



MARINE CHRONOTOPE IN THE NOVELS "ULYSSES AND THE BUTTERFLY GAME"

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Article history:	Abstract:
Received: 26 th July 2023 Accepted: 28 th August 2023 Published: 30 th September 2023	Three articles analyze the marine chronotope created by Irish writer James Joyce and Tokhtamurod Rustam. The article specifically studies the problem of chronotope in the novel "The Adventures of Ulysses" and "The Game of Butterflies". The chronotopes of the novel, the commonalities in the composition and style of the plot, as well as the specific features are highlighted.
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In fiction, the concept of chronotope, which means the unity of time and space, is one of the main concepts. No matter what works of art we read, there is a uniqueness in space and time in them, and if it is not there, its place is definitely noticeable. Mikhail Bakhtin defined the concept of chronotope in the book "Forms of Time and Chronotope in the Novel" as follows: "The harmony between time and space perceived artistically in literature is called chronotope (when translated, the word literally means time and space) we call it)"

We all know that time and space are the main components of an artistic image in an artistic work, and they help to perceive the artistic reality as a whole. It should be said that when creating a so-called creative product, the artist gives it space and time with subjective details that reflect the worldview of the author. As a result, it does not resemble the space and time of a work of art. The main thing is that the time and space presented in the work are far from the real space and time. It's no secret that recently researchers are paying more and more attention to chronotope classification. As a result of the convergence of social and humanitarian sciences, the methods of studying the chronotope have changed radically. In particular, the literary critic Uzog Dzhorakulov in his book "Theoretical Poetics Issues" (scientific theoretical studies, literary critical articles) mentions the scientific and theoretical discoveries of Mikhail Bakhtin, chronotope forms in Alisher Navoi's "Lison ut-Tair" and the epic "Layli and Majnun" dwells on the chronotope of a tragic situation that occurs during a person's life. Similarly, in A. Nasirov's candidate's dissertation on "Historical reality and its artistic interpretation", in A. Toychiev's monograph "Space and time in Uzbek novels", in M. Umarova's candidate's dissertation on "The concept of artistic time in historical drama"

artistic time and space -the chronotope problem has been studied more widely

Thus, in literature, chronotope is the interrelation of time and space relations mastered in a certain artistic work. In the function of formation in the genre that Bakhtin emphasized, the chronotope also performs the function of creating the main plot. Moreover, the most important formal meaningful category of this work, i.e. laying the foundations of artistic images, is a type of independent image perceived in literature at the chronotopic-associative-intuitive level. Chronotope arranges the space of the work and introduces the reader to it. And at the same time, in the mind of the reader, he establishes associative connections between the artistic whole and the surrounding reality. While studying the forms of time and chronotope in the novel, Mikhail Bakhtin focused on the chronotopes of the road, castle, sea, city, and threshold. The marine chronotope is of particular importance in revealing the character of the characters and the writer's purpose in the work of art. The marine chronotope is an important component of artistic works and has been moving to long Greek novels and epics in novels. That is, from adventure novels to epics defined by Mikhail Bakhtin, from epics to examples of folklore, epics of the Hamsa series, and from them to modernist novels, it is a form of chronotope that is widely used in the literature of Asia and Europe. In particular, in the first group of novel types identified by the scientist, adventure novels built for testing, sea chronotope is included as a space that tests the love and will of the lover. That is, lovers in love will be shipwrecked due to accidents. In this case, the will of the lover and the mistress will be tested. As an example, he cites the examples of Heliodor's "Ethiopica", Achilles Tatius' "Leucippa and Clitophon",



Chariton's "Heriy and Kalliroy" (sinowska) and a number of other Greek novels.

In Khamsa epics, the sea chronotope forms an artistic commonality with the water chronotope, creating the ground for the emergence of another chronotope. This is how U. Dzhorakulov describes it in the monograph "Chronotope poetics in Alisher Navoi's "Khamsa". "The chronotope of water, which comes in the form of river, sea, and sea environments in Navoi, is a very ancient form of chronotope. It is used to show the important aspects of the hero's character, to ensure the continuity of the plot in the epics of the Eastern and Western peoples, the short story, the novella, and the fairy tales. In particular, it serves to organize the chronotope of the meeting."

The marine chronotope is also found in the novels "Ulysses and the Butterfly Game", which we aim to analyze. Although it is slightly different from the traditional marine chronotope image, it serves to reveal the writer's artistic goal. As we have seen above, in other novels, the sea chronotope serves as an image of a specific place intended for the movement of characters, unlike them, in these novels, depending on the situation that emerges from the work, the sea is referred to based on the mental state of the characters. The sea chronotope presented in the novel "The Game of Capes" that we are studying also has its real and metaphorical meaning, which is reflected in the novel as a symbol of freedom and freedom. Kazaqboy Yoldoshev describes this as follows: "In the play, the sea is a symbol of freedom and freedom, and it is the essence of the life of a representative of a nation that has not seen the sea for seven or even seventy generations, to see the sea, that is, to become a man. However, it is not easy to reach the sea. In the play, Nasm feels like he is surrounded by iron fences, from the people of this city to the willow trees. In such a situation, a person who intends to find a way to salvation and come out into the light cannot ask for help from anyone. It seems to him that these people will never help Nasm. This situation is presented in the novel as follows. "The feeling of desire was very sweet. As he wandered through the unfamiliar streets of a foreign city, his desire to share this feeling with all the people around him was burning in his tongue. He could see the beautiful scenery. Everything around, high and low houses, buildings, squares, flowers, were surrounded by cold iron fences. Nasm, who wanted to join the sea, still had a burning desire to join the sea and flow. As Nasm went looking for the sea, he hears the sound of birds flying over the sea. The author's image of Nasm

reflects the process leading up to his arrival at the sea and the state of Nasm's psyche in this situation played. As Nasim changes from one situation to another (going from a foreign city surrounded by iron fences to the sea) within a period of time, the author tries to describe the changes in his psyche, gaining common ground with the situation he fell into. In the next place, we can see Nasm walking towards the sea in a closed environment and people whose faces are surrounded by fences, and he can't contain his joy. "Nasim's joy overflowed his throat and he threw it forward. The noise of the sea grew louder. The sound of chirping birds filled the world. After a while, Nasim faces a different situation. That is, he does not even imagine that it will be extremely difficult to join him when he reaches the sea. As the sea is included in the novel as a symbol of freedom, Nasim is reflected as a person who strives for this freedom. But the question arises, why should he strive for freedom? Whom does he depend on, to seek freedom and freedom? There are many such symbolic lines in the work. Nasim was not a slave or a slave. Only he was dissatisfied with the environment and social life around him, the society surrounding him and the specific circumstances there forced Nasim to get into such a situation and wave his hand at everything. However, his past and environment stood like a black star between the sea and Nasim. No matter how hard Nasim tries, he cannot join the sea. The fences surrounding the sea do not allow this. "Between the sea and him, like a blackbird, an iron fence was darkening, mocking him in his eyes. But, . ." "The roar of the sea called Nasim to him. The waves never got tired of beating each other. It was foaming and hitting the shore. Nasim could not reach them yet. He was running away from them the more he ran along the coast in an attempt to find a way to the sea. In the work, there is a strong struggle between the sea and Nasim. We have seen above that the chronotope of the sea is fully metaphorized in the work. In the novel Ulysses, we can see similar situations of the marine chronotope. In episode 1 of the novel, the sea chronotope participates as a tool in revealing the inner feelings of Stevin Daedalus, this chronotope develops in the following events, and in episode 11, it becomes the place where Serena wanders, and in episode 18, the place where the first love of Molly and Leopold Bloom ignited is described qualitatively.

The first scene of the novel begins with the conversation between Steven Daedalus and Buck Mulligan, who are living in Martin's castle by renting it, and at the end of the conversation, Steven Daedalus is depicted looking down at the sea.



-Steven was leaning against the broken marble wall, pressing his palm to his forehead and staring at the wrinkled hem of his shiny black sleeve. A pain that had not yet turned into the pain of love squeezed his heart. After his mother's death, she would silently enter his dreams... Stephen could see the voice of the sad man next to him, calling him great and kind. The gulf and the horizons formed a circle and filled his bosom with a colorless bluish liquid. A white china bowl near his mother's head on her deathbed was full of the hilt bile that had flowed from the rotten chest with a heavy, hoarse cough.

In the novel, the marine chronotope is included as an object of artistic representation that serves to reveal the situations of the characters and the evolutions in their inner world. Stevin Daedalus feels somewhat guilty about his mother's death. This situation is not told through the language of Stevin Daedalus, but rather through the language of his roommate Buck Mulligan.

— *Judging by what my aunt said, you have completed your mother's duty, he said. "That's why they don't let us work with you." "True, they killed him," said Stephen, frowning. "Oh, let it dry, why didn't you, Kinch, kneel down and beg, even though your dying mother told you to?" said Buck Mulligan.*

In this way, Stevin Daedalus feels guilty for his mother's death, and this feeling of guilt only expands when he looks at the sea. And it seems to be comforted by the sea.

The image of the sea, which began in the first scene of the work, continues in the second scene with Stevin Daedalus walking along the seashore after the lesson. In this way, the image of the sea continues step by step in the subsequent events.

In conclusion, it should be said that the symbolic status of the sea chronotope can be seen in both novels.

The sea is actually a wide chronotope concept in all directions. Then a person gives free rein to his imagination. The sea is actually a gift of nature that waves quietly without any boundaries. Steven Dedal looks into his inner world only here.

The sea chronotope can be described as a space where a representative of any class is alone and fights with himself. It is not for nothing that our teacher described the sea and water in the same way. As a person sees his reflection in the water, so he sees this image in the sea. Stevin Daedalus in the novel "Ulysses" seems to see his reflection in the sea, just as the human face with all its flaws and defects sees its reflection in the water. The sea is actually a place that gives a gentle feeling to a person who flows quietly. It

is not surprising that the waves of the sea and the clarity of the water are reflected as an introduction to the process that reveals the heroes of the work. With Deniz's quiet flow, Steven Dedal's thoughts are harmoniously embodied. That is, when Stevin Daedalus comes to the sea, only the state of contentment is described. Here he is not happy, he is not happy, he is depicted in a sad state. Before he says that he saw the sea and felt the sea, his mother, who is sick and lying on her death bed, appears in front of his eyes. Missing her mother does not give her peace. In the novel, there is a commonality between the smooth flow of the sea and the calmness of Stevin Daedalus' psyche. This state of despair shows the harmonious harmony of the chronotope of the sea and the sea. In contrast, the marine chronotope is embodied in the novel "Butterfly Game" as a means of increasing intensity. The sea is the source that increases the intensity of Nasim, the hero of the play. No matter how hard the black fences are, Nasim tries to reach the sea again. If we look at it from this point of view, we can see that the marine chronotope acquires a completely metaphorical character.

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