

CHRONOTOPE IN THE NOVEL BY E. VODOLAZKIN "AVIATOR"

Regina Fakhrutdinova

Lecturer of the Department of Russian and Foreign Literature of the
Samarakand State University named after Sh. Rashidov

+998913150726

xarisovarene9594@gmail.com

Abstract

The article examines the chronotope of E. Vodolazkin's novel "Aviator" as a complex artistic construction that combines personal and historical dimensions. The transformation of time and space in the narrative is analyzed, and the methods of representing cultural memory, spiritual renewal, and philosophical understanding of eternity are shown.

Keywords: Chronotope, Vodolazkin, "Aviator", memory, identity, space, eternity, philosophy of time, narrative, postmemory.

Introduction

The concept of chronotope, introduced by M.M. Bakhtin, has become widespread in literary analysis as a universal tool for understanding the relationship between space and time in a literary text. In the modern literary process, this concept is particularly relevant, especially when analyzing works that address the issues of historical memory, identity crisis, and metaphysical searches [1, 78]. Evgeny Vodolazkin's novel "Aviator" is one of the most striking texts demonstrating the complex and multi-layered functioning of the chronotope, which is integrated into both individual and collective historical perspectives. The main character, Innokenty Platonov, finds himself in the position of a person torn from the usual course of time. Waking up after cryopreservation, he loses his memory and re-learns not only his personal biography, but also the surrounding reality, which is radically different from the one in which he was formed as a person. Thus, the chronotope of the novel does not unfold linearly, but in the form of a complex interweaving of time layers: pre-revolutionary life, camp experience, the trauma

of the collective past and the post-modern break with historiographical continuity. This multiplicity of time coordinates makes the novel a unique example of artistic modeling of time as a psychologically and philosophically charged category.

The chronotope in "The Aviator" is not just a background coordinate system, but also the central mode of constructing the narrative. The narrative structure of the novel is a series of diary entries, each of which records not only events, but also shifts in the perception of time. This gives reason to speak of the chronotope as a dynamic system in which space and time are reassembled depending on the inner state of the hero. Such an approach brings the novel closer to the existential tradition, where the subject restores the continuity of his being through recollection and reflection.

Spatial markers in the novel also perform important semantic functions. The hospital ward where the story begins symbolizes the liminal state — the transition between life and death, between memory and its absence. St. Petersburg, depicted with love and a subtle sense of the historical layer, acts as a cultural chronotope in which different eras and meanings converge. The camp zone, on the contrary, represents a space of complete dehumanization, where time breaks off and the personality is destroyed. All these locations are associated with certain stages of the formation of the hero's inner world, and therefore the spatial organization of the text reflects the existential geography of the character. It is also worth noting the philosophical and theological layer that permeates the structure of the chronotope in the novel. Through Platonov, the author conveys the idea of eternity as a reality that opposes the chaos of historical time. The chronotope thus becomes not only an artistic but also a metaphysical category connecting the earthly and otherworldly dimensions. In this context, the work can be considered as a continuation of the Russian religious and philosophical tradition, where the category of time is closely connected with the idea of salvation, repentance and personal transformation. Of particular interest is the interaction of the chronotope with the narrative structure. The narrative does not strive for objective chronology; on the contrary, the author deliberately violates the usual course of events, subordinating the order to memories rather than calendar time. This allows us to consider the novel as an example of postmemory, a concept developed by M. Hirsch, according to which memory becomes a space of cultural representation, accessible even to those who did not directly experience the events described [5, 23]. In this case, Platonov acts not so much as a hero as a

mediator between eras, a bearer of universal trauma, which he overcomes through text and dialogue with the past.

Thus, the chronotope in Evgeny Vodolazkin's novel "Aviator" is formed at the intersection of the personal and the historical, the earthly and the eternal, the traumatic and the redemptive. This makes the text not only a literary artifact, but also a means of philosophical meditation on time as a fundamental category of human existence. The spatio-temporal organization of the novel reflects the key trends of modern prose: interest in the boundaries of memory, in the destruction of the linearity of the narrative, in the search for stable coordinates in the conditions of historical uncertainty. It is in this context that "Aviator" represents the most valuable material for further research in the field of literary chronotopes.

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