

Time as A Scenery

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Abstract: This article explores the symbolic and functional role of time as represented through natural imagery in literary narratives, focusing on the interplay between artistic time and scenery in selected works such as Maman Biy's Legend and Xalqabad. Unlike chronological or diurnal time, artistic time is fluid and relative, often conveyed through descriptions of environmental elements—sunlight, dawn, storms, and animal behavior—rather than exact timestamps. The study demonstrates how writers use natural scenes not merely for atmospheric effect but to deepen character portrayal, develop plot dynamics, and reflect philosophical ideas about life, change, and human emotion. Through textual analysis, it is shown that the depiction of time through nature intensifies emotional depth, adds symbolic weight, and fosters a more profound reader connection to the narrative. This blending of time and nature enhances the artistic quality of the novel and reveals the inseparability of temporal experience and environmental setting in the literary imagination.

Keywords: Artistic time, natural imagery, symbolic time, literary scenery, narrative structure, Karakalpak literature.

Introduction: In novels, the tradition of conveying artistic time through the image of nature has developed. Because artistic time doesn't require as much precision as diurnal time. It is defined relative to space. "In the figurative conveyance of artistic language, time requires precision relative to space. At the same time, the invented time and the perception of time do not always coincide". For example, when we say "The sun has risen a rope's length," we describe morning time, and when we say "The sun is heating up on a stone's head," it's clear that it's noon. The description "The sun is setting bright red" indicates twilight. This is an ideal time, and it doesn't require a specific number of days. But it's clear which time period is being depicted. Furthermore, the exact location of the space depicted in the novel is not mentioned, nor is it necessary to mention it. In this respect, artistic space is less defined than artistic time.

Time is a relatively abstract concept in artistic reality. In fiction, the boundaries of time are very wide. For example, the exact time of the concept "before noon" is unknown. Concepts like "after noon" or "after evening prayers" can also be included in such time measurements. "...then, looking at the sun, he realized time was approaching, and, turning west," (Maman

Biy's Legend, p. 4). The reader senses through the hero's inner turmoil that Maman must arrive at the designated place at the appointed time, but this time is uncertain. Even in this description, one can see traces of young Maman's character. He/She wants to be true to his/her promise and build all his/her actions on precision. By depicting Maman's actions in terms of natural time, the writer aimed to convey these traits in his character. In the nature description we examined above, while time has a general abstract concept, in some cases, the time scene is depicted close to diurnal time. "The darkness of dawn is gradually fading away, and the Xalqabad area is turning white. ("Xalqabad," book one, page 100) Here, the concept of "dawn breaking away" indicates that it's early morning. However, if we look at seasonal time, the time of early dawn varies in spring, summer, autumn, and winter. Therefore, attempting to determine the exact time from such a description is illogical. From these analyses, it can be seen that when artistic time is expressed through natural scenes, it's early morning. The early morning of which season is another matter. Such descriptions are completely different from the exact time "it was 6 in the morning." It is artistic and at the same time indicates where the event is taking place.

For example, in the example above, it's evident that the incident occurred outside (not inside the house), as well as near Xalqabad.

Nature generally loves complex depiction. Because if you leave one of its organs undescribed, its integrity will not be ensured. "When Qiryapir mounted, dawn hadn't broken yet. The Yellow Island, where the herds snore, is terrifying at night. Jackals are making noise near you, and somewhere wolves are calling to each other." ("Xalqabad," first book, page 212) It's clear it's early morning, but dawn hasn't broken yet, it's dark. Its darkness can be understood from the depiction of the movements of wild animals. The running of a herd of wild boars, the howling of jackals, and the "calling" of wolves occur precisely in the darkness.

Secondly, the hero of the novel cannot see these scenes, he can only sense their presence in this area from their voices (their hoarse, noisy howling, calling each other). If we pay attention, we find a word that imitates the voices of wild boars and jackals, but such a word is not written for wolves. In reality, even a wolf howls, whether the author didn't use this word specifically to avoid repetition or didn't find it necessary to list the night sounds, in short, he took this approach. However, the focus here is not on creating the image of the night nature, but on revealing the state of the characters at that moment. These hastily mounted men were Sayimbet and Qunnazar the elders. They were hurrying to Chimbay - to the district committee bureau, so they hastily mounted their horses without fearing nighttime wild animals or robbers. Because the head of the district executive committee, the selfish Esbergen, had given permission to two or three diggers, he had beaten Qunnazar the elder in front of everyone and taken his seal. Even after learning that Esbergen could go before them and explain the matter to the district leaders in a completely different way, they hastily set off. However, the issue is very complex, and artistic time is depicted through the image of nature to show that time is precious. Consequently, the depiction of nature directly influences the content of the work.

In the novel, the depiction of nature is used in a symbolic sense, and it directly influences the artistry and imagery of the depicted event. In this case, time may not be a direct indicator, but when combined with subsequent actions, it becomes clear why this event occurred at this particular time. "Around noon, a strong storm arose against a one-way whirlwind. This storm is the breeze of the people's anger... As soon as the gathering dispersed, two hundred foot peasants and fishermen surrounded the yurt. ("Maman biy afsonasi" 418-bet) These depictions were the people's uprising ("storm") that opposed Esengeldi biy's idea of

gathering guards for the Khanate of Khiva, for Maman biy had opposed this idea by capturing him in seclusion and tying his hands and feet, while he was preparing to punish Maman biy in front of his subordinate biys, trusting the guards who had come from Khiva ("ravine"). The writer likened the actions of the nukers who arrived from Khiva to a whirlwind, and the popular uprising to a storm. As a natural phenomenon, a storm is stronger and more formidable than a whirlwind. If a whirlwind appears in one place and raises only the soil of that place to the sky, the storm will sweep away everything that came out of its way with a strong gust across the entire expanse. The writer appropriately compared the warriors and the people to natural phenomena and achieved figurativeness of thought. The end of this phenomenon also shows which of the natural phenomena prevails, Maman biy is freed, and the Khivan nukers return to their homeland.

In a literary work, more time (azon, tush, kech) is used to indicate the time of an event. The tradition of depicting the sun with these concepts is also widespread. "The furnace pressing began, and first the mud from the south side of the wall was removed. Because, when the sun comes out for lunch, doing such a heavy work as throwing mud while standing here is equivalent to taking one's own life; the sun heats up to such a degree that it heats not only the sun but even the base of the willow tree." (Xalqabad, Book III, p. 371) In summer, the difficulty of throwing mud at the wall is one thing. However, to convey this concept, the writer made a blunder in sentence construction:..."the sun heats up to such a degree that the sun, let alone the sun, heats up the base of the willow tree." The word "heating" is repeated twice within the same sentence, reducing the artistry of the thought.

The most uncertain depiction of the time of day is most often given in the language of the characters. "Everything is created this way. It was light, now it's dark, it will be light again..." ("Maman biy afsonasi" 432-bet) "Column," "now," "from one field" - these are words denoting time, but with a high degree of uncertainty. These words do not directly denote natural phenomena, but are combined with the words "dark" and "light" to denote natural phenomena. Now, if we analyze the words expressing the degree of uncertainty, there is no clear time limit for the word "truly dominant." The time one hour ago, as well as the time five hours ago, can be called dominant. Compared to this word, the word "now" seems closer to certainty. But in this context, it is also unclear. The reason is that it is unknown what time of night the time is called "now" by the character. After some time, the degree of accuracy of the word is the same as the word "ustun." However, the word "after some time" is not used

stylistically correctly here. Although this word also denotes time to some extent, it refers to time for people walking along the road. For example, "after passing a little distance" is the concept of uncertainty time. For a person standing in one place, it would be correct to use the word "after a short time." Now let's consider the relationship between this concept of time and the content of the work. These words were spoken to Maman biy by his wife, Bog'dagul, when he returned, deeply saddened by life's inequalities. "Light-dark-light" not only refers to a specific time of day, but is also used to convey a philosophical meaning. As the character says, life has its bright, dark, and bright days. The most important thing is that the dark days don't stretch out, and instead, the bright days change. However, in this case, they do not represent the color, but, based on this color, move on to a second meaning. The philosophical meaning of these words comes to the forefront. The writer managed to depict the fates of his/her characters in the light and dark of the day. Therefore, the words "light-dark-light" have a stronger impact on the novel's content than the words "just now-in a moment," which denote time. They represented a natural phenomenon and a specific time of day.

A natural phenomenon expressing the time of day is also used to attract the attention of a hero, character, or reader. "The sun was just rising, and Taten, who was tending to the donkey, noticed that Peruza was leading her brothers towards his house." ("Xalqabad," Book III, p. 371) Here, Taten's attention is drawn to Peruza's arrival with her brothers. What significance does the time of day have? Firstly, this meant Taten getting up early and starting work, and secondly, Peruza's arrival at dawn with her younger siblings was a sign of some extraordinary event. In the free land, people don't wake young children early in the morning and embark on journeys. Thus, the phrases "the sun was just rising" here not only denote the time of day, but also serve as a natural image that stimulates the development of the event, and through this, the plot.

The depiction of natural phenomena (snow, rain, frost, fog, etc.) at a specific time of day serves to reflect the connection between characters and nature. "Before noon, the snow intensified and started falling again. Eagles, covered in snow, began to scatter in all directions. This scene occurred after Ernazar Alako'z was driven away by the Khiva rulers at night. The depiction of snow is, firstly, a sign of cold news, and secondly, it's snow that conceals the trace of any event. The writer expressed these two creative intentions in the form of a single snow. The designation of time as preceding a dream also stems from a specific purpose. The messengers who took Ernazar at night certainly

wouldn't let him reach the pursuers who chased after him by noon the next day. Such depictions are used to harmonize historical reality with artistic reality. However, depicting the time of day through nature doesn't always imply specific plot objectives. Depicting the unique beauty of nature is also a creative endeavor. "Spring was approaching its dawn. On the fourteenth, the full moon, now resembling a half-baked flatbread, was setting behind the sand dunes on the western side, while from the east, like a herald of the rising dawn, the still-hidden rays of the sun began to illuminate a part of the sky. Venus, called the Morning Star, shone brightly. ("Agabiy," Book I, p. 115) This is not a picture of nature where a person sees all the time with their own eyes and derives aesthetic pleasure from it. The image of the moon setting on one side of the horizon and the sun rising on the other is indeed a very rare natural phenomenon. It is also important to pay attention to the writer's depiction of the moon. If they're full at fourteen and now they're half a loaf, it means they've passed half the moon. At the same time, comparing the moon to half a flatbread is a rare artistic device. This phenomenon is artistically depicted. Secondly, even though the sun is not yet visible, its rays illuminating a part of the sky is a beautiful sight. "From time to time, a scenery serves not only as its descriptive function, but also as a prism and a way of seeing the world." Thus, the writer depicted celestial bodies such as the moon, sun, and Venus together, portraying them as timelines and unique beauties of nature. It's also evident that the writer possesses keen observations of nature. There are several ways to describe the approaching dawn. Here too, along with natural objects like the sun's mirage and Venus, the rooster's crow also represents the main temporal sign. In particular, the rooster's crow is a symbol of national psychology and a national perception of everything, and it is frequently used in novels. To convey the approaching dawn, the writer depicts the sun, not yet rising from its nest, and the moon setting on the horizon as equals, highlighting their illumination of the sky, demonstrating the writer's keen observation of natural phenomena.

The function of natural scenery to convey the time of day is an integral part of artistic techniques in literature, further emphasizing the role of nature in human life. At the same time, the function of the image of nature to convey space is also an artistic phenomenon that needs to be studied.

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