



THE AMBIVALENCE OF WRITERS' CHRONOTOPE FROM THE PERSPECTIVE OF THE DESIRE TO ISOLATE ONGOING EVENTS AND THEIR INCOMPLETENESS

Turumova Nilufar Erkinovna

Independent Researcher At Gulistan State University, Uzbekistan

ABSTRACT

The chronotope, a concept introduced by Mikhail Bakhtin, represents the interconnectedness of time and space in a narrative. This article explores the ambivalence of writers' chronotope, particularly in the context of their tendency to isolate ongoing events and embrace incompleteness as a narrative strategy. Through the works of modernist and postmodernist authors, this study highlights how fragmented timelines and disjointed spaces reflect a deeper psychological, philosophical, and societal ambiguity. By examining literary examples, the article demonstrates how this ambivalence challenges traditional notions of narrative coherence and fosters a multidimensional understanding of reality.

KEYWORDS: Chronotope, ambivalence, isolation, incompleteness, narrative structure, modernist literature, postmodernism, time and space.

INTRODUCTION

The chronotope, as defined by Bakhtin, is the intrinsic connectedness of temporal and spatial relationships in a narrative. It is not merely a structural device but a lens through which writers frame reality, exploring the interplay of events, characters, and settings. While traditional literature often strives for coherence and resolution, modernist and postmodernist authors frequently disrupt these conventions, creating ambivalent chronotopes that reflect the complexities of human experience.

This article examines the ambivalence of writers' chronotope, focusing on their desire to isolate ongoing events and embrace incompleteness. These tendencies reveal a profound engagement with themes of fragmentation, uncertainty, and subjectivity. By analyzing key literary works, this study seeks to uncover the philosophical and narrative implications of an ambivalent chronotope, showing how it reshapes our understanding of time, space, and storytelling.

Modernist literature marked a departure from traditional narrative structures, embracing fragmentation and ambiguity. Writers such as James Joyce, Virginia Woolf, and Marcel Proust used the chronotope to reflect the fluidity of human consciousness and the fragmented nature of reality.

In works like *Ulysses* by James Joyce, time is no longer a linear progression but a mosaic of moments. The narrative isolates specific events, imbuing them with a heightened sense of immediacy while leaving broader connections incomplete. This reflects Bergson's concept of duration, where time is experienced subjectively rather than as a measurable sequence.

Virginia Woolf's *To the Lighthouse* uses space to create a sense of isolation. The lighthouse, a central motif, stands as a distant and unattainable goal, mirroring the characters' psychological

disconnection. The spatial fragmentation underscores the incompleteness of their desires and relationships.

Marcel Proust's *In Search of Lost Time* deliberately avoids resolution, focusing instead on the ebb and flow of memory. The narrative isolates specific moments, such as the famous madeleine scene, while leaving broader contexts unexplored. This incompleteness invites readers to engage with the text on a subjective and interpretative level.

Postmodernist literature amplifies the ambivalence of the chronotope, further disrupting notions of coherence and completeness. Writers such as Jorge Luis Borges, Italo Calvino, and Thomas Pynchon use fragmented timelines and disjointed spaces to explore the relativity of truth and reality.

Borges' short story *The Garden of Forking Paths* presents time as a labyrinth, with multiple possible outcomes existing simultaneously. This disjointed temporality reflects the postmodern skepticism toward linear narratives and absolute truths.

Italo Calvino's *Invisible Cities* isolates each city as a self-contained universe, disconnected from broader spatial or temporal frameworks. This spatial dislocation creates a sense of incompleteness, inviting readers to construct their own interpretations.

Thomas Pynchon's *Gravity's Rainbow* embraces narrative chaos, with fragmented episodes and unresolved plotlines. The chronotope becomes a tool for exploring the absurdity and unpredictability of modern existence.

The desire to isolate events and embrace incompleteness in literature often reflects broader philosophical concerns. Existentialism, phenomenology, and poststructuralism all inform the ambivalence of the chronotope, emphasizing themes of uncertainty, subjectivity, and the limits of human understanding.

The fragmentation of time and space often mirrors existential questions about the meaning of life and the individual's place in an indifferent universe. Franz Kafka's *The Trial* isolates its protagonist within an oppressive and incomprehensible bureaucratic system, embodying this existential uncertainty.

Phenomenology's focus on lived experience resonates with the ambivalent chronotope, where events are filtered through subjective perception. This is evident in Woolf's *Mrs. Dalloway*, where time and space are shaped by the characters' inner lives.

Poststructuralism's challenge to fixed meanings aligns with the incompleteness of the ambivalent chronotope. By isolating events and disrupting coherence, writers invite readers to engage with multiple interpretations and perspectives.

CONCLUSION

The ambivalence of writers' chronotope, characterized by the isolation of events and narrative incompleteness, represents a profound engagement with the complexities of time, space, and human experience. From the fragmented realities of modernist literature to the playful disjunctions of postmodernism, this approach challenges traditional storytelling conventions, fostering a multidimensional understanding of reality.

By embracing ambiguity and disruption, writers use the chronotope as a tool for philosophical exploration, reflecting the uncertainties of existence and the fluidity of perception. This ambivalence not only reshapes literary narratives but also invites readers to participate

actively in the construction of meaning, ensuring the enduring relevance of the chronotope in literature.

REFERENCES

1. Bakhtin, Mikhail. *The Dialogic Imagination: Four Essays*. University of Texas Press, 1981.
2. Joyce, James. *Ulysses*. Sylvia Beach, 1922.
3. Woolf, Virginia. *To the Lighthouse*. Harcourt, 1927.
4. Proust, Marcel. *In Search of Lost Time*. Gallimard, 1913-1927.
5. Borges, Jorge Luis. *The Garden of Forking Paths*. Sur, 1941.
6. Calvino, Italo. *Invisible Cities*. Harcourt, 1972.
7. Pynchon, Thomas. *Gravity's Rainbow*. Viking Press, 1973.
8. Bergson, Henri. *Time and Free Will: An Essay on the Immediate Data of Consciousness*. Harper, 1960.
9. Kafka, Franz. *The Trial*. Schocken Books, 1925.
10. Sartre, Jean-Paul. *Being and Nothingness*. Methuen, 1943.

