

THE UNITY OF THE IDEAL HERO AND THE ARTISTIC CHRONOTOPE IN UZBEK NOVELISTICS

Jammatova Maksuda Sharipovna

*Acting Associate Professor at Urgench State Pedagogical Institute, Doctor of Philosophy (PhD) in Philology
Email:jammatova2424@gmail.com /
Tel: +998998062424*

Boltaboyeva Madina Khurmat kizi

4th-year student, Faculty of Philology, Department of Foreign Languages and Literature (English Philology), Urgench State Pedagogical Institute

Abstract. *This article examines the concept of the ideal hero and emphasizes the theoretical dimensions of the representational means that have been shaped throughout the development of Uzbek novelistics. It reveals the underlying causes behind the manifestation of an individual's complex psychological experiences within the nature of the novel.*

Keywords: *novel, poetics, image, style, form, progression, plot, composition, chronotope.*

Introduction

The depiction of the ideal human figure in twentieth-century Uzbek novels assists in clarifying two fundamental notions: historical temporality and Soviet ideology. Both of these elements, as a result of the upheavals of their time, began to fade from the pages of history. In the novels written during the 1990s, such as “Lolazor” and “The Fields Left by My Father,” the true face of the existing sociopolitical system was portrayed. In later works, however, one observes a tendency toward global engagement, stylistic distinctiveness, and artistic individuality. In these novels, real-life experiences that can serve as moral

exemplars are reflected, while others embody a flow of symbolic and allegorical imagery.

During the early 1990s, numerous masterpieces of world literature were translated into Uzbek. The emergence of these weighty translations coincided with the collapse of the totalitarian regime and its ideological apparatus. The aspiration to engage with the world and to assert the authenticity of the national identity contributed to the flourishing of the novel, the short story, and the narrative in new expressive colors. As Uzbek writers elevated the linguistic and expressive culture of their works to refined levels, the artistic pathos and spatial dimensions of literature expanded beyond narrow boundaries toward a nationwide movement.

Writers such as E. Azam, M. M. Dust, Kh. Davron, N. Eshonqul, Sh. Hamro, L. Borikhon, I. Sultan, and U. Hamdam deserve special mention for reflecting in their creativity the emotional essence of the sociopolitical transformations and the newly achieved independence of the nation.

Professor U. Jurakulov, discussing the nature of epos and the novel, writes that in ancient Greek literature, Hesiod's polytheistic worldview is vividly reflected in his renowned work "Theogony." The work compiles numerous mythological stories and legends that preceded Hesiod's time. Later, Ovid and Apuleius, inspired by Hesiod, composed "Metamorphoses," which, while differing in historical and personal detail, shares with "Theogony" the principle of synthesis, uniting various independent myths and stories under a single volume. The connecting principle among these forms is metamorphosis — transformation — and the authors' polytheistic faith. Humanity, having endured countless trials and tribulations, has always advanced by embracing the most progressive ideas of each era. Each writer, while maintaining continuity with tradition, develops their own style and interprets space and time in their totality.

Before concluding the analysis of the temporal aspect of Greek novels, it is necessary to discuss the thematic motifs that constitute the narrative foundation of novels — motifs such as union and separation, loss and attainment, search and discovery, recognition and estrangement. These themes, which form the essential components of epic, dramatic, and even lyrical genres, are inherently chronotopic.

Mikhail Bakhtin notes that among them, the most significant is the motif of encounter, which becomes central to the novel's structure. The meeting itself, its timing and spatial context, reflects how the author's ideals and philosophical views determine the organization of narrative events. Although life may appear complex, the extent to which an author's intellect and creative perception can reveal and interpret such complexity determines the artistic success of the work. If a novelist intends to depict the ideal human being but fails to express it convincingly, the deficiency becomes evident within the novel's structure. Therefore, the ideal image embodies the intensity of time. When the ideal character alters their stance halfway through the narrative — shifting across space and time — from simplicity and sincerity toward moral downfall, it reveals the susceptibility of human nature to temptation. Such transformations are common in works such as Sh. Kholmirzaev's "Dinosaur" (Mahkam), Kh. Dustmuhammad's "Bazaar" (Fozilbek), U. Hamdam's "Sabo and Samandar" (Samandar), and L. Borikhon's "People in the Heat" (O'roq and Lola). The evolution of simple characters into idealized figures arises from the writer's internalization of universal patterns of thought, which is also evident in world literature — for instance, Daniel Defoe's "Robinson Crusoe." The gradual progression from simplicity to complexity in Crusoe's self-reliance, craftsmanship, and moral endurance parallels the growth seen in classical Uzbek characters such as Otabek and Kumush, as well as in the protagonists created by U. Hamdam and L. Borikhon. Their creative expressions reflect the spiritual struggles of the "transitional period," marking the formative stage of modern Uzbek literature and its artistic chronotope.

Within the artistic boundaries of the novel's chronotope, characters engaged in adventurous experiences undergo a series of profound trials. Such a world is governed not by stable order but by chance, as Bakhtin argues — an environment where the concreteness of geographical, social, and domestic conditions is deliberately minimized to preserve narrative fluidity. Each literary epoch develops its own creative concepts, and the portrayal of encounters in novels with

heightened adventure reveals new modes of temporal and spatial transformation, expanding the interpretive possibilities of the chronotope.

Professor D. Turaev writes that in literary studies, when discussing artistic ideas, one must distinguish them from social, economic, and political ideas. The artistic idea emerges from the writer's emotional interpretation of reality, creating an aesthetic impact that only artistic passion can produce. Classical aesthetics referred to this as **pathos** — the emotional force that moves hearts and awakens profound feelings. Hegel defined artistic idea as “inner pain,” while Belinsky described it as “living passion” or “powerful desire.” Such definitions testify to the evolving aesthetic and conceptual horizons of contemporary Uzbek literature, where the writer's philosophical insight determines the vitality of the artistic image and the coherence of the chronotope.

The concept of chronotope manifests in diverse ways within artistic texts. It reflects not only temporal consciousness but also the author's moral engagement with fate and human experience. The harmony of composition is achieved when characters understand one another and coexist within shared temporal and spatial frameworks. Overall, the study of the chronotope — from ancient adventure novels to contemporary Uzbek narratives — enables a comparative understanding of how literature interprets human existence, lineage, and essence. Through complex episodes and dramatic developments, the chronotope opens a window into an as-yet-unrealized realm of perception — a fragment of the world's uncharted vision.

Reference

1. Jurakulov, U. (2017). “The Poetics of Chronotope in Alisher Navoi's *Khamsa*.” Tashkent: Turon-Iqbol, pp. 37–38.
2. Bakhtin, M. (2015). “Forms of Time and Chronotope in the Novel: Essays on Historical Poetics.” Translated by U. Jurakulov. Tashkent: Akademnashr, p. 59.
3. Bakhtin, M. (2015). “Forms of Time and Chronotope in the Novel.” Tashkent: Akademnashr, p. 63.
4. Turaev, D. (2001). “Problems of Artistic Thinking and Mastery in Uzbek Novels.” Tashkent: Universitet, p. 41.