Finally, hybridity emerges as a defining feature of identity. Characters inhabit an "in-between" space where cultural boundaries are negotiated rather than fixed [4;21 p.]. This hybridity enables the creation of new forms of identity that transcend binary oppositions.

Discussion. The findings of this study support key theoretical perspectives within postcolonial studies. Hall's concept of identity as a process of becoming is clearly reflected in King's works, where identity is constantly reshaped through narrative and cultural interaction [5;23 p.].

Similarly, Bhabha's notion of hybridity is central to understanding the identities portrayed in King's texts. The "third space" described by Bhabha allows for the emergence of new, hybrid identities that challenge traditional categories [4;24 p.].

The study also highlights the role of discourse in shaping identity. Drawing on Foucault's theory, identity can be seen as produced through systems of knowledge and power [6;35 p.]. King's narratives disrupt these systems by offering alternative representations and voices. Furthermore, the epistemological function of storytelling suggests that literature plays an active role in constructing reality. By presenting multiple perspectives and narratives, King challenges the idea of a single, objective truth [7;34 p.]. These findings have important implications for literary and cultural studies, as they emphasize the need to view identity as dynamic, relational, and discursively constructed.

The sense of humor in his works is very identical and impressive. In the instruction to the *Black Literature and Literary Theory*, Gates discusses at some length the need of African-American artists to become "masters of the figurative" since to say one thing to mean something different was very much at the root of race and their cultural tradition. *In Green Grass, Running Water*, there is information about white man`s false promises to keep the treaties with the Indians. It is hardly said to exhibit the type of plot we are used to in the landmarks of the Western canon.

Conclusion. This study has demonstrated that identity in the works of Thomas King is a complex, dynamic, and multi-layered construct shaped by narrative, culture, and discourse. Rather than presenting identity as fixed or essential, King portrays it as fluid and continuously evolving.

Narrative strategies such as storytelling, metafiction, and irony play a central role in this process. They not only challenge dominant Western narratives but also create space for alternative perspectives rooted in Indigenous traditions.

The concept of hybridity further highlights the fluid nature of identity, as characters navigate between cultural systems and construct new forms of belonging. This reinforces the idea that identity is not a stable category but an ongoing process of negotiation. Ultimately, King's works contribute significantly to postcolonial literary studies by redefining identity as a narrative construct. His writing demonstrates the power of storytelling in shaping both individual and collective identities, offering valuable insights into the relationship between culture, language, and self-understanding.

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ROADS OF TRANSFORMATION: CHRONOTOPES IN AMERICAN TRAVEL LITERATURE

Annotation. *This article analyzes the road chronotope as a dynamic spatiotemporal system in twentieth-century American literature, focusing on travel narratives by Jack Kerouac and John Steinbeck. It demonstrates how the American highway serves as an active element shaping narrative structure, character development, and ideological expression. Despite differing historical contexts, these narratives collectively portray the American road as a unique chronotope that explores themes of national identity, existential quest, and socioeconomic realities.*

Keywords: *road chronotope, spatiotemporal system, national identity, character transformation, ideological expression*

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TRANSFORMATSIYA YO‘LLARI: AMERIKA SAYOHAT ADABIYOTIDA XRONOTOPLAR

Annotatsiya. *Ushbu maqolada yo‘l xronotopi XX asr Amerika adabiyotidagi dinamik makon-zamon tizimi sifatida tahlil qilinadi va Jek Kerouak va Jon Steynbekning sayohat asarlariga e’tibor qaratiladi. Bu Amerika avtomagistralining badiiy asarda syujet tuzilishi, xarakter rivojlanishi va mafkuraviy ifodani shakllantiruvchi faol element sifatida qanday xizmat qilishini ko‘rsatadi. Turli tarixiy kontekstlarga qaramay, bu hikoyalar birgalikda Amerika yo‘lini milliy o‘ziga xoslik, ekzistensial izlanishlar va ijtimoiy-iqtisodiy voqeliklar mavzularini o‘rganuvchi noyob xronotop sifatida tasvirlaydi.*

Kalit so‘zlar: *yo‘l xronotopi, makon-zamon tizimi, milliy o‘zlik, qahramon transformatsiyasi, mafkuraviy ifoda.*

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ДОРОГИ ТРАНСФОРМАЦИИ: ХРОНОТОПЫ В АМЕРИКАНСКОЙ ЛИТЕРАТУРЕ ПУТЕШЕСТВИЙ

Аннотация. *В данной статье анализируется дорожный хронотоп как динамическая пространственно-временная система в американской литературе XX века, с акцентом на путевых заметках Джека Керуака и Джона Стейнбека. Демонстрируется, как американские автомагистрали выступают в качестве активного элемента, формирующего структуру повествования, развитие персонажей и идеологическое выражение. Несмотря на различные исторические контексты, эти повествования в совокупности изображают американскую дорогу как уникальный хронотоп, исследующий темы национальной идентичности, экзистенциальных поисков и социально-экономических реалий.*

Ключевые слова: *дорожный хронотоп, пространственно-временная система, национальная идентичность, трансформация характера, идеологическое выражение.*

Introduction. Mikhail Bakhtin’s concept of chronotope–"the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature"–provides a powerful framework for understanding how narrative constructs meaning through the interplay of time and space [184 p.]. In American literature, few chronotopes resonate as powerfully as the road–that ribbon of asphalt and possibility that has fueled national mythology from the frontier narratives of the nineteenth century to the cross-country journeys of the twentieth.

This article examines how four seminal works–Jack Kerouac’s *On the Road* (1957) and *The Dharma Bums* (1958), and John Steinbeck’s *The Grapes of Wrath* (1939) and *Travels with arley* (1962)–deploy the road as a transformative chronotope, merging geographical movement with temporal, psychological, and social transformation. The article argues that the road chronotope is essential for understanding how mobility influences individual consciousness and collective American identity throughout the twentieth century.

Literature review. Bakhtin’s development of the chronotope concept emerged from his study of the novel as a genre uniquely capable of representing time-space relationships. For Bakhtin, chronotopes are "the organizing centers for the fundamental narrative events of the novel. The chronotope is the place where the knots of narrative are tied and untied" [1;250 p.]. The road chronotope, takes on particular significance in the American context, where it intersects with powerful national mythologies of movement, freedom, and reinvention.

The American road chronotope is distinguished by several features: it connects spatial movement with temporal progression; it includes encounters at crossroads that catalyze character transformation; it serves as a liminal space where social norms are challenged; and it allows for significant meetings and partings, reflecting the fleeting nature of American social connections. As Deborah Paes de Barros notes in *Fast Cars and Bad Girls*, "The road narrative is fundamentally about motion, but that motion is never simply physical–it is always psychological, emotional, and metaphorical as well" [8;3 p.]. As Kathleen Boardman notes in *The Roads Taken*, "The road narrative is always about these dualities—freedom and constraint, adventure and danger, self-discovery and self-loss" [2;12 p.].

Research Methodology. This study employs a qualitative, theory-driven comparative analysis grounded in Mikhail Bakhtin's chronotope framework. The research design integrates literary hermeneutics with structural narrative analysis to examine how the road functions as a spatiotemporal system across selected twentieth-century American texts.

Analysis and Results. Jack Kerouac's *On the Road* epitomizes the Beat Generation's transformation of the American highway into a chronotope of spiritual and existential questing. The novel's famous opening–"I first met Dean not long after my wife and I split up"—immediately establishes personal crisis as the catalyst for movement, linking geographical mobility with psychological need [5;1 p.]. For protagonist Sal Paradise and his companion Dean Moriarty, the road represents an alternative temporality to the stasis of postwar American conformity.

The road chronotope in *On the Road* operates through several distinctive temporal modes:

"ecstatic time"	moments when movement itself produces heightened consciousness	"We were all delighted, we all realized we were leaving confusion and nonsense behind and performing our one and noble function of the time, move" [5;119 p.].
"jazz time"	the improvisational, syncopated rhythms of journeying that mirror the bebop music Kerouac admired.	
"mythic time"	the road transforms contemporary America into a landscape of archetypal significance	characters becoming "western kinsmen of the sun" engaged in a modern odyssey [5, p. 10].

If *On the Road* presents the highway as horizontal chronotope, *The Dharma Bums* introduces what might be called the vertical road chronotope—mountains as spiritual pathways. Protagonist Ray Smith (Kerouac's alter ego) and his companion Japhy Ryder engage in what Smith calls "the rucksack revolution," combining hitchhiking along California highways with mountain climbing as complementary forms of spiritual practice [6;78 p.]. The novel contrasts "nature's time"–the cyclical rhythms of mountains and seasons–with "urban time"–the linear, mechanized pace of cities.

The chronotopic innovation here lies in Kerouac's fusion of Eastern philosophy with American mobility. As John Lardas notes in *The Bop Apocalypse*, "Kerouac's Buddhism was essentially a religion of motion, finding in the Buddha's teachings not withdrawal from the world but a more intense way of moving through it" [7;213 p.]. The road becomes both literal path and metaphorical Eightfold Path, with journeying itself as spiritual practice.

Steinbeck's *The Grapes of Wrath* illustrates a migratory chronotope through the Joad family's journey from Oklahoma to California along Route 66. This slow, collective journey signifies socioeconomic dislocation. The narrative alternates between the Joads' experiences and the larger migration, creating a polyphonic chronotope that emphasizes the highway as a key element of migration. As Susan Shillinglaw notes in *On Reading The Grapes of Wrath*, "Steinbeck's highway is both literal and symbolic, the path of individual families and the route of a people's transformation" [9;45 p.].

The road in *Travels with Charley* functions as both investigative pathway and temporal measuring device. Steinbeck explicitly frames his journey as chronological investigation: "I discovered that I did not know my own country... I, an American writer, writing about America, was working from memory, and the memory is at best a faulty, warpy reservoir" [11;5 p.]. The road becomes a space for comparing present realities with remembered pasts, what might be termed "palimpsestic time"–layers of historical memory superimposed on contemporary landscapes.

Discussion. Kerouac's road time is predominantly ecstatic and present-oriented–what Beat scholar Ann Charters calls "the holy present" [3; XXIII p.]. Steinbeck's road time, conversely, is historical and comparative–measuring present against past, individual experience against collective patterns. Steinbeck's Joads face what Caren Kaplan terms "forced travel"–displacement without the privilege of romanticization [4;2 p.]. Yet both narratives reveal how road space reconstitutes social relations outside established structures.

Both authors deploy the road as catalyst for character development, but with different philosophical orientations. Kerouac presents transformation as individual enlightenment through movement, Steinbeck depicts transformation as collective adaptation to hardship.

Conclusion. The American road chronotope, illustrated in the works of Kerouac and Steinbeck, signifies a unique literary concept where geographical movement incites narrative and psychological change. Kerouac views the road as an "ecstatic chronotope," symbolizing spiritual awakening, while Steinbeck describes it as a "migratory" and "nostalgic chronotope," associated with displacement and

reflection. These perspectives shape the "American mobility imaginary," suggesting that movement leads to personal and societal growth. The road chronotope remains significant in contemporary literature, portraying the complexities of freedom, movement, and identity within the American experience.

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IDENTITY AS A FLUID AND NEGOTIATED CONSTRUCT IN THOMAS KING'S WORKS: A POSTCOLONIAL READING

Annotation. *This article explores identity as a fluid and negotiated construct in the works of Thomas King through a postcolonial framework. It focuses on how identity is shaped through narrative strategies such as storytelling, irony, and metafiction. Drawing on Green Grass, Running Water, The Inconvenient Indian, The Truth About Stories, and "Borders," the study argues that identity is not fixed but continuously produced through discourse, memory, and cultural interaction.*

Keywords: *identity, postcolonial literature, storytelling, hybridity, discourse.*

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IDENTITETNING DINAMIK VA MUZOKARAVIY TABIATI: TOMAS KING ASARLARIDA POSTKOLONIAL TAHLIL

Annotatsiya. *Mazkur maqolada Tomas King asarlarida identitet tushunchasining shakllanishi postkolonial nazariya asosida chuqur tahlil qilinadi. Tadqiqot identitetning o'zgaruvchan, gibrid va diskursiv tabiati hamda uning narrativ strategiyalar orqali qurilishini o'rganadi. "Green Grass, Running Water", "The Inconvenient Indian", "The Truth About Stories" va "Borders" asarlari asosiy tahlil obyekti sifatida tanlangan. Natijalar shuni ko'rsatadiki, identitet King ijodida qat'iy emas, balki doimiy shakllanib boruvchi ijtimoiy-madaniy konstruksiya sifatida namoyon bo'ladi.*

Kalit so'zlar*: identitet, postkolonializm, narrativ, storytelling, gibridlik, diskurs.*

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КОНСТРУИРОВАНИЕ ИДЕНТИЧНОСТИ КАК НАРРАТИВА В ПРОИЗВЕДЕНИЯХ ТОМАСА КИНГА: ПОСТКОЛОНИАЛЬНЫЙ АНАЛИЗ

Аннотация. *В данной статье творчество Thomas King рассматривается с точки зрения постколониальной теории, с особым акцентом на формирование понятия идентичности. Исследование направлено на глубокий анализ изменчивой, гибридной и дискурсивной природы идентичности, а также способов её конструирования посредством нарративных стратегий. В качестве основных объектов анализа выбраны произведения «Green Grass, Running Water», «The Inconvenient Indian», «The Truth About Stories» и «Borders». Результаты исследования показывают, что в творчестве Кинга идентичность не является фиксированной категорией, а представляет собой динамичную социокультурную конструкцию, находящуюся в процессе постоянного формирования.*

Ключевые слова*: идентичность, постколониализм, нарратив, повествование, гибридность, дискурс.*