

## Interpretation Of Space And Time In O. Yakubov's Artistic Research

Ismailova Xurliman Najimatdinovna<sup>1</sup>, Genjebaev Timur Makhsetbaevich<sup>2</sup>,  
Allamuratov Arysylanbek<sup>3</sup>, Tursinbaeva Dilfuza Mahset kizi<sup>4</sup>

PhD, act. associate professor<sup>1</sup>, Trainee teacher<sup>2,3,4</sup>

Department of Russian Language and Literature<sup>1,2,3,4</sup>, Faculty of Foreign Languages<sup>1,2,3,4</sup>, Karakalpak state university<sup>1,2,3,4</sup>, Nukus, Uzbekistan

[ms.khurliman@gmail.com](mailto:ms.khurliman@gmail.com)<sup>1</sup>, [genjebaev.timur@gmail.com](mailto:genjebaev.timur@gmail.com)<sup>2</sup>, [Bayka9140@gmail.com](mailto:Bayka9140@gmail.com)<sup>3</sup>, [Dilyattmm@gmail.com](mailto:Dilyattmm@gmail.com)<sup>4</sup>

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### Abstract

The article describes the analysis of interpretation of artistic space and time evolutions. The development of humanity and mutual conflicts of countries, peoples and nations, wars and destructions, the appearance of space and earth, matter, people's way of life, religion, belief, faith, morality and the concept of life are not "digested" in the mood of the crowd, the unity of leaders and subordinates. The article describes the interpretation of space and time in Omon Yakubov's works offers significant insight into the unique narrative techniques and philosophical depth that characterize modern. The interpretation of space and time plays a crucial role in shaping the artistic vision of any writer or artist. In the works of O. Yakubov, these dimensions take on a profound significance, serving not only as narrative tools but also as philosophical frameworks through which the human experience is explored. Space and time in Yakubov's work become reflective of the inner world of his characters, their cultural backgrounds, and the broader socio-political context of the period in which he writes. Studying how Yakubov manipulates these elements allows for a better understanding of his storytelling and the broader cultural, social, and existential themes reflected in his works.

**Key words:** literature, prose, creative style, literary, cultural, philosophical significance, Uzbek literature.

**INTRODUCTION.** It is known that it cannot be denied that the unique achievements of the 20th century coexisted with the sad situation and tragedy of the era. In the artistic world of the Russian writer M. Sholokhov, the issue of chronotope is deeply explored, such as war, harmful consequences of war, painful traces, tragedies and losses in people's life after its end. It should be noted that many people realize late that the TIME, which is changing, changing and becoming more diverse, passes without understanding the PLACE they live in. The reality taking place in the artistic space is becoming more refined with time. Treating others as enemies is not uncommon in the 20th century. The 20th century was marked forever in human history by the cruel consequences of two world wars. The world has become more complex in this century. People's world of living and aspirations have branched out. Unfathomable conflicts and disputes have arisen between religion and the world. Humanity remained in doomsday, surrounded by spiritual and spiritual tragedy and physical conflicts. In order to clearly show these things in their works, the writers showed the reality of life and artistic texture with high skill. This paper highlights the importance of space and time in Yakubov's artistic research and how these concepts contribute to the thematic depth and structural innovation in his work.

1. Philosophical Foundations of Space and Time: Yakubov's treatment of space and time is deeply rooted in his philosophical outlook, influenced by both Eastern and Western traditions. In many of his works, space is not merely a physical setting but a symbolic representation of mental and emotional states. Time, on the other hand, often reflects the cyclical nature of life, history, and cultural transitions. By intertwining these elements,

Yakubov challenges linear narratives, offering readers a complex and multi-dimensional view of reality. His exploration of time frequently delves into existential themes, where characters grapple with memory, loss, and the inevitable passage of time. In contrast, space often represents more than a geographical location; it serves as a metaphor for identity, belonging, and dislocation. This dual interpretation allows Yakubov to explore how personal and collective histories interact with the present.

2. Time as a Narrative Device: In Yakubov's work, time is not just a backdrop to events but an active participant in shaping the narrative. He uses non-linear timelines, flashbacks, and moments of temporal suspension to create a layered and reflective narrative structure. This manipulation of time allows for deeper psychological exploration, where characters' pasts and futures converge with their present in often unexpected ways. For instance, characters in Yakubov's stories often find themselves caught between the past and the present, struggling to reconcile their memories with their current realities. This fluidity of time reflects the complexity of human consciousness, where time is experienced subjectively, shaped by emotion, memory, and perception.

3. Space as Cultural and Emotional Landscape: In Yakubov's artistic research, space is often portrayed as a cultural and emotional landscape that shapes his characters' identities. Whether it is the vast steppes of Central Asia, the urban environment, or intimate domestic spaces, Yakubov uses these settings to reflect the internal struggles and aspirations of his characters. Space in his works is often linked to cultural heritage and the tension between tradition and modernity. For example, rural spaces might symbolize a connection to cultural roots and history, while urban settings often reflect alienation or the pressures of modern life. These spaces become arenas where characters confront their personal histories and the larger socio-political forces at play in their lives. The way Yakubov crafts these spaces allows readers to understand how environment and geography influence personal and collective identity.

4. Temporal and Spatial Symbolism: Yakubov frequently imbues time and space with symbolic meanings that go beyond their literal representation. In his works, time may symbolize the continuity of cultural traditions or the inevitability of change, while space can represent freedom or constraint. This symbolism often operates on multiple levels, engaging with historical, political, and personal themes. For instance, the passage of time in his narratives might be slow and contemplative, symbolizing the weight of history, or it might be fast-paced and fragmented, reflecting the chaos and uncertainty of the modern world. Similarly, vast, open spaces may symbolize potential and freedom, while confined, closed spaces may represent limitations or existential entrapment.

5. Integration of Space and Time with Character Development: Space and time in Yakubov's work are also closely tied to character development. His characters often evolve through their interactions with their environments and the temporal structure of the narrative. For example, a character's journey through different spaces might mirror their inner emotional journey, while their perception of time might reflect their psychological state.

By positioning his characters within specific spatial and temporal contexts, Yakubov is able to explore themes of growth, transformation, and self-discovery. The characters' movement through time and space becomes a metaphor for their personal evolution and their attempts to understand their place in the world.

The interpretation of space and time in O. Yakubov's artistic research is fundamental to understanding the depth and complexity of his work. These dimensions are not merely background elements but are integral to the narrative structure, character development, and thematic exploration in his stories. Through his innovative use of space and time, Yakubov invites readers to engage with the cultural, philosophical, and existential questions that define the human experience. By exploring how individuals interact with their environments and their perceptions of time, Yakubov's work transcends the boundaries of conventional storytelling, offering a rich and reflective commentary on life, identity, and history.

The following points highlight the importance of researching this topic:

Cultural Reflection: Yakubov's interpretation of space and time is deeply connected to Uzbek cultural, historical, and societal contexts. Investigating how he portrays time and space enables a deeper exploration of how literature reflects shifts in Uzbek society and its relationship to tradition, history, and modernity.

Innovative Narrative Techniques: Yakubov's works often display unconventional approaches to time and space, employing non-linear narratives, psychological dimensions, and symbolic use of settings. This research can shed light on the evolution of narrative forms in Uzbek literature, particularly how writers challenge traditional storytelling structures to convey complex emotions and philosophical ideas.

Philosophical and Existential Themes: Time and space in Yakubov's works frequently serve as metaphors

for existential exploration, reflecting on the human condition, memory, and identity. Researching these elements provides a pathway to understanding the philosophical underpinnings of his literary oeuvre and how they resonate with contemporary readers.

**Comparative Literary Studies:** By analyzing Yakubov's treatment of space and time, researchers can draw comparisons with global literary movements, such as modernism and postmodernism, and the role of temporal and spatial manipulation in literature. This could situate Uzbek literature within a broader international context and offer a comparative framework for understanding regional influences.

**Psychological Depth and Character Development:** Yakubov's treatment of space and time is integral to how he builds his characters' psychological depth. Investigating these elements reveals how internal time (psychological time) and external space shape characters' identities, relationships, and experiences. This contributes to the field of character study and offers new insights into the role of space and time in narrative psychology.

**Literary Aesthetics and Symbolism:** Yakubov often uses space and time symbolically to convey larger themes of change, loss, nostalgia, and transformation. Research into this topic can contribute to understanding the symbolic language in Uzbek literature and its connection to universal human experiences

**LITERATURE REVIEW.** As the well-known Russian critic M.M. Bakhtin once said: "The problem of space and time in the work of art, although it was studied to a certain extent before that, the term "chronotope" was directly applied to literary studies by the Russian scientist M. Bakhtin in the 30s of the last century. "In literature, we call the harmony between time and space perceived artistically as chronotope (in literal translation, it means space-time). This term was used in mathematics on the basis of (Einstein's) theory of relativity. We take it as a metaphor for literary studies (though not literally). What is important for us here is that the term represents time and space in harmony (time as the fourth dimension of space). We interpret chronotope as a form-content category in literature". In fact, it is recognized that the issue of space and time in an artistic work was introduced into consumption in the 1930s, when the first book of M. Sholokhov's works "Tinch Don" was created and reached the masses of readers. Because after the First World War, not only in Central Asia, but also in other countries, communist ideology and Soviet politics were deliberately embedded. Especially A. Qodiriy, Cholpon, Fitrat and many other intellectuals experienced the terrible pains of the repressive policy after the 30s. It was impossible to imagine, let alone tell the truth. Traitors, traitors and profiteers from within the nation have caused heavy trades to be imposed on the heads of the truly intelligentsia. On the basis of the philosophy of cause and effect, the avant-garde writers, poets, and scientists of the nation were condemned to mental and physical death and torture. The Russian writer M. Sholokhov managed to embody the terrible conditions of these scenes in the image of Cossack and Turkish ethnic tribes, rural people.

**Artistic chronotope unit in the work of M. Sholokhov.** In M. Sholokhov's novel-tetralogy «Peaceful Don» (Tinch Don), Grigory Melekhov's stubbornness, along with his heroics, sometimes acts as a bridge between nations that have been hostile to each other, this character is important for every era and encourages us to draw conclusions from it. In his efforts, there are humanist appeals and hints of the writer to prevent conflicts that may arise between nations and peoples, the importance of people living well with their traditions, values, goals and aspirations.

If we pay attention to the sources of writing of the novel, the essence of the matter becomes clear. Sholokhov says about how the idea of writing «Tinch Don» came about: "I started writing the novel in 1925. I didn't think it would be so big before. I was very interested in Cossacks and revolution. I began the novel with the participation of the Cossacks in Kornilov's march to Petrograd. In this campaign, the Don Cossacks were part of the third cavalry corps... I started with that... I wrote 5-6 printed lists. So I picked up what I started. I began to think about writing a larger novel. After planning the novel, I began to collect material. It came in handy that I knew Cossack life well... (Izvestiya, 1937, №305.) [1].

Sholokhov wanted to call his story «Donishnoma». However, when he decided to change the plan and character of his work, he put everything he had written - the end of a year's hard work - into one corner, and started writing again at the end of 1926. The work of collecting material for «Peaceful Don» - wrote Sholokhov - continued in two directions: firstly, the memories and stories of the people who participated in the imperialist and civil wars, who are still alive, were collected, documents and evidence were studied, discussed and examined. all thoughts and opinions were checked, and secondly, special military literature was carefully studied, military operations and maps were analyzed, many memoirs were read.» Sholokhov took the plot of the novel and the

image of the main characters directly from life. He said, "Everything - both material and nature, was before his eyes" (Izvestia, June 12, 1940, #134) [7].

In fact, M. Sholokhov's large novel-tetralogy appears in a wide epic plan. It is not easy for the writer to carefully study specific details, determine and limit their poetic value, and describe the typical and true character, goals and aspirations of the heroes. In this sense, the unity of space and time hints at the events between and after the two world wars, the order, oppression and violence, and a great pity and rejection of it.

The artistic space and time coordinate the plot and composition of each work, and prepare the ground for the interpretation of the artist's conceptual views in a more attractive, formal and unique way.

After the 50s of the 20th century, the artistic chronotope privatized the perception of the two- and three-dimensional world, matter, and interpretation. The scope of interpretation in ancient Greek literature, the manner of perception that began with the epic, led to further diversification of the genres of the epic type. After the death of the People's Writer of Uzbekistan O. Yaqubov, the story «The Life of the Truthful» was submitted to the readers' judgment in the «Book World» newspaper on October 8, 2014. The story is based on the lives of real people, and the artistic concept has a great scope. We will consider the interpretation of space and time in the work of the writer in the form of this story. The writer says about the story: I am extremely interested in this man, or rather his fate, who was born to a famous millenarian and died as a professor of materialistic philosophy. Many people called him «khumkalla» because his forehead was thick, like a glazed hummock, and his shiny, hairless head was very large. But the reason why I am interested in this man, who seems very fierce at first glance, is not because of his appearance and because he is a truly learned philosopher. The reason for my interest is that he was one of my father's closest friends, and as they say, he was very similar to their fate» [3].

**DISCUSSION.** Consequently, the writer's interpretation of space and time in his story «The Life of an Honest Man» (*“Ростгўйнинг ҳаёти”*) attracted the writer from his youth. Just like M. Sholokhov, he prepared very seriously for writing the work, sorted the materials, made poetic efforts to make them viable and believable, understandable to the reader. Thus, the story was born. Speaking about this, Prof. H. Karimov writes: It is said that the role of the environment and the politics and ideology of the time in the formation of «human nature and beliefs» is great. A clear example of this is the totalitarian system. It is known that this system is devoid of praularism and democratic principles, and instead of giving meaning to the life of the society, it served the benefit of a handful of officials who rose to the top of the state with violence and false promises.

The ideology of injustice and brutality, completely devoid of democratic principles, was instilled in the people's minds as correct on the basis of trickery and force. As a result, the thinking that has a social content, that is, that serves the high spirituality of humanity and the aspirations of the society towards development, did not become a universal truth, but remained in the shell of the communist ideology that claims the absolute truth. This situation is a tragedy of a society that has absolutely correct, philosophical and vital thoughts. In the story, this thing has found its true artistic expression and is convincingly and impressively reflected in the life and work of Honest Man [5]. In fact, as we have already seen, the deceptions and mental pressures of the era make the person prone to serious tragedies. His abilities seriously test any human psyche. These trials are more clearly manifested in the character of Honest Man and it shows that the tragedies of the literary age are happening in front of his eyes, and they are a threat to the cohesion of nations and peoples.

The character of Rostgoy in the story is also clearly revealed in this conversation as in the following (in Uzbek language):

– Бу нима?

– Ароқ, дейди жияни ўзини гўлликка солиб.

– Ароқ эканини кўриб турибман! – дейди Ростгўй, овозини кўтариб. – Кўр эмасман, аммо ароқни қайси пулингга олдинг?... Ноҳалол бўлгандан кейин айтмайсан-да! Камина... Катта бир институтнинг доценти бўлатуриб ойига уч юз эллик сўм оламан. Икки одамни уйимга чақириб меҳмон қилишга қурбим етмайди. Сен бўлсанг... йигирма қути ароқ бериб, икки юз кишини маст қилмоқчимисан! Мени кечирасан, жиян, аммо мен бундай базм, пул деганни сомондай совураётган ноҳалол тўйга иштирок этолмайман. Каминага рухсат берасан!

His nephew, who was upset by Honest Man's words, which were completely inappropriate to the situation, sent him permission. After saying this, he asked for forgiveness from his relatives and wives, and in spite of their pleas, he took off his costume hanging from the apple branch and went towards the door. Seeing his plight, the young men crossed one of the cars lined up on the street: Please get out, teacher! We will take it to Turkestan and

put it on the train ourselves! - in spite of what he said, he goes on foot. At the behest of relatives and friends, the nephew apologized, got into two cars with the guys, and went on the road after Honest Man. When they urgently apologized to Rostgoy (Honest man), he said to them: "You don't think of the people, but of your friends!". You get a salary of one hundred soums and perform a wedding for ten thousand soums! I refuse to participate in such dirty weddings!" [4].

In the cited film, the writer urges the character of Rostgoy (Honest man), who has been honest all his life, to live with deep reflection, drawing conclusions from the past. Honest man shows the value of everything, excessive luxury and extravagance leads to spiritual ruin, ambition and materialism. The author pays special attention to everything in this story. A person's spiritual image and truthfulness prevent him from living honestly in society. At the beginning of the 20th century, the life of the rich and the poor, their desire to think about themselves in any situation, the charity and praise of people, is one of the most disgusting things of Shura politics. Please note: the period in which the story was created was a difficult time when Uzbekistan gained its independence, which was called the "transition period" of the Uzbek people.

Therefore, the space and time that the writer wanted to convey was to show the true nature of the autocratic system based on educating the humanity to be mute, slave and apathetic, praiseworthy and ostentatious. Russian critic M. Bakhtin: «Biographical time, which cannot be separated from historical reality, is irrevocable to reality. However, in relation to the character, such time is reversible: this or that line of the character can appear by itself a little earlier or a little later. Character traits themselves are independent of chronology, they come into play in time. Character does not grow or change by itself. It is only paid. An imperfect, undeveloped character in the early passages is fully revealed and perfected at the end. Also, the path of the opening of the character leads not to its change, re-formation, but only to its completion, that is, to the filling of this form, which has already begun to be drawn. Such is the biographical type of Plutarch» [2].

In fact, O. Yaqubov's creation of character, philosophical-aesthetic goal and scope that he set for himself are evident in the story «The Life of the Truthful» in vivid colors and images. Each of these can be said to be unique life scenes that occur in the human psyche. The bitter traces of the trials of the times will seriously test the hero. His pains and sufferings cripple and injure righteous people like Honest Man. Accordingly, Hakhani's reflections on the nature of humanity, ethnicity, lineage and future prompt the writer to think deeply and draw conclusions from the past and present. From this point of view, on the basis of a philosophical-psychological story, the true picture of the former union era, under which hypocrisy and tyranny are hidden, is reflected.

The writer and critic N. Eshonqul writes: "It is said that literature has fulfilled its role since the beginning of man's speech. Let's not go too far, even in the 60s and 70s of the last century, our ideal heroes, in today's language, our «idols», were not stars with cheap prestige and status in show business, but heroes in literature who manifested the ideal dreams of a person. Literary characters have shaped our views of good and evil, good and bad, honest and bad, betrayal and loyalty, humanity in general. Does literature and art fulfill such a task even today? «Yes!» to this question. you hesitate to answer. What is the consequence of this? In search of answers to these questions, it is necessary to read the works of some of our modern writers. To be honest, I was quite disappointed. these "temptations seemed to me to be examples of "mass culture" and it left a heavy impression on me" [6]. It is this scene that caused the socio-philosophical foundations of the literature of the 20th century to develop in an extremely sad state, to make the aesthetic taste of people ideologically obsolete, and to "harden" their way of thinking. Such warm thoughts are clearly manifested in the story "The Life of the Honest man" by Odil Yakubov. The author deeply studies the real landscape of space and time. He lives in harmony with that time. In fact, the hero of the work expresses his inner sufferings and worries through his language.

After all, the developed countries of the world abandoned the quagmire of corruption and corruption 100 years ago. The socio-economic condition of the most powerful countries will improve in the hands of true patriots. A society that lives in self-interest and sorrow will never progress. This is actually the most important aspect of the work.

Professor H. Karimov comments on the story: "The figures who created the October Revolution declared the socialist society they created as the most humanistic system in the world. It is known that in the humanistic society, a person, his life, honor, and dignity are respected, instead of being valued in every way, a person always lived in fear. He is afraid to even mention, let alone be proud of, his many thousand years of historical past, culture, art, his national language, great architectural monuments" [5]. As we have seen, the structure, logic and creative concept of the writer in the story required writing the tragedies and flaws of the 20th century in a complex

situation. However, the writer wrote down the idol in the years of independence. Artificial and fleeting slogans and genius worship, lack of belief and faith lead society to monotonous development. The writer, who has experienced such a difficult life, incorporates certain scenes of his fate into the text of the story.

**CONCLUSION.** In conclusion, the study on space and time interpretation in O. Yakubov's works holds literary, cultural, and philosophical significance. It enhances the appreciation of his artistic achievements and contributes to the understanding of the broader aesthetic and cultural trends shaping modern Uzbek literature. Artistic space and time make plot and compositional units more compact in the story. All components inherent in its nature are connected to each other. In this sense, the human image, every detail, image, character emerges in its essence. The realist principles of the 20th century, inspired by M. Sholokhov, the excessive expansion of the scale of literary influence, the lack of human value in the exterminations of the former regime, and the fate of the society, which looks only at the "hand" of one person, will not leave any intellectual indifferent. It should be noted that in the synthesis of philosophical and psychological changes in Uzbek literature fed by M. Sholokhov's broad poetic style, the following three aspects deserve attention:

1. Brevity. In this way, the author of the story reveals the material of a broad picture of the novelistic thought in two or three episodic lines.

2. Clarity. If the theme of the war is covered in the plot of the story, attention is paid to the causes and factors of the emergence of this war. In it, the writer poetically individualizes space and time. Reality can happen in a relatively short period of time. But almost a century-old problem, problems prompt the writer to think deeply.

3. Philosophy. One of the most advanced methods of the 20<sup>th</sup> century. In this method, metaphor and irony come to the fore. On the basis of this modified interpretation, the writer testifies that the whole society needs reform, and false fame cannot live forever in any era.

In general, any calamity that befalls mankind is due to the instability of people. This instability bends the human spirit and will and leads society to decline. At first glance, the barbaric tricks of the former union aimed at finding dignity, pride and honor did not leave any writer without suffering. In his letters to Stalin, M. Sholokhov's proposals to appreciate humaneness and noble qualities, to lead a free and prosperous life are true. In the artistic researches of O. Yaqubov, Sh. Kholmiraev, and O. Umarbekov, we can find an answer with their works, which are finished in a colorful way, from literary influence to creative originality. The clear testimony of the hymns and tragedies of human relations is causing wide discussions in the literary studies of the new era. Now, the poetic interpretation of stories and short stories, novel-essays is characterized by the fact that it is directed to the perception of the conclusions drawn from that past period, mistakes that were not corrected in time. After all, such a development of artistic prose gives a great opportunity to a person who thinks in terms of space and time.

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