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THEORETICAL AND POETIC PECULIARITIES OF THE CHRONOTOPE
IN THE NOVEL “THE PLACE OF THE SKULL” BY
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ANNOTATION

In the world literature, the chronotope is interpreted as a compositional element that reflects the sequence and intensity of events, describes the images and affects the author's vision on the structure, view, perception of the world. In the next hundred years of development of the world scientific-theoretical thinking, the chronotope is accepted as one of the poetics means of depiction of existence and a literary phenomenon based on the writer's creative intent and ideological concept of the work.

The aim of the research work. The purpose of the study is to generalize the scientific-analytical and theoretical example of parallel chronotope forms on the examples of Chingiz Aitmatov's novel “Judgment-day”.

Results and considerations. The chronotope provides an opportunity to comprehensively perceive the landscape of the literary world created by the author as the object and subject of the work. The microcosm reflects the changes in the spiritual world of the protagonist, the conflict that arises between the relationship between human being and his/her “I”. One of the tasks of modern literature is to analyze the vital facts of artistic epic in modern novels, events in the context of individuality and comparative-typological generalization on the examples of the works by the writers who lived in one place and one time, one place, different time, different places.

Conclusion. In the conclusion and comments section, the theoretical features of the chronotope, the parallel expression of the microchronotope were studied on the basis of the laws of the novel genre. The research concluded that the resurrection in the society and in the human heart is the essence of the work as a philosophical prediction of the writer.

INTRODUCTION

In the literary works, the chronotope category is depicted in direct association with the human spiritual world. The chronotope of the megaworld, macroworld, and microworld represents the relationship between the universe and man in the spiritual, social, and cosmic expanses. The first is the changes in space and time in the universe and the world; the second is the real events that take place among people; the third represents the contradictions between the human psyche and the mind as well as thinking. The objectivity and subjectivity of the notions of time and space in the literary chronotope theory are based on the above three aspects. According to researchers, these are recognized as an important category of study and understanding of the universe, ensuring the integrity of real, conceptual, and perceptual time-space concepts.

A. Kofman argues that the reality in the works by Ch. Aitmatov have three dimensions such as the modern or recent history, a basic archetypal human principle and the sense of inner unity [16. P. 136]. Z. Sametova consider Ch. Aitmatov to be one the Turkic writers whose works are dedicated to the protection of national identity [29. P. 95]. S. Banerjee raises the ideas about Ch. Aitmatov's experimental hybrid of socialist realism, science fiction, and indigenous cosmology to explore a kind of atomic writing. In short, the writer's works have been analysed through different angles and the critical comments of the scholars on his writing career as well as works are all positive [5. P. 454]. In the literary universe of Ch. Aitmatov there are endless energy and invaluable treasure, which has offered its works to the readers, in which, by means of the same word, it invites humanity to reason, pointing out all life's vicissitudes [19. P. 960].

The dual elements in A.A. Ukhtomosky's doctrine about the chronotope, namely the macroworld and the microworld, have found their scientific and theoretical proof. The chronotope, which has taken place and will take place on the basis of existing beliefs in historical and philosophical traditions, allows for a broader interpretation of the way of life and the human spiritual world [24. P. 5].

After all, the assisting plot lines running alongside the main plot in a chronic plot allows you to cover a very large amount of life material. In a chronic plot, the "artistic time" of the work can be expanded as desired: it has a wide range of possibilities to describe the events taking place in "parallel time", retrospective – the method of going back in time. It is also possible to add extra-plot elements, the author's observations, details to the work organized on a chronic plot in a natural way, to incorporate it into the literary text [26. P. 81]. Chingiz Aitmatov's unique artistic skill is that his novels are based on amebey composition [23. P.10] and chronicle plot.

Objectives of The Study

A theoretical-conceptual status of chronotope as a literary-aesthetic category has been demonstrated by facts to be a complex system in line with its creative classic types: microworld, macroworld and megaworld chronotope.

METHOD

The object of research is the novels of the famous Kyrgyz writer Chingiz Aitmatov “The place of the skull”.

Methods of the research. The article uses the methods of comparative-typological, biographical, psychological analysis.

Problem development status. Scientific-theoretical problems of the literary time and space (*chronotope*) have been studied in the world literary critical studies by Europe (A. James, W. Heffernan, A. Rodriguez, 1987 [12]; M. Vukanovichand, L., Grmusha, N. 2009 [36]; Bemong, P. Borghart, 2010 [7]; J. Culler, 2011 [9]; M. Atkins, 2012 [1]), Russia (M. Bakhtin, 2002 [6]; D. Likhachev, 2001 [18]; N. Gay, 1975 [11]; N. Shutaya, 2007 [31]; Z. Turaeva, 1979 [34]; E. Meletinskiy, 1986 [20]; V. Khalizev, 1999 [37]) and in Uzbekistan (N. Shodiev, 1986 [30]; H. Boltaboev, 2016 [8]; B. Karimov, 2006 [15]; E. Abutaliev, 1993 [2]; A. Tuychiev, 2009 [33]; D. Quronov, 2004 [26]; A. Nosirov, 1999 [22]; U. Jurakulov, 2017 [13]; M. Umarova, 2013 [35]; U. Qarshibaeva, 2016 [25]; O. Nazarov, 2014 [21]). Kh. Meerhof generalized philosophical problems of time and the creative-individual solution in his work titled «Time in Literature», M. Vukanović and L. Grmuša’s researches explored the interconnection of chronotope, epic place and epic time from theoretical and analytical viewpoint. D. Likhachev investigated a literary time poetics and subjective aspects of epic time, whereas M. Bakhtin studied the interconnection of a literary acquired time and space, that is to mention the features of time reflected in space and the objects of space cognized in time. However, they have not studied theoretical-methodological base-content, classic forms, types, categories and styles of chronotope on the example of Chingiz Aitmatov’s novels.

RESULTS AND DISCUSSION

In the novel “Judgement-day”, six adjacent chronotope – blue wolves – Akbara and Toshchaynar microworld chronotope; drug-addicted barkers, saiga hunters, and the macroworld of Avdi Kallistratov; the chekist Sandro macroworld, which has been tasked with destroying the young men led by Guram Jokhadze, the generous young man of the Georgian people; The macroworld of Jesus Christ and Pontius Pilate; The microworld of Avdi and Jesus Christ; Boston and Gulimkhan performed artistic and aesthetic tasks, such as expanding the scope of events in the microcosm, depicting the relationship between man and nature in parallel, ensuring diversity in the psyche of the characters, achieving compositional integrity. The Akbara and Toshchaynar chronotope is the main plot line that organizes the plot and composition of the novel, forms the epic text field, and ensures the perception of artistic reality in its entirety. “*Independent plot lines form the logical chain*”

of the work: wolves, drug-addicted barkers, Avdi Kallistratov, Six-brothers and the Seventh, Pontius Pilate and Jesus, Boston and Bazarboy" [14. P. 68].

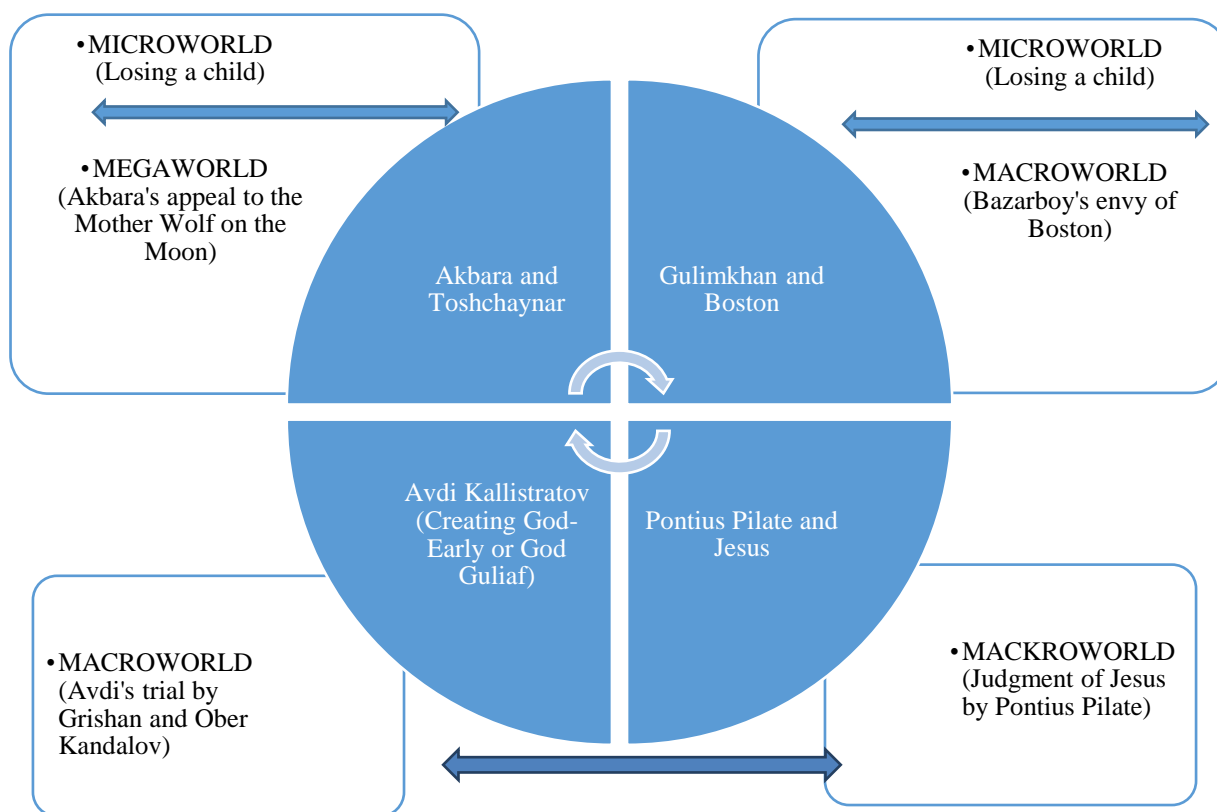


Figure 1: Parallel Representation of Chronotope In the Novel "The Place of The Skull".

Each of the six adjacent chronotope has its own characteristics that allow it to organize the plot and depict the reality in parallel:

Blue Wolves – Akbara And Toshchaynar Microworld.

Guram Johadze and Sandro have connected all the chronotope except the macroworld of Jesus Christ and Pontius Pilate. While Avdi Kallistratov was collecting shirach, he came face to face with Akbara, Toshchaynar and their children. "Save me, Oh, dear wolf," said Avdi, who was tied to a desert tree by a group of drunk saiga hunters and tortured by his people: «The man did not move, did not make any noise, his head was tilted to the side, blood was flowing from one end of his mouth. Toshchaynar was about to attack to the man, and Akbara pushed him away. She approached the man, looked him in the face, and moaned softly: she remembered her dead children. Life in Moyinkum was chaotic. To whom should he weep, to whom should he complain? This man can never help her. The candle of the man's life was about to stop burning, but his soul was not yet completely extinguished. The man raised his swollen eyelids and whispered to the wolf, which was slowly howling: "Have you come ...?" Then his head shook down.» [3. P. 125]. The

writer brings Avdi's microworld side by side with Akbara, that is, two helpless people are waiting for salvation from each other. Akbara defends Avdi, who has twice pushed his people to ruin, from Toshchaynar. Although he is a human being who killed his children and stirred up the apocalypse in Moyinkum, Akbara has mercy on Avdi.

Realistic prose of the Turkic peoples, in particular, the novels of Chingiz Aitmatov, also depicts the wolf. The images of Akbara and Toshchaynar are especially noteworthy. In the image of these two wolves, the writer combines the most beautiful human qualities, such as kindness, love, loyalty, nobility, honor, excitement, resentment, shame, embarrassment, jealousy, fear, and courage. In the author's novel, although the realistic colors are dark, it is the mythology of the Turkic peoples associated with the wolf totem that the author chooses exactly the image of the wolf [10. P. 197].

The leader of these two creatures, Akbara, and her black slave, Toshchaynar, who obeys her will, live in the Moyinkum desert, Lake Aldash and the Issyk-Kul mountain range. The suffering of Akbara and Toshchaynar, who lost three children and tried to save their descendants, is expressed in three small chronotope:

- A) The death of three children during the slaughter of saigas in the Moyinkum desert to carry out the meat plan;
- B) the loss of five children as a result of a fire in a reed field due to the opening of a new mine in the mountain and its passage through a reed field near Lake Aldash;
- C) The removal of four children from the Bulak gorge by Bazarboy.

The author describes the sufferings of the mother wolf in parallel with the microworld of Boston and Gulimkhan. Each of them was aware of their own suffering, and none of them wanted to be convinced that these trials were their destiny. The spirit of separation in Akbara's heart is conveyed through an episodic depiction of a dream. This changes the chronotope. The reality of what happens in the afternoon is transferred to Moyinkum: «Akbara had a dream of her children in which they were lying on Akbara's lap. She says that she has been breastfeeding for a long time, her nipples are full of milk, her nipples hurt, she slips ... But anyway, her four children are with her, they are white-tailed, the boy falls asleep, the third is quarrelsome and crying, the fourth is a girl, she is very sweet, her eyes are blue. ... Then Akbara saw in a dream that she was flying in the great desert Moyinkum, his feet did not touch the ground, next to her were four children, they were also flying, and next to them Toshchaynar was jumping big and big» [3. P. 160]. No matter how much the mother wolf feeds her cubs in her dreams, for some reason her milk does not decrease, and she feels the unbearable pain in her breasts even in her dreams.

The grief of the mother wolf, who has been deprived of her child three times, and even the fact that she feeds Boston's child – Kenjash living in his nest and nurse him, give the work its credibility. In the deserts of Moyinkum, in the

steppes of Aldash, on the shores of Lake Issyk-Kul, Kenjash was the last hope for Akbara, remembering the days of joy and sorrow with Toshchaynar.

The Drunk Saiga Hunters, Drug-Addicted Barkers And Avdi Kallistratov Macroworld Chronotope.

In order to complete the meat plan and earn a living, Ober Kandalov, the chief, "neither hired nor hired himself, so they are fed up with the world and dissatisfied with everything": Mishash, Kepa, Hamlet-Halkin and Aborigen-Uzukboy come to Muyinkum to hunt saigas. When it became known that Inga Fyodorovna had come to Jalpok-Soz on her letter and had gone to Jambul to make peace with her husband, she had come to Moinkum at the suggestion of Avdi Ober, who had no income. At this point in the work, the author introduces the protagonist, Avdi, to the reader: «A young man stood out among them. His name was also strange - Avdi. The name is found in an ancient book: It is mentioned in the third Realm of the Bible. He himself was originally the son of a deacon and was from the Pskov side. After the death of his father, he was admitted to a religious seminary for education as the son-in-law of a church servant, but was expelled two years later for blasphemy» [3. P. 18]. He was expelled from the seminary not because of his atheism, but because he promoted a new chief figure on the world horizon of religions – the idea of God-Contemporary, which raises new divine ideas that meet the needs of the modern age.

Frightened by the massacre in Moyinkum, Avdi demands an end to this bloodshed and calls on the savage hunters to repent to God: «Let each of us think of God, the Almighty Allah, hope for His infinite mercy, ask Him for forgiveness for the harm we have done to living nature, for the sins we have committed, so that His mercy can only be attained through sincere repentance. Avdi cried out, raised his hands to heaven, and begged me to join him, to be cleansed of evil, to apologize» [3. P. 120].

Lying on the car with his hands tied behind his back, thinking of all kinds of bitter, painful thoughts, loneliness, Avdi was a precious creature for himself - Ingani, expelled from the seminary, condemned drug addiction, and died in the deserts of Moyinkum and Chu. remembers one by one: «He appeals to him, whether he is happy or sad. If it is true that when you are in a difficult situation, people who are very close to each other have emergency communication through telepathy, then that munis-loving creature must have felt something bad that night, missed something very much, and felt something uneasy in his heart ...» [3. P. 21].

Drug-addicted Avdi intends to write a series of essays on this important subject in order to turn the runners away from evil, to open their eyes and teach them to look at themselves differently and openly, to save them from the persecution of fear that poisons their lives, and to raise awareness. «If you write something that everyone treats you like a good deed, like a fire in your own house, like a disaster for your children, then the word will prevail over money and overcome evil with the support of all sincere people» [3. P. 50]. The hero two drug-addicted barkers from Murmans went to Muyinkum

deserts. His ultimate goal was to influence children like Petrukha and Lyonka, who were on the sticky and criminal path of big money-making, to persuade them to give up such an unworthy life altogether. Avdi's efforts to save Peter, Maxach, Lyon, and Kolya from Grishan, to make them repent to God, to turn them from the filthy way, are paralleled by Jesus' call two centuries ago to build a kingdom of Justice and trust in God alone.

Without mentioning the name of the leader of the gang of drug addicts, the members of the group mysteriously say "Himself" after him. According to the writer's creative intention, the word Himself is used in two different interpretations in the play. Why is the Creator and the chief of the drunkards called by the same name, that is, Himself? What is the writer referring to? The plague of drug addiction, which has plunged humanity into a swamp of misguidance and afflicted all the peoples of the world, sounds like the author's prophecy that the present society will be doomed. The God of such people is money; The worshiper and worshiper is the leader of the gang – "Himself".

It was used in the sense of God when the Coordinator of the Patriarchate's Educational Institutions, Father Dimitri, spoke in the academic church on the idea of God-Contemporaries: "That was the manifestation of His immortality" [3. P. 46].

Faced with Akbara, Avdi dares to tell Peter and Lyonya what is inside:
 – *«Be yourself, Peter. He sees what falls on his head. That should have been thought of earlier. Here, Lyonka, still a small child, who drew her to this work? Or take yourself. What time did you get in? You're probably in your twenties, aren't you? You fool, you can't take a step too far on your own, you can't open your mouth with a nail. What will be the end yet? Think of it that way»* [3. P. 59].

The author's two purposes become clear when the chief of the drug-addicted barkers uses the word "Himself" in the speech of the characters. One is that his name is kept secret in the world of drugs, and the other is that he is a man of God.

No matter how hard Avdi tries, neither Peter nor Lyonka will be persuaded to abandon sinful deeds and repent to Allah. Not only did they follow in his footsteps, but under his protection they collected cannabis from the deserts of Moyinkum, so they made a living, and even made plans to get this year's income and what kind of car to buy. Avdi's words about returning to God and asking Him for forgiveness for the unclean were just plain bad for them. When Avdi insists that he went down this path to save them, that he will not return, Grishan mocks him as a "young Christ".

– *"E, you still told us! Grishan's face twisted. "Keep your heart full, I'm not surprised". The savior of mankind was also crucified, and I wonder why ... Some crazy people have been trying to save us for a long time, they have earned it for themselves! What happened in the end? ... The human child is the same. You, Kallistratov, did not do that. "Welcome, young Christ!"* [3. P. 70].

Avdi Petr, Maxach, Lyonka, Kolya, and Grishan, who resolutely reject Grishan's decision to leave their community, urge them to turn to God again and scatter the collected cannabis in the desert as they travel by train with the cannabis collectors to Jalpak-Soz station. They beat him up and threw him off the train. Avdi was left with a death to warn the narcissistic runners of the scourge of drugs that would kill a human child, and his courage and tenacity against saiga hunters led to his death. The author repeated the fate of Jesus Christ in his protagonist. As time went on, Avdi, like Jesus, was helpless in the face of the degrading steps of humanity and the evil steps being taken to bring the world of life closer to the Day of Judgment.

When Avdi talks to Grishan, the leader of the group of drug-addicted barkers, and Ober Kandalov, the leader of the six-saiga hunter's group – Xunta (Ober Kandalov named it), having the same subject – asking God for forgiveness for their sins, calling for faith and devotion, they insulted him very harshly. Grishan says to Avdi *«You're crazy, you're going crazy. ... You have come to open our eyes and save us from the abyss of depravity, where we, the poor people who live on cannabis and money for the forbidden arrow. Three miles away, you said that you were going to spread disgusting advice, that you were going to be a savior. You thought I would turn them from the wrong path. You wanted us to change, to repent, to be the same as everyone else was.»*. Knowing that the greatness of the sin of making money by selling cannabis collected from the deserts and propagating God-promoting ideas cannot be conveyed to drug addicts at all, Grishan imposes the following condition on Avdi: *«Tell Lyonkas, lakas and Petrukha what you want, save their lives, O Savior! I'm not screaming, I'm not bothering you in the slightest. Think of me as having no example. If you can follow this crowd and convince them of your God, I will immediately admit my defeat and leave without showing any darkness»*, [3. P. 73]. In the hope of receiving God's intercession and forgiveness, when Peter, Lyonya, Kolya, and Makhach were called to repent together by throwing the arrow that devours people's heads, causing calamity and destruction, from the train, Avdi was called “the son of dog pop, pop-sop” [3. P. 78], insulted, beaten, and thrown from the train into a deserted desert.

Five alcoholics – Ober-Kandalov, Mishash, Kepa, Hamlet-Galkin and Aborigen-Uzukboy – will try him in the desert for saying that he should be cleansed of evil and apologize. Pouring vodka out of his mouth is the first step in turning him away from God, making him suffer. They force Avdi, who is drenched in his own blood and stuck in the throat of vodka, to turn away from God: *“Return from God! Say I don't know, I don't know! Give up! ... Turn away from God! Say it! Say there is no God!* Ober Kandalov, who was guilty of all this, shouts savagely: *«How dare you still frighten us with God! ... You can't scare us with God. The people you think are different, bitch! ... We are doing the task of the state here, you, you bitch, are against the plan, you are against the province. It follows that you, filthy, are the enemy of the people, the enemy of the people and the state. There is no place on earth for enemies like you, pests, spoilers! Stalin said, "Whoever is not with us is against us." We will wipe out the enemies of the people! We will not spare! ... We will clean our motherland from such filth”* [3. P. 122]. The worst crime was that Ober, who had been imprisoned for his immorality, accused poor Avdi of being an

enemy of the people and the state. Mishash tries to nail him to a board and nail him, but he is tied to a saxophone because there are no nails or boards in the desert. The reader is alert to the fact that the presence of such dangerous people as Grishan and Ober Kandalov, who turn the world upside down, could lead to the destruction of humanity. Grishan says arrogantly: *«Come through that way. Is that Napoleon? If I was left to my own devices, eh-heh, what would I do! If we were to go to the West all of a sudden, we wouldn't be writing anywhere. Then you wouldn't be arguing with me, you would be looking at both good and evil with my eyes ...»* [3. P. 72]. Grishan angrily tells Avdi that he and his son are entertaining and distracting the destitute, and the poor, and that they are leading people to an inaccessible God through the back road. Ober, on the other hand, threatens his companions by torturing Avdi, and even states that he will put the Earth, the whole creature that does not obey him, in this tune: *«Let everyone know! It will always be so! He claimed as he watched Avdi, tied to the desert tree. "If it were up to me, I would bring all those who did not join us from heaven". He was lying with his tongue hanging out. I hung up whoever was against us. I would squeeze the globe like that. At that time, no one nailed us and did not open his mouth. Everyone was serving ...»* [3. P. 123].

Just as a throne was a symbolic expression of management in the macroworld of society, the author made appropriate use of the artistic detail of the box, the throne of the gang leaders who had done inferior jobs. Grishan and Ober Kandalov, who unite lowly, ugly people like him, "judge" Avdi, who sits in a box. Through the author's mysterious gesture, the reader realizes that the foundation of the interim government they formed was a simple wooden box. The only thing that pushed Avdi to the brink of death was not their power, but the aimless, helpless and hopeless people who had turned their backs on their loved ones in the face of the laws of their Creator. It is the writer's universal call that only Avdi himself could not stand against such people, that societies and states could unite against them, and that the Day of Judgment could be postponed.

He remembers a recitation of a sunken ship that his father, Dyakon Kallistratov, taught him as a child, when he was thrown off a train by drunk barkers and tied up on a tree in a hot desert by saiga hunters: *«You are the Most Merciful, the Most True, the Most True, forgive me, I am bothering you with my worth. I'm not asking for myself, I don't need the pleasures of the world, even if you don't prolong the light of my life. I wish to save the hearts of the children of mankind alone. You are the Forgiveness of the Universe, do not seal our hearts, do not leave us in ignorance, so that good and evil coexist in the light world, free us from the chains of excuse. You open people's hearts. I don't ask for myself, my tongue is weak. I am ready for all your rewards – whether you throw them into the fire of hell or take them to your kingdom without limits. Our destiny is in your hands, O Allah!»* She was raised in an orphanage, then a couch for the children there, and living together for a month and a half, her beloved boyfriend died on a warship sunk by a German submarine. The apology of a young woman who embraced the practice of monasticism to purify the hearts of the people from evil and her supplication to the Creator are repeated in two places in the work after she perished on a

warship that sank a German submarine: «*let that ship continue on its way day and night, day and night, night and day, night and day*» [3. P. 104, 124]. Like the young nun, Avdi apologizes not for himself but for others, so that the eyes of their hearts may be opened. Jesus Christ, the nun, and the Avdi microworld unite because their common goal is to build a "kingdom of justice" for mankind and to repent of their sins.

Guram Jokhadze, A Generous Young Man Of The Georgian People, Is A Chronotope Of The Chekist Sandro Macroworld, Who Is Tasked With Leading The Young Men And Losing Them.

While listening to religious songs at the Pushkin Museum, Avdi remembers the ballad "The six-brothers and the Seventh" that he once sang: «*I remembered that incident in an extraordinary moment, in a matter of seconds, and experienced it with all my excitement. In the face of the speed of thought, the speed of light is nothing, the imagination can go back in time, move back in time, move in time and space, nothing can match its speed ...*» [3. P. 40]. In the Georgian ballad "The six-brothers and the Seventh", the literary time is the time when the Soviet government won and the remnants of the armed counter-revolutionaries were squeezed out of the most remote mountain villages, and the artistic space is the sea and the mountains. Guram Jokhadze's gang resists to the last detail with the intention of rescuing the motherland from the hands of the revolutionaries. The motif of betrayal allowed to depict the images of Sandro and Judas, the motif of brotherhood in parallel (side by side) the images of ten singers singing Bulgarian prayer songs in the Pushkin Museum and the six brothers who sacrificed their lives for the freedom of the country. The first trap that the traitor Sandro, who came to trust Guram Jokhadze, masterfully set, is that while crossing the river, the young men are ambushed and seven people survive. One of them, Chekist Sandro, had to destroy them on assignment. «*The last time we hear each other's words. Let's say goodbye to each other, let's say goodbye to our motherland, let's say goodbye to Georgian bread and salt, let's say goodbye to wine*» according to this above mentioned call, on the night of his farewell to the country in a deserted forest on the border of Turkey, Sandro shoots everyone and kills himself at the behest of his conscience. In the ballad The six-brothers and the Seventh, the microworld of the images of Judas who betrayed Sandro and Jesus Christ is based on the motive of betrayal.

The novel contrasts Guram Jokhadze's gang with Grishan and Ober Kandalov's gang, meaning that Guram Jokhadze's gang strives for freedom and liberty, while Grishan and Ober Kandalov's gang lead humanity and nature to decline.

The Macroworld Of Jesus Christ And Pontius Pilate.

The trial and crucifixion of Jesus Christ by the Roman Emperor's Viceroy in Asia Minor, Procurator Pontius Pilate, on the porch of Herod's palace. The macroworld of Jesus Christ and Pontius Pilate consists of monologues, dialogues, letters, intuitions, and memories. In the retrospective-memoir, Jesus was saved from a crocodile attack by the grace of Allah when he walked in the river with his mother in a boat as a child, a compassionate-prophetic instinct

that heralds the cataclysm, referring to Jesus' past. In the monologues of Jesus and the prosecutor, through the method of retardation, they reflect the present, the minutes of the same trial, the changes in the hearts of both heroes, the different microworld. «*If you seal the execution of this trade today, then they will only harm you later. ... Do not blame yourself and your descendants!*» [3. P. 84] in a letter of this above given content, Pontius Pilate describes the prospect of the curse of future generations on the basis of the prospectus method.

In the microworld of the procurator, hesitation, cowardice arises, and even tries to save Jesus Christ from death by saying the following: «*take to the streets of the city, repent, and say that I was wrong. I have made false reports, I have made false prophecies, declare that I am not the king of Judah. Do not deceive the black people, do not lead them astray, do not follow them, do not doubt their hearts, do not commit crimes. Then go out to Damascus or other countries. I will help you too. Agree on time*» [3. P. 85]. Convinced that Pontius Pilate's thoughts were completely different from his own, the prophet vehemently denied this. The question of procurator as following «*do you want to die by all means as you wish?*» was answered by Jesus Christ as «*it needs to be so; I have no way but this*». When Jesus spoke of the kingdom of justice being good to all, but of Kaisar (ruler Tiberius), this dream would not come true, and enmity would destroy mankind in time and place, Pontius Pilate said, "Who needs all this? Aren't these rumors, the same as an old bathroom with no changes?" [3. P. 96]. Those whose hearts are closed to the rejection of the Prophet of Allah will, in time and space, scatter their thoughts, such as the intercession of Avdi and the attainment of God's intercession and forgiveness. The writer predicts that arrogance and hostility will destroy humanity at all times by paralleling images whose times and spaces are completely different, but whose goals are common. The author expresses Jesus' vision of the apocalypse before his death to Pontius Pilate through a fantastic time, as Jesus wanders like a pair in the chaos that has lost its essence and has become a lomakon (a state of setting up home in nowhere/everywhere): «*That night I wandered in the garden of Hefsiman, wandering like a cold wind, like a shadow, as if there was no one left in the layers of the universe but me, flying over the earth and seeing no living human child in the light of day or in the dark of night. all were dead, all covered with the black ashes of the extinguished fires. The ground was in ruins – there were no forests, no fields, no ships in the seas, only a strange, faint ringing sound came from afar, like the roar of the wind, like the ringing of iron in the depths of the earth, like the ringing of graves. As if on cue, I was flying on a blue mountain, full of fear and sorrow, like a pair of loneliness, my heart was filled with bad thoughts and the agony of the news, and I thought that the end had come*» [3. P. 95]. Jesus searches for answers to his questions as he wanders silently into the resurrection. Reflects on the universe and man. Mankind cannot comprehend that he is in such a hurry for the Day of Judgment: «*...Why did this happen, where did this destruction come from, where did this abyss come from, why did we cut and burn our own veins, the world darkened before my eyes from the thought that came to my mind: here is the punishment for loving people, here is the reward for sacrificing yourself*» [3. P. 95].

The prosecutor, no matter how hard he tries, confesses his fate when he cannot reverse Jesus Christ. When Pontius Pilate asked Jesus, who had the dignity of a mountain, to come into the second world and interrogate sinners, he told the truth: *«It is not me who have the time left to live from the city to the Gulf, but you, the people, who will live like Jesus Christ, without future, without knowledge, will come to me in the highest righteousness. That will be my second coming into the world. In other words, I return to myself in people through my suffering, I return to people in people. That's what it's all about. I will be a thousand years behind in time, but I will become your future. This is the writing of Allah»* [3. P. 92]. The time of Jesus becomes the literary time, and before the microworld of Jesus Christ is transferred to the psyche of the worshippers of Christianity. They will be left in sorrow and regret for their deeds.

The Microworld Of Avdi And Jesus Christ.

The call to goodness of mankind, the ideas of God-Early and God-Contemporary, created a parallelism of the microworld of Avdi and Jesus Christ. "In order to save humanity from the crisis, Aitmatov created the image of the new Messiah Avdi Kallistratov in parallel with Jesus Christ. This fate is reflected in the name of the protagonist: "Avdi" is a translation of the Jewish prophet Avdi, which means "service to God" in the Bible. The prophet of ancient times conveyed to the people the message of the Creator, that the present-day Avdi resembles the "resurrected" Jesus Christ. This young man, full of love, came from the seminary to the steppes of Central Asia, repeating the call of Jesus Christ word for word. As the savior of the crisis, he has a sacred duty to save lives and lead them to the truth"[17].

Jesus Christ was crucified for the following idea: *«What God-Early is like – whether it is beautiful or ugly, white or cruel – depends on the people themselves. This is the right thing to do. This is what God-Creator requires of thinking creatures. So let the people themselves worry about tomorrow's life on earth. After all, everyone is an integral part of God-Early. The human race is the ruler and creator of its day...»* [3. P. 92]. Avdi Kallistratov was expelled from the seminary for this idea: *«To change the centuries-old stereotypes, to get rid of bigotry, to give freedom to the human soul in understanding God, and to know God as the highest manifestation of human existence ... It is safe to say that it has not lost its value.»* [3. P. 44]. Father Dmitry, the Patriarchate's Coordinator for Educational Institutions, could not dissuade Avdi Kallistratov, one of the great seminarians, from his skeptical opinion of God-Contemporary. He tries to explain his serious thoughts and ideas about God and man in a way that contradicts the rigid beliefs of the old religious doctrine, but "in the course of the historical development of mankind and the development of the category of God over time" [3. P. 20] is sharply rejected.

As they were being brought to the Sanhedrin for trial, a mob of priests and elders in front of the market beat Jesus Christ mercilessly, while others spat in his face. "Peace be upon the Children of David! Peace and blessings be upon you!" Jesus marveled at the ignorance of the crowd, which cried out, and did not move in the synagogues and squares, swallowing their breath, but listening

to his sermons: «*And now he was standing in front of Pontius Pilate, as if to say, "What else is there in my destiny?"*» [3. P. 81].

Avdi, who was trying to warn people of the catastrophe, was thrown from the train by drug-addicted barkers, and the drunk hunters tied him to a tree in the desert. He lost consciousness due to a severe blow, his clothes were torn, his body had no healthy and fit place, and all of them were swollen, and emaciated. At this point, the Avdi chronotope is inverted to the time and space of Jesus Christ. «*Although one thousand nine hundred and fifty years have passed since this event took place, it is inconceivable for him to do so, and as he enters the days of self-seeking, he gradually returns to the beginning to which his destiny is bound. Once it had been in the depths of a thousand years, and once it had returned to the reality of what he was seeing today, under the rain of the steppe, which was constantly beating his shoulders and head, and he was searching for an answer. ... In the immeasurable length of his thinking, he delved into the past, into the events that had taken place long before him, as if they were happening now*» [3. P. 100]. Guliaf, who sometimes fainted and wandered in his time to save Jesus, a few hundred years later, the dangers of the times to come, was in a hurry to announce that it had appeared a new God on the stage of history – God Guliaf, who poisoned the minds of all people on earth with his corrupt and universal religion, even surpassed the military. When he regained consciousness, he thought of the people of his time who had discovered the ancient essence of the structure of matter, overcame the gravity of the earth, made their way to the layers of the universe, and fought the heavens with each other like greed. The writer uses a fantastic time to move in two times and two spaces as a result of the spiritual evolution of his protagonist. He hastily addresses those who have insulted Jesus: «*Aren't you ashamed of that? Ungrateful, dishonest slaves! Is it possible to knock to the ground the great struggle of the human soul with itself? Don't insult him! You should be proud of him, people, look at yourself through his eyes!*» [3. P. 103]. No one who had lived thousands of years ago listened to him, as they had not listened to him in his time. A hallucination occurs when Avdi is thrown from a train and the drug-addicted barkers and is beaten so badly that they tie up to the desert tree, that is, in two sad situations. Saying the following bitter words «*Who will save you now, Coach?*» [3. P. 124] he was dead.

Boston And Gulimkhan Microworld.

Bozorboy's jealousy of Boston's Gulimkhan, his horse named Donko'liq, that he was an advanced shepherd, Ernazar's immortality in the glaciers of Ola Mongu, Gulimkhan's grief at the loss of Ernazar three years later when he lost his Kenjashi, Akbara's loss of three children, – the third part, consisting of four chapters, is the culmination of the expression of the chronotope of the microworld. In the psyche of each hero, the passing portrait complements each other in parallel. Akbara's mourning of separation, her heart-wrenching, unbearable lamentations, renewed the wounds of Boston and Gulimkhan's hearts and burned their souls in the fire of pain. Akbara's bitter cry reminded Gulimkhan and Boston of their painful past, which they could not bear: «*Akbara, in particular, was in trouble. She moaned like a woman going to the grave. Then Gulimkhan remembered that when Ernazar died on the pass, they*

hit his head on the wall and cried. At that moment, he said, "will send you out of pain". He almost woke up Boston and told him everything on one side, and he could hardly stop himself» [3. P. 145].

The closeness of the bitter memories buried in the hearts of Boston and Gulimkhan made it possible to depict Akbara's mental anguish in an artistically touching way. The chronotope of the macroworld is a priority because the first and second parts of the novel reflect the relationship between man and society. In the third part, mental anguish is brought to the fore. The microworld of Akbara and Toshchaynar, Boston and Gulimkhan created a parallelism based on the motive of separation and loss of a child. The unwritten law of nature is that no matter how much Boston warns Bozorboy, who knows that creatures will take revenge for their loved ones, he will not break his pin. Bozorboy, who has gained humiliation and disgust (he survived in the bosom of Boston when he kidnapped the wolf cubs), is even glad that Akbara and Toshchaynar are disturbing the peace of Boston, he does not think that the other end of evil will take his life:

– Don't be silly, Bozorboy. Speak like men in the world. What difference does it make to you, to whom do you sell?

– I know myself! Don't teach me! My mind reaches out to me. Look at me, hey, you know how to brag about yourself at these party meetings, you know how to brag, how to brag, how to brag. E, if you want, I'll knock a post at that party meeting that you'll never forget, you won't be able to find your home. Do you want to?!

– Wow! – Boston, who was sincerely surprised, involuntarily blocked himself from Bozorboy, – before you scare me, explain, which dog attacked you?

– Did the dog attack me! It's amazing! You are working against the government. Did you know! There is no one smarter than you! The masters are everywhere ordering the wolves to disappear. You, on the other hand, feel sorry for the wolves and want to breed them – right? [3. P. 148].

The event that caused the conflict in the Boston-Bazarboy dialogue was the return of the wolf cubs to their nests and the removal of Akbara and Toshchaynar from around Boston's hut. He accused Boston of acting against the government without acknowledging Bozorboy's actions (kidnapping wolf cubs, keeping Akbara and Toshchaynar's children in Boston's hut, and chasing them around the hut day and night) threatens to sting the bark. The bazaar boy did not realize that he would destroy not only the wolf cubs, but also Kenjash, Boston's youngest son. Through the dialogue, the essence of the images of Boston and Bazarboy was revealed. For Bakhtin, first of all, "it is a necessary philosophical category for understanding and explaining man, his essence and whole existence" [28. P. 46].

In the novel, the chronotope of the microcosm is expressed through the literary and aesthetic means of memory, landscape, monologue, dialogue, dream, prayer.

Memories

When Akbara lost her children and Toshchaynar, all they had left was a bitter memory: *«she was left alone, staring in all directions. The days she spent with Toshchaynar passed by her eyes day by day, month by month, hour by hour, and each time Akbara could not bear the pain of grief, she stood up, looked around, threw her sad old head on her paws, and lay down on the ground again, remembering her children. Once she recalled her four children who had recently been abducted, who had died in the Moyinkum massacre, and who had been burned to death in a reedbed on the banks of the Aldash. But most of all, she remembered her Toshchaynar, an alpine, loyal man»*[3. P. 181]. The writer skillfully used the method of remembering painful experiences, bitter feelings. Akbara's repeated visits to her desolate nest, as if her children were waiting for her there, are sometimes depicted on the basis of a sharp drama, unable to bear the loss of everything and remain in a whirlpool of painful memories.

The Motive Of Dream

The image of Boston fills the microworld with dream motives: *«For many years he had a nightmare that remained indelibly etched in the memory of Boston. He is falling on a rope into an ice jar. The patch illuminates the walls with a lantern in his hand. He has another lantern. If one falls out of his hand, he uses the other. Suddenly he lost his second flashlight. He does not know where he disappeared. His heart sank badly. He was scared, worried. He wants to shout. But the dreaded dark ice kept falling as it sank to the bottom. Finally, in the light of the lamp, he saw Ernazar clinging to the ice like a stone: Ernazar (as he really was) was hunched over, his skin hanging over his head, his face stained with blood, his lips tightly closed, his eyes closed. "Ernazar! Called Boston. "I'm here!" Listen, I wanted to leave you a second lantern – this place is so scary and dark – but I lost it. You see, Ernazar, I lost. But I'll give you my lantern anyway.»* [3. P. 165]. The fact that Boston lost one of the two lanterns he had brought to illuminate the darkness in the depths of the ice cave in his dream and left his own in the late Ernazar is a mysterious sign of the tragic loss of his son Kenjash.

Valley praying. As the number of herds increased, there was a shortage of pastures, but the state plan grew from year to year. No matter how much he talks about it in the meetings, Partorg Kochkorbaev *"the land belongs to the Soviet people and state, your words smell like nonsense, your time is over and we will not allow anyone to destroy the foundations of socialism"* [3. P. 153] strongly denies Boston Orkunchiev's idea of giving additional pastures to shepherds. In desperation, Boston, in consultation with Ernazar, leads the herd across the Ola Mongu Ice Pass to the Kichibel Plateau, where the ice cracks and Ernazar is trapped in the permafrost. The torment of conscience firmly entrenched in the mind of the helpless Boston, who could not save Ernazar, manifests itself again and again in the form of a dream. There is also a mysterious sign that Ernazar could not recite the passage prayer in full, that their supplications had not reached the blue God, the Ruler of heaven. The writer lightens the fact that the traditions of our ancestors are being forgotten,

that they are taught in schools as backwardness and ignorance: « *Now no one needs such prayers. Now in schools these are taught as backwardness and ignorance. Look, they say man is flying into space.*

– *What has the universe got to do with this? What, if we fly to heaven, should we forget the words of our forefathers? The number of those who ascend to heaven is innumerable, how many of us on earth, how many of us live on earth? Our ancestors lived on earth, their livelihood was with the earth, what is there for us in heaven? Whoever flies, let him fly. Let everyone do their job»* [3. P. 157]. It is clear from the dialogue between Ernazar and Boston that the forgetting of sacred traditions is also a spiritual decline for the next generation.

Dialog

Akbara, who has lost her children three times, wants Kenjash to fill the gap in her heart, she somehow reminds her children and decides to take him to her home:

– *“Wolf!” The wolf kidnapped the boy! Faster, faster! Unconscious, Boston snatched his rifle from the wall and ran out of the house behind Gulimkhan.*

– *Here! Here is Kenjash! Here is the wolf taking him! Cried Asilgul, clutching her head in her hands. Now Boston saw the wolf, too – he was screaming and screaming and screaming and screaming and screaming.*

– *“Stop it!” Stop, Akbara! I say stop! Boston shouted in a hoarse voice and chased after the wolf. Akbara fled. Boston ran after him, carrying a rifle, and shouted in an unnatural voice: “Stop, Akbara!” Don't touch my son! I will never harm you! Put the baby down, don't touch him! Akbara! Listen, Akbara!* [3. P. 184]

Monolog.

The man shot the creature, but the bullet killed his child, resulting in the loss of his future. The scales of life's justice were equal, but both Boston and Akbara were innocent culprits in this trade.

– *Here is the end of the world, “said Boston to himself, and a terrible truth was revealed to him: the world of light, which had existed, was now in him. He was the sky, he was the earth, he was the mountains, the great mother of being, the wolf, was Akbara, Ernazar, who remained forever in the glaciers of Ola Mongu, was the last piece of meat from the pink belt, Kenjash, who was shot with his own hands, was the accursed and killed by Bazarboy and what he has seen so far, what he has experienced before – all this he, his own world, lived for him, and now, though all this is the same as before, remains the same forever, but only now in it he won't be – he'll be a completely different person now, and his unfree, unrepeatable world is now gone, and he'll never be repeated to anyone. He has reached the great catastrophe, for him the world has come to an end ...* [3. P. 187].

Table 1. A Parallel Expression of The Microworld, Macroworld And Megaworld Chronotope In the Novel “The Place of The Skull”

The plot lines of the novel	microworld chronotope	macroworld chronotope	megaworld chronotope
Akbara and Toshchaynar	+		
Mother wolf and Akbara			+
drug-addicted barkers and Avdi Kallistratov	+	+	
saiga hunters and Avdi Kallistratov	+	+	
the chekist Sandro and Guram Jokhadze	+	+	
Jesus Christ and Pontius Pilate	+	+	+
Avdi and Jesus Christ	+		
Avdi and Inga Fyodorovna	+	+	
Boston, Ernazar and Gulimkhan	+		

In the words of the writer, man is a part of nature, nature is the space given to him to live. When man oppresses nature, of course, this suffering affects him as well. As a result of the encroachment of one’s own living space, one’s peace of mind is disturbed, that is, it violates the laws of nature. In the novel “Judgment-day”, the main essence of the chronotope of the microworld and the macroworld is the image of the unity of man and nature, the image of animals to the level of character as humans. At the heart of the work is the literary time, i.e. the time of Judgment-day. Taking advantage of the novel’s enormous artistic potential, the author included drugs, alcoholism, cruelty, murder, injustice, and oppression of nature as the calamities that will lead mankind to the Day of Judgment. Although one thousand nine hundred and fifty years have passed from the time of Jesus Christ to the time of Avdi Kallistratov, the sin of the apocalypse is taking on a new form, for which future generations will be compensated on a parallel chronotope.

CONCLUSION

The macro-chronotope of the existence of social problems, the conflict of opposing forces, the existence of such a bitter fate as “crucifixion”, “hanging on a desert tree” in the case of those who want to dry up evil in any time and place; the chronotope of the microworld performs a literary-aesthetic task, such as identifying all aspects of the psyche of the characters, reflecting the various problems of life through experiences, connecting the spiritual world of the characters with the past.

Jesus Christ and Pontius Pilate; drug addicted barkers and Avdi; The chronotope of Guram Jokhadze and Sandro, Boston and Gulimkhan originated through the concept of monologism and dialogism. The author’s “voice” did not limit the “voice” of the characters, but established a dialogic relationship

with them. The chronotope of the microworld is based on an internal monologue.

Inter-character conflict, hero and environmental conflict are formed on the basis of internal (psychological) conflict. In the play, there is a mixture, in an interconnected relationship, one passing to the other, one causing the other, or one expressed through the other. This literary phenomenon ensured the parallelism of macroworld and microworld chronotope.

The way of remembering the spiritual image laid the groundwork for the content of the characters of Avdi and Boston, the drama of the soul, the true discovery of spiritual experiences, and the expansion of the boundaries of the chronotope.

In the microworld of the protagonist, the suffering and anguish of the human and sentient psyche are conveyed through dream motives. In Akbar's dream of being deprived of his children and Toshchaynar, her happy moments, Ernazar's destruction in Boston's dream, and his eternal abyss on the ice pass are revealed. In the first dream, the unattainable dream turns into sorrow, and in the second, the prophecy of an inevitable catastrophe is interpreted.

As the plot lines of the novel form a parallel chronotope, the plot elements also feel different. This did not compromise the overall composition of the work. The six chronotopes that make up the novel are based on the amebey composition.

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