The Importance of *Chronotope* in Literature

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Abstract: *This study explores the significance of chronotope in literature, focusing on its role in shaping the unity of time and space in narrative structures. The research aims to analyze how chronotope functions in literary texts, comparing the works of American author Jack London and Uzbek writer Abdulla Qahhor to demonstrate how different lexical units convey hidden meanings and influence reader perception. The study employs a literary analysis methodology, incorporating conceptual analysis, interpretation of literary texts, and comparative analysis of genre and style. It examines lexical choices, narrative structures, and symbolic representations to understand how authors construct chronotope to enhance storytelling and ideological impact. The findings indicate that chronotope plays a crucial role in literary composition by structuring the plot, guiding character actions, and shaping thematic development. In Jack London's "Martin Eden," the setting and working conditions reflect realism and social critique, while in Abdulla Qahhor's "Sarob," the protagonist's imagined landscapes serve as a metaphor for personal struggle and societal transformation. The study highlights that the linguistic and poetic elements used by authors contribute significantly to the reader's perception of time and space, reinforcing the artistic and ideological depth of the literary work.*

Keywords: *Chronotope, Setting, Style, Concept, Components, Time and Space.*

Introduction

It is known that *chronotope* is the configuration of time and space that can be utilized by writers in literary works. The term was coined by Russian literary scholar Mikhail Bakhtin who used it as a central element in his theory of meaning in language and literature in the1930s. The word *chronotope* is derived from two Greek words: *chronos* (time) and *topos* (place), highlighting how these two terms are formed and expressed in a literary work.

Bakhtin noted that the *chronotope* is crucial to use in literary work because literature describes the world and it conveys the main idea of an author. Furthermore, Bakhtin believed that every literary work showed a particular *chronotope*, a specific "time-space" configuration influencing characters and events. To convey a specific concept the *chronotope* combines both time and space showing the structure of the narrative form. For instance, the *chronotope* will reflect how time (the era) influences the spatial environment (the setting) and vice versa in a literary work.

Methodology

The literary analysis approach consists of the following:
a. Conceptual Analysis of *Chronotope*: Bakhtin introduced the concept of *chronotope* to explore the unity of time and space in literature. He analyzed how time and space are represented in literary texts; Furthermore, Yuldoshev determined some

principles of lingua-poetics and he included the unity of time and space in lingua-poetics.

b. Interpretation of literary text: The article analyzes excerpts from American and Uzbek novels to show how *chronotope* functions. It contains narrative structure, symbolism, and dialogues to convey the importance of the ambiance and time. Settings in the novel of "*Sarob*" can be the protagonist's imagined palace or the river which symbolizes the inner world of the main character.

c. –Comparative Analysis of Genre and Style: The article compares two American and Uzbek literary works to demonstrate how *chronotope* is given in them. Jack London and A. Qahhor used different lexical units to convey the deep meaning of words.

Result and Discussion

M. Yo'ldoshev considered *chronotope* to be one of the lingua-poetic principles of a literary text in his book "The Linguistics of a Literary Text".

The principle of unity of space and time – indicates in which period and environment the events in a literary work are taking place. The author can use various lexical-grammatical units to convey his idea using this principle of lingua-poetics.

- Oh, has your cow been stolen?
- *No… it wasn't a cow, it was a young ox, a yellowish one.*
- *Did it go away without being noticed? What kind of ox was it?*
- *It was a yellowish ox…*
- *Was it a good ox or a bad one?*
- *It was a type of ox to plow the land …*
- *Would a good ox go if someone led it away?*
- *Oh, I have nothing left in my possession…*
- *Do you think it might come back? Perhaps, if someone had stolen it, he had not left any signs behind him. Why are you crying? Huh? Don't cry.*

In this extract, it is clear that government officers showing contempt for lower-class members of society are disregardful for their lives. The irony, sarcasm, and mocking tone aimed at Qobil Bobo that is clearly and distinctly conveyed by the author. A. Qahhor's use of brief and concise words and phrases also indicates that it is one of the forms of formal style. The famous Russian scholar M. Bakhtin expressed his thoughts about the unity of time and space. M. Bakhtin referred to the unity of time and space as *chronotope*. He compared this term to Einstein's theory of relativity.

The subject of the artistic work is the core of the composition of epic works. Eventfulness is a characteristic feature of epic works, that demonstrates the harmony of space and time.

M. Bakhtin conducted scientific research and he defined the following types of novels and their *chronotope* forms. 1. The adventure novel built on a trial – Bakhtin included ancient Greek novels in this category. He referred to works such as Heliodorus' *Ethiopian Story* and Achilles Tatius' *Leucippe and Clitophon*. These works are filled with adventures from beginning to end, with the protagonist's life being full of danger. The plot, style, and details

of these works are constructed based on adventures filled with danger. We can observe the following details in this type of novel:

a. Protagonists encounter random events, and they face obstacles in their lives; ultimately, they achieve happiness and success at the end of the novel.

b. Time is not explicitly shown; adverbs of time such as "at that time" "on that day," "suddenly," "at that moment," and "unexpectedly" are used in an adventure novel. c) According to Bakhtin's approach, writers depict events like sea voyages, pirate attacks, and conflicts between families in adventure novels.

c. Protagonists do not follow the biological, biographical, or astronomical laws of time. Even though years pass, heroes remain young and strong in an adventure type of novel; the theme of love and passion predominates in it.

M. Bakhtin referred to the second type of novel as "endemic adventure novels." He included works like Petronius' *Satyricon* and Apuleius' *The Golden Ass* as examples of this genre. The protagonist's life is depicted amidst a whirlwind of adventures in an endemic adventure novel. The key difference between endemic adventure novels is that by wandering to different destinations, protagonists are likely to face unexpected situations in their lives. Encountering random situations, protagonists do not aim to achieve love, but instead, they struggle to reap a prosperous future in endemic adventure novels. In metamorphosis (processes of transformation), the main character is at the center of a literary work. The protagonist plays a crucial role in the development of the plot in this type of novel. It can be observed that humans turn into animals in endemic adventure novels.

In realistic novels, writers selected real places from daily life as settings for their works. The system of *chronotope* serves to combine the logical content of the events in the artistic work as a whole. For instance, Jack London chose the Ruth family mansion, *Martin Eden*'s rented apartment, the laundry where Martin worked as a washerman, and the meeting places for gatherings and demonstrations for his novel of *Martin Eden* as settings. It is also known that the writer himself occasionally worked as a washerman in his real life.

In Jack London's novel *Martin Eden,* he strived to depict the harsh working conditions of people in a laundry house realistically as in real life: "*It was exhausting work, carried on, hour after hour, at top speed. Out on the broad verandas of the hotel, men and women, in cool white, sipped iced drinks and kept their circulation down. But in the laundry the air was sizzling. The huge stove roared red hot and white hot, while the irons, moving over the damp cloth, sent up clouds of steam. The heat of these irons was different from that used by housewives. An iron that stood the ordinary test of a wet finger was too cold for Joe and Martin, and such test was useless. They went wholly by holding the irons close to their cheeks, gauging the heat by some secret mental process that Martin admired but could not understand. When the fresh irons proved too hot, they hooked them on iron rods and dipped them into cold water. This again required a precise and subtle judgment. A fraction of a second too long in the water and the fine and silken edge of the proper heat was lost, and Martin found time to marvel at the accuracy he developed – an automatic accuracy, founded upon criteria that were machine–like and unerring.*"

It is revealed that the protagonist in Abdulla Qahhor's novel *Sarob*, Saidiy endured many humiliations while living in his father-in-law's house as a son-in-law. He imagined

building a huge palace in a valley, surrounded by lush green meadows and streams. Behind the palace, he imagined planting fruit trees and living there happily for ages. Saidiy dreamed about escaping to distant places, away from the abusive words of his father-in-law and wife, and he had a desire to live there for the rest of his life. The places which the protagonist dreamed about can be *chronotope* of the novel "*Sarob*".

We can imagine the spiritual world of our people in the 20th century by the writer's description of the protagonist's daydreams in "*Sarob*". The author, through the "palace" *chronotope*, seemed to be hinting at what the prosperous future life of the entire Uzbek nation could look like. The last *chronotope* of the novel "*Sarob*" is connected with the protagonist's last moments of life. Saidiy was eager to run away to distant, abandoned places; it seemed to him the threat of death was pursuing him; he wandered around cities, deserts, and fields. The author selected the river as a *chronotope* emphasizing how the terrifying night shook the protagonist's heart. Having walked a few steps, the falling snow obstructed his path; unable to raise his head, it seemed to Saidiy that the entire world was made of darkness.

All the dreams seemed to be a mirage in Saidiy's mind; the palace of his dreams and the flag fluttering above it, as well as his grand hopes of grabbing Munisxon's heart, had already faded away. In this way, Abdulla Qahhor depicted the final *chronotope* of the protagonist in *Sarob* in a distinctive realistic style, attempting to evoke an impression on a reader.

In his story "*The Thief*", Abdulla Qahhor chose the protagonist's house as a *chronotope* and he delineated theft as one of the crimes that were being committed in every Uzbek family during the 19th and 20th centuries.

It can be observed that Jek London transferred the places where he lived and the events he experienced into his literary works.

Transition from the specific to the general concept – the author tries to convey his idea through the dialogues and monologues of the characters in his literary work in order to express a certain concept. Choosing the appropriate topic, genre, and style for the literary work is considered to be the main goal of every writer. The principle of transition from the specific to the general concept is crucial to study when analyzing the main idea of an author in a literary work.

For instance, G'afur G'ulom portrayed a teenage boy's spiritual world and he filled it with folk humor in his adventure novel "Naughty Boy". It is known that Mark Twain utilized the picaresque style in his novel "The Adventures of Huckleberry Finn". The writer narrated the plot of the novel in the language of his main character Huckleberry Finn. The protagonists grow up in poor families, and they take pleasure out of traveling to distant destinations striving to achieve success in picaresque novels. Both novels' genres can be similar and the plot of these novels is narrated by a teenage boy.

M. Yo'ldoshev listed the following stages of the lingua-poetic analysis of a literary work. As M. Yo'ldoshev stated the principle of transition from the specific to the general concept includes the details of a literary work corresponding to the spirit of the depicted era. The speech of the characters (dialogues and monologues) must adhere to the rules of artistic literature. This principle determines every characteristic feature of the content of a

literary work. M. Yo'ldoshev explained that "the theme, genre, style, and language, as well as the unique author's individuality, are likely to be the requirements of the principle of transition from the specific to the general concept. The use of words specific to different layers in a literary work or the use of language characteristic of the protagonists' social groups defines the principle of transition from the specific to the general concept."

The writer generalizes certain issues of life presenting the depiction of events in his works. According to Hotam Umurov's theory, an author sets out to achieve three goals simultaneously.

1. A writer strives to clearly depict the national characteristics of the people living in the period described in the literary work. For example, in P. Qodirov's novel "Uch ildiz" ("Three Roots"), the author portrayed the life events of students in the 1960s.
2. Embodying the ideological content of a literary work, an author sets his goal to highlight real-life issues.
3. The author's ideological and emotional attitude toward the characters can be easily observed during the analysis of a literary work. The writer may express love and admiration for the characters, praise them to the skies, or, conversely, criticize and accuse them.

To illustrate, the protagonist Muniskhon was appreciated, however, the character Sorakhon was criticized, delineating her as an "ugly girl in the novel "*Sarob*," by Abdulla Qahhor. He also criticized Sorakhon's mother, portraying her as one of the women who liked gossiping about everything and torturing her son-in-law.

Jack London valued his protagonist *Martin Eden* in his novel "*Martin Eden*." Although the main character was an ordinary sailor, the writer elevated him to the level of a famous writer. While analyzing literary works lingua-poetically, it is appropriate to determine the artistic text as a unified and integral entity in terms of its artistic and aesthetic value. First of all, it is necessary to identify the content of the literary text as its main concept. The goal of lingua-poetic analysis is to study the linguistic means and methods of the artistic text and to view the text as wholeness. For example, we can study the lexical units (words and phrases) in Abdulla Qahhor's stories "The Sick" and "The Pomegranate."

The components (words and phrases, word collocations) of the literary text can also be studied during the research procedure. It is clear that the analysis process is conducted within the framework of the general concept.

Identifying the poetic-activated language plays a crucial role in the process of linguistic-poetic analysis. Studying the linguistic means of a literary work helps in the formation of the essence and meaning of a literary work. The principle of identifying poetic-activated language means analyzing the language ways separately.

Some phrases and word collocations express the emotional conditions of characters in Abdulla Qahhor's novella "Sinchalak": "*Qalandarov, unable to sleep for a while, lay thinking: 'This girl is the type to hold grudges in her heart, and what's worse—she could be the one to do such things! But after all the things she has done, one must admire the harmless chirping of the little chick at the station. How strange that such cunning and deceit can fit into such a small body! Even if there's nothing else, in terms of craftiness, she truly has the strength to lift the sky.*"

The writer expressed a lexical meaning which belonged to a young, intelligent, hardworking, and kind-hearted girl – Saida with the lexeme of "harmless chick". This word does not only materialize its lexical meaning but also acquires a unique artistic significance. The author conveyed his artistic intention in a hidden manner through various images, means, and metaphors in the literary work. In world of literature, the value of a literary work is determined by how hidden the author's intention is expressed.

Q. Yo'ldoshev noted: *"Reading a literary work is not just a simple exchange of information, but it has the potential to evoke a strong impression on a reader. An author can exert artistic influence on the reader by a literary text; the reader can perceive and grasp the hidden meaning of the literary work. In this way, the reader becomes not only the receiver of the artistic work but also its creator."*

A reader can be aesthetically influenced by literary fiction. This undoubtedly depends on the reader's thought, life experience, aesthetic taste, and level of knowledge.

The use of artistic elements is beneficial in enhancing the impact of a literary work; the artistic essence of a literary work cannot be given without stylistic devices such as metaphor, metonymy, irony, similar, personification, hyperbole, and antithesis. Moreover, phrases, proverbs, metaphors, and sayings boost the value of the artistic work.

Conclusion

When it comes to a literary text, it has the following characteristic features: protagonists' behavior and worldview can be studied using monologues and dialogues in narrative works; it is important to note which lexemes the writer utilizes to express the protagonist's emotional state (frustration, distress, elation, happiness);

the author aims to depict the era by using historical and archaic words with an intention to form a clear imagination on reader mind; the writer tries to strengthen the impact of his literary work on the reader by paying attention to morphological features when making up sentences and using different parts of speech; it is necessary for the writer to use certain sentence types (simple, compound, complex) and syntactical stylistic devices in his literary works.

To sum up, the *chronotope* is beneficial in structuring the plot and guiding the actions, and movements of protagonists within specific time and places. It affects the interactions between characters, the development of themes, and the overall narrative progression.

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