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Article



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THE ROLE OF THE CHRONOTOPE IN CONTEMPORARY NOVELS: A STUDY OF PARABLE-NOVELS

Abstract: In the realm of literary criticism, the chronotope is recognized as a key compositional element that delineates the sequence and intensity of events within a work. It serves as both a literary and aesthetic category, shaping character portrayals and reflecting the author's worldview regarding the structure of reality. Mastery of the chronotope is essential for organizing the structure, plot, and composition of a literary work, creating an epic text that facilitates a holistic understanding of artistic reality. Since the chronotope encompasses all elements of a narrative, the cyclical nature of events and character moods cannot be fully understood without considering artistic time and space.

Objective of the Research

This study aims to provide a scientific, analytical, and comparative exploration of classical and contemporary forms of chronotopes in modern novels.

Parallel Chronotopes in Contemporary Novels

In contemporary literature, events occurring between past, present, and future often form a parallel chronotope, emerging from the simultaneous movement of multiple plot lines. This narrative innovation has given rise to the genre of parable-novels. The term "parable" (from the Greek parabole, meaning similitude) designates a metagenre in 20th-century dramaturgy and prose that encapsulates complex meanings and moral lessons.

Key words: parable-novels, plot, symbolic Depth, chronotope, modern chronotope.

Language: English

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Introduction

Characteristics of Parable-Novels

A parable-novel is distinct from a mere combination of a novel and a parable; it constructs an entire narrative with an underlying parabolic layer of meaning. Scholars like E.V. Leskova and V.A. Pesterev have discussed the unique features of

parable-novels, highlighting their complex structures and multifaceted themes.

1. **Complex Structure:** Parable-novels often intertwine various plot lines, character arcs, and past events, creating a rich tapestry of narratives.

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2. **Curved Plot Lines:** The episodic nature of these narratives allows for a flexible structure, wherein subplots diverge and later converge with the main storyline.
3. **Historical Unity:** These novels frequently explore the interplay between past and present experiences, revealing deep social conflicts and moral dilemmas.
4. **Symbolic Depth:** Parable-novels typically possess a symbolic and intellectual character, often reflecting on themes such as alienation and identity crisis.

Review of Literature

Notable examples of parable-novels include Gabriel García Márquez's "One Hundred Years of Solitude," Franz Kafka's "The Process," and Ernest Hemingway's "The Old Man and the Sea." These works utilize symbols to illustrate complex human relationships and social conflicts. Writers like Ch. Aitmatov and V. Bykov also incorporate parabolic elements, further enriching the genre.

Aitmatov's characters often embody the tragedy of alienation, shaped by societal pressures and

personal conflicts. The chronicled narrative allows for a broader exploration of life's complexities, employing techniques such as retrospection to weave together various timeframes and settings.

Modern Chronotopes

According to researcher U. Nazarov, contemporary novels employ three forms of chronotopes:

1. **Traditional Chronotope:** Artistic space and time align with a single period, where events unfold in chronological order.
2. **Parallel Chronotope:** Multiple chronotopes coexist within the text, each with its own narrative system and thematic focus, connected through overarching themes.
3. **Syncretic Chronotope:** Different chronotopes intermingle, blurring the lines of time and space, often emphasizing the inner lives of characters.

The novels of Aitmatov, Norkabilov, and Hamdam exemplify these chronotopic forms, creating intricate narratives that reflect the complexities of human experience.

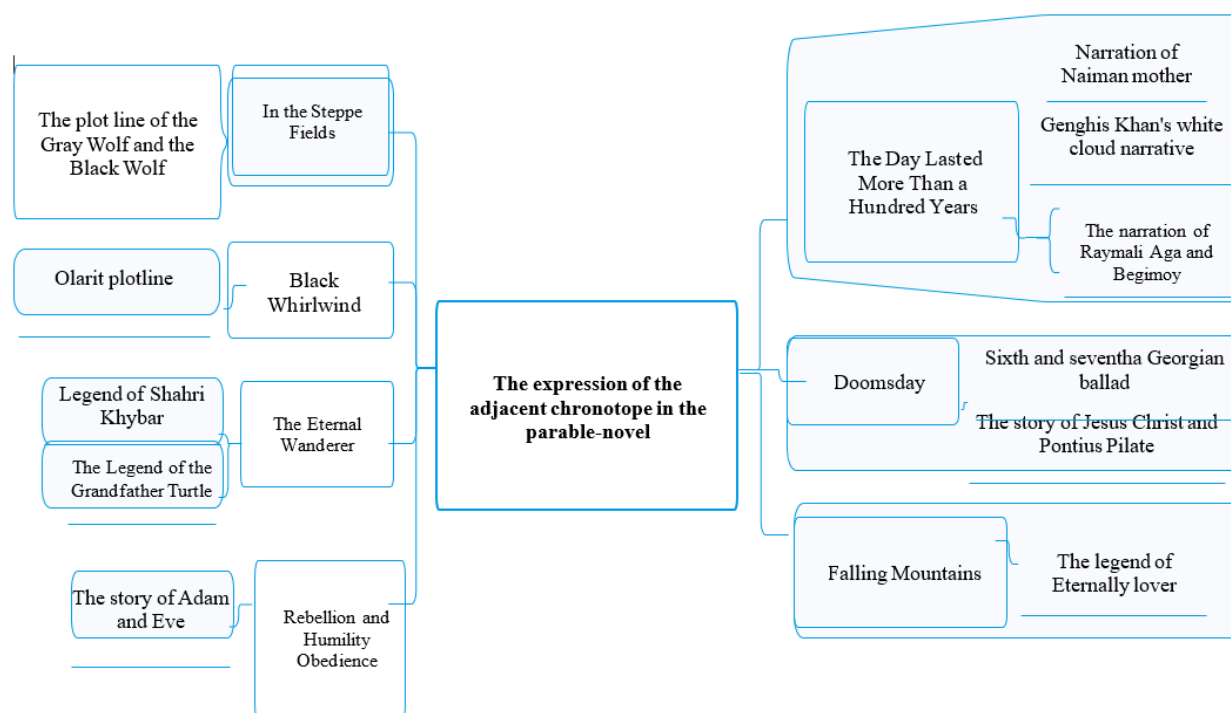


Figure 1. The expression of the adjacent chronotope in the parable-novel.

METHODOLOGY

In the novel "The Day Lasted More Than a Hundred Years", the traditional chronotope is intricately woven through the exploration of temporal and spatial shifts, primarily articulated through the memories of the protagonist, Edigei Boron. For instance, as Edigei traverses the Sariozak, his thoughts

remain anchored to Kazangap, reflecting a profound connection to his past. Even during the somber act of burying his friend in the Hesh-ancestors cemetery, his mind is consumed by recollections of the deceased: "No matter how far or near the road is, no one, not even the deceased's own son, can refuse to fulfill his last wish" (Chingiz, A. 2019, p. 45). This narrative

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structure, characterized as a “story within a story,” employs retrospection to craft a rich tapestry of memory that shapes the plot.

In contrast, **“Between Two Doors”** employs a molding plot to convey the characters’ memories. The intertwined narratives of Muzaffar and Munavvar serve as a cohesive force, encapsulating the essence of human experience. In a poignant lyrical digression, Muzaffar Shomurodov, head of a construction brigade, likens human memory to a warehouse with a locked door: “Every day you pass in front of the warehouse... Over time, a random gust of wind opens the door, and you involuntarily peek inside” (Hoshimov U., 2016, p. 17). This metaphor elucidates the complexity of memory—its treasures and detritus—which envelop the protagonist as he journeys to his mother’s funeral. Ultimately, the narrative trajectory sees Muzaffar, engulfed by his memories, resist disembarking the bus, yearning instead for a return to Tashkent.

The thematic exploration of oppression under two authoritarian regimes is deftly illustrated in **“The Day Lasted More Than a Hundred Years,”** as it juxtaposes the bitter fates of characters like Erdene, Dogulang, Abutalib, and Zarifa. The intertwining narratives of **“The White Cloud of Genghis Khan”** and **“Raymah Ağa and Begimay”** serve as poignant backdrops for Edigei’s unyielding love for Zarifa. The novel’s three parallel chronotopes underscore the motifs of oppression, love, and solitude within the broader context of historical separation.

A particularly striking moment occurs when Sobitjon, embodying a contemporary *mankurt*, dismisses Edigei Jongeldin’s plea to honor ancestral memory: “If I believe in a stick and go against the wind, they will kick me in the back.” This rejection highlights his disconnection from human dignity and cultural heritage. The poignant exchange between mother and son encapsulates the tragedy of the *mankurt*, whose identity has been stripped away. The mother’s lament reverberates through the desolate Sariozak desert, yet fails to reach the ears of the *mankurt* (Chingiz, A. 2019, pp. 172–173).

The contrasting portrayals of Sobitjon and Jolomon provoke reflection; while readers may mourn

Jolomon’s fate, Sobitjon incites disdain. Literary critic Kazakboy Yoldosh asserts that Sobitjon’s modernity is marred by his severance from national roots (Yuldash K., 2018, pp. 17-26). The author parallels the *mankurt*’s chronotope with that of Tansikboev, who unjustly labels Abutalib Kuttiboev as a relic of the feudal past. Tansikboev’s actions—viewing his compatriot as an enemy and orchestrating his denunciation—serve as a chilling reminder of the oppressive political landscape (Chingiz, A. 2019, p. 234).

Sobitjon’s inability to fulfill his father’s final wishes, culminating in the disruption of the mourning ceremony, further cements his status as a *mankurt*. The journey to the Malakumdichop gorge for burial—a site transformed into a spaceport—evokes a poignant commentary on the erasure of cultural sanctuaries. Despite Edigei and Edilboy’s desperate pleas to Lieutenant Tansikboev, their access to the Ona Bayit cemetery is denied, revealing the tragic implications of political power on personal grief (Chingiz, A. 2019, p. 501).

The character of Farmonov in **“In the Steppe Fields”** shares thematic resonance with Tansikboev, while Sa’dulla parallels Sobitjon in their representation of masculinity. Both characters exemplify modern *mankurts*, fulfilling the dictates of a party ideology devoid of personal conviction. The dialogue captures a chilling ethos: “I believe in the consignment, not God!” (Norkabilov N., 2009, p. 72). This stark disconnection from familial and cultural ties illustrates the broader societal malaise wherein individuals become complicit in their own dehumanization.

The novels illuminate the archetype of the *mankurt*—individuals who, in their quest for self-interest, have forsaken their humanity. Through vivid characterizations and intertextual dialogues, Chingiz Aitmatov and his contemporaries offer a profound critique of the socio-political landscape, intertwining historical narratives with modern dilemmas. The parallel chronotopes not only evoke the shared struggles of past and present but also challenge the reader to confront the enduring consequences of tyranny and cultural dislocation.

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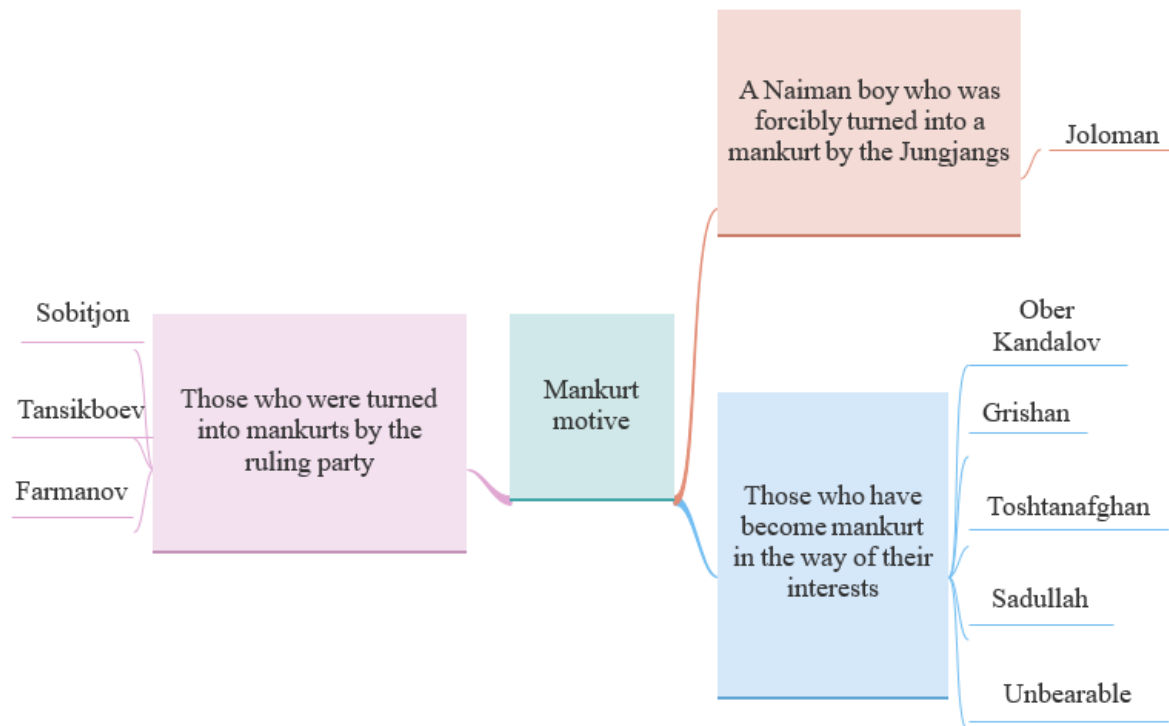


Figure 2. The expression of the motive of mankurt (Forced memory loss)

Humanity and Character Dynamics

1. Eshkul vs. Sa'dulla:

- Eshkul, as a wrestler, embodies strength, integrity, and a deep connection to the vastness of the steppe. His contemplations reveal a profound existential awareness, as he grapples with the moral decay represented by Sa'dulla. The tension between these two characters reflects a broader conflict between authenticity and opportunism.

- Sa'dulla's portrayal as lazy and self-serving acts as a foil to Eshkul's ideals. His ambition, driven by a desire for wealth and status, highlights the darker aspects of human nature. This contrast not only deepens our understanding of Eshkul but also serves as a critique of societal values.

2. Animal Imagery:

- The presence of wolves, particularly through characters like Bozbori, adds another layer. They are not merely passive creatures but embody human traits, blurring the lines between animal and human behavior. This anthropomorphism serves to enhance the psychological complexity of Eshkul, who sees in them a reflection of loyalty and camaraderie, aspects he finds lacking in Sa'dulla.

The Role of Myth and Religion

1. Parallel Narratives:

- The integration of the stories of Adam and Eve and the trial of Jesus Christ creates a rich tapestry

of moral inquiry. By placing Avdiy's struggles alongside these biblical events, Norkobilov emphasizes the timeless nature of rebellion against oppression and the quest for redemption.

- The notion of a "new Messiah" in Avdiy mirrors the biblical narrative, reinforcing the idea that history is cyclical, where the righteous often face persecution for their beliefs.

2. Psychological and Emotional Depth:

- Avdiy's hallucinations connect him to Jesus, allowing readers to explore themes of suffering, sacrifice, and the yearning for spiritual truth. This mirroring of experiences across time enriches the narrative, suggesting that human struggles with faith, morality, and identity transcend specific historical contexts.

- Avdiy's internal conflict and the parallel with Jesus' trial highlight the burden of truth-telling in a world filled with deceit and moral ambiguity. It underscores a universal human experience: the struggle to uphold one's beliefs in the face of societal pressure.

Chronotopes and Their Significance

1. Steppe as a Chronotope:

- The steppe serves as both a physical and metaphysical space. For Eshkul, it symbolizes freedom and a connection to deeper existential truths. In contrast, the confines of the sanatorium represent

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societal constraints, emphasizing the dissonance between human aspirations and societal expectations.

- This duality illustrates the complexity of human existence, where physical space can embody emotional and spiritual landscapes.

2. Inversion of Time and Space:

- The use of hallucination as a narrative device allows for a fluid exploration of time and memory, connecting Avdiy's modern struggles with historical events. This temporal inversion enriches the narrative, creating a dialogue between past and present.

- Avdiy's journey through different realities emphasizes the theme of seeking understanding and connection, reinforcing the idea that individual experiences resonate across different epochs.

Conclusion

In "Black Whirlwind," N. Norkobilov masterfully intertwines the lives of humans and animals to explore profound themes of conflict, identity, and moral ambiguity. The episode of the Olarit seal exemplifies this connection, as the black horse symbolizes not only heritage but also an inner world that transcends human understanding. This parallelism between the psyches of animals and humans echoes Ch. Aitmatov's style, enriching the narrative with layers of meaning.

The stark contrast between the instincts of animals and the destructive tendencies of humans raises critical questions about enmity and morality. Through the character of Erman, who is driven by insatiable greed, Norkobilov highlights the tragic

consequences of human vice. This portrayal serves as a poignant commentary on the nature of humanity, emphasizing how an absence of empathy can lead to devastating outcomes.

While Aitmatov's works, such as "The Day Lasted More Than a Hundred Years," function as pure parables, Norkobilov's "Rebellion and Humility" and "The Eternal Wanderer" present a more complex narrative structure. These novels blend elements of parable with intricate storytelling, drawing on religious texts from the Bible and the Qur'an to inform their moral explorations. This stylistic choice not only enriches the narrative but also deepens the reader's understanding of the internal conflicts faced by the characters.

Ultimately, both writers utilize their narratives to address the timeless struggle of "me and the world," inviting readers to reflect on their own place within the moral landscape. Norkobilov's and Aitmatov's works serve as powerful reminders of the interconnectedness of all beings and the enduring quest for understanding amidst chaos and conflict.

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