 1963, he attended classes at Faculty of Political Science, Ankara University, and graduated from the French Language department of Hacettepe University in 1976.

The poem begins with the chronotope expressed through the symbolic meaning of the autumn season. When comparing spatial elements (house, door, sea, field) and temporal signs (autumn, migration of birds), the void in the lyrical hero's psyche is revealed. Therefore, each image in the poem does not depict a single event but rather expresses a state of "passing." It is as if there are doors everywhere, but those doors do not open to the "seas," and the birds that "call the seasons to love" are unseen. In the chronotope conveyed through these images, there is no clear boundary of time. Although the places are relatively specific, they often take on symbolic meaning. Their significance is variable and connected to the psychological state of the lyrical hero. Nurullah Genç's<sup>5</sup> poetry stands out for its delicacy, philosophical nature, and the strong expression of emotional states through metaphors. Unexpected resolutions play an important role in the poet's work. The event the reader anticipates does not occur. The lyrical hero's psyche reflects unextinguished hope and a thirst for life.

O'ndan Kalan Fotoğrafa  
 Kalbim hep o hülyâyı anar, baktıkça sana  
 Teselli buluyorum yüzünde, anlasana  
 Oysa aldatılıyor tablolar meyhanede  
 Bir yanda resimleri yakan Eflâkî Dede  
 Öbür yanda Balıklı Manastırı'nda sinsi  
 Seni görebilseydi Leonardo da Vinci  
 Monna Lisa dünyaya elleriyle bakmazdı  
 Ressamlar istese de, fırça resim yapmazdı

(The general content of the fragment: To the Photograph Left from Her // My heart always recalls that dream, whenever I look at you // I find solace in your face — can't you see it too? // Yet paintings are deceived in the tavern's haze // On one side, Eflaki Dede burns portraits in a blaze // On the other, within the Monastery of the Fishes, unseen, // If only Leonardo da Vinci had seen you, my queen — // Mona Lisa wouldn't gaze at the world with her hands so still // Even if painters wished, their brushes would lose their will.)

The central chronotope is the image and memory. In it, the lyrical hero's emotions are clearly expressed. From a literary criticism perspective, the chronotope of memory has not yet been fully analyzed. It is dominated by reality revealed primarily through a retrospective plot. In the poem, the image not only signifies symbolic artistic time but also acts as a catalyst for the emergence of the memory chronotope and the birth of a dramatic situation in the lyrical hero's psyche. The image is a frozen form of time. Other artistic times and spaces converge tightly around this single image. Similarly, in A. Qutbiddin's poetry, we can identify the chronotope through distinctive images.

Munkib hayotimni kuzataverdim,  
 Jur'at etolmadim, qariyapmanmi,  
 Jabr shimaverib chiriypmanmi,  
 Xunuk...  
 Charxpalak vujudja jahon qoldimi,

<sup>5</sup> Nurullah Genç (born September 9, 1960) is a noted Turkish poet and novelist. The Cambridge History of Turkey cites him as a principal Turkish author for the period 1981-1999

Son qoldimikin seni sevmakka (Qutbiddin<sup>6</sup>, 2011, p. 155).

(The general content of the poem: I watched my life \ I did not dare, am I getting old \ Am I rotting \ Ugly... \ Charkhpalak Is there a world left in my body? \ Is it over to love you?)

In Uzbek literature, the figurative detail “charkhpalak” depicts the philosophy of time and life. Poet Abduvali Kutbiddin emphasizes the same process and paves the way for present and future relations. In his religious-philosophical observation, the charkhpalak serves as a detail and is interpreted as the meaning of a passing life. The poet creates a lyrical hero who can find logic in ordinary life. Through his gaze, the priest reinforces the concepts. As a result, there are cases when the true essence, called love, takes precedence over the life we are living today. The poet’s verse “Is there a world left in the body” helps a person to be alert and to understand the logic of life.

In the poet’s mystical lyrics, in the matter of artistic time, real time is determined by time outside the material world. For the lyrical protagonist, the present, that is, the time of eternal life, seems to have no boundary with real life. Consequently, in mystical poetry, the experience and imagination of the lyrical protagonist move in space and time beyond the material on a philosophical basis and interfere with macro reality. The reason is that “on the basis of a work of art that covers important parts of the poetics of images, the genre, composition, plot, structure of the literary text takes into account the harmonious reflection of artistic space and time” (Жўракулов, 2015, p. 89). Another important aspect of lyrical genres is that it is a work based on emotions, so it is slightly difficult to determine the chronotope in it. In fiction, the chronotope varies depending on the literary genre. The value of space and time is unique in describing words in lyrical forms. The reason is that there is also the notion of a lyrical protagonist in a lyrical work, and we must not forget that it is the product of the author’s worldview.

Literary critic Kazakboy Yuldashev describes time in the world of epics as follows: “Modern writers have also distorted the chronological order of expression of events in works of art. Many modernist works did not reflect the orderly events, but the flow of endless human thoughts and confusing experiences” (Yo’ldoshev, Qozoqboy; Yo’ldosheva Muhayyo, 2016, p. 386). In poetry, “The aesthetic significance of artistic time differs from the importance of subjective categories. Therefore, the issue of artistic time should be considered in terms of the poet’s worldview and attitude to life” (Володин, 1978, pp. 135-142). In the work of the poet Abduvali Kutbiddin, the issue of artistic time is reflected in detail in images. One of the important aspects of the problem of artistic time in his work is the frequent use of the image of “night”. In the nature of the lyrical work, the artistic time “night”, “midnight”, and “morning” expresses the poetic idea, as well as the author’s time, plot time, and essence of the lyrical emotion. For instance, the night poured a pot of porridge, separation stretched out like a winter night, I burn in the dark and tremble like ashes, Somewhere the night combs the ink hair, The stars are the dog’s dinner, I endure until dawn then life begins, in verses the night does not show the plot time the lyrical emotion expresses the nature or feelings, the state of mind, the mood, as well as the depicted image of the night.

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<sup>6</sup> Abduvali Qutbiddin was born on June 20, 1960, in the city of Qarshi, Kashkadarya region. He graduated from the Faculty of Journalism at Tashkent State University (1983). His first poetry collection, *Nayson*, was published in 1988. Subsequently, his other poetry collections such as *Humo* (1989), *Baxtli yil* (A Happy Year, 1991), *Xayol kechasi* (A Night of Imagination, 1994), *Sen va sen uchun* (You and For You, 1996), and *Uzoqdan olisga* (From Afar to Further, 2007) were published. He was awarded the Order of Friendship in 1997. Abduvali Qutbiddin passed away on December 8, 2019.

Therefore, imagination in the imaginary world is reflected in the motif of the night. Modernist literature differs from traditional literature not only in its abandonment of traditional style but also in the promotion of more humanistic ideas in it. Metonymy is a rhetorical tactic that is frequently employed in poetry, writing, and daily conversation. This is a figure of speech in which one word or phrase is used to symbolize another that is closely related to it.

This part is the center of the whole idea of the work or the author's imagination.

Xilvat go'sha,

Olmos shamchiroq

Yoritadi har yoqni bir on.

So'zlarimni qaydan qidiray? (Qutbiddin, 2011, p. 69).

(The general content of the poem: quiet place \ Diamond lamp \ It illuminates everything for a moment \ Where do I look for my words?)

The meaning of the whole poem is illuminated by the synecdoche of the "diamond lamp". Simultaneously, the "diamond lamp" serves as an artistic detail. Through this detail, the night is embodied as an image in which, due to the dominance of silence, the set of words in the poet's mind takes place in a secluded corner. The concept of silence in the poet's imagination and contemplation applies to real time as well as artistic time. The poet finds the essence of his interpretation in the symbol of night silence in the object of the image. Author time is more pronounced in lyrical works than in epic works. In epic works, reality covers a large volume, and the character of the images is illuminated in many ways. Author's time is expressed through prologue, epilogue, landscape, and lyrical retreat. Throughout the plot, the author's time is not clearly visible. It lags behind or accelerates. In lyrical genres, especially in modern Uzbek poetry, where lyrical thought is paramount, the lyrical protagonist is more likely to analyze his "I" than works that reflect a particular reality. Although plot time can be seen in verses such as "The place occupied by Rido smiles" and "The moon is poor, it calls for recitation", it is also directly related to the author's era. The author is the embodiment of the concept of time. The creation of a truly lyrical work is intricately linked to the author's temporal context. In the poet's compositions, the author's sense of time is intricately woven into the fabric of the poem's timeline.

As mentioned above, the historical chronotope is of particular importance in the poetry of A. Kutbiddin. In poetry, the historical chronotope is combined in a certain aspect from a symbolic and semantic point of view (a historical event of events mixed with real time as a result of the subjective connection of time). At the same time, the artistic age characterizes the world of images created in lyrical works, which in itself has a figurative meaning. Figurative meaning is modern time, based on a certain reality, which makes it possible to reveal the objective features of the material world in the form of centuries or years that belong to this time. That is, the interpretation of space and time in lyric works determines the specifics of both the image and the content (Salohiy, 2017, p. 16).

Another important aspect of the problem of artistic time in the poet's work is the concept of time in the form of the present. Through the present, the author transfers the memory of time onto a vertical plane rather than a linear one, giving it a unique essence. It has its own essence. Subconscious memory is an important aspect of the work of any poet. In it, the present experience is a tense lyrical concept associated with the past. In the cycle of poems of the poet "Borokko", we observe part of the author's time and contemporary views. In the poem, with expressions like "On the way back

from a trip”, “When I can’t sleep at home”, “At work, at noon”, “21. At home”, “On the eve of leaving for Fergana”, “12 days of vacation”, “Midnight”, “Dawn”, “After the evening”, “Hopenhaven Hotel”, we see the time of memory through the present.

Ichim – qop-qoradir, qop-qora xilqat,  
Sham yoqib kirsang ham yorishmas zinhor.  
Uning eng to‘rida bir xat bor faqat,  
So‘zlari uvlaydi,  
O‘qiysanmi, yor (Qutbiddin, 2011, p. 211).

(The general content of the poem: My heart is dark, black contraction \ Even if you light a candle, it does not blink \ There’s just one letter inside \ His words sound \ Are you reading, my love?)

From these verses, it is clear that there is a difference between the present time and the artistic time of the author. While the titles of the works represent the author’s present tense (one side of the horizontal line), the past tense (the other side of the vertical line) is represented by the memory time in the nature of lyrical experience. Lyric genres also measure the complexity of space and time. If we consider the time of the author in lyric works as the time of writing a poem, we can see the time of the lyric hero in the time of memory or the future. In the above verses, we can determine the time of the author in the titles of the work, and the time of the lyric hero from the ideological center of the work. While the ideological center of the work takes up a very long period of time, the plot time is depicted through small artistic times, such as year, month, night, and day. As a result, the concept of vertical time becomes clear. Our analysis of artistic time by dividing it into vertical and horizontal views helps to shed more light on the concept of a chronotope through text. At the same time, through the vertical and horizontal aspects of artistic space, the differences between concrete spatial concepts and abstract spatial concepts become clear.

### Results and Discussion

Typically, linear time concepts show daily views of time. In poetry, the starting point is the psychological process of the lyrical protagonist. In this case, hours represent minutes, night, day, seasons, and years represent general forms of time. The emotional state of the lyrical protagonist often shifts from the present to the general. Alternatively, the experience suddenly begins at a normal time. It is this process that shows the boundaries of the author’s time and plot time in lyric works. Vertical views of the artistic era, on the other hand, are expressed through the idea of a chosen subject. In the dramatic phase of the psychological state, mainly vertical time comes to the fore. This situation is often characteristic of philosophical poetry, in which death, life, dreams and retrospective time reveal the state of mind of the lyrical protagonist. It is directly related to the life and imagination of the poet and expresses his views between man and the world.

It is enough to summarize the above-mentioned ideas about the lyric genres of both vertical and horizontal features of the artistic space. The reason is that the concept of space in poetry is more accurate than the concept of time. Abstract space, symbolic space, and concrete space show their existence in the analysis of lyric genres. It is not always possible to immediately grasp artistic time, and in poetry, its complexity is visible in the same way.

At the same time, literary time is considered by literary scholars as “frozen time”. Since the poet’s imagination goes beyond limitless boundaries and through metaphorical images, history can present the present and the future without any admixtures. Until now, lexicographers have not put forward a consensus or theoretical

concepts on this matter. All of them in the work of this or that poet put forward ideas about artistic time, which is described in general terms, described through the inner experiences of the poet. It is in a number of specific realities that the types and varieties of artistic time are manifested only through the experiences of the lyrical protagonist based on poetic genres. The reader can focus on another aspect of the time that the lexicographer focuses on. In this respect, lyricism is, of course, different from other genres. However, it is natural that the time attributed to lyric genres evokes different attitudes because they are depicted in poetic images.

The author primarily embodies the problems of real life, its complexity, and the essence in his mind as an integral image. Only after processing in the synthesis of the heart does the ideal bring its imagination into the literary text. These representations are formed as a result of understanding, perception, and the sensation of being. Therefore, the artistic time, "scattered" over the lyric genres, reveals its manifestations.

In this regard, we look at the works of Wisława Szymborska and Khurshid Davron. Wisława Szymborskaning "Epitaph" she'rida xronotop oddiylikdan murakkablikka siljib boradi. An'anaviy zamon va makon o'rni chegaralanmagan vaqt egallay boshlaydi.

Here lies, old-fashioned as parentheses,  
the authoress of verse. Eternal rest  
was granted her by earth, although the corpse  
had failed to join the avant-garde, of course.  
The plain grave? There's poetic justice in it,  
this ditty-dirge, the owl, the burdock. Passerby,  
take out your compact Compu-Brain and try  
to weigh Szymborska's fate for half a minute (Szymborska<sup>7</sup>, 2015, p. 24).

Time in the poem is presented in two stages. The first is historical time, which shows the tension related to time through the expression "avant-garde" (a general term for several modern movements in 20th-century literature and art). That is, the lyrical hero emphasizes their inability to join these movements. The second is philosophical time, where death and eternal rest ("Eternal rest") represent eternal time from an eschatological perspective. However, this eternity is not comforting in any way but rather expressed ironically. Through the phrase "corpse had failed to join the avant-garde," the creator implies that even after death, they did not join modern movements, and time itself could not modernize them.

Another aspect here is the opposition between biographical time (the author's life) and historical time (the creator and their era). The artistic space is a cemetery and a tombstone. As a symbolic space, the tombstone appears. By portraying the tombstone

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<sup>7</sup> Maria Wisława Anna Szymborska (Polish: [vi'swawa ʂim'borska]; 2 July 1923 – 1 February 2012) was a Polish poet, essayist, translator, and recipient of the 1996 Nobel Prize in Literature. Born in Prowent (now part of Kórnik in west-central Poland), she resided in Kraków until the end of her life. In Poland, Szymborska's books have reached sales rivaling prominent prose authors, though she wrote in a poem, "Some Like Poetry" ("Niektórzy lubią poezję"), that "perhaps" two in a thousand people like poetry. Szymborska was awarded the 1996 Nobel Prize in Literature "for poetry that with ironic precision allows the historical and biological context to come to light in fragments of human reality". She became better known internationally as a result. Her work has been translated into many European languages, as well as into Arabic, Hebrew, Japanese, Persian and Chinese.



as a “plain grave,” the creator expresses that their resting place was not highly honored and they received little attention.

In this poem, two types of artistic time are represented: eternity and death chronotope. Through space and time, an ironic and mocking tone is created. In the artistic space, there is a cemetery, a tombstone, silence, and oblivion; in the artistic time, there is death, creativity left outside various movements, and the subjective time of “half a minute” born during the process of reading the poem. Through the poem, the fate of creators who did not fit into time is poetically depicted.

In another poem “Metaphysics” by Wisława Szymborska, clear principles of time or specific spatial images are not observed. Instead, it portrays the metaphysical process as it is, embedding the boundaries of time between imagination and life into the lines.

It's been and gone.  
 It's been, so it's gone.  
 In the same irreversible order,  
 for such is the rule of this foregone game.  
 A trite conclusion, not worth writing  
 if it weren't an unquestionable fact,  
 a fact for ever and ever,  
 for the whole cosmos, as it is and will be,  
 that something really was  
 until it was gone,  
 even the fact  
 that today you had a side of fries.

From the very first lines, there is a reference to the passage of time. This is not a simple statement but a metaphysical interpretation of time. Every event, incident, or memory (even something as ordinary as a “side of fries”) takes place within a certain time frame, after which that time turns into memory—that is, time comes to an end. This connects with the concept of the irreversibility of time. From the chronotope perspective, the linear aspect of artistic time is of great importance. The fact that time is an irreversible process is conveyed through the lines “for such is the rule of this foregone game.”

Regarding space, no specific place is given. The lack of a defined space forms the foundation of the work's poetics. The unseen reality occurs in an ontological space—more precisely, within an indefinite boundary between existence and non-existence. Because the space is undefined, the internal space is considered “inward space.” This is directly related to the human consciousness, and from the reader's perspective, it is perceived subjectively in terms of time. From the chronotope perspective, a simple everyday artistic detail like “fries” carries a profound philosophical meaning.

In Khurshid Davron's poetry, the chronotope serves a unique function and is often directed towards revealing the lyrical hero's emotional state. In the poet's work, history appears in the mind of the reader as a living image. Therefore, today, there are often cases when the image is mixed with history.

Atlantida cho'kdi.  
 Suv yutdi uni,  
 So'ndi necha dilning orzu-xayoli.  
 Dengiz ko'pigida ilinib qolib  
 Faqat tirik qoldi bitta chumoli.  
 U jangu jadalda yelgan kemalar  
 Eshgagiga chiqib zaminga yetdi.

Qilichlar qinidan chiqdi va shahar  
Poyida sovutlar jaranglab ketdi (Хуршид<sup>8</sup>, 1997, p. 32).

(The general content of the poem: drowned in Atlantis \ The water swallowed him up \ The dreams of several hearts are gone \ Stuck in sea foam \ Only one ant survived \ The ships is in battle \ sat on the oars and reached the ground \ The swords came out of their scabbard \ The city was filled with the sound of armour.)

In this poem, the main emphasis is on the most culminating moments of the historical series, since artistic time flows in chronotopic sequence BC, AD and modernity. However, there is also an image of an ant, which immediately begins to interest the reader in its fate. A logical or artistic discovery is not focused on historical images and place names such as Atlantis, Hercules, Troy, Ahea, Agamemnon, Alexander, Hiroshima, Parthia, Bactria, Auschwitz, Maidanek, and Sachsenhausen. Perhaps the reader's perception is focused on when the ant will reach its destination. The poet's poetic idea is transferred only to this ant. It has been crawling for centuries, but it seems that it has no address. It goes from history to the present, from the present to the future. Artistic time, therefore, is revealed in the form of an ant.

Men hamon eshitib qolaman... Birdan  
Olisda sovutlar jaranglab ketar...  
Donni yelkalagan chumoli esa  
O'rmlar... U qachonmanzilga yetar?!

(The general content of the poem: I can still hear... Suddenly \ Armour rings in the distance... \ And the ant carrying the grain \ When will he get to his destination?)

At the end of the poem, the poetic idea put forward by the poet gradually begins to come to life in the mind of the reader. The ant becomes a symbol in the poem and acts as a definite contemporary of each period. This image can be interpreted as the image of the common people. Although rulers and kings have made a name for themselves over time, they do not have the same status and power as humans. People today have not lost their statuses because they have not given up their lives or their way of life. Therefore, in this poem, the ant is depicted as a representative of the people. As a result of the mixed depiction of history and the present in this poem, the poet's poetic idea is revealed through the image and interpreted in time.

In the story of the writer Nazar Eshankul "The Man Leading the Monkey" (Hazap, 2008, pp. 335-347), one of the paintings by the old artist depicts a young man leading a monkey out of the forest and an old man leading a monkey into the forest. Although the images are similar, reality takes on a different shade. In addition to the images of an old man and a young man in the story of Nazar Eshankul, there are images of a forest and a monkey (a part of nature). Way (compared to human life), "young man" and "old man"

<sup>8</sup> Khursid Davron was born on January 20, 1952, in the village of Chordara, Samarkand district, Samarkand region, into a working-class family. He is recognized as a "People's Poet of Uzbekistan." His first poems were published in newspapers in 1976-1977. In 1979, his first two books, Qadrdon quyosh (Dear Sun) and Shahardagi olma daraxti (The Apple Tree in the City), were published. After that, the following books by the poet were released: Tungi bog'lar (Night Gardens, 1981), Uchib boraman qushlar bilan (I Fly with the Birds, 1983), Tomarisning ko'zlari (The Eyes of Tomaris, 1984), Bolalikning ovozi (The Voice of Childhood, 1986), Qaqnus (Phoenix, 1987), and Samarqand xayoli (The Dream of Samarkand, 1991). His latest collection, Bahordan bir kun oldin (A Day Before Spring), contains captivating stories about the history of the Uzbek people.

are highlighted in this observation. From the point of view of the chronotope, a special motive is the “road” chronotope. According to M.M. Bakhtin: “In the chronotope of the road, the harmony of space and time is absolutely clear and bright. The road chronotope occupies a special place in the literature. It is rare to find works that do not have variations on the motives of the road, on the contrary, most of the works are based on a road chronotope, meetings on the road, road adventures” (Бахтин, 2015, p. 60). D. Kuronov explains the motive image or the topos aspect of the “road” as follows: “From the point of view of the meaning used by Chulpon, the image of the “road” can be considered as a motive: this image is often repeated in both poetic and prose works. The “path” that we call motive is also often used as a topos in our classical poetry, meaning the “path” on which Truth is sought. That is, the “path” naturally requires both a “traveler” and a “destination”, which is consistent with the concepts of “sect”, “solik” and “truth” in mysticism (Kuronov, 2018, p. 111). Analysing the chronotope “road” in “Khamsa”, U. Jurakulov comes to the following conclusions: In the general plot of “Khamsa”, the chronotope “road” acts as a genre, composition, plot, forming, embracing the chronotope. Through the same chronotope, the image of “abror way” and “abror person” in the first epic enters into a semantic-structural connection with the chronotope “road” in the next four epics. Initially, divided into three branches as an image of love, the work ends with a single thread in the decoration. By creating a unified path, the author summarizes the artistic concept.” (Жўракулов, 2017, p. 267). Thus, according to M.M. Bakhtin, “the road” reflects the meeting of different social strata, separation, and the beginning of a new adventure, which cannot be done without analyzing the process in the chronotope. In the character of lyrical works, the chronotope of the “road”, in addition to chance encounters, also reveals its symbolic appearance, as noted above.

Artistic time and space in some lyric works move only towards the cognitive imagination of the poet. The temporal model or spatial coordinates cannot be associated with real time and space. He does not rely on reasoning to draw clear conclusions. In this case, we can take artistic time as the time of the content of the work, with the exception of the plot time. These are only concepts inherent in the nature of lyric genres.

Ketaman “Devonul lug‘atit-turk”ka,  
Hasratim, quvonchim olib ketaman.  
Moziyni bugunga, zaminni ko‘kka,  
Qalbimni “Devonul lug‘atit-turk”ka  
Ulay deb ketaman, bir kun yetaman (Хуршид, 1997, p. 19).

(The general content of the poem: I’m going to “Devonul lugatit-turk” \ I take my sorrow and my joy \ History to this day, from earth to heaven \ My heart reaches out to “Devonul lug‘atit-turk” \ One day I will reach and connect)

Although metonymy gives an image of real space, it is difficult to grasp the semblance of artistic time, just as there is no place called “Devonul lug‘atit-Turk”. In poetic observation, spatial images in the third verse of the poems “earth” and “sky” and images of time “history” and “today” help to capture the artistic time of the following verses. This work, born only as a result of experience and perception, gives the impression of images born of necessity.

As literary critic D. Kuronov noted, “The unity of purpose and motive gives the creative process a high level of internal integrity, which is one of the key differences from other types of activity. This unity is achieved by personalizing a common (social) goal. Due to the contradiction between his essence and existence, the artist begins to

approach the current state of events in a completely different way than the general norm. As a result of a nonstandard approach, the object of cognition, which was previously an object of practical activity for him, was considered “understood” and “understood”. In the face of a person, there is a need to realize this thing-phenomenon, again to make it an object of practical activity. "In the initial stages of creation, the desire for knowledge becomes the driving force of action" (Quronov, 2013, p. 164). Artistic time, which is the result of figurative thought, occupies a special place in the composition of the work. The metaphorical image in the poet's mind is actually formed in his mind and imagination only because of the problematic impulse in the external being, which he casts down on the paper. The aforementioned poem by Khurshid Davron also creates a single poetic work through metonymic images when reading, observing, inspiring and knowing the work of Mahmud Kashgari “Devon-ul lug‘atit Turk”. It also mixes present and historical times. The exact reality or time is not specified. The time of the content of the work is displayed in real time.

Arko'zlardan hatlab, soylarni ichib,  
 Yatika shu'lasin bolamdek quchib,  
 O'tloqlar qo'ynini ohudek kechib  
 Yetaman – eshikni asta chertaman,  
 Qoshg'ariy chiqadi eshikni ochib.  
 U aytnas:- Shayton, deb, u aytar:-Bayot.  
 U aytnas:- O'lim, deb, u aytar:-Hayot.  
 U aytnas:- Kecham, deb, u aytar:-Ertam.  
 U aytnas:- Bugunim. Aytar:-Budunim!  
 - Xayr! – demas. – Salom! – der, - Salom, nabiram! (Хуршид, 1997, p. 20).

(The general content of the poem: I drink river water and cross arches \ I hug the yatika light like a child \ I cross the meadows like a deer \ I knock softly on the door \ Kashgari opens the door \ He doesn't say devil, he says byte \ He is not talking about death, he is talking about life \ He does not say yesterday, he says tomorrow \ He doesn't say “Today”. He will say: My people! \ He doesn't say goodbye. - Hello! “Hello grandson”, he said.)

Historical reality is as impressive to the reader as it is now. However, given that this reality is only reviving in the poet's mind, it seems that real time has nothing to do with it. Only the reader feels the chronotope formed in the composition of the lyrical work of the past and the present (based on metaphor and metonymy). Therefore, in lyric works, the present is the main feature. Regardless of whether the scope of his subject covers history, the present, the future, the present occupies a leading position as a metonymic concept. The student's views of history, present, or future are not considered important in terms of perceived reality. It is he who has practical value when reading a work. (Khursanov, 2023, p. 128). The artistic time given in any lyric work and the time when the poet writes the poetic idea that the poet wants to express also form the present in the reader's imagination. For example, in the construction of the poet's poems “How hard it is to lose you! // Smile, look into my eyes. // You endured, you are lonely, // Burn my heart with pleasure”, the artistic time is as impressive as the present. However, given that the poem was written in 1987, we understand that thirty-two years have passed since the poet was young. It is simply an aspect of artistic time that is characteristic of lyric genres. However, the time in the plot

of a lyric work is revealed only by the extent to which the experiences of the lyrical hero perceive reality and at what time he is subjected to suffering.

It has become a tradition for the writer to more vividly express lyrical experiences through the image of nature. In many of his poems, the depiction of nature is widely used in the chronotopes of autumn and winter. Although the expression of artistic time through nature is closer to the lyrics of Oybek than the philosophical observation of an inner view of the state of mind of a person, the same situation is observed in the style of Khurshid Davron. In fact, "Poems are not only metaphors, they also use simple words such as metaphors to clarify meaning. Poetic language is such a holistic figurative system in which figurative expressions and simple words participate in the formation of character and images. Because it is always difficult to express an idea only in metaphors, it is not necessary. It is clear that the main purpose of writing poetry is not to find metaphors (To'ychiyev, 2011, pp. 174-175). It is important to draw a picture in simple and fluid words, complementing it and harmonizing the mental state of a person.

### Conclusion

The problem of artistic chronotope in lyrical works is a complex and multifaceted subject that demands in-depth scholarly attention. The fluidity of time and space in lyrical genres, where emotional experiences often take precedence over structured narrative, poses unique analytical challenges. Unlike epic or dramatic genres where chronotope is more tangible and aids in shaping character and plot, lyrical works use time and space to reflect inner emotional states and artistic perception. This genre-specific distinction highlights the need to consider every word's semantic weight, as lyrical texts often employ intricate wordplay that can obscure definitive conclusions.

Artistic time in lyrical works is not merely chronological but operates on multiple planes: the time within the poem, the author's time, and the reader's time. Each of these dimensions influences the poetic experience and varies across different poets' works. Thus, identifying and analyzing the chronotope in lyrical compositions necessitates a careful evaluation of both structure and semantics.

Furthermore, the artistic chronotope in lyrical works often transcends linear temporality, blending past, present, and future into a unified poetic moment. This intersection of time and space enriches the lyrical narrative, offering profound insights into the poet's inner world and cultural context. As such, the study of artistic chronotope in lyrical works not only enhances our understanding of individual texts but also contributes to broader theoretical frameworks in literary studies. In our analysis, we have strived to investigate the interplay of time and space within lyrical texts, emphasizing their stylistic and artistic significance. This exploration underscores the importance of philological research in understanding the chronotope, a task that remains a fertile ground for future literary inquiry.

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