



## The Literary Chronotope Forms in the Poetry of Erkin Vahidov

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### ABSTRACT

This article deals with the poems on historical, social, cultural, and educational topics written by Erkin Vahidov, one of the most prominent figures in Uzbek poetry of the twentieth century. There is a discussion about the forms of the literary chronotope or the unity of time and spatial features, the poetic integrity of the solution to a specific goal, its transformation into philosophical and aesthetic values, the factors that create imagery. The poetic integrity of the solution to a specific goal, its transformation into philosophical and aesthetic values, the factors that create imagery. So, the literary chronotope is not only in prose works. It is naturally clarified that it is equally relevant to poetic works as well.

### Keywords:

Image, Literary Chronotope, Form, Style, Creative Individuality, Criteria, Thinking, Philosophy, Value.

It is obvious that, as with prose, poetry is created at the crossroads of time and space. In order to find out the distinctions between the past and the future, the subject of the present would rather be understood first. For, in poetry, a literary chronotope is not a comprehensive or faintly spatial noise that can be heard from the depths of the distant past, as in prose. It is distinguished by the fact that it captures the momentary intimate mood of a person. In this sense, the seal of time will undoubtedly leave its mark on the poetics of the period.

*Kecha kerak bo`lding,  
Bolalik chog`im!  
Senga qo`l uzatdim,  
Yo`q,  
Yetolmadim.  
Oshkora g`irromlik qildi  
O`rtog`im, -  
Men: bor, o`ynamayman,  
Deb ketolmadim<sup>1</sup>.*

<sup>1</sup> Erkin Vahidov. Selected works// (In Uzbek) *Saylanma*.  
Volume 2. Tashkent: Sharq. 2002. –P.49.

It is no exaggeration to say that the literary chronotope forms in the lyrics of Erkin Vahidov, a talented poet with his own style and voice, who served to fill modern poetry with colorful poetic creations, are aimed at typifying the landscape of the recent past. In fact, the poetic information-carrying experience is reminiscent of a blue sky where the heroic clerical intellect shines like a spatial expanse in the interpretations of the poet. The poet logically emphasizes two features in his poem "Armon":

I needed you yesterday,  
My childhood!  
I held out my hand to you,  
No,  
I couldn't.  
He made a clear conspiracy  
My friend, -  
Me: Yes, I do not play,  
I couldn't say.

Through his poem, the poet steps towards the colorful memories of his childhood. At the intersection of yesterday and today, the poet

manages to analyze two situations. In particular, the poet puts forward a philosophical and aesthetic observation in the confession of the "inaccessibility of handshake". The mood of impatience, constant readiness for the ups and downs of life, is reflected in the dreams of the poet, who was not satisfied with its "game".

When it comes to the forms of literary chronotope, it is, of course, marked by the fact that the poet was able to recreate the scene of instantaneous experience nourished by the senses of emotional perception. For example, E. Vahidov wrote most of his poems in the sense of history-today-future. No matter what subject the author chooses to write a poem on, he tries to describe the human feelings that are familiar to his heart and nature in parallel. It can also be seen as a bright model of specific methodological-formal research.

The literary critic B. Nazarov notes: "The chosen form of great works either does not make much sense, or the same form plays a decisive role in determining the success of the selected work." It was two years ago, if I'm not mistaken, when Abdulla Aripov's "*Uzbekistan*" was created when the poem "*O'zbekim*", one of the masterpieces of Erkin Vahidov's work and millennial Uzbek literature in general, was created.

It is true that the motherland is the fruit of the first one's poetry, while its owner is described in the other. But in essence, the main goal is revealed through the image of history and the children of the country in both<sup>2</sup>". The author was able to combine the literary chronotope forms with the most ancient times in his poem, "*O'zbekim*" He manages to draw the image of our great ancestors, our traditions, unparalleled bravery and heroism into beautiful metaphors, caring for the future, taking into account the most ancient period of

<sup>2</sup> Nazarov B. The Role and Significance of Erkin Vahidov's Work in the Literature of the 20<sup>th</sup> Century Uzbek literary criticism (In Uzbek) *XX asr adabiyotida erkin Vohidov ijodining orni va ahamiyati*. –Tashkent: Turon Ikbol. 2011. – P.319

history, the past of the Great Turan and its current state.

It should be noted in the lyrics about the literary chronotope, "chronotope is a concept in the natural sciences that was mastered and introduced into literary criticism by M.M.Bakhtin, in order to express the significant connections between time and space in literary studies." The idea that the specificity of an object described using an artistic word is related to the logical sequence of the statement over time was once expressed by G.E. Lessing. M. Bakhtin took into account I. Kant's views on aesthetics as a form of understanding the concept of space and time.

A distinguishing feature of the literary-artistic chronotope, according to M.M.Bakhtin, is that time "thickens," "condenses," and becomes artistically visible; and space "condenses," stretches in the movement of history, plot, and time<sup>3</sup>" Indeed, as a literary term, 'chronotope' means the unity of time and space, as noted above in the lyrical work. (K. Yulchiev). Thus, the following form can be seen in the interpretations of E. Vahidov.

**In Uzbek:** Ulg'ayarsan, yigit bo'larsan bir kun,  
Ortda qolar yoshlik,  
o'yin, ermaklar.  
Olamni yelkada  
ko'tarmoq uchun,  
Dunyoga keladi,  
bilsang, erkaklar<sup>4</sup>.

**English equivalent:** A day comes and you'll be  
a lad, grown-up,

Youth, games,  
hobbies will be left  
behind.  
Know! To carry the  
world on their  
shoulders,

<sup>3</sup> Literary Encyclopedia of Terms and Concepts / Ed. A.N. Nikol'yukina // (In Russian) *Литературная энциклопедия терминов и понятий* / Под ред. А.Н.Николюкина. — М.: НПК «Интелвак», 2001. — 1600 columns

<sup>4</sup> Erkin Vohidov. Father's Will // (In Uzbek) *Ota tilagi*. Selection, 4 vols. Tashkent: Sharq. 2002. –p.123.

That's what the  
men comes to this  
world

The poet describes his disturbance by the periods of human life, such as growing up, maturity, his attitude to the world and humanity, and the feelings of joy and happiness in the quoted verse by using the artistic chronotope form. The author argues that the purpose of coming into the world is not only to eat and drink, but also to think about it not only for one's pleasure, but also with a sense of creativity, nobility, kindness, and humanity. In it, the poem is measured by the fact that the author brings together such qualities as self-sufficiency, happiness, the habit of making one's own way of life on one's own will, and gaining prestige among the members of society. Judging from this point of view, the poetic aspects of the poem become more clear.

According to the critic A. Rasulov, Erkin Vahidov's poems immediately find their way into the hearts of lovers of literature. But it is not easy to find a way into the poetic world created by the poet. At first glance, the poet's poems are very simple: a flower, a bud, a party, two strings of rubab, flowers, a letter of snow"<sup>5</sup> In particular, it is possible to add to the critic's remarks that the language and style are fluent, quickly absorbed into the heart of the reader and begin to sound like somebody's pain. The more pleasant, charming, melodious the literary language is, the more important it is in discovering a lyrical protagonist's world. In this respect, the highest aspects of beauty are manifested in it.

Pluto wrote in his famous work 'The State' that whatever the narrators and poets say, all of them are narratives about the past, present, and future (time)."<sup>6</sup> [5.107].

The following excerpt is about the coverage of time and place in a literary work. The concept of the breadth of time and the fact

that creators cannot go beyond a specific time frame were proposed:

*Garchi o'tib ketmish  
asrlar qator,  
Garchi bu kun o'zga  
kurrai olam.  
Ammo hanuz yerda  
yosumanlar bor,  
Hanuz o'lgani yo'q  
Mefistofel ham*<sup>7</sup>.

#### English equivalent translation:

Although a number of centuries have passed,  
Although this day is in a  
different world.  
But there are still algae,  
Not even Mephistopheles  
is dead yet

Because the poet is dealing with history in this piece, he has chosen to evaluate it in two ways. The following facts are brought to our attention by him. Humanity has made the first step toward resurrecting the earth and establishing a link between nature and its own society by destroying each other, dividing the world, controlling, and exceeding the limits of evil, the destruction of goodness by wickedness. And he asserts that there are still algae on the planet, and that they are ready for any bloodbath. In this poetry line, the synthesis of a succession of works has resulted in a serious interpretation of the creative chronotope dating back to the distant past. The poet seeks to logically respond to the fact that history is a living witness to everything - that history comes to mind for these things, that it demonstrates its ignorance of nothing - by directing the intense process of ancient Greek adventure literature between love and hate to the center of analysis. In reality, this is what prompted the poet to write!

Another important aspect of the literary chronotope is that it is measured not only by the way it depicts the past or the reality of the present, but also by the way in which the power of reality enhances the poet's heart and motivates him to write further. Time flies away. But until time echoes in it and becomes the

<sup>5</sup> Rasulov A. Art Is Always a Novelty (In Uzbek) *Badiiylik-bezavol yangilik*. –Tashkent: Sharq, 2007. –P.241.

<sup>6</sup> Pluto. The State// (In Uzbek) – Tashkent: *Yangi asr avlodi*. 2015. – P.464.

<sup>7</sup> Vahidov E. Meeting. Selection// (In Uzbek) *Uchrashuv. Saylanma*. Volume 3. Tashkent: Sharq. 2003. –P.46.

past, the poet's worldview manifests itself in a more calm form:

*In Uzbek: Ey munaqqid, sen g'azalni  
Ko'hna deb kamsitmagil,  
Sevgi ham Odam Atodan  
Qolgan inson qonida.*

**English equivalent:** Toshga ham shirin g'azal  
Baxsh aylagay otash va  
jon,  
Shavq o'ti yonsa agar  
Shoir – g'azalxon qonida<sup>8</sup>.  
Oh, you! critic, don't  
despise  
ancient gazelle as the old,  
Love is also left by Adam  
As old as it in human  
blood.  
Even to the stone sweet  
ghazal  
Gives warmth and life,  
If the fire of passion  
burns  
in the blood of the bard  
of the ghazal!

The poet uses the literary chronotope in relation to the time of the first human beings, Adam and Eve. The fact of it is that love came to human blood through Adam, and that even though some despise it as old, any heart is convinced of it, and every soul creates it within the limits of one's individual "I". By the way, although much is said about happiness and joy, its philosophical and aesthetic value, its level, its harmony with the beauty of the poet's thoughts, and the importance of life before it becomes a "fire of passion" are also analyzed.

It is important to note that "an artistic perception takes precedence over the logic that drives the flow of thought in an event in observation." The criterion for the details of an event is not historical reality, but the development of logic. By two-way observation, the spectator or reader must be influenced by the development of thought and logic, not by an event. It brings to mind the communicative nature of literary-artistic creation, that is, the

<sup>8</sup> Vahidov E. Selection// (In Uzbek) *Saylanma*. Volume 1. Tashkent: Sharq. 2001. –P.57.

scientific-theoretical views on the author-protagonist-reader or spectator relationship"<sup>9</sup>. The only point made in this source is that in the dialogue between the reader and the author, history and time, spatial images, and biographies are clearly visible. In particular, when the passion for love blossoms like a bud at the age of 16–18, the levels of perfection appear at the age of 30-40. Both qualities are measured by the depth of the human worldview, inquisitiveness, and the inner desire to know the Creator.

While explaining the issue of artistic chronotope in the form of various figures of speech, various metaphors, and epic legends, Erkin Vahidov says that it is always necessary not to repeat the mistakes or failures of history and that we should make conclusions from them in a sense with any wisdom. History is a mirror to the past, but it refers to and reflects the future somehow. Humanity sees its image in it. The combination of contrasts, comparisons, research, and deep life experiences also creates the basis for the emergence of imagery in poetry:

Zarrai ijod etib,  
Dahshat balo bunyod etib,  
Oqibatni yod etib  
Hayron o'zing, hayron o'zing<sup>10</sup>.

**Equivalent translation:**

With a small creation  
Causing a horrible doom,  
Remembering the consequences  
In wonder you are, in wonder you are.

The fate of a disturbed man can roughly be seen and understood in the interpretation of a poet who conceives of something as vast as space or an immense universe. In other words, the author notes that humanity is to blame for the unprecedented calamities that befell mankind and describes this point at the heart of this concept of the confessions "in wonder you are, in wonder you are," as the description of the progress that took place at the beginning of the twentieth century up to the present.

<sup>9</sup> Rizaev Sh. Uzbek Historical Drama of the Independence Period. Happiness of an Independent Motherland (In Uzbek) *Istiqlol davri ozbek tarixiy dramaturgiyasi*. Adib, Tashkent, 2013. –P.306.

<sup>10</sup> The same source. –P.36.

Robert Rozhdestvensky writes about the author as his friend and creator: "Welcome to the world of Erkin Vahidov, share his joys and sorrows." I believe you will remain as a dear friend of this wonderful poet."<sup>11</sup>.

In general, literary chronotope is the art of depicting images of reality that have dominated and engulfed the pages of history with new metaphors. It acquires an epic scale and is determined to show the imaginative sense of the poem. It sings of human qualities such as feelings, contemplation, love, high value, nobility, as well as human dreams that seek happiness. After all, artistic chronotope forms can be effective and fruitful only when, they are directed towards the target goal. The literary work of Erkin Vahidov, who expressed his poems in beautiful metaphorical forms at the end of the twentieth century, is no exception. Because it is true that a new way of expression prevails in his writing that presents global concerns and a number of problems facing humanity, Indeed, the above-mentioned considerations serve as the basis for such a conclusion. By the way, the concept of literary time and literary space, as well as the notion of the term chronotope, pointed out by Russian scientists specifically, can in fact be taken as two different names for the same term that complements each other. The terms "chronotope" and "the unity of space and time" have exactly the same meaning.

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<sup>11</sup> Author's emphasis.