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INTERPRETATION OF THE CHRONOTOPE OF TRAGIC SITUATIONS IN MODERN STORIES

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Abstract

This article analyzes the interpretation of the chronotope of tragic situations in modern Uzbek novellas through the works of Ulugbek Hamdam and Temurpulat Tillaev. The study examines the artistic and philosophical essence of tragedy, the depiction of death, loneliness, spiritual suffering, and existential conflicts in literary texts. Special attention is paid to the relationship between artistic space and time, the psychological condition of the protagonists, and the symbolic-metaphorical nature of narration.

Keywords: tragic chronotope, modern novella, artistic interpretation, existentialism, symbolic imagery, spiritual crisis, Uzbek prose, narrative poetics, tragedy, literary psychology.

Аннотация

В данной статье анализируется интерпретация хронотопа трагической ситуации в современной узбекской повести на примере произведений Улугбек Хамдам и Темурпулат Тиллаев. Исследуются художественно-философская сущность трагизма, изображение смерти, одиночества, духовных страданий и экзистенциальных конфликтов в литературном тексте. Особое внимание уделяется взаимосвязи художественного

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пространства и времени, психологическому состоянию героев, а также символично-метафорической природе повествования.

Ключевые слова: трагический хронотоп, современная повесть, художественная интерпретация, экзистенциализм, символический образ, духовный кризис, узбекская проза, поэтика повествования, трагедия, литературный психологизм.

Introduction

Literature is essentially the product of a writer's worldview, creative conception, spiritual suffering, and emotional experiences that continuously disturb the human soul. A writer expresses both joy and sorrow through the prism of personal experience and spiritual perception. In literary creation, the author seeks not merely to narrate events, but to reveal the deepest layers of human consciousness and emotional pain. In this regard, Ulugbek Hamdam occupies a distinctive place in contemporary Uzbek literature. Through his novellas, particularly *"Yolg'izlik"* ("Loneliness"), the writer demonstrates a fundamentally new literary approach based on sincerity, psychological openness, and existential contemplation.

In Eastern cultural traditions, there are emotional and spiritual experiences that individuals often conceal even from their closest companions. However, Ulugbek Hamdam departs from this convention by openly exposing the inner suffering of his protagonists before the reader. He portrays death, life, despair, guilt, and repentance without concealment or artificiality. The tragic chronotope in the novella emerges primarily through the death of the protagonist's child, which becomes the central psychological and philosophical turning point of the narrative.

The death scene in the novella is not merely a realistic depiction of grief; rather, it serves as a symbolic representation of existential collapse. The protagonist

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experiences profound guilt and self-condemnation, believing himself responsible for his son's death. His reflections reveal the painful conflict between spiritual aspirations and material struggles. The tragedy transforms his perception of existence, intensifying his loneliness and alienation from society. Consequently, the chronotope of tragedy in the novella functions as both a temporal and spatial category that shapes the protagonist's spiritual disintegration.

The narrative structure of the novella is also significant from a poetic perspective. The work lacks a traditionally linear and systematic plot. Events do not necessarily develop according to logical causality; instead, fragmented memories, emotional states, and symbolic episodes dominate the narrative composition. This fragmented style allows the author to portray the chaotic inner reality of the protagonist more effectively. Such narrative irregularity becomes a powerful artistic instrument reflecting the instability of the transitional post-independence period.

A particularly remarkable aspect of the novella is the psychological interpretation of mourning. Although the father does not cry during the funeral ceremony, this emotional restraint does not indicate cruelty or indifference. On the contrary, it reflects a deeper spiritual realization. The protagonist understands the futility of superficial grief and arrives at the conclusion that true human responsibility lies in repentance, self-awareness, and moral transformation. Therefore, tears in the novella acquire philosophical significance and become symbols of spiritual purification and catharsis.

The tragic chronotope is also vividly manifested in the works of Temurpulat Tillaev, one of the prominent representatives of modern Uzbek prose. Influenced by the stylistic and philosophical experiments of writers such as Franz Kafka, Albert Camus, and James Joyce, Tillaev developed an individual literary style characterized by symbolic narration, existential motifs, and philosophical reflections.

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In his stories “Choh” (“The Pit”), tragic chronotope is represented through symbolic and apocalyptic imagery. The narrative describes an unusual red rain falling upon the village, signaling an approaching catastrophe. This symbolic disaster reflects not only physical destruction but also the moral and spiritual decay of society. The red rain becomes a metaphor for collective fear, historical trauma, and existential anxiety.

The architectural composition of the novella reveals multilayered tragic realities associated with death, destruction, and spiritual devastation. The symbolic space in the work serves as an artistic model of a society traumatized by historical catastrophes. The narrative evokes memories of the social and psychological suffering experienced during the Soviet era, including repression, ideological violence, and the suppression of individuality.

Another important work by Temurpulat Tillaev is “O‘lim Upqoni” (“The Abyss of Death”), where the image of death acquires metaphorical and socio-political significance. The novella contains several death scenes, each functioning as a symbolic representation of spiritual degradation and moral collapse. The “abyss” itself symbolizes a destructive social system that cripples human consciousness, destroys faith and emotions, and deprives individuals of spiritual freedom.

The symbolic and metaphorical chronotope in these novellas reflects one of the greatest tragedies of the twentieth century — the destruction of spiritual ecology. Individuals living in spiritually wounded societies inevitably experience loneliness, alienation, and existential despair. The literary worldview expressed in these works is closely related to existentialist philosophy, which emphasizes the inner conflict of human existence and the individual’s struggle for meaning in an absurd world.

It is therefore evident that the chronotope of tragic situations in contemporary Uzbek novellas performs not only an artistic but also a philosophical and socio-cultural function. Through symbolic space, fragmented narration, psychological

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depth, and existential reflection, writers reveal the moral crises of society and the spiritual suffering of individuals living in periods of historical transformation. As literary critic Nazarboy Xudaybergenov emphasizes, the process of artistic creation is an extremely complex and spiritually demanding phenomenon. Genuine literature emerges through painful searches, inner struggles, and profound emotional experiences. Consequently, the tragic chronotope in modern Uzbek prose should be understood not merely as a literary device, but as a philosophical category expressing the spiritual condition of an entire generation. Thus, the works of Ulugbek Hamdam and Temurpulat Tillaev occupy a significant place in contemporary Uzbek literature due to their deep psychological insight, symbolic richness, and innovative interpretation of tragic chronotope. Their novellas reveal the existential anxieties of modern humanity and demonstrate the transformative power of artistic truth in depicting spiritual suffering and moral awakening.