


The Poetic Role of Artistic Time and Space in Nabijon Boqiy's Novellas

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Abstract: This article examines the poetic function of artistic time and space in Nabijon Boqiy's novellas *Gulzamira* and *A Story of Love*. The study analyzes the artistic interpretation of historical reality through individual psychological experience and historical memory, the symbolic nature of artistic space, and the subjectivization of narrative time. Comparative poetic analysis reveals the author's individual poetic model based on the interaction of historical fact, personal memory, and psychological experience. The findings contribute to the study of narrative poetics and the artistic representation of historical consciousness in modern Uzbek prose.

Keywords: Nabijon Boqiy, novella poetics, artistic time, artistic space, historical memory, narrative time, poetic model, modern Uzbek prose.

Introduction: In contemporary Uzbek prose, the artistic representation of the interrelationship between historical consciousness and human psychology has emerged as one of the significant directions of literary development. In particular, the aspiration to interpret historical reality through individual human experience has expanded the poetic possibilities of prose narrative. This feature is manifested in Nabijon Boqiy's novellas as a distinctive artistic and aesthetic system.

In the writer's novellas, historical events are revealed not as a direct presentation of facts, but through the artistic transformation of the categories of time and space. As a result, historical reality is transformed into a poetic phenomenon associated with memory preserved in human consciousness, inner experience, and the continuity of generations. Therefore, the study of the categories of artistic time and space acquires important methodological significance in the analysis of Nabijon Boqiy's prose.

In literary studies, the problem of artistic time and space has been extensively examined by such scholars as M. Bakhtin, Yu. Lotman, G. Genette, and V. Khalizev.

M. Bakhtin interprets artistic space as an aesthetic field where human experience and historical consciousness intersect, while Yu. Lotman emphasizes that space in a literary text constitutes a structure that generates semantic meaning. G. Genette, in turn, substantiates the subjective nature of narrative time.

The aim of this article is to identify the poetic function of artistic time and space in Nabijon Boqiy's novellas *Gulzamira* and *A Tale of Love*, as well as to reveal the individual poetic model formed in the writer's prose.

The study employs comparative-typological, poetic analysis, and narratological approaches.

The theoretical foundations of the poetics of artistic time and space

In a literary work, the categories of time and space should be regarded not merely as organizational elements of the representation of reality, but as important poetic factors that ensure the semantic and structural integrity of the work. In literary studies, this issue emerged as a distinct scholarly field within twentieth-century theoretical thought.

M. Bakhtin explains the relationship between time and space in a literary text through the concept of the chronotope, interpreting them as fundamental categories that determine the ideological and artistic essence of a work. According to the scholar, artistic time and space constitute the point at which human destiny and historical processes intersect: "In the chronotope, time becomes condensed, and space acquires historical meaning" (Bakhtin, 1981).

This theory makes it possible to understand the intrinsic connection between artistic reality and human experience. In Nabijon Boqiy's novellas as well, historical events acquire aesthetic meaning precisely through the unity of time and space.

Literary scholar Yu. Lotman, in turn, evaluates artistic space as an important structural element that organizes the semantics of the text and emphasizes that the representation of space is a factor determining the development of the plot. In his view, "Artistic space is not merely a means of description, but a sign system that generates meaning" (Lotman, 1977). From this perspective, literary space functions as a semiotic field through which the psychology of the protagonist and historical consciousness are expressed.

The question of narrative time is further deepened in the studies of G. Genette, who provides a scholarly explanation of the distinction between the sequence of events and the order in which they are narrated. As he states, "In a literary text, time is shaped not as an objective flow, but in relation to the consciousness of the narrator" (Genette, 1980). This phenomenon is manifested through retrospective narration, memory, and motifs of recollection.

The Russian literary scholar V. Khalizev interprets a literary work as an aesthetic system existing in the unity of content and form, noting that time and space play a leading role in the formation of the system of images (Khalizev, 2004). As the scholar emphasizes, artistic reality is a model reorganized through the author's worldview.

In Uzbek literary studies, the issues of artistic time and space have likewise become a distinct object of scholarly inquiry. N. Karimov notes that in Uzbek prose historical reality is elevated to the level of artistic generalization through human destiny, emphasizing that historical consciousness is an important factor in

the development of the literary process (Karimov, 2008). B. Nazarov, for his part, demonstrates that in the process of artistic thinking the category of time manifests itself in an inseparable connection with the spiritual experience of the individual (Nazarov, 2012).

According to U. Normatov, the representation of space in a literary work is an important poetic device expressing the writer's aesthetic vision and serving to reveal the character and psychological state of the protagonist (Normatov, 2007).

Thus, the theoretical views developed in modern literary studies demonstrate that artistic time and space are fundamental categories constituting the poetics of a literary work. This methodological foundation serves as an important scholarly criterion for analyzing historical memory, human destiny, and the continuity of generations in Nabijon Boqiy's novellas.

The poetics of artistic space In Nabijon Boqiy's Gulzamira

In Nabijon Boqiy's *Gulzamira*, artistic space is presented not merely as a geographical setting in which events take place, but as a poetic field where historical process and human destiny intersect. In the novella, the representation of space performs an important aesthetic function by revealing both the development of the plot and the psychological condition of the characters.

The borderland depicted in the novella emerges as the center of historical contradictions. In portraying the environment of exile, the author elevates space to the level of a symbol of political and spiritual separation:

"Striking the tip of the island, the stubborn current split into two parts, but farther downstream the two branches joined again and flowed on in a widening spread. The emigrants called that crossing 'Shubek Ford.' The left bank of the ford was Afghanistan, and the right bank was Soviet Turkestan" (Nabijon Boqiy, *Gulzamira*, p. 190).

In this episode, space expresses the human destiny caught between two opposing historical systems. Here, the border is not simply a territorial notion, but a poetic sign of historical choice and forced separation. As Yu. Lotman emphasizes, artistic space is the principal structure organizing the semantics of the text and determining the internal logic of plot development

(Lotman, 1977).

The space of O'rtato'g'ay also acquires a distinct semantic significance in the novella. The author depicts this place as a space that reflects the liminal existence of people living under conditions of historical instability:

"O'rtato'g'ay was indeed an inviolable space between state borders and the unruly river. The inhabitants rarely crossed to either side and lived in their own way, sustaining a more primitive mode of existence" (Nabijon Boqiy, Gulzamira, p. 191).

Through this depiction, space becomes not merely the background of historical reality, but a determining factor in the lives of the characters. The fact that the characters inhabit a borderland also conveys their psychological instability and uncertainty about the future. As V. Khalizev notes, artistic space performs an important aesthetic role in the formation of the system of images (Khalizev, 2004).

In the novella, the representation of space is often deepened through descriptions of nature. The image of the river, in particular, becomes an important poetic sign. On the one hand, the river is a natural element; on the other, it symbolizes separation between historical destinies. In this sense, space is interpreted as a historical force existing beyond human will.

According to M. Bakhtin's theory of the chronotope, human destiny and historical time converge in artistic space (Bakhtin, 1981). In Gulzamira, it is precisely through space that historical tragedy is elevated to the level of individual human experience. The border, the river, and the atmosphere of exile become inseparable components of the characters' inner world.

Thus, through the poetics of space, the writer aestheticizes historical reality and transforms actual history into an aesthetic model. As a result, in Gulzamira, space emerges as a central poetic category that shapes plot development, reveals the psychological world of the characters, and expresses historical memory.

The poetics of artistic time in A Tale of Love

In Nabijon Boqiy's A Tale of Love, the category of artistic time is manifested not as a simple sequence of events, but as a complex poetic system shaped through historical memory and the experience of generations.

In the novella, the flow of time is interpreted not as an objective historical process, but as a form of inner experience preserved in human consciousness.

A significant feature of the plot is that, although the events develop in the present, their semantic center remains constantly connected with the past. The episode in which Jamol descends into the cellar expresses precisely the point of intersection of different temporal layers:

"Step by step, descending the cellar stairs strewn with cotton stalks until he had gone so far down that even the height of a short man would no longer be visible, one comes face to face with a door covered by a worn-out old mattress. The door opens inward: it has no handle, and its hinges cannot be seen" (Nabijon Boqiy, Bir muhabbat qissasi, p. 45).

Although this movement appears to occur in external space, in fact it signifies the direction of the protagonist's consciousness toward the past. The motif of downward movement becomes a symbol of penetration into the layers of historical memory. As Yu. Lotman emphasizes, artistic space and time together constitute an interconnected semantic system (Lotman, 1977).

In the novella, historical time is disclosed through the continuity of generations. In the grandfather's speech, the tragedy of the past appears as a psychological process that continues within individual human life:

"Count me out; I am a man who exists in number, but not in reckoning" (Nabijon Boqiy, Bir muhabbat qissasi, p. 45).

This statement becomes a poetic formula expressing how historical repression excludes the individual from social existence. According to M. Bakhtin's theory of dialogism, in such a form of speech the social consciousness of an entire era is expressed through an individual voice (Bakhtin, 1981).

The subjectivization of time in the novella is especially evident in the episodes of memory. Past events continuously alternate with the present, and as a result narrative time departs from linear development. As G. Genette notes, the discrepancy between an event and the time of its narration is one of the fundamental features of narrative structure (Genette, 1980).

The weapon preserved in the grandfather's hand as a

historical detail also becomes a poetic sign expressing temporal continuity:

“Jamol held the bullets in his hand and remembered his grandfather’s old Mauser: if he was not mistaken, his grandfather’s name had been inscribed on the Mauser’s grip in Arabic script. ‘Madaminbek Qorboshi himself personally handed this to me,’ his grandfather liked to boast” (Nabijon Boqiy, *Bir muhabbat qissasi*, p. 48).

Through this detail, the historical past is transferred into the present in the form of an object. As a result, time is interpreted not as a disconnected event, but as historical memory transmitted from one generation to another.

Thus, in *Bir muhabbat qissasi*, artistic time is shaped through human memory, historical experience, and the spiritual continuity of generations. The writer elevates time from an objective historical measure to the level of an aesthetic phenomenon living within human consciousness. Consequently, historical reality acquires artistic generalization through the system of poetic time.

The unity of artistic time and space in Nabijon Boqiy’s novellas: an individual poetic model

A comparative analysis of Nabijon Boqiy’s novellas *Gulzamira* and *Bir muhabbat qissasi* (A Tale of Love) demonstrates that the categories of artistic time and space in the writer’s prose form a unified poetic system characterized by their intrinsic interrelationship. In both works, historical reality is presented not as an external factor of plot construction, but as a dimension transformed into human psychological experience through the unity of time and space.

Whereas space emerges as the dominant poetic category in *Gulzamira*, the factor of time assumes primary significance in *Bir muhabbat qissasi* (A Tale of Love). This difference, however, does not produce a contradiction within the writer’s poetics; rather, it generates a mutually complementary aesthetic mechanism. Space, expressed through the borderland, the river, and the environment of exile, reflects the tragedy of historical separation, while time, shaped through generational memory and retrospective narration, conveys the historical process as it continues to exist within human consciousness.

According to M. Bakhtin’s theory of the chronotope,

time and space in a literary work acquire aesthetic meaning through their union with human destiny (Bakhtin, 1981). This very unity is observable in Nabijon Boqiy’s novellas: space concretizes the historical event, while time reveals its psychological and spiritual meaning. As a result, historical truth is transformed into a poetic model reorganized through artistic consciousness.

In the writer’s novellas, space is frequently depicted as a border zone or a closed environment. While such spatial configurations express the individual’s dependence on historical circumstances, time determines the manner in which this experience is preserved in consciousness. Jamol’s descent into the cellar, as well as the depictions of life in the emigrant environment, create symbolic points of intersection between time and space. As Yu. Lotman emphasizes, space and time operate together in the literary text as a unified semantic system (Lotman, 1977).

Comparative observations demonstrate that the following poetic model is formed in Nabijon Boqiy’s prose:

historical reality memory psychological experience artistic generalization

Within this model, the historical fact is not represented directly; rather, it is first reinterpreted in the consciousness of the character and only then acquires aesthetic meaning. For this reason, historicity in the writer’s prose appears not at the level of documentary representation, but as a form of poetic thought.

As the literary scholar V. Khalizev notes, a literary work is an aesthetic system reorganized on the basis of the author’s worldview (Khalizev, 2004). In Nabijon Boqiy’s novellas, the unity of time and space becomes the principal poetic means through which the writer expresses his historical consciousness. Consequently, individual human destiny is brought into harmony with national historical memory.

Thus, in Nabijon Boqiy’s novellas, artistic time and space interact to form the writer’s individual poetic model. This model emerges as a distinctive artistic phenomenon in contemporary Uzbek prose by elevating historical reality, through human experience, to the level of aesthetic generalization.

CONCLUSION

The analysis has demonstrated that in Nabijon Boqiy's *Gulzamira* and *Bir muhabbat qissasi* (A Tale of Love), the categories of artistic time and space function as leading aesthetic factors shaping the poetics of the works. Rather than representing historical reality directly, the writer interprets it artistically through human psychological experience and historical memory.

In *Gulzamira*, the poetics of space is formed as a semantic field expressing historical separation, exile, and the condition of borderland existence, whereas in *Bir muhabbat qissasi* (A Tale of Love), the category of time is revealed through generational memory and retrospective narration. In both works, historical events are interpreted not as external reality, but as psychological processes continuing within the consciousness of the characters.

As a result of the study, the following poetic features characteristic of Nabijon Boqiy's prose were identified:

- the aesthetic transformation of historical reality through individual human destiny;
- the acquisition of psychological and symbolic significance by space;
- the subjectivization of narrative time on the basis of memory;
- the expression of historical memory through the continuity of generations;
- the integration of documentary elements and artistic representation within a unified aesthetic system.

The comparative-poetic analysis has shown that Nabijon Boqiy's novellas are characterized by the presence of an individual artistic model formed through the unity of time and space. Within this model, the historical fact is first reinterpreted in the consciousness of the character, then transformed into psychological experience, and ultimately elevated to the level of artistic generalization.

As a result, in the writer's prose, historical truth is transformed into a poetic reality recreated through aesthetic thought. This makes it possible to evaluate Nabijon Boqiy's novellas as a distinctive artistic phenomenon in contemporary Uzbek prose, one that expresses the harmony between historical memory and human destiny.

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