

## ARTISTIC EXPRESSION OF SPACE AND TIME CATEGORIES IN LANDSCAPE LYRICS

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**Abstract.** This article analyzes the artistic and aesthetic expression of the categories of space and time in landscape lyrics and their role in the development of lyrical thought. It is argued that in landscape lyrics, space is interpreted not only as a geographical area, but also as an aesthetic space with philosophical and symbolic content. The category of time is revealed to be an important factor determining the lyrical plot and emotional tone, manifested in seasonal, experiential and historical layers. The study sheds light on the poetic functions of space and time using a comparative-analytical method based on examples of folklore, classical and modern literature. The results of the study serve to deepen the theoretical foundations of landscape lyrics and improve the criteria for determining space-time categories in the analysis of artistic texts.

**Keywords:** landscape lyrics, category of space, category of time, artistic space and time, depiction of nature, lyrical hero, poetic function.

In a literary work, the categories of space and time are one of the main basic concepts of artistic thinking, they play an important aesthetic role in the formation of a system of images, plot-compositional construction, and ideological-artistic content. Especially in lyrical works, space and time are often not limited to a simple depiction of real reality, but are inextricably linked with subjective experience, mental state, and philosophical observation. This is even more evident in landscape lyrics, because the landscape here is not an external landscape, but an artistic medium that expresses a person's inner world, experiences, and attitude to being.

In theoretical literature, the issue of space and time is often explained through the concept of artistic chronotope. M. Bakhtin interprets artistic chronotope as an integral unity of time and space relations in a literary work, emphasizing its role in the formation of ideological and artistic content <sup>1</sup>. In landscape lyrics, this unity often goes beyond the real-time dimension and is manifested in seasonal, historical, experiential and even metaphysical layers. As a result, space and time are poetically enriched semantically, acquiring symbolic and existential meanings.

There are a number of scientific studies on the issue of landscape and lyrical imagery in Uzbek literary criticism. In particular, A. Yuldoshev, analyzing the image of nature and its poetic functions in Uzbek lyrics, shows the possibilities of landscape in revealing the mental state of the lyrical subject <sup>2</sup>. B. Karimov also sheds light on the issue of artistic space and time in modern Uzbek poetry from a general theoretical perspective, drawing attention to their place in poetic thought <sup>3</sup>. However, in these

<sup>1</sup> Baxtin M. Adabiyot va estetik tafakkur masalalari. – Toshkent: Akademnashr, 2015. – 236-bet.

<sup>2</sup> Yo'ldoshev A. O'zbek lirikasida peyzaj poetikasi. – Toshkent: Fan, 2008. – 41-betlar.

<sup>3</sup> Karimov B. Zamonaviy o'zbek she'riyatida badiiy makon va zamon masalasi // O'zbek tili va adabiyoti. – 2012. – №3. – 33-betlar.

studies, a comprehensive, theoretical and methodological analysis of the categories of space and time in landscape lyrics has not been sufficiently carried out.

Especially against the background of the renewal of poetic thinking in Uzbek poetry at the end of the 20th and beginning of the 21st centuries, the semantic load of landscape lyrics has expanded significantly. In the lyrics of this period, natural landscapes are described in close connection with human existential suffering, philosophical observations about life and time. Therefore, studying the issue of the artistic expression of the categories of space and time in landscape lyrics as a separate object of scientific research is one of the urgent scientific tasks for today's literary criticism.

In landscape lyrics, the category of space goes beyond the traditional geographical or pictorial concept and appears as an artistic phenomenon expressing the mental state, inner experiences and form of perception of the world of the lyrical subject. In such works, space is often interpreted not as objective reality, but as a product of subjective consciousness. As a result, the natural landscape semantically harmonizes with the inner experiences of the lyrical "I". Theoretically, the concept of artistic chronotope is important in explaining the issue of space. Mikhail Bakhtin, emphasizing the integral unity of space and time in a work of art, shows that space is an active factor that shapes the system of images and ideological content. In landscape lyrics, space often acquires a symbolic character, and images such as an open field, mountain, desert, garden or road become a symbol of the human path of life, inner suffering or spiritual freedom.

In Uzbek landscape lyrics, the artistic function of space plays an important role in revealing the relationship between nature and man. As A. Yuldoshev noted, the image of nature in a lyrical work is not an independent object of depiction, but an artistic equivalent of human experiences. In this sense, the landscape space acquires poetic content, being in harmony with the poet's inner world.

In lyrical works, the category of time often does not obey the chronological sequence. In landscape lyrics, time goes beyond the real time dimension and is manifested in seasonal, experiential and philosophical layers. Images of time such as spring, autumn, dawn or dusk become a symbolic expression of the mental state of the lyrical subject. For example, spring is interpreted as a symbol of renewal and hope, and autumn is interpreted as a symbol of transience and inner calm. B. Karimov, analyzing the artistic interpretation of time in modern Uzbek poetry, emphasizes that the concept of subjective time is characteristic of lyrics. He believes that lyrical time is often defined by internal experiences and denies historical or precise time boundaries<sup>4</sup>. This is especially evident in landscape lyrics, where time is indirectly expressed through the landscape. The metaphysical interpretation of the image of time is also noteworthy. In some lyrical texts, time is manifested as a conflict between eternity and transience, leading to philosophical observations about the meaning of human life. This situation expands the semantic possibilities of the category of time in landscape lyrics. In the second half of the 20th century and the beginning of the 21st century, the artistic and philosophical possibilities of landscape lyrics in Uzbek poetry expanded significantly. The creators of this period interpreted the image of nature not simply as a landscape, but as a poetic expression of the human psyche, historical memory, and existential suffering. As a result, the categories of space and time acquired symbolic and philosophical content through the landscape. In the lyrics of Abdulla Oripov,

<sup>4</sup> Karimov B. Zamonaviy o'zbek she'riyatida badiiy makon va zamon masalasi // O'zbek tili va adabiyoti. – 2012. – №3. – 32-bet.

the image of nature is often expressed in harmony with the inner state of the lyrical subject and philosophical observations about time. In many of the poet's poems, the images of space - mountains, fields, and sky - express the infinity of the human spirit and the helplessness of time. For example, in the poet's poems on the theme of "Autumn", seasonal time is interpreted as a symbol of transience and the fragility of life. As researchers have noted, in the lyrics of A. Oripov, the landscape is "not an external landscape, but a poetic form of inner suffering and philosophical memory"<sup>5</sup>. In this case, time is not represented as real time, but as experiential and spiritual time.

In Erkin Vohidov's lyrics, the landscape is often depicted in connection with historical memory and national consciousness. The poet interprets the natural space as a spiritual bridge between the past and present of the people. In some of his poems, the landscapes of the Motherland are combined with historical time, creating a poetic chronotope. B. Karimov notes that in E. Vohidov's lyrics, space is "not just a geographical concept, but an artistic expression of historical consciousness and spiritual memory". This aspect strengthens the historical-philosophical interpretation of the category of time in landscape lyrics. In the work of Shavkat Rahmon, the semantic possibilities of landscape lyrics are further deepened. The poet describes natural landscapes in harmony with his search for the inner emptiness, loneliness and meaning of life of a person. In his poems, space is often presented as a vast, empty and quiet landscape, while time seems to have stopped or acquires a metaphysical tone, evoking a sense of eternity.

According to literary critics, in Sh. Rahmon's lyrics, the landscape serves as a "field of philosophical dialogue between man and being"<sup>6</sup>. This situation gives rise to an existential interpretation of the categories of space and time. The analysis shows that in modern Uzbek landscape lyrics, the categories of space and time are not just a descriptive element, but an artistic tool that has acquired a deep philosophical and symbolic content. The creators of the period poetically interpreted the human psyche, historical memory and the problem of time through landscape. This confirms the need to study landscape lyrics as an independent and relevant object of research in modern literary criticism.

The analysis of the artistic expression of the categories of space and time in landscape lyrics shows that this phenomenon is manifested in the literary process not only as a means of aesthetic imagery, but also as a complex semantic system reflecting the author's poetic thinking, worldview and spirit of the era. This confirms that the concept of chronotope put forward in theoretical literature is actively implemented in modern Uzbek lyrics. From a theoretical point of view, the theory of artistic chronotope developed by Mikhail Bakhtin serves as an important methodological basis for interpreting landscape lyrics. However, the conducted analysis shows that in Uzbek landscape lyrics, the chronotope, unlike the traditional epic form, acquires a subjective-lyrical character. That is, space and time are perceived more through the internal experiences of the lyrical subject than through objective reality.

<sup>5</sup> Yo'ldoshev A. O'zbek lirikasida peyzaj poetikasi. – Toshkent: Fan, 2008. – 41-bet.

<sup>6</sup> Ismoilov S. Shavkat Rahmon she'riyati va poetik tafakkur. – Toshkent: Mumtoz so'z, 2016. – 78-betlar.

In the process of analyzing the work of the creators of the period, it was revealed that the poetic interpretation of space and time is closely related to the individual style. For example, in the lyrics of Abdulla Oripov, the landscape becomes a means of philosophical observation, inextricably linked with time, while in the work of Erkin Vohidov, space is combined with historical memory and national consciousness. In the lyrics of Shavkat Rahmon, the landscape acquires existential content, and space and time are manifested in a metaphysical interpretation. This shows that landscape lyrics do not obey a single poetic model, but are a multilayered and dynamic phenomenon. One of the important aspects identified in the process of analysis is that in modern Uzbek poetry, the category of time in landscape lyrics is often expressed in the form of seasonal or experiential time. This situation is associated with the lyrical subject's internal perception of time, relegating real chronological time to the background. As a result, the semantic scope of the image of time expands, and it embodies observations about the transience of life, the meaning of human life, and eternity.

In general, the artistic expression of the categories of space and time in landscape lyrics confirms that it is one of the important indicators of the renewal of poetic thinking in Uzbek poetry. This indicates the need for further scientific research in this direction, the study of the work of individual poets or landscape lyrics of a certain period as a special object of research.

This study has shown that the artistic expression of the categories of space and time in landscape lyrics is a complex and multi-layered poetic phenomenon in Uzbek poetry. The analysis confirms that in landscape lyrics, space and time are not represented as a means of depicting real reality, but as an artistic and aesthetic factor expressing the mental state, inner experiences and philosophical views of the lyrical subject.

As the research revealed, the category of space in modern Uzbek landscape lyrics often acquires a symbolic and subjective character, expressing the inner world of man and his attitude to existence through the landscape of nature. Time, on the other hand, is manifested in seasonal, experiential and metaphysical layers, leaving chronological accuracy, and serves to poetically illuminate the problems of the transience of life, time and eternity. The analysis conducted on the example of the work of artists of the period showed that the categories of space and time in landscape lyrics are closely related to the individual poetic style. In particular, it was found that the image of nature became a means of philosophical observation in the work of some poets, and in some - an expression of historical memory and existential research. This confirms that landscape lyrics are not subject to a single poetic model, but are a dynamic system that develops in accordance with the era and the thinking of the creator. The results of the study also showed the need for Uzbek literary studies to analyze the categories of space and time in landscape lyrics not separately, but in an integral unity - as a single poetic chronotope. Such an approach allows us to more deeply explore the semantic possibilities of landscape lyrics, determine the evolution of poetic thinking, and more fully illuminate the artistic features of modern poetry.

In general, this study puts forward important theoretical and methodological scientific conclusions in the study of the artistic expression of the categories of space and time in landscape lyrics and serves as a solid scientific basis for future research in this area.

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