



## ARTISTIC IMAGERY AND CHRONOTOPE CONFIGURATION, THEIR INTERTEXTUAL AND DECONSTRUCTIVE INTERPRETATION

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**Annotation:** The article deals with the analysis of the artistic, imagery, chronotope, configuration, intertextual, deconstructive, interpretation in literary works. In the article, it is stated that artistic imagery is an aesthetic concept formed in the continuous development of the literary process, which changes depending on a particular era, culture and social context. The evolution of imagery is enriched by various literary movements, philosophical schools and cultural influences, and is enriched by new methods of analysis. The author states that in particular, intertextual and deconstructive interpretations play an important role in a deep understanding of the modern literary process.

**Keywords:** artistic, imagery, chronotope, configuration, intertextual, deconstructive, interpretation.

## BADIIY TASVIR VA XRONOTOP KONFIGURATSIYASI, ULARNING INTERTEKSTUAL VA DEKONSTRUKTIV TALQINI

**Annotatsiya:** Maqolada adabiy asarlardagi badiiy, obrazlilik, xronotop, konfiguratsiya, matnlararo, dekonstruktiv, talqin tahlili yoritilgan. Maqolada badiiy obrazlilik adabiy jarayonning uzluksiz rivojlanishida shakllangan, muayyan davr, madaniyat va ijtimoiy sharoitga qarab o‘zgarib turadigan estetik tushuncha ekanligi ta’kidlanadi. Obraz evolyutsiyasi turli adabiy oqimlar, falsafiy maktablar va madaniy ta’sirlar bilan boyidi, yangicha tahlil usullari bilan boyidi. Muallif, xususan, matnlararo va dekonstruktiv talqinlar zamonaviy adabiy jarayonni chuqur anglashda muhim o‘rin tutishini ta’kidlaydi.

**Kalit so'zlar:** badiiy, tasviriy, xronotop, konfiguratsiya, matnlararo, dekonstruktiv, talqin.

## ХУДОЖЕСТВЕННЫЕ ОБРАЗЫ И КОНФИГУРАЦИЯ ХРОНОТОПА, ИХ ИНТЕРТЕКСТУАЛЬНАЯ И ДЕКОНСТРУКТИВНАЯ ИНТЕРПРЕТАЦИЯ

**Аннотация:** Статья посвящена анализу художественного, образного, хронотопа, конфигурации, интертекстуального, деконструктивного, интерпретации в литературных

произведениях. В статье утверждается, что художественная образность — это эстетическое понятие, сформированное в непрерывном развитии литературного процесса, которое меняется в зависимости от конкретной эпохи, культуры и социального контекста. Эволюция образности обогащается различными литературными течениями, философскими школами и культурными влияниями, а также обогащается новыми методами анализа. Автор утверждает, что, в частности, интертекстуальные и деконструктивные интерпретации играют важную роль в глубоком понимании современного литературного процесса.

**Ключевые слова:** художественный, образный, хронотоп, конфигурация, интертекстуальный, деконструктивный, интерпретация.

**INTRODUCTION.** Artistic imagery is an aesthetic concept that has developed throughout the continuous evolution of literary processes, adapting to the specific historical period, cultural context, and social framework in which it exists. The transformation of imagery is shaped by various literary movements, philosophical schools, and cultural influences, incorporating new analytical approaches over time. Notably, intertextual and deconstructive interpretations play a crucial role in deepening the understanding of contemporary literary discourse.

Initially, artistic imagery emerged from mythological and religious perspectives, serving as a means of conveying sacred and symbolic meanings. However, as literature progressed through classical, romantic, modernist, and postmodernist phases, the nature and function of artistic imagery underwent significant changes. For instance, in antiquity, literary images were predominantly archetypal, drawing upon established mythological frameworks for their symbolic significance. During the medieval period, literary imagery was largely shaped by religious and didactic principles, functioning as a vehicle for moral instruction and ethical reflection.

With the advent of modernism and postmodernism, artistic imagery became increasingly complex and multifaceted. The rise of intertextuality and deconstruction during these literary periods introduced novel approaches to textual analysis. Intertextual interpretations emphasize the interconnectedness of literary works, examining how texts engage in dialogue with one another. Meanwhile, deconstructive analysis seeks to uncover the inherent paradoxes and internal contradictions within a literary text, thereby revealing its deeper layers of meaning.

Intertextual analysis serves as a tool for identifying the connections between a text and preceding works. As Roland Barthes and Julia Kristeva's theories of intertextuality suggest, "every text is inherently linked, either directly or indirectly, to other texts" [1]. This implies that literary imagery is always shaped within a specific cultural, historical, and literary context. For instance, James Joyce's novel *Ulysses* is intertextually connected to Homer's *Odyssey*, integrating elements of ancient Greek literary heritage with representations of modern life.

Similarly, in Uzbek literature, O'tkir Hoshimov's *Dunyoning Ishlari* incorporates intertextual elements by drawing from folk narratives and traditional artistic imagery.

Deconstructive analysis, on the other hand, aims to uncover internal contradictions, hidden meanings, and conflicting elements within a text. Based on Jacques Derrida's theory of deconstruction, "literary images are not fixed, static concepts but rather fluid entities that transform across different contexts" [2]. Through deconstruction, the disparity between the author's intent and the reader's interpretation becomes more pronounced. For example, Franz Kafka's *The Trial* disrupts conventional narrative structures, presenting ambiguous and multi-layered characters that necessitate reinterpretation through a deconstructive lens. Likewise, in Abdulla Qodiriy's *O'tkan Kunlar*, the character of Otabek can be interpreted differently depending on various literary and social contexts.

Intertextual and deconstructive approaches are closely interrelated, both contributing to the dynamic nature of literary imagery. While intertextual analysis focuses on identifying the cultural and historical roots of an image, deconstruction allows for the creation of new meanings by analyzing its inherent contradictions.

These methodologies expand the interpretative boundaries of literary texts, allowing each work to be understood not only through its explicit meaning but also within the broader network of textual relationships and tensions. In contemporary literature, these two approaches enable more complex character interpretations, fostering deeper engagement and critical reflection among readers.

**LITERATURE REVIEW.** One of the most significant characteristics of the artistic chronotope is its ability to harmonize the creative essence of the artist with the spirit of the era, thereby facilitating a clearer articulation of a specific artistic concept. In the world we inhabit, art serves as a means through which the creator perceives reality, and artistic style is primarily directed toward expressing ideological content. The diversity of the artistic chronotope, which emerged in the 20th century, is intricately linked to the spiritual, philosophical, and psychological dimensions of the artist's inner world. It is important to note that artistic styles differ from one another, each reflecting a distinct identity. The imitation of nature or the replication of life itself provides a broad spectrum of possibilities for the evolution of artistic styles. For instance, natural sounds—ranging from the chirping of birds to the rustling of leaves in the wind—necessitate stylistic diversity. Just as there exists an infinite array of sounds in the world, there are countless symphonies beyond human comprehension. Hence, the variety of artistic styles is boundless.

The global transformation and uniqueness of artistic styles are, first and foremost, linked to the writer's (or artist's) creative mastery and their ability to delve into the deeper layers of life. Consequently, in the poetics of short stories, alongside the distinctive nature of artistic, philosophical, and psychological refinement, the diversity of styles holds a crucial place. Just as time evolves, so too does the chronotope. Various chronotopes undergo experimentation, and stylistic diversity has experienced significant shifts over different periods. For example, while

artistic experimentation in the 1960s introduced new stylistic forms, the 1970s–1990s witnessed their further development and refinement. In this regard, Professor A. Rasulov highlights the following: *“Uslub – yozuvchining adabiyotdagi betakror qiyofasi, o‘zi. Uslub – yozuvchi falsafasi in‘ikosi. San‘atkor falsafasi bus-butun, teran namoyon bo‘ladigan janr esa, roman. Boshqacha aytganda, roman – yozuvchining olam va odam, zamon va makon haqidagi falsafasi, ijodkor borlig‘idagi rosa etilgan tafakkur, dunyoni anglash konsepsiyasi ko‘rsatkichi”* [3].

The stylistic uniqueness of a writer's perspective on the novel, as well as the expression of dominant features, can be interpreted in two ways. When an author writes a story, novella, or novel, failing to develop a distinct individual style and excessively imitating others—such as global literary traditions—results in a loss of originality and personal identity. Therefore, it is essential for a writer to establish their own stylistic voice. For instance, in the 1970s, irony and documentary realism were the dominant narrative approaches in short fiction, whereas in the 1990s, a philosophical and symbolic interpretation became the prevailing mode of literary expression. Professor Y. Solijonov offers the following perspective on this matter: *“Uslub tilda namoyon bo‘ladi. Har bir mahoratli yozuvchining shaxsiy uslubi bayonning dastlabki iboralaridayoq ko‘zga tashlanadi”* [4]. *“Badiiy uslubning umumiylik va xususiylik fenomenida u yoki bu me‘yorning mutanosibligiga qarab uni shartli ravishda tarixiy, ulkan, davriy yoki aksincha, shaxsiy singari tasniflar bilan belgilash mumkin. Ammo bunday tasniflash nihoyatda shartlidir, negaki u ma‘lum ijodkor ijodining faqat shaxsiy ijod darajasida namoyon bo‘lib, o‘zida – davr uslubi xususiyatlarini jamlaydi. Uslub – bu ijodkor va tomoshabin tomonidan tarixiy vaqt va makonda badiiy shakl hosil qilish jarayonining keng qamrovli yaxlitligini his qilinishdir”* [5].

Thus, the general and specific aspects of an artistic style, regardless of the form of art in which it is manifested, enable the creator (artist) to fully convey the spirit of the era, its authentic essence, environment, imagery, and form. For instance, the emergence of a literary work reflects the writer’s creative vision. In historical narratives, the depiction of female (classical) characters has been shaped by a rich tradition of artistic experience.

*“Olimxonning kichik saroyida bo‘lib o‘tadigan mashvaratga xonning validasi Xonoyimning tashrifbuyurishi a‘yonlar ko‘nglida xavotir uyg‘otdi. Baland bo‘yli, kulcha yuzlari oq sariqdan kelgan Xonoyim mashvaratlarga har-har zamonda, davlat yoki saltanat yumushlariga oid biror bir muhim tadbir bo‘lgandagina qatnashar, ko‘pincha, vaziri a‘zam o‘zi aytishdan istihola qilgan, jur‘ati etmagan fikrlarni Xonoyim orqali xonning e‘tiboriga havola etardi. Bodom qovoqlari salqiy boshlagan Xonoyim ellikdan oshgan bo‘lsa ham hamon durkun ko‘rinar, yuzlari ajinsiz, hamrohiga er ostidan xiyol shubha aralash, jiddiy boquvchi qo‘y ko‘zlari o‘tkir edi. U so‘zamol, aqlli va bir so‘zli ayol bo‘lsa-da, o‘g‘lining saltanat ishlariga ko‘pam aralashmas, malika kelinlariga ham mayda-chuyda dedi-qo‘dilar bilan o‘g‘lining boshini qotirishiga yo‘l bermasdi. Shu boisdanmi, Olimxon aksariyat hollarda validasining maslahatiga quloq tutar edi”* [6].

The presented excerpt is from the historical novel Nodirai Davron, authored by the talented writer Sh. Isaxonova. In this work, the author provides insights into the turbulent life of Nodira, the fate of monarchs, the achievements and experiences of the Kokand Khanate, as well as its tragedies and losses. The novel also explores complex socio-political circumstances and sheds light on the lives of poets, women, scholars, and vulnerable individuals of that era. By transforming historical realities into an artistic narrative, the writer seeks to reinterpret historical truth through a literary lens. As noted by the critic H. Umuqulov: “*Uslub – ijodkor dunyosidir, uning xayoloti, tasavvuri, aqli, bilimi, so‘zshunosligi, talanti, geniysi, insoniyligi – butun borlig‘ini namoyon etuvchi hodisa, vositadir*” [7]. The concept of style has been defined by various scholars using similar approaches. As a fundamental category of artistic expression, style embodies transformation, refinement, and evolution. An individual's engagement with artistic exploration begins from the earliest stages of creativity and acquires distinctive characteristics at each historical period. It is essential to highlight that a person's psychological state, facial expressions, gestures, and interactions with characters in a literary work are all reflected in the stylistic choices of the text.

Style is inherently connected to the creative process and simultaneously encompasses national identity. This is because artistic techniques, research, and stylistic expressions derived from world literature contribute to the further refinement and distinctiveness of style. The economy of language, along with the use of dialogue, monologue, polylogue, and speech structures, plays a crucial role in shaping an author's unique stylistic approach. For instance, in Nazar Eshonqul's novella *Tun Panjalari* (The Claws of the Night), one can observe a highly condensed and compressed representation of style. As it is stated by Blok: “*Haqiqatan ham yozuvchining uslubi uning qalbida nima bo‘layotganiga shu darajada bog‘liqki, tajribali odam avvalo qalbini, uning uslubini tushunib, shaklni o‘rganish orqali mazmunning eng chuqur mohiyatiga kirish imkoniga ega bo‘ladi*” [8]. Indeed, in contemporary short fiction, many writers portray female characters by redefining their emotional and psychological depth. These authors, guided by their narrative principles, emphasize inner beauty, compassion, and love, while also exploring themes of sorrow and inner turmoil.

**DISCUSSION.** Similarly, in the novellas of N. Eshonqul, U. Hamdam, and Sh. Hamzo, descriptions are not limited to the detailed depiction of natural settings; rather, they expand through the internal experiences of the individual. This individual may, in fact, represent the author himself, which is why the strong or justified expression of the "inner self" in the narrative attains authenticity. The use of inner monologue and internal speech provides insight into the writer's stylistic and artistic approach. In Sh. Hamzo's novella *Muazzam*, the role of literary style in conveying philosophical and psychological circumstances becomes particularly evident.

“*Bilasizmi, aka, men uylangach, shuni anglab etgandimki, Muazzam akalari singari butkul aqlu hushidan ayrilgan, na xatti-harakati, na gap-so‘zlarini idora qilolmaydigan jinni emasdi. Ishonsangiz, uning to‘rt muchasi soppa-sog‘, aqlu hushi ham joyida, hamma-hamma narsani tabiiy va to‘g‘ri idrok etadi. Faqat bilasizmi, qishloqdagilarning oilasi ustidan ochiq-*

*oshkor kulishi, ko‘cha-ko‘yda «jinni, jinni» deya masxarayu mayna qilishi, ochiq jirkanib qarashi, hatto bir lagandan osh eyishdan or qilishi uning hali bolaligidan qalbini butkul qabartirib, zada qilib tashlagan edi. U odamlarning ana shunday ko‘z ochirmay qo‘ygan ta‘qibu malomatlarini eshitaverib, hech kimga ishonmay qo‘ygan, hamma narsaga hadik va qo‘rquv bilan qarar, ko‘cha-ko‘yda o‘zini savdoyidek tutar, o‘rni kelganda og‘zidan tupuk sachratib bobillagancha, shallaqilik qilish, hatto o‘g‘il bolalar bilan ham teppa-teng yulishishdan tap tortmasdi. U hayotda oddiygina mehr, andisha, hayo borligini allaqachon esidan chiqarib yuborgan, doimo odamlardan qochib yurar, hech kimga ishonmas, hamma narsani yomon ko‘rardi. Baxtsizlikni qarangki, u onadan soppa-sog‘, aqlu hushi joyida tug‘ilgan, ammo qattol qismat boshiga ayovsiz yog‘dirgan ko‘rgiliklarni ko‘raverib, og‘ziga kuchi etmagan odamlarning ta‘na-dashnomi, malomatlarini eshitaverib, aqldan ozishiga, jinni bo‘lib qolishga bir baxya qolgandi” [9].*

External evaluation has no significance other than exerting a negative influence on an individual's psychological state. Assessing a person based on external judgments leads to a distorted perception of their physical and mental condition. From the earliest stages of human activity, this phenomenon manifests itself in the form of both reverence and bitterness. Sh. Hamza vividly portrays the delicate emotional world of a woman, emphasizing its external expressions in a manner reminiscent of the works of Kafka, Camus, or Proust. The narrator of the story attempts to reveal not only the external reality but also their own inner world. The central theme of the narrative revolves around the plight of an Uzbek woman whose rights have been disregarded and who has been marginalized by society. By analyzing this aspect, a clearer understanding of contemporary short stories emerges, and this issue will be explored in greater depth in the subsequent chapters. The story is constructed upon a foundation of moral categories, which unfold through a tragic framework across the plot. In this regard, A. Eshkayev argues that: *“Axloqiy kategoriyalarni ezgulik va yovuzlikka, estetik kategoriyalarni esa go‘zallik va xunuklikka bog‘lash mumkin. Haqiqiy fojeaviy asar insonning yuqori tuyg‘ularini, pok qalbini, ulug‘ niyati va fidoyiligini ko‘rsatadi. Biroq, qahramon o‘z maqsadiga erisholmaydi. Uning halokati tomoshabin va o‘quvchini iztirobga soladi, shuningdek, insonning mayda nafratlari va yomonlikdan tozalanishga undaydi. Fojeaviy asar jamiyatning yuqori ideallarini aks ettiradi. Bu ideallar go‘zallik, insoniylik, hamdardlik, adolat va haqiqatga bo‘lgan tashnalikni ifodalaydi. Fojeaviylik esa go‘zallikning o‘ziga xos shaklini keltirib chiqaradi”* [10].

Style is expressed through form, content, theme, and creative concept, and its reinterpretation, analysis, and reflection of societal life are significant issues in literary studies. Style serves as a means to represent the past, present, and future approaches to depicting society. Meanwhile, intellect and philosophical-aesthetic categories play a crucial role in expressing beauty and aiding in the rediscovery of an artist's perception of the world and humanity. The universality of Western traditions is reflected in style, while Eastern traditions are deeply embedded in both material and spiritual realms. Existing traditions hold particular importance

in conveying the emotional and psychological dimensions of human experience to the reader” [11].

In addition, the concept of "artistic chronotope" in Ulugbek Hamdam's works develops as a foundation for contemplation and intellectual perception. His characters, at times, reject the reality of life to the extent of outright denial. This state signifies the dominance of the "Satanic" aspects of human nature. For instance, in *Yolg'izlik* (Solitude), the protagonist's written reflections reveal that he has lost awareness of the passage of time, symbolized by the rustling of trees and the alternation of night and day [12]. Although the world follows an unchanging course, certain incomprehensible aspects of life emerge spontaneously. In such circumstances, the protagonist undergoes an internal conflict, ultimately leading to the loss of loyalty. The author attempts to express his identity through his intellectual and cognitive abilities, yet this concept is later subjected to various trials.

Similarly, *Sabo va Samandar* (Sabo and Samandar) portrays a love so intense that it disrupts the tranquility of life, leaving the lovers restless and isolated. Nadir and Nilufar, unable to withstand societal opposition to their love, ultimately sacrifice their lives. Aziza, who harbors feelings for Samandar, becomes a victim of unrequited love. After marrying Samandar's friend Hamid, none of the three characters attain true happiness. The character of Sherdil is depicted as someone who rejects human emotions such as love, loyalty, and devotion, instead measuring the world through material values and treating people accordingly. His ultimate goal is to create humanoid robots that resemble humans in appearance and voice but are devoid of emotions like love and faithfulness. On the other hand, Sabo prioritizes her parents' happiness and her family's honor over her own life. Consequently, she spends her entire existence battling both her emotions and illness, ultimately leading a life that contradicts her true feelings [13].

**CONCLUSION.** Thus, Researchers emphasize that Ulugbek Hamdam, for the first time, constructs a world model within the textual space that is guided by the concept of divine predestination, drawing upon narratives from both the Bible and the Quran [14]. While incorporating the myth of Adam and Eve's original sin, he deliberately shifts focus away from the traditional themes of human rebellion, humility, sin, and forgiveness. The poetics of Hamdam's novels are shaped by compositional features such as intertextuality, alterity, and motivation. These elements serve as structural markers that sustain the narrative development within the broader textual framework. Hamdam's artistic vision exhibits a hypertextual nature, as he creates a new type of spatio-temporal configuration that enriches the novel's content with a profound moral antinomy—juxtaposing opposites such as light and darkness, life and death, individuality and the masses.

The protagonist of the novel, Abar, seeks to comprehend the meaning of life and his own identity through a spiritual quest for God, a recurring motif in Hamdam's works. This motif contributes to the formation of a new type of literary character in Uzbek literature, which may be termed the "seeker" (*homo reperiens*). In the broader history of world literature, similar figures can be observed in archetypes such as the "writing man" (*homo scribens*), the "religious

man” (homo religiosus), and the “playing man” (homo ludens). In the novel, an ordinary rural schoolteacher finds himself compelled to contemplate fundamental philosophical questions about the meaning and value of human existence. As he reflects on his role in society, he attempts to trace the origins of evil through real-life experiences, striving to understand its nature and resist it. Though this journey is fraught with external obstacles and existential challenges, its internal trajectory resembles a closed and perhaps circular movement—centered on self-discovery and the exploration of his own identity. The protagonist embarks on his journey in pursuit of an unattainable sense of self, only to ultimately return to himself with newfound understanding, not only of the external world but also of his inner existence. This underlying philosophical framework is a recurring feature in Hamdam’s other works, reflecting the spiritual path toward the divine that he explores throughout his literary oeuvre.

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