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THE CHRONOTOPIC FEATURES IN MODERN AZERBAIJAN STORIES

The chronotope is one of the essential topics researched in contemporary literary criticism. The concept of chronotope is used in literature to show the interrelationship of space and time. The unique features of the chronotope in the modern Azerbaijani stories that we will examine in the article stand out with their inherent nuances. The first peculiar feature of modern Azerbaijani stories is the embodiment of time and space in a national context. In these stories, the authors reflect national values, historical memory and social problems and, by emphasizing the relationships of space and time through the chronotope, try to show the reader that events occur in the context of national identity and cultural heritage. The second is the historical chronotope, where historical events are used as a background to explain the problems of the modern era. In these stories, time-space relationships are reinterpreted by reworking folklore motifs and national heroic epics. The chronotopic description of the differences between the village, which we know as a quiet, natural space, and the city, which is described as a dynamic, but sometimes chaotic and stressful space, is the third specific feature of these stories. In addition, symbolic spaces such as bridges, roads, gates, gardens, etc. play an important role in building the chronotope of these stories. Because such spaces, which are related to changes in a person's inner world, symbolize moments of transition, change, or choice. Another typical feature is the rapid passage of time. Thus, time often changes rapidly in modern Azerbaijani stories. These transitions, made through retrospection or prolepsis, help the reader understand both the historical roots of events and the future perspective. In addition, the realistic depiction of the daily concerns, desires, and goals of ordinary people's lives is another key feature of the chronotope in modern Azerbaijani stories. Thus, time and space act as key elements for understanding the lives of these characters. In the stories of Kamal Abdulla, Fakhri Ugurlu and Magsad Nur, whose works we will pay attention, the relationship between time and space is presented in very abundant and unique form.

Key words: *chronotope, space, time, Kamal Abdulla, Fakhri Ugurlu, Magsad Nur, story.*

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ХРОНОТОПІЧНІ ОСОБЛИВОСТІ В СУЧАСНИХ АЗЕРБАЙДЖАНСЬКИХ ОПОВІДАННЯХ

Хронотоп – одна з актуальних тем сучасного літературознавства. Поняття хронотопу використовується в літературі для показу взаємозв'язку простору і часу. Унікальні риси хронотопу в сучасних азербайджанських оповіданнях, які ми розглянемо в статті, виділяються властивими їм нюансами. Першою особливістю сучасних азербайджанських оповідань є втілення часу і простору в національному контексті. У цих оповіданнях автори відображають національні цінності, історичну пам'ять та соціальні проблеми, а також, акцентуючи увагу на взаємозв'язках простору та часу через хронотоп, намагаються показати читачеві, що події відбуваються в контексті національної ідентичності та культурної спадщини. Другий – історичний хронотоп, де історичні події використовуються як тло для пояснення проблем сучасної доби. У цих оповіданнях часо-просторові відносини переосмислюються шляхом переробки фольклорних мотивів і національного героїчного епосу. Хронотопний опис відмінностей між селом, яке ми знаємо як тихий природний простір, і містом, яке описується як динамічний, але часом хаотичний і напружений простір, є третьою особливістю цих оповідань. Крім того, важливу роль у побудові хронотопу цих історій відіграють символічні простори, такі як мости, дороги, ворота, сади тощо. Тому що такі простори, пов'язані зі змінами у внутрішньому світі людини, символізують моменти переходу, зміни чи вибору. Ще одна типова риса – швидкий плин часу. Так, у сучасних азербайджанських оповіданнях час часто швидко змінюється. Ці переходи, здійснені через ретроспекцію чи пролепсис, допомагають читачеві зрозуміти як історичне коріння подій, так і перспективу в майбутньому. Крім того, реалістичне зображення повсякденних турбот, бажань і цілей життя простих людей є ще однією ключовою рисою хронотопу в сучасних азербайджанських оповіданнях. Отже, час і простір є ключовими елементами для розуміння життя цих героїв.

В оповіданнях Камаля Абдулли, Фахрі Угурлу та Магсада Нура, творам яких ми приділимо увагу, зв'язок між часом і простором представлений у дуже рясній та унікальній формі.

Ключові слова: *хронотоп, простір, час, Камаль Абдулла, Фахрі Угурлу, Магсад Нур, повість.*

Introduction. Notwithstanding the fact that in studies on Classical Literature Criticism, the notions of time and space in literary texts were taught individually, today this method has given way to the unity of time and space. It is known that time and space, which form two important points in the structure of a literary text, are closely related to each other. Thus, time cannot be perceived separately from the space in which it is located. Time, which is an abstract and transparent notion, acquires a concrete feature together with space.

The unity of time and space, called chronotope in literary theory, is explained from a philosophical line of vision with various views and interpretations. In philosophy, space and time are characterized as the main forms of the existence of matter, its integral part and attribute. The relationships between these notions are mutual. Just as the existence of matter is not possible outside of space and time, space and time do not exist outside of matter. Time, on the other hand, expresses the fluidity of material objects and processes, the order of sequence in the development process, the cause-effect relationships of events, etc.

Discussion. The term (chronotope) first used by Einstein, as mentioned above, contains the regular relationship of space-time coordinates. It was shown in the "Chronotope Theory" that because of the literature is an art of time, the interaction between time and space plays a role in the figurative reflection of thought. The meaning of the chronotope is the main parts of the literary character that contribute to the holistic perception of the artistic reality of time and space in a literary work and form the composition of the work.

If we analyze time and space as separate subjects in literary criticism, several interesting similarities and differences will emerge. When we say similarities and differences, we are not only drawing attention to the theoretical foundations of the approach to the literary text, but also to the designation inherent in the essence of the text or individual events that have occurred. We can say that space shows time, makes it visible. However, space itself becomes meaningful and measurable only thanks to time.

Artistic space and chronotope are notions that combine different aspects of the concept of space-time. The space of the chronotope is a reflection of real space related to time. Artistic space, as the internal unity of the parts of a work, assigns each part its own unique place, thereby gives the entire work its integrity, and deals not only with the space reflected in the work, but also with the time spent there. Space and time also bring to the fore the sociological and psychological perception of people. Undoubtedly, every phenomenon in which a person and time are located must occur in a certain place – namely in space, must be limited to a single space. This close connection between time and space also affects their relationship with other areas.

The phenomena of time and space carry traces of each other. Fatma Erkman-Akerson writes about this as follows: "The chronotope is a time-space knot. Time and space cannot be separated from each other in literature. Time-space knots are patterns that have been established in the reader's mind throughout history. Time-space patterns are the characters that constitute the main narrated events of the novel. The knots are tied and untied through this chronotope" (Erkman, 2012: 113).

In her book "Readings on Modern Turkish Literature," Nükhet Esen writes referring to the term chronotope: "This concept incorporates history and geography into the work. Bakhtin started from this concept in order to space his literary works in their social and political contexts." (Esen, 2020: 133)

The chronotope, which functions to "materialize time in space," expresses not only the togetherness of time and space, but also the emotional value they carry. When thinking about time and space together, the fact that these two notions also contain a common sense makes the definition of chronotope clear. Through chronotope, time becomes something tangible and visible. Thus, time-space facilitates the concretization, embodiment, and realization of the events in the work. All abstract elements of the novel, philosophical and social generalizations, ideas, and cause-and-effect analyses are realized through time-space.

Notwithstanding the use of the concept of chronotope as a literary term emerged to designate the novel genre, it is possible to use this concept in both event-based types such as stories and figurative types such as poems. In order to illustrate the theoretical part of the article with specific examples, we will try to explain our idea based on the stories of Kamal Abdullah, Fakhri Ugurlu, and Magsad Nur.

In the creative activity of Kamal Abdulla, People's Writer of Azerbaijan, the concept of time can be thought of more in a mythological sense. Thus, in the author's novels and stories, "time" does not

indicate a specific historical moment, but rather an alternative, mythological time proposed by the writer. In this alternative, mythological time, although at first glance they are far from each other, or one expresses a mythological era and the other a specific history, they have moved to an alternative level in the author's text.

When reading Kamal Abdulla's stories, we should pay attention the deconstruction, which is a postmodernist concept. The theoretical research of the French philosopher Jacques Derrida was focused more on the theory of text and language and was formed on the basis of deconstruction. Derrida wrote that, regardless of the author's intention, any text consists of paradoxes and chaos and it is impossible to know the original, true meaning of the final text in the full sense. Derrida deconstructs language – as a tool of meaning and information. According to this scientist, gaps always remain during communication, breaks occur, therefore, meaning is not stable, but is in constant transformation. If meaning in a text is constantly postponed, or is not fixed but rather changing, then what should the analyst, reader, or writer do? According to Derrida, we need to divide texts into parts and analyze the diametrically opposed meanings within them.

Kamal Abdulla's story "Namesakes" contains such semantic games based on language. In the story "Charon, the Merciful Charon", the author again applies to a mythological theme. This time, we see Charon, who is built around a mythological space and time in the text and is described as a character who is more cruel, cold-blooded, unyielding, and has no emotional reflexes in the mythological system, who takes souls to the other side in his boat on the banks of the Styx River, in a new presentation. Thus, according to mythological logic, when crossing to the other side in Charon's boat, everyone forgets everything in the world, hands over their memories and goes away. However, Kamal Abdulla offers his own alternative to the events in this mythological space and time: Charon feels sorry for the mother who does not want to hand over her memories of her child, and the love for her child awakens such a feeling of mercy in the cruel Charon.

In the story "Paris's choice", the author again chooses the mythological period, the world of ancient Greek myths, as a space and time. The author again narrates the famous event that started the Trojan War in a unique alternative form. The wedding of Peleus and Thetis takes place in the cave of the centaur Chiron. However, the goddess of discord Eris is not invited to this wedding. Enraged by this, Eris sends an apple of discord with "the most beautiful" written on it to the ceremony from outside. An argument begins in ceremony about who is the most beautiful, thus a competition flares up between Hera, Aphrodite, and Athena. They choose Paris as the judge. It is known that in the original version of the myth, the young Paris chooses the goddess of love Aphrodite, who promises him love as the most beautiful woman. However, in Kamal Abdulla's version, Paris chooses Hera, who promises him authority.

In the story "Dismal summer evening", the author, remaining faithful to the concept of space and time, as well as to his chronotope, that we encounter in most of his stories, chooses summer as the time and a garden house (Bilgah) as the space. In the text, which is built around the motifs of play and love, and takes place in the summer, in the garden, against the background of three girls and four boys, and a relatively older young man named Orkhan who looks at them from the balcony, and in the garden house as the chronotope, the author expresses the mood of missed love opportunities, unspoken desires, and subsequent regret.

In the story "Old neighborhood", Kamal Abdulla builds the plot around the chronotopes of the garden house and the "old neighborhood" in the city that we often encounter in his other texts. Here, the author makes leaps in time and space that are characteristic of his style, moving from a party of friends in a time period (summer), in a specific space (the garden house), to their other age and place. It turns out that he either doesn't remember most of what happened that summer night, in that summer house, or remembers it differently in the intervening time.

In Fakhri Ugurlu's stories, space and time are conditional. Since these stories are mostly built in the form of rewriting of classical plots such as Leyli-Majnun, Sheikh Sanan, Khosrow-Shirin, everything becomes conditional here. However, in addition to this, as the comparison of village and city in terms of space shows itself, it is also possible to see the use of chronotopes such as palace, tekke, road, Mount Olympus. For example, in the story "Alexander's law", as a space and time, as well as a chronotope, Alexander's cruel, usurping, desire to unite the entire material world under his rule is mostly shown in the city and palace, while Olympus, presented as the world of gods and philosophers, is described with more spiritual, Platonic images. In this way, he draws a comparison between the material world and the spiritual world. When Alexander meets and talks with Plato on Mount Olympus, he begins to see the world differently, with more spiritual eyes, and moves away from the philosophy of his author, Aristotle.

Fakhri Ugurlu remains faithful to the poetics of space and time in his story "Farhad Kills Khosrow"

as in his other stories. Thus, the mythological time and space of classical literature, as well as the background and props of a famous work in Eastern literature, are brought into the text here too. However, the author also puts the logic of the classical plot, that is, the mystical logic as an alternative to the orthodox religious logic in this story because the main feature of Fakhri Ugurlu's poetics is to put the mystical logic against the material, earthly, corporeal worldview.

In the story "Dervish", the space is again pure, idyllic, the village that arouse in man the desire to take wings and fly; while the city is more often described as a topographical symbol of carnal desires and the determination of power. In this story, the "Dervish" is figuratively expelled from his childhood paradise – the village – and has to go to the city where more material relations prevail. Here he postpones his desire to become a god, and with his desire for earthly power, he wants to convey his mission to people at least in this way.

In Magsad Nur's story "Semidarkness", the chronotope is new, it marks the collapsing Time. Although the order of yesterday and today in the real event plan, patriarchy still seems stable and reliable, here, other rhythms that beat events at every step, contact everywhere, the frequencies of the great Time that interferes with everything, destroys everything without reporting to anyone, begin to emerge and tell his words.

In Magsad Nur's story "The windy city", both detailed and sudden views of Baku intertwine and traverse various spaces through the narrator's all-seeing gaze. In this story, the author considers Baku city he lives in as the center of the world, its "half and navel"; thus, placing the space at the center of the world through artistic imagination allows the author to walk between the local and the human. (Nur, 2006: 14)

In his book "Like the stubborn" Maqsad Nur presents his prose creativity in several series: "The windy city" series, the "Ero-hygienic" series, the "Catastrophic" series, and "Loves of Humidity". Therewithal the examples of rhythmic-temporal prose, there are also stories in the traditional genre mold, such as the story "One who doesn't get a full gratification of one's desires", "Rain fetus", and "Vasily Danilovich's orchestra".

In such plots, the writer confronts the characters, society and people who were stuck in patriarchal customs and habits, deep psychological depths (One who doesn't get a full gratification of one's desires), unable to separate themselves from sentimental life and emotions left over from yesterday (Rain fetus) and drawn into a sublime and spiritual world (Vasily Danilovich's orchestra) with the merciless winds of time. Therewithal nostalgic warmth of passing worlds, the writer sensitively imbues and textualizes its dying cold, the thunderous dances of the uncompromising era "in the of old cemeteries" to his texts.

In the series from the "Ero-Hygienic", Magsad Nur is preoccupied with the color-harmony, size-capacity, duration-value, transience-eternity properties of the ongoing Time and the processes experienced. In Magsad Nur's prose, it is not only the people of the old world who are oppressed, beaten, and hurt by the "disintegrating time", but even more the inhabitants of the new world, the "generation X". Especially in the series "Catastrophic" the writer highlights the fate of this generation entirely. To these "bonfire men" who come with high ideals and think they are ready to change the world, but who are unable to realize their inner selves in any way ("Chemical"), Time comes "reverse"-advanced from reverse ("Like the stubborn"); No matter how much they try to escape the "biological" and "chemical" vortex of the socio-political cycle ("Speed") on an existential plan, in the end, they are left alone, alone with themselves ("Suddenly Left Alone"). The writer calls all these characters, who have been faced to the realities of life, society, the world, and time, have become disillusioned, as "Catastrophics" and according to literary criticism, the main mission and success of Magsad Nur as a writer is to write about the fate of this generation: "Do you know what it means to be "catastrophic"; yesterday and today, in the life of an entire generation and a separate individual, in the life of a person?... Magsad Nur's prose speaks about the secret-content-meanings of this moment; this is as much service as a writer can do" (Əlişanoğlu, 2015: 424).

Conclusion. Last of all, we can say that in Kamal Abdulla's stories, the notions of time and space, chronotopic features are based on mythological time and hypothetical spaces on the one hand, and on the other hand, they contain realistic elements typical of postmodern texts. Thus, Thus, in Kamal Abdulla's texts, time and space are both constructed through the deconstruction of ancient myths and based on real plaques and true memories in Baku villages. In this way, the author makes the boundaries between the present time, the past time in memory, and mythological time transparent.

In Fakhri Ugurlu's stories, time and space are not real, but rather historical-mythological. Choosing classical oriental motifs as material for his stories, the author conditions time and space. Thus, his main goal is not to express realistic frames, specific

historical interval, but to re-examine and interpret ideas that are valid for all times and spaces in his creative activity.

In Magsad Nur's stories, not only time, but also space is constantly changing and dynamic. In these stories, on the one hand, spaces that have become symbols of Baku for the author are noticeable, and on the other hand, those spaces are rapidly erased and disappear. For the author, both space and time are of a changing nature.

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