



SIMILARITIES AND DIFFERENCES BETWEEN THE CHRONOTOPE OF THE ROAD AND THE PATH

Yunusova Ganjina Rustamovna

BSU teacher, Doctorate student

ORCID ID: 0009-0008-9977-6680

UO'K(UDC, VDK) 82-1/9

g.r.yunusova@buxdu.uz

Abstract. The article deals with the issue of chronotope in modern literature. The concept of chronotope belongs to the category of the most general and necessary branch, characterizing any culture. The concept of chronotope has received wide distribution in psychology, philosophy, cultural studies, literary criticism and history. Scholars pay special attention to the chronotope of the “path” and “road” as a connecting link. The path can run horizontally and vertically, which determines the peculiarities of the heroes' path. The chronotope of the path plays a special role in mythological consciousness as well. A literary theory notion known as the chronotope of the path (or road chronotope) describes how time and space are organized in a story using the motif of the journey, movement, or path. Mikhail Bakhtin introduced the term "chronotope" to literature and defined it as the literary integration of temporal and spatial dimensions. One of the most crucial uses of this idea is the route chronotope, which influences narrative development, character growth, and thematic depth.

Key words: Mikhail Bakhtin, chronotope, path, road, horizontal-vertical projections, mythology, symbolic aspect, psychological aspect, pilgrims.

YO'L VA SO'QMOQ XRONOTOPINING O'XSHASH HAMDA FARQLI JIHATLARI

Annotatsiya. Maqolada zamonaviy adabiyotda xronotop muammosi tadqiq qilingan. Xronotop tushunchasi har qanday madaniyatni tavsiflovchi eng umumiy va zarur bo'limlar toifasiga kiradi. Xronotop tushunchasi psixologiya, falsafa, madaniyatshunoslik, adabiyotshunoslik va tarixda fanlarida keng tarqalgan. Badiiy adabiyotda “yo'l”, “so'qmoq” xronotopiga alohida e'tibor qaratiladi. Yo'l gorizontali yoki vertikal bo'lishi mumkin, bu qahramonlar yo'lining xususiyatlarini belgilaydi. Mifologik ongda yo'l xronotopi ham alohida o'rin tutadi. Kichik xronotoplardan biri bo'lgan yo'l xronotopi sayohat, harakat va yo'l motivlaridan foydalangan holda asardagi vaqt va makonni tashkil qilishni tasvirlaydi. Adabiyotga ilk bora Mixail Baxtin “xronotop” atamasini kiritdi va uni vaqtinchalik va fazoviy

o'lchovlarning adabiy integratsiyasi sifatida belgiladi. Yo'l xronotopining muhim funksional ahamiyati shundaki, sujet rivojiga, qahramonlarning zohiriy dunyosi tasviriga, tematik sathga bevosita ta'sir ko'rsatadi va uni yo'naltiradi.

Kalit so'zlar: Mixail Baxtin, xronotop, yo'l, so'qmoq, gorizontaI-vertikaI proyeksiyalar, mifologiya, ramziy jihat, psixologik jihat, ziyoratchilar.

СХОДНЫЕ И РАЗНЫЕ АСПЕКТЫ ХРОНОТОПА ДОРОГ И ТРОП

Аннотация. В статье рассматривается проблема хронотопа в современной литературе. Понятие хронотопа относится к категории наиболее общих и необходимых разделов, характеризующих любую культуру. Понятие хронотопа получило широкое распространение в психологии, философии, культурологии, литературоведении и истории. Особое внимание уделяется хронотопу «пути» и «дороги» как связующему звену. Путь может проходить по горизонтали и вертикали, что определяет особенности пути героев. Особую роль хронотоп пути играет и в мифологическом сознании. Литературоведческое понятие, известное как хронотоп пути (или дорожный хронотоп), описывает организацию времени и пространства в произведении с помощью мотива путешествия, движения, пути. Михаил Бахтин ввел термин «хронотоп» и определил его как литературную интеграцию временных и пространственных измерений. Одним из важнейших применений этой идеи является хронотоп маршрута, который влияет на развитие повествования, развитие персонажей и тематическую глубину.

Ключевые слова: Михаил Бахтин, хронотоп, путь, дорога, горизонтально-вертикальные проекции, мифология, символический аспект, психологический аспект, паломники.

Introduction. M. M. Bakhtin identifies the “path” (“road”) chronotope as one of the main plot- and meaning-forming chronotopes. Since it is on the road that one can encounter spatial and temporal interweaving’s human destinies and lives, which are complicated and concretized by social distances, here time flows into space and flows along it, forming roads, which is why the broad metaphorization of the path-road is used: “life path” “, "to take a new road", "historical path", "dissolute". The metaphor of the road is varied and multifaceted, but the main content is “the passage of time.” [1, 455].

In the cultural consciousness, the chronotope of the path has two projections horizontal and vertical, in the first case it is a path along the earth (to the sacred center or, conversely, from the center towards the periphery), in the second it is a path to the Upper or Lower World. In culture, vertical projection is considered as a path up or down, which is differentiated by the structure of the Upper and Lower worlds, and the richer in mythological content the different zones of these worlds, the more differentiated the vertical space is.

Only mythological characters or clergymen endowed with supernatural abilities and possessing exceptional qualities can traverse the entire Universe vertically; horizontal

exploration of the world is more often used by heroes, pilgrims, and ascetics. It is here that the main difference between horizontal and vertical projection lies: a mere mortal can actually take the horizontal path and, with special efforts, complete it, but the vertical path can only be completed figuratively - with his soul [7, 67].

Methods and materials. The topic at present has been mainly researched using qualitative methodologies, which involve detailed analysis of small-scale studies, taking into account the particularities of the context, where the chronotope of the road and road expressions appears as traditional aspects of target culture. The current paper makes use of linguistic semiotic approaches and qualitative analysis with the purpose of identifying differentiative sides of the between road and path chronotope. The scientific works of M. Bakhtin, A. Temirbolat, B. Turayeva, I. Merkulova and other scholars are analyzed, compared and summarized through the analyzing extracts from modern literature. All materials have been compared typologically.

Discussions and results. One of the most important criteria of the path is its goal setting, a teleological perspective. So, for example, the path may be determined by the acquisition of sacred knowledge or material values; if we are talking about the Lower World, this may be the return to life of a deceased hero (“Orpheus and Eurydice”), but this path may not always lead to success. Often the path is an end in itself, it is then that the value and purpose of the path lies in itself (an example of this is wandering, a concentric path, circular, associated with holiness: either visiting holy places (pilgrimage), or the pilgrimage of an ascetic, a saint, and also with begging; There is also vagrancy, which is not associated with holiness, but rather gravitates towards the criminalized sphere)[7, 67].

The structure of a road necessarily includes a starting point and an ending point, and the latter can often be understood as the goal of the path. The characteristics of the path include such concepts as straight or winding, crooked, the path reveals a connection with “truth - falsehood” in the mythopoetic consciousness; a wide or narrow path (paved road, untrodden paths, wide gates, etc.).

The road and route chronotope is one of the most important of the several chronotopes that have been recognized in literary discourse. It is a crucial component of narrative because it represents motion, change, and the progression of events in particular geographical situations. The path and the road the concept of a journey—whether it be symbolic, psychological, or physical—is captured by chronotope. Roads and routes are used as narrative techniques in literature to organize the events and character development. Whereas the route, which is more limited, symbolizes fate, destiny, or a predetermined course of action, the road frequently represents adventure, discovery, and unpredictability. In a literary work, they collectively frame the characters' perceptions of time and space.

The road has served as a powerful emblem in literary traditions, religious writings, and mythology throughout history. From Chaucer's "Canterbury Tales" to Homer's “Odyssey” and Jack Kerouac's “On the Road” roads and paths have influenced stories that delve into existential

questions, societal values, and the human condition. While routes might symbolize moral or spiritual journeys, the road frequently functions as a transitional area where change takes place. Roads and paths mean different things in different cultures. In Western literature, they frequently represent individual liberty, self-realization, and defiance, as demonstrated in "The Adventures of Huckleberry Finn" by Mark Twain.

The chronotopes of the road and the path provide distinct narrative experiences. The road highlights the randomness of human interactions, whereas the path promotes a more organized journey toward achievement or awareness. These variations also influence the portrayal of time in the narrative: road stories adopt a nonlinear, episodic time structure, while path stories focus on intentional advancement.

The road chronotope is marked by its fluidity, unpredictability, and openness to numerous possibilities. It is frequently present in adventure narratives, picaresque novels, and travel literature. Within these stories, the road acts as a space where characters face various experiences that shape their identities and viewpoints.

A key feature of the road chronotope is its network-like form. Rather than following a single, fixed route, the road diverges in many directions, allowing for surprising detours and fortuitous encounters. This structure is illustrated in classic works such as John Steinbeck's "The grapes of wrath" where the protagonists journey through settings filled with unpredictable obstacles and vibrant characters. The temporal dimension of the road chronotope is also adaptable—time progresses in an episodic way, with each encounter playing a role in the traveler's overall transformation. In addition, the road frequently represents social interaction, freedom, and self-discovery. According to Bakhtin's interpretation, this chronotope is connected to a world of "contact"—a place where many people and cultures converge and engage in a vibrant interchange of ideas [6,148]. The voyage in Jack Kerouac's "On the Road" is as much about existential exploration as it is about physical travel, demonstrating how this openness may also bring about confusion, instability, and danger.

The path chronotope is simple, structured, and goal-oriented, in comparison with the road. It frequently appears in quest narratives, mythological adventures, and coming-of-age tales, in which the protagonist travels along a predefined path in pursuit of a particular objective or epiphany. The path is predetermined—it is steered by outside factors like fate, prophecy, or tradition—in contrast to the open-ended road [3,23].

The path chronotope is frequently associated with responsibility, fate, and moral development, in contrast to the road chronotope, which permits chance and self-driven decisions. In these kinds of stories, characters are forced to play their predetermined roles rather than actively seeking adventure. For example, Cormac McCarthy's "The road" describes how a journey is characterized by spiritual trials that he must overcome in order to be saved. Thus, the path reinforces a sense of inevitability rather than randomness and serves as a vehicle for intellectual, spiritual, or moral growth.

Conclusion. The road and path chronotopes are both effective story structures that impact thematic depth and character development. While the route(path) chronotope works well with stories about fate, obligation, and moral transformation, the road chronotope flourishes with stories that highlight chance, change, and cross-cultural connections. Understanding these chronotopes improves our comprehension of literature because they highlight the fundamental patterns that underpin narrative in many cultures and eras of history. Both chronotopes depict the basic human experiences of movement, time, and transformation, whether via the ramblings of a nomad or the predetermined movements of a hero.

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