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IDENTIFICATION OF LOCAL FEATURES IN THE WORKS OF TIMUR PULATOV “THE PASSIONS OF THE BUKHARA HOUSE”

Elyanora Sergeyevna Khalikova

Doctor of Philosophy (PhD) in Philology,

Acting Associate Professor of Chirchik State Pedagogical University

Chirchik, Uzbekistan

ABOUT ARTICLE

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Abstract: The article examines the ways of identifying local cultural features in Timur Pulatov's work The Passions of the Bukhara House. The artistic means of representing space, everyday life, traditions, and the historical memory of Bukhara that shape the local cultural context of the text are analyzed. It is shown that local features perform a meaning-forming function and contribute to the deepening of the artistic imagery of the work.

Introduction. The study and analysis of local features in literary works has always been of interest to critics and researchers [1, p. 34]. Observing how writers embody local characteristics in their works allows for a deeper understanding of their artistic vision and worldview. Local features enrich the narrative, making it more realistic and vivid, and help create a unique atmosphere that distinguishes a work from others. The analysis of these features sheds light on the themes, symbols, and motifs used by the author, as well as on the author's attitude toward the depicted place and its inhabitants [2, p. 78]. One such work is Timur Pulatov's novel The Passions of the Bukhara House.

In this novel, the author effortlessly transports the reader into the atmosphere of an Eastern city, revealing not only plotlines but also local customs, traditions, and architecture. While reading the novel, one seems to immerse oneself in the life of Bukhara, sensing its scents, hearing the voices of its residents, and seeing its narrow streets and colorful bazaars. The study

of local features in literature not only allows us to better understand a literary work and its author but also opens up new facets of the world, enabling us to immerse ourselves in another culture and atmosphere [3, p. 582].

In Timur Pulatov's works, attention to the spiritual values of the Uzbek people, to the history of their sufferings and joys, and to the wisdom of their ancestors is clearly traced. The author often employs elements of folklore, folk rituals, and customs, which lend authenticity and depth to his works. Timur Pulatov masterfully conveys the atmosphere of historical and contemporary Uzbekistan, its contradictions and harmony.

Methodology. A profound philosophical tendency vividly manifests itself in his creative work, permeating every episode and every plot described on the pages of his writings. At first glance, the characters seem to find themselves in fantastical situations full of surprises and unusual events; however, upon closer examination, it becomes evident that each such episode is filled with deep meaning and is aimed at conveying to the reader the author's unique, fully realistic, and well-grounded vision of the world. This philosophical orientation of Timur Pulatov's literary work requires special attention to how he reflects the fundamental principles of the universe in his writings, since each work is a reflection of his personal understanding of the complex structure of the cosmos. The author strives not merely to entertain the reader but also to awaken an interest in profound existential questions, in what lies beyond the ordinary appearance of things, and to encourage reflection on the meaning of life and the universe in a broader context.

Throughout his creative activity, Timur Pulatov pays particular attention to the study of space and time, which play a key role in the development of the plots of his literary works. These two aspects become an integral part of his narratives, giving them depth and multifaceted meaning. In order to better understand the structural features of the use of space and time in Pulatov's works, it is necessary to turn to the fundamental concepts established in scholarly discourse. Space and time, as eternal and immutable components of our world, have always attracted attention at all levels of society.

The unification of space and time, their interaction and influence on the course of life events, has aroused interest among both ordinary people and philosophers of various ancient civilizations. It is through the prism of these two fundamental concepts that humanity has sought to understand its place in the universe and to uncover the mysteries of the surrounding world [4, p. 47].

In the vast and complex literary space represented by the trilogy created by the talented writer Timur Pulatov and entitled *The Passions of the Bukhara House*, we find ourselves in a

world where plotlines are rooted in ancient times, where mythological themes find their reflection, and where the narrative aspires to cosmic heights, with every element striving for grandeur and depth. In this great work, spatial-temporal relations acquire particular significance, becoming key components that determine the development of the plot and the atmosphere of the entire work.

Results. At first glance, the reader may observe that the action of the trilogy unfolds in the quiet, cozy streets of Bukhara, a city where every street, every courtyard, and every house is filled with a peculiar atmosphere of calm and serenity. Life here flows slowly, with a gentle rhythm, as if accompanied by ancient Bukhara melodies, and seems predictable—but this is only an appearance. Beneath this outward immobility, which seems so natural and ordinary, lies another reality that does not obey the everyday laws of time and space. This world, filled with mysteries and enigmas, transcends linear temporal dimensions, offering the reader a sharp turn in understanding life and existence.

In Timur Pulatov's trilogy *The Passions of the Bukhara House*, the city of Bukhara functions as a key transcultural locus where various cultural traditions and historical epochs intertwine. At first glance, the narrative focuses on the everyday life of the townspeople within unchanging urban spaces, yet behind the apparent static nature lies a deep dynamism of temporal and spatial relations.

Bukhara appears as a city with a rich historical heritage, where the past and the present coexist in close interaction. Ancient myths and legends that saturate the trilogy serve as the foundation for an unreal chronotope that penetrates the narrative. In this mythologized reality, the boundaries between past, present, and future are blurred, and events occur beyond the usual frameworks of time and space.

The ordinary lives of Bukhara's inhabitants seem to unfold within static urban interiors—houses, courtyards, mosques. However, even within these frozen spaces, the presence of another time is felt. Places associated with historical events or literary works become gateways to the past, transporting both the characters and the readers into other epochs.

Spatial relations in the trilogy are also multifaceted and complex. Bukhara appears as a city with rich architecture, where every building, alley, and square carries historical and cultural echoes. The city becomes a kind of open-air museum, where each exhibit tells its own story. In the trilogy, particular attention is paid to the space of the house as a place of intersection between the private and the public, the past and the present. The house becomes

a refuge where characters keep their secrets and memories, as well as a symbol of cultural identity and generational continuity.

In addition, the trilogy contains elements of surrealism that further complicate spatial-temporal relations. For example, in some scenes, characters move through the city as if in a dream, while objects and people suddenly change their form or function. These surreal episodes emphasize the fragile nature of reality in Bukhara and erase the boundaries between imagination and actuality.

Overall, in *The Passions of the Bukhara House*, Bukhara appears as a dynamic and multifaceted transcultural locus where a mythologized past coexists with an everyday present, and static urban interiors become portals to other times and dimensions.

Timur Pulatov, demonstrating outstanding literary skill, employs the concept of the chronotope with refinement and mastery to create an unreal, mythical world that not only exists parallel to the everyday being of the characters but is also closely interconnected with it. Space and time in his works are not constant and immutable quantities; rather, they are fluid and changeable, continuously transforming under the influence of human thoughts, feelings, desires, and fears. This process of transformation gives Pulatov's work particular depth and multidimensionality, making it truly unique and captivating.

Discussion. The linear flow of time, in which events follow one another, becomes illusory. Pulatov exposes its artificial nature, showing how the past and the future intertwine and merge into a single kaleidoscope. Characters can move through time, experience the same events in different interpretations, much like the turtle Tarazi from Pulatov's novel of the same name, who travels through worlds with the ability to look into the past and the future.

Space in the trilogy also acquires a mythological dimension. Bukhara, an ancient city with a rich history, becomes a symbol of timelessness and a repository of ancient knowledge. At the same time, it is a place where different eras and cultures collide. Pulatov's characters find themselves in labyrinths of old houses where time has stood still and emerge onto modern streets bustling with life. The urban environment constantly transforms, reflecting the inner states of the characters.

Timur Pulatov develops the concept of the chronotope proposed by M. M. Bakhtin, according to which space and time are integral components of human consciousness and experience [5, pp. 67–69]. In *The Passions of the Bukhara House*, the consciousness of the characters becomes the main source shaping the spatial-temporal characteristics of the work. Time in the trilogy fragments into an infinite number of pieces, each containing its own history and meaning. This leads to the emergence of multidimensional time, where each episode

represents a separate reality. Characters may live through the same situation multiple times, each time discovering new meanings within it.

Space also becomes multidimensional, extending beyond physical boundaries and turning into a repository of spiritual entities, memories, and dreams. The characters travel not only through space and time but also through the labyrinths of their own subconscious. Of particular significance in the trilogy is the image of the labyrinth. The labyrinths surrounding the characters symbolize the complexity of human life and the impossibility of finding a direct path to truth. Each character is forced to wander in search of a way out, and this path leads to the acquisition of hidden knowledge and inner growth.

The Passions of the Bukhara House is a monumental artistic work that covers an impressive time span and reveals the destinies of several generations. The central figure of the trilogy is Dushan, whose path from carefree childhood within the walls of the ancestral home to a wise and rebellious youth is marked by storms and trials. The novel immerses the reader in a multidimensional world of Bukhara's everyday life, culture, and traditions, tracing the transformation of the protagonist against the backdrop of turbulent historical events that shake the entire city.

In *The Passions of the Bukhara House*, time and space are not merely decorations but active participants in the narrative. They interact with the characters, influence their destinies, and prompt a rethinking of the world. The interconnection between the chronotope and human consciousness is revealed through symbolism, metaphors, and images, creating a unique artistic space in which reality, myth, and history merge into one.

The surrounding world changes and transforms as the consciousness of the main character, Dushan, develops. The space in which time is measured not by hours and minutes but by changes in the hero's personality is mainly represented by courtyards where his life unfolds in succession. The writer creates a distinctive archetype of the house, which becomes the key foundation of the novel's chronotope. The courtyard, the house, and their close connection with the people living within them serve as the constitutive framework of the plotline.

The courtyard seems to acquire life and can interact with its inhabitants, entering into a kind of tacit agreement with them. The author endows it with human traits: "The courtyard lived in its own space, having grown accustomed to their family and being in collusion with them." Illuminated on four sides by lanterns, it revels and shyly falls silent when praised, like a living being. Through the comparison of various courtyards in which Dushan lived at different stages of his life, he develops a sense of divided time—past and present. The transition from

one age to another is defined by an anxious perception of the new, requiring intense comprehension and adaptation.

“The courtyard suddenly opened itself to strangers, noisy and gray with dust, to receive those who had come to honor the deceased grandmother. And it was astonishingly similar to the courtyard of the boarding school—decoded, bustling, and uncomfortable, as if a continuation of his home courtyard. What was given to him, and in what sequence—his grandmother’s death so that he would see the home courtyard as this one and reconcile himself in advance with his future life? Or perhaps his grandmother’s death had no influence on his fate at all, and he would have been sent to live in the decoded, seemingly cursed courtyard of the prince anyway?” [6, p. 52]. These reflections show how the hero connects different stages of his life, attempting to understand patterns and causal relationships.

Conclusion. The key to deciphering the chronotope of the work, inseparably linked with the spatial-temporal structure of the narrative, lies in human consciousness, which functions as a form of cognition and transformation of the surrounding world. This approach allows the writer not only to adhere to fundamental principles—the irreversibility of time and the linearity of space—but also to organically weave the development of human personality into the narrative, using these principles as a basis for innovative plot construction.

The concept of the chronotope, consonant with a literary movement that emerged in the second half of the twentieth century, implies a different view of the essence of time and space in art and reality. This movement rejects the traditional perception of time as linear and homogeneous, inherent in human consciousness, and reinterprets it through the lens of subjective perception. Innovations characteristic of this movement are primarily manifested in the transformation of plot-compositional structures and the concept of personality and its subjective organization, serving to reveal the specific spatial-temporal continuum of a literary work.

The break with traditional notions of space and time is expressed through the use of allegory, understatement, and mythologization. Time no longer appears as a sequential chain of events but takes the form of subjective experiences and memories that flexibly unite the past, present, and future. Space also ceases to be a static backdrop and becomes a dynamic environment that transforms depending on the character’s perception.

Thus, the chronotope of the work, conditioned by the development of human consciousness, becomes not merely a background for unfolding events but a full-fledged participant in the narrative, influencing the characters, the dynamics of the plot, and the revelation of the main idea of the work.

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