

PRINCIPLES OF REFLECTION OF TIME

Abdullayeva Ulfat Turakhonovna
Tashkent State Agrarian University
Head of the Department of Foreign Languages
Associate Professor
ulfatoy.abdullayeva@inbox.ru

Abstract: The principles of the representation of artistic space in the short stories of Isajon Sultan are analyzed. The study examines the emergence of a specific perception of time within a particular modal combination.

Keywords: time, reflection, image, poetics, perception, pathos.

Until the early twentieth century, we observe a process of deepening Romanticism in German literature. At that time, writers had already developed a more mature intellectual outlook and had produced a series of adventure and travel narratives. This phenomenon began to emerge in Uzbek literature only in the 1990s. In particular, Hermann Hesse, who grew up experiencing numerous life hardships, never fully overcame his familial problems. Loneliness caused profound emotional suffering in his inner world. In the 1930s, the writer's artistic evolution and transformations were directed toward filling this existential void. This was because, in a historical period when the world was moving toward the Second World War, the author had already gained international recognition through numerous works.

There exists a significant disparity between the period in which a literary work (a short story) is created and the material accumulated by the writer. This is due to the natural transformation that occurs between the object being narrated (life) and its subject (character, human being, personality). During the early twentieth century in Turkestan, the socio-political and cultural-educational upheavals, including the decline of the khanates and the ideological disruption caused by Soviet policy on national consciousness, led to the complete subordination of literature to Socialist Realism. This historical condition created the basis for the transformation of many established aesthetic principles. The repression of national intellectuals, their suppression in expressing truth and justice, and their persecution and exile as so-called "enemies of the people" had a profound impact on the poetic value of literary works. Indeed, thousands of works written under the ideological constraints of that period have disappeared entirely from the literary landscape today. Numerous intellectuals were repressed for attempting to depict the true reality of the era, to draw meaningful conclusions from it, to express national values from within, and to articulate the spiritual and verbal contradictions within the global geopolitical sphere. If we look back at history, had the "wheel of time" turned differently and had the genuine intellectuals of that era been allowed to express their innermost thoughts, the artistic value and stylistic nature of literary works would have been significantly different.

Ideological Lines of Time and Intensity of Expression. According to the Russian critic M. M. Bakhtin, “one of the forms related to the future is eschatologism¹⁴⁹. In this case, the future fades in a different manner. Here the future (in all its past and present forms) is understood as the end of all existence, of the entire being. In this context, it is not of great importance whether the apocalypse is interpreted as destruction, devastation, a new chaos, the dawn of deities, or the Day of Judgment. What matters is that existence is perceived as finite and that its end is relatively near. Eschatologism consistently understands this end in such a way. That is, the segment of the future separating the present from the end loses its value and significance: it becomes a meaningless extension of the present toward uncertainty”¹⁵⁰. Indeed, the Jadids also lived and created in such a critical historical period. When the writer artistically interprets this highly complex condition and circumstance, particular attention is given to the systematic perception of history in the form of past–present–future.

In the short story “The Guard” by Isajon Sultan, a People’s Writer of Uzbekistan, a profound life-related metamorphosis is reflected:

“In the very middle of a vast, seemingly boundless field, the guard stood rigidly.

From a distance, he appeared to resemble a human being. He was dressed in worn-out, tattered cotton clothing, and a fur hat covered his head. Various objects were attached to his arms and legs; they shimmered in the sunlight and produced frightening sounds in the breeze. Long straps, which would flutter even in a light wind, hung down along his body. The field was expansive; just moments earlier, winds had passed through, rippling the surrounding landscape. The wheat field rustled quietly. The ears were full, each containing between twenty-four and thirty grains. Their drying, pointed tips rubbed against each other in the breeze, producing a rustling sound. As a result, when the air became agitated, strange sounds emerged from the wheat field.”

Whenever the restless wind of the steppe stirs, the guard comes to life. He begins to make noise by rattling the metal objects hanging from his arms and causing his straps to shimmer. He shouts: “Hey! Who has seen it? Who has heard it?” “Know this,” he says, “the thief of everything is this very wind! It steals the life and color of the crops, the hues of the clouds, and then flees toward the horizon!”

Every day, a man comes to this wheat field holding his son by the hand. He is over forty years old, and even his robe and skullcap are worn and old. He walks around the field, estimating the yield of the wheat ears. His son is still young; although he follows his father, it is evident that this task neither interests nor excites him, and that he finds it boring.

From the lower part of the field, a road passes through, surrounded by various wild grasses. A pale layer of dust has settled on the vegetation. A little farther away, there is a small stream and a thicket; the water of the stream is dark and flows rapidly¹⁵¹.

In the story, while depicting the reality of the historical period, the writer makes effective use of landscape description in a manner similar to Hermann Hesse. Nature is

¹⁴⁹**Eschatology** (from Greek *eschatos* — “the last”) refers to theological knowledge concerning the “Day of Judgment” and constitutes one of the essential components of all religions (U. J.).

¹⁵⁰Бахтин М.М. Романда замон ва хронотоп шакллари. –Т: “Академнашр” 2015. –Б.123

¹⁵¹Исажон Султон. Ҳикоялар. –Т: “Шарқ” 2014. –Б.420.

presented as an inseparable part of human existence. The author's beloved and deeply cherished native village is reflected in an autobiographical manner. Within it, both the individual psyche and the spirit of the epoch are embodied, as well as the image of the human being within the broad dimensions of time.

According to Professor D. Turaev, "not all contradictions in life can serve as the basis for the perfect idea of a work of art. Only those contradictions that reveal new aspects of life and embody the leading, significant issues of our era can become a foundational point and the main factor for the artistic idea of a work. Even in everyday events and facts, life's contradictions may not fully reveal their essence or express the leading idea of the epoch. Therefore, in artistic creation, idea and conflict constitute an inseparable unity. This is because the idea finds its expression through the art of representing contradictions in life in a complete form, integrating both their internal and external aspects as a unified whole. The contradictions presented in a work are considered a source of development, clearly revealing the history of character formation, its evolution, and the nature of its ideological burden."

Indeed, each historical period possesses its own leading idea, which a writer must filter through their own emotional and intellectual experience in order to depict it. Otherwise, their work will fail to fully realize an important conceptual idea. This is because, throughout twentieth-century literary history, such issues were tested across various genres. Short-lived ideas that were made to serve ideological agendas could not endure as historical legacy, just like the daily routine of propaganda groups. On the basis of their inability to achieve permanence or embody national independence ideas, and their failure to express enduring ideological significance, various literary works ultimately disappeared without trace from the literary stage.

"Here, the breeze has gently passed and begun to calm.

The endless field undulates like waves.

Birds fly across the blue sky. Heat haze rises from the ground. Drying vegetation produces a crackling sound. At times, small ants crawl over me. They are not afraid of me, because they think they are climbing over something enormous; they do not realize that I am a guard. They are indifferent even to the sounds produced when the wind blows, because they cannot hear.

Around me, yellow corn stalks rustle.

I become happy when they rustle, because it means the wind is blowing. When the wind blows, I begin to produce various rough and harsh sounds.

I do not know who I truly am, but I know that I am performing a very important duty. Otherwise, would God have placed me standing rigidly here? I observe the events occurring around me. At times, I wish to report what I perceive and warn others, but my voice does not emerge when I want it to. I can produce sound, and I can scare away wild birds that peck at the crops, only when there is wind and sunlight. Otherwise, I simply stand in the middle of the field like a shadow"¹⁵².

¹⁵²Исажон Султон. Ҳикоялар. –Т: "Шарқ" 2014. – Б.350

The writer does not follow a path of resolving any particular political issue while narrating a specific reality. Nor does he assign his characters excessively large social responsibilities. However, it is evident that he attempts to internalize his socio-political views in a measured form and integrate them into the structure of the text. In the story "*The Guard*," clarity is achieved in the narrative logic, which is harmonized within a unified aesthetic pathos. In particular, within the principle of precision, psychological interpretation acquires a distinctive essence, since within the text events occur in a very brief situational frame and are presented directly to the reader. Freud explains in science that there are two dominant forces in the human psyche that are constantly in conflict, striving for supremacy. The first is the life-affirming instinct—libido—which is the source of the drive toward life, consisting of the pursuit of beauty, pleasure, enjoyment, and material and emotional satisfaction. The second is the aggressive instinct—mortido—which leads toward death, disintegration, destruction, and self-annihilation. The psyche manifests itself based on these two principles. If the human psyche is governed by libido, and if libido dominates, then the psyche is characterized by vitality, optimism, and brightness. If mortido becomes dominant, then tendencies toward decay, fragmentation, death, and a perception of the world in dark tones become prevalent¹⁵³. Indeed, although promises were made that socio-cultural life in the second half of the twentieth century would gradually improve, it began to recover only after Stalin's death. On one hand, the severe psychological trauma inflicted upon the nation and the resulting climate of fear led to significant losses in the emergence of enduring themes in literature. Nevertheless, the literary explorations of the generation of the 1960s experienced a certain revival and renewal:

"I was a white snake, a bright white snake," he says.

"I used to lie in the moonlight.

My original dwelling was the thicket near the stream. Every evening, extraordinary events took place there.

Every evening, a moon-maiden would come to the edge of the thicket. She had fallen deeply in love with a noble young man.

At that time, the stream was small; mint plants grew along its banks. Its water flowed playfully, and its droplets, shimmering in the moonlight, would splash over me as I lay there, absorbing the pleasant radiance of the moon into my body.

I used to think that the beauty of the moon-maiden must be shedding moon-like light into the heart of the noble young man. For whenever they spoke, the girl's beauty would illuminate the young man's face with a radiant glow."

The two would talk for a long time about various matters. Filled with dreams and imagination, they spoke of the wonders of life, its pleasures and joys, and of love and affection. They declared that they could not live without one another.

"By this moon, by this night, by this rushing water, and by these stars – I swear that I will make you happy," the noble young man would say.

¹⁵³Назар Эшонкул. Ижод фалсафаси. –Т., Akademnashr. 2018. –Б. 50.

Far away, high above, the moon cast its light. Looking at it, they would also indulge in sweet reveries. I too would look at the moon, but it appeared to me only as a distant, luminous, and vast stain in the sky¹⁵⁴.

“There exist various forms of psychologism. In the works of F. M. Dostoevsky and L. N. Tolstoy, and in our century in the works of M. Sholokhov, W. Faulkner, and Abdulla Qodiriy, an explicit, openly ‘demonstrative’ form of psychologism is characteristic. At the same time, writers of the nineteenth and twentieth centuries also relied on another method of representing the human inner world. In this regard, I. S. Turgenev’s view that the ‘word artist’ should be a ‘hidden’ psychologist is particularly significant. It is therefore not surprising that many episodes in his works are characterized by an incompleteness of speech and an unspoken quality. Thoughts, impulses, and emotions within the character’s consciousness are only subtly perceived, manifesting as a concealed, ‘subtextual’ form of psychologism, which is more frequently found in the stories of A. Chekhov and A. Qahhor”¹⁵⁵. Indeed, in many of Isajon Sultan’s stories and novels, the character experiences inner emotional suffering. The writer does not define this as “lamentation,” as lamentation is a different matter. As a result of the improper organization of social order, the individual remains trapped in a state of suffering within his own existential space.

¹⁵⁴Исажон Султон. Ҳикоялар. –Т.: “Шарқ” 2014. – Б.352

¹⁵⁵Бобохонов М. Ҳозирги ўзбек қиссачилигида психологизм. Филол.фан.номзод. дисс. –Т.: 2012. –Б.28.