HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

THE IMPORTANCE OF RETROSPECTION, PROSPECTION AND RETARDATION IN THE EXPRESSION OF SPACE-TIME HARMONY IN THE LITERARY TEXTS OF KHURSHID DAVRON AND YASUSHI INOUE

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Annotatsiya: Maqolada Xurshid Davron va Yasushi Inoue badiiy matnlarida makon va zamon uyg‘unligini shakllantirishda retrospeksiya, prospeksiya va retardatsiya kabi narrativ usullarning ahamiyati qiyosiy tahlil qilinadi. Tadqiqotda “Samarkand xayoli” va “Seiiki monogatari” asarlaridagi tarixiy xotira, kelajak tasavvuri, safar xronotopi, shahar obrazi va bayon sur’atining sekinlashtirilishi masalalari yoritiladi. Mualliflar ijodida makon oddiy geografik fon emas, balki tarixiy vaqt qatlamlarini o‘zida jamlovchi poetik maydon sifatida namoyon bo‘lishi asoslanadi.

Kalit so‘zlar: Xurshid Davron, Yasushi Inoue, makon va zamon, retrospeksiya, prospeksiya, retardatsiya, xronotop, tarixiy xotira, Buyuk Ipak yo‘li.

Аннотация: В статье сравнительно анализируется значение ретроспекции, проспекции и ретардации в выражении единства пространства и времени в художественных текстах Хуршида Даврона и Ясуси Иноуэ. На материале произведений “Грезы Самарканда” и “Сэйики моногатари” рассматриваются историческая память, образ будущего, хронотоп путешествия, образ города и замедление повествовательного темпа. Обосновывается, что пространство в творчестве двух авторов выступает не простым географическим фоном, а поэтическим полем, объединяющим различные пласты исторического времени.

Ключевые слова: Хуршид Даврон, Ясуси Иноуэ, пространство и время, ретроспекция, проспекция, ретардация, хронотоп, историческая память, Великий шелковый путь.

Abstract: The article comparatively examines the importance of retrospection, prospection and retardation in the expression of spatial-temporal harmony in the literary texts of Khurshid Davron and Yasushi Inoue. Based on Samarkand Dream and Seiiki monogatari, the research analyzes historical memory, future-oriented vision, the chronotope of travel, the image of the city and the slowing down of narrative movement. The study argues that in the works of both writers space is not a neutral geographical background but a poetic field that gathers different layers of historical time.

Keywords: Khurshid Davron, Yasushi Inoue, space and time, retrospection, prospection, retardation, chronotope, historical memory, Silk Road.

In literary studies, the relationship between space and time is one of the key principles through which the inner organization of a text is revealed. A literary text does not simply tell about events that happen in a place; it creates a specific artistic world in which place and time are mutually dependent. For this reason, the study of Khurshid Davron and Yasushi Inoue requires attention to the chronotopic

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structure of their prose. Both authors turn to Central Asia, Samarkand and the Silk Road not as decorative historical material, but as a living field of memory, movement and cultural reflection.

The topic is relevant because the works of Davron and Inoue allow researchers to observe how different national literatures organize the same civilizational geography through different narrative mechanisms. Davron writes from within Uzbek historical memory and presents Samarkand as a space of rooted identity. Inoue approaches Central Asia through Japanese literary imagination and represents the Western Regions as a space of travel, distance and discovery. Yet both writers use retrospective movement, prospective expectation and retardational slowing down to connect geographical space with historical time.

In narratological terms, retrospection is connected with the movement of the narrative toward the past. It recalls earlier events, forgotten names, cultural traces and inherited meanings. Prospection, by contrast, projects the narrative toward possible futures or toward the ethical consequences of memory. Retardation slows the narrative movement, delays direct progression and forces the reader to contemplate monuments, ruins, roads, landscapes and historical signs. These three devices are not accidental ornaments. They help the writer construct the harmony of space and time in the artistic text [5, 35].

The aim of this article is to analyze the role of retrospection, prospection and retardation in the expression of spatial-temporal harmony in the works of Khurshid Davron and Yasushi Inoue. The main tasks are to define the theoretical basis of these narrative devices, to reveal their functions in Davron's representation of Samarkand, to examine their role in Inoue's image of the Western Regions, and to identify their significance for comparative Uzbek-Japanese literary studies.

The concept of the chronotope is central to the study of artistic space and time. In Mikhail Bakhtin's formulation, time becomes visible in space, while space is charged with the movement of time. The chronotope therefore indicates the concrete unity of temporal and spatial relations in literature [4, 84]. This idea is especially useful for the analysis of historical prose, travel writing and works based on cultural memory, because such texts present the past not as abstract chronology but as a visible landscape.

In the case of Davron and Inoue, the chronotope is formed around the city, the road, the ruin and the historical trace. Samarkand in Davron's prose is not merely a city of buildings; it is a concentrated form of national memory. The Western Regions in Inoue's text are not merely a route on the map; they are a moving space where different epochs, cultures and destinies intersect. The chronotope enables both authors to make history perceptible through concrete spatial details [4, 250].

Gerard Genette's theory of narrative time is also important for this study. Genette distinguishes order, duration and frequency as basic categories of temporal organization in narrative discourse [5, 33]. Retrospection corresponds to what narratology often calls analepsis, a return to an earlier moment of the story. Prospection corresponds to prolepsis, a movement toward an event or meaning that is still ahead. Retardation is related to duration: it slows the speed of narration through descriptive pause, reflection, repetition or delayed disclosure [5, 94].

These theoretical ideas allow us to understand that the artistic value of Davron's and Inoue's texts does not lie only in what they tell about history. It also lies in how they make time move through space. When Davron pauses before monuments, names and legends, he produces a retardational effect that deepens retrospection. When Inoue follows the road toward the West, his narrative often looks forward to discovery, yet each discovery is immediately linked to a vanished past. Thus retrospection, prospection and retardation form a single system of temporal-spatial expression.

Retrospection is one of the most important narrative mechanisms in Khurshid Davron's Samarkand Dream. The author repeatedly turns from the present moment of narration to earlier

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historical layers. These retrospective movements restore the memory of ancestors, rulers, poets, travelers, scholars and ordinary people who gave meaning to Samarkand. The city becomes a palimpsest: every visible object carries an invisible past. The reader does not only see a monument; he or she is invited to hear the voice of time behind it [1, 27].

Davron's retrospection has a national and educational character. The return to the past is not an escape from the present; it is a moral act directed toward the renewal of identity. The writer suggests that a people who lose historical memory also lose spiritual orientation. Therefore, the retrospective method in Samarkand Dream serves as a means of cultural awakening. It links personal perception of the city with collective memory and transforms Samarkand into a school of historical consciousness [1, 46].

In Yasushi Inoue's Seiiki monogatari, retrospection functions in a different but related way. The Japanese writer approaches Central Asia from a position of distance. He observes roads, ruins, geographical names and historical references, and through them reconstructs a world that has disappeared. Retrospection in Inoue is therefore archaeological and civilizational. It searches for traces of lost cities, manuscripts, caravan routes and cultural exchanges. The past is not directly possessed; it must be imaginatively recovered [2, 58].

This difference between Davron and Inoue is essential. Davron's retrospective movement is rooted in belonging, while Inoue's is shaped by exploration. Davron remembers Samarkand as an inherited homeland; Inoue discovers the Western Regions as a historical horizon of Japanese and Asian cultural imagination. Nevertheless, both writers use retrospection to resist oblivion. Their texts show that space becomes meaningful only when it is connected with memory. Without retrospection, Samarkand and the Western Regions would remain geographical names; through retrospection they become literary worlds.

Prospection may appear less obvious than retrospection in historical prose, yet it plays an important role in the works of both authors. Prospection is not limited to direct predictions of future events. In literary analysis, it also includes moral anticipation, expectation, warning and the projection of historical meaning into the future [9, 82]. Davron's prose frequently turns to the past in order to ask what this past demands from the present and the future. Thus historical memory becomes future-oriented.

In Samarkand Dream, Samarkand is represented not only as a city that remembers, but also as a city that obliges. Its monuments, legends and cultural traces create a prospective horizon: they ask future generations to preserve, understand and continue the inherited tradition. This prospective dimension gives the text a strong educational tone. The writer is not satisfied with admiration for the past; he wants memory to become a program of moral action [1, 73].

Inoue's prospection is connected with travel and discovery. The road in Seiiki monogatari is directed forward, and each stage of the journey creates expectation. The traveler moves toward a place that is historically known yet experientially uncertain. This gives the narrative a prospective structure: the meaning of the road is always ahead, beyond the next landscape, ruin or historical sign. However, when the destination is reached, it opens another retrospective depth. The future of the journey becomes the past of civilization [2, 91].

Prospection in Inoue also reflects the broader Japanese interest in the Silk Road as a bridge to continental Asia. The movement toward Central Asia is not merely geographical; it is a movement toward cultural origins and spiritual questions. In this sense, the future direction of the road is paradoxically a search for the deep past. The prospective and retrospective movements are intertwined. Inoue's narrative expects discovery, but what it discovers is the fragility of history and the need to preserve cultural traces [3, 33].

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The comparative significance of prospection is therefore clear. In Davron, prospection is ethical: it asks what the future must do with the past. In Inoue, prospection is exploratory: it asks what the road will reveal about vanished worlds. Both forms contribute to the harmony of space and time. They prevent the text from becoming a static museum of history. Instead, the past is made active, open and directed toward interpretation.

Retardation is a narrative device that slows down the development of events and delays the movement toward the next stage of the plot. In historical and travel prose, retardation often appears through descriptive pause, meditation, lyrical reflection, documentary detail or repeated attention to a significant object. Its function is not to weaken the narrative but to intensify perception. By slowing the reader down, the writer allows space to become saturated with time [5, 99].

Khurshid Davron frequently uses retardational passages when he describes Samarkand's monuments, streets, names and legends. The narrative stops before a historical sign and gives the reader time to contemplate it. Such slowing down is closely linked to retrospection. The pause opens a path into the past. A monument is not described only visually; it becomes a gateway to memory. The retardational rhythm therefore transforms physical space into spiritual and historical space [1, 89].

Inoue's retardation has a more contemplative and travel-oriented character. The writer often lingers over landscapes, ruins, distances and traces of vanished civilizations. The road does not move quickly from one point to another. Instead, it is interrupted by pauses that make the reader feel the vastness of time. Such retardation corresponds to the aesthetics of loss and impermanence. The delayed narrative movement makes the Western Regions appear as a space where time has accumulated slowly and silently [2, 116].

Retardation also performs an important cognitive function. It allows the reader to perceive that historical space cannot be understood through speed. The Silk Road itself was a route of long duration: caravans, cultural contacts and religious transmissions unfolded over centuries. If the narrative moved too quickly, it would contradict the historical nature of the subject. Therefore, the slowed rhythm in Davron and Inoue is not merely stylistic; it is structurally appropriate to the theme of civilizational memory.

In comparative terms, retardation helps reveal a key difference between the two authors. Davron's retardation often produces reverence: the reader is invited to respect the sacredness of cultural heritage. Inoue's retardation often produces wonder: the reader is invited to feel the mysterious distance between the present observer and the lost past. Both effects enrich the harmony of space and time by making the reader experience place not only intellectually but also emotionally.

The harmony of space and time in Davron's and Inoue's works is based on the fact that the central spaces are never empty. Samarkand, the Western Regions, the caravan road, ruins and manuscripts are artistic centers where different temporal layers meet. In Davron, Samarkand gathers national history into a single poetic space. In Inoue, the Silk Road connects scattered places into a moving structure of civilizational time.

Davron's Samarkand may be described as a city chronotope. The city is stable, rooted and memory-bearing. Its spatial stability enables deep retrospective movement. The writer can remain within the city and still travel through centuries. This is why Samarkand Dream produces a strong feeling of temporal density. Every place has a past; every name contains a story; every monument demands interpretation [1, 112].

Inoue's Western Regions may be described as a road chronotope. The road is mobile, open and expectation-oriented. Its spatial movement enables both prospection and retrospection. The traveler moves forward, but each forward movement reveals a deeper past. In this sense, the road becomes a

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form of thinking. It organizes the writer's encounter with history and teaches the reader to understand culture as movement across borders [2, 132].

These two chronotopes are not opposed but complementary. The city gives the road a center of memory; the road gives the city a wider civilizational context. Samarkand would not have become a world symbol without the Silk Road, and the Silk Road would remain abstract without cities such as Samarkand. Davron emphasizes the center; Inoue emphasizes the route. Together they create a complete literary model of spatial-temporal harmony.

The importance of retrospection, prospection and retardation becomes clear precisely at this point. Retrospection fills the city and the road with memory. Prospection opens them toward future understanding and cultural dialogue. Retardation makes the reader dwell within them long enough to perceive their depth. These devices work together and create the artistic effect of a living historical space.

The analysis shows that retrospection, prospection and retardation are not secondary narrative devices in the works of Khurshid Davron and Yasushi Inoue. They are fundamental mechanisms through which the writers organize the unity of space and time. Retrospection restores the memory of historical space; prospection gives this memory an ethical or exploratory direction; retardation slows the narrative in order to deepen the reader's perception of place.

The study also reveals that Davron and Inoue represent Central Asian space from different cultural positions. Davron's perspective is internal, national and memorial. Inoue's perspective is external, travel-oriented and civilizational. However, this difference does not separate the two writers. On the contrary, it creates a productive comparative dialogue. The same geography receives different temporal structures and therefore different aesthetic meanings.

Another result is that the harmony of space and time in these works is closely connected with the Silk Road as a literary symbol. The Silk Road unites retrospection and prospection: it is a historical route from the past, but it also opens the future of intercultural understanding. It requires retardation because its meaning cannot be understood through quick narration. The reader must move slowly through memory, distance and reflection.

The comparison confirms that the works of Davron and Inoue are valuable sources for Uzbek-Japanese literary studies. They show how literature can create cultural bridges without direct imitation. The bridge is formed through shared symbols, historical geography and narrative techniques. For this reason, the analysis of temporal devices in their works contributes not only to narratology but also to the study of literary relations.

The expression of space and time in the works of Khurshid Davron and Yasushi Inoue is inseparable from retrospection, prospection and retardation. In Samarkand Dream, retrospection restores Uzbek historical memory, prospection turns memory into responsibility before the future, and retardation makes Samarkand visible as a spiritually dense space. In Seiiki monogatari, retrospection recovers lost civilizational traces, prospection structures the journey toward discovery, and retardation creates contemplative distance before ruins, roads and landscapes.

The comparative study demonstrates that Davron and Inoue create two complementary models of the chronotope. Davron's model is the city of memory; Inoue's model is the road of discovery. Both models reveal that space in a literary text is not passive. It contains time, summons memory and directs interpretation. The city and the road become artistic forms through which history enters the reader's consciousness.

Therefore, the importance of retrospection, prospection and retardation in the selected topic lies in their ability to transform geographical space into cultural meaning. They make the reader experience Samarkand and the Silk Road not as distant historical facts but as living forms of human

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memory. This is why the works of Khurshid Davron and Yasushi Inoue remain significant for comparative literature, Uzbek-Japanese literary relations and the study of the poetics of historical space.

In both authors, the compositional interaction of the three devices transforms the reader's experience. The reader moves not only through pages but also through layers of historical consciousness. This is the main reason why the selected topic is important for literary analysis: it shows how artistic form participates in the preservation and interpretation of cultural memory.

Inoue's composition is organized through forward movement along the road, but this movement is constantly interrupted by historical reflection. The road gives the narrative direction, while retrospection gives it depth. Retardation controls the tempo of movement and prevents travel from becoming mere itinerary. As a result, Seiiki monogatari becomes both a journey and a meditation on time. The work shows that travel writing can become historical philosophy when the road is read as a chronotope [2, 147].

Davron's composition is organized through repeated returns to the past. Each return enlarges the semantic field of Samarkand. The narrative does not move linearly; it circles around the city, opening one layer after another. Such circularity is not a weakness of structure. It corresponds to the nature of memory itself, which often works through association, repetition and emotional return. The reader gradually enters the city's historical consciousness [1, 121].

The three devices analyzed in this article may also be understood as compositional principles. Retrospection determines the backward depth of the text; prospection determines its forward openness; retardation determines its inner rhythm. When these principles are balanced, the literary text gains spatial-temporal harmony. If retrospection is absent, the historical place becomes shallow. If prospection is absent, the past becomes closed and museum-like. If retardation is absent, the reader cannot feel the density of the place.

Retardation supports this dialogue by teaching slow reading. The reader cannot understand historical space through rapid consumption. The writer's pauses, descriptions and meditations function as exercises in attention. In a world where information is often received quickly and superficially, Davron's and Inoue's slow narrative rhythms remind the reader that cultural heritage requires patience, contemplation and respect. Retardation therefore has not only aesthetic but also methodological significance.

Prospection, in turn, opens the dialogue toward the future. The works do not remain closed in historical reconstruction. They suggest that literary memory should influence future cultural relations. Davron's text asks future Uzbek readers to preserve the spiritual value of Samarkand. Inoue's text invites Japanese readers to understand Central Asia as part of a wider Asian cultural horizon. Thus, prospection makes both texts useful for the development of modern Uzbek-Japanese literary and educational cooperation.

Retrospection gives both writers a common starting point: the past must be brought back into the field of consciousness. Yet the direction of this return differs. Davron returns to the past in order to strengthen cultural rootedness, while Inoue returns to it in order to reconstruct a wide Asian network of civilizational exchange. This difference is productive because it demonstrates that the same historical space may be remembered in more than one way. Comparative literature is enriched exactly by such plurality of memory [11, 42].

The comparative value of retrospection, prospection and retardation becomes even clearer when they are examined as instruments of literary dialogue. Davron and Inoue do not simply describe the same region from two sides. They create two temporal languages for understanding it. Davron's language is based on remembrance, reverence and internal continuity. Inoue's language is based on

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ISSN: 2058-5519|Impact factor-15.9
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travel, inquiry and the intellectual desire to recover what has disappeared. The meeting of these languages forms a deeper intercultural dialogue than a simple comparison of themes.

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