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		<b>The Modernist Urban Chronotope: Dialectics, Aesthetic Forms, and Narrative Structuring in James Joyce's Ulysses</b>
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<b>Abstract</b> Modernist literary discourse radically transforms the aesthetic representation of urban space, repositioning the city not as a neutral background but as an active chronotopic structure that binds time, space, and subjectivity. Taking James Joyce's <i>Ulysses</i> as the central empirical material, this article explores the dialectical tension between two defining poles of the modernist urban chronotope: the empirically-specific, historically documented city and its symbolic-mythical reconfiguration. Through comparative analysis and theoretical grounding in urban aesthetics, particularly informed by Bart Keunen's typology of the sublime, inspired, symptomatic, and embodied city, the study demonstrates how the city becomes a multi-layered narrative organism. The research argues that Joyce's Dublin operates simultaneously as a concrete geographical location and as a palimpsestic textual memory system, where historical chronology, mythic time, and subjective perception overlap. This spatialization of temporality—visible in fragmented pacing, suspended narrative duration, and the phenomenology of sensory experience—defines the narrative structure of <i>Ulysses</i> as a paradigmatic modernist novel. The article concludes that the modernist chronotope destabilizes traditional mimesis and instead establishes a pluralistic compositional logic in which the city becomes both narrative medium and interpretive framework.		
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## 1. Introduction

The representation of the city in modernist literature diverges sharply from earlier panoramic or harmonious urban visions. Modernism emerges historically in dialogue—and frequently in conflict—with metropolitan space, which serves as both an existential stimulus and aesthetic challenge. Scholars of modernism have frequently argued that modernity is not merely situated in the city but is fundamentally produced by urbanity; thus, literary modernism is inseparable from its metropolitan condition.

James Joyce's *Ulysses* constitutes one of the most radical reconfigurations of the literary city. Dublin is no longer an empirical topography rendered descriptively; rather, it becomes a dense chronotopic field wherein psychological, historical, mythical, and symbolic currents intersect. The transformation of the city from passive setting into active structural principle enables *Ulysses* to spatialize time—compressing the chronology of a single day into an expansive, multidimensional textual architecture.

This article positions the modernist urban chronotope as a dialectical construct shaped by opposing but interconnected poles:

- The empirical/historical city, represented through documentary precision
- The universal/mythical city, expressed through symbolic forms, archetypes, ritual repetition, and intertextuality

This conceptual duality, embedded in Joyce's narrative construction, constitutes the central analytical problem of the present research.

Furthermore, the theoretical framework of Bart Keunen's urban archetypes—sublime, inspired, symptomatic, and embodied city—offers a refined typology for examining modernist spatial poetics. It will be shown that *Ulysses* incorporates all four structures in complex relation, situating Dublin simultaneously as socio-historical artifact, psychological landscape, and mythopoetic structure.

## 2. Methodology

The methodological framework for this research integrates three complementary domains:

### 2.1 Textual-Narrative Analysis

A close reading of selected episodes from *Ulysses*—particularly “Lestrygonians,” “Sirens,” “Wandering Rocks,” and “Ithaca”—is conducted to trace manifestations of:

- temporal contraction and expansion
- symbolic urban layering
- narrative fragmentation
- spatialized consciousness

These textual units reveal micro-models of urban chronotopic functioning.

### 2.2 Comparative Chronotope Analysis

Following Bakhtinian chronotopic theory, the study:

1. Maps narrative-temporal organization
2. Identifies conversion of temporality into spatial indices
3. Examines correlations between urban mobility and cognitive interiority

Special attention is given to synchronous events occurring within the same temporal interval but yielding heterogeneous narrative forms.

### 2.3 Theoretical Urban Aesthetics Approach

The article applies Keunen's theory of urban aesthetic paradigms to Joyce's Dublin. The methodology involves:

- extracting textual characteristics of each paradigm
- classifying narrative scenes accordingly
- demonstrating the simultaneity of multiple urban archetypes in a single work

This strengthened typological mapping enables reevaluation of Dublin not as one city, but as multiple interpretive configurations.

### Methodological Rationale

This triangulation method is chosen because:

- pure textual analysis alone cannot fully account for mythopoetic scope
- spatial analysis requires typological classification
- aesthetic paradigms must be aligned with empirical textual elements

Thus, methodological integration ensures both structural precision and interpretive depth.

The goal is studied to be seen Dichotomy Modernist Literary City Two, one On the one hand, contradictory, but on the other in turn, with each other Tightly Intertwined Pole Among. Presented Research Discusses If How Determines This Poles Tense, dialectical Relationship Modernist Romance Artistic The main empirical material of the article is the novel *Ulysses* by the Irish writer James Joyce. Chronotopes Comparative Analysis Based on It will be revealed. Modernist Chronotope Unique Characteristics; in research Attention It is emphasized. Modernist Literary City As specific - historical, as well as Universal - Mythical / Symbolic Plastics And among them, the complex, ambivalent on the relationship, which Modernist Romance Narrative Structure Determines.

The article examines the dichotomy present within the modernist literary city. These two opposing poles are, however, closely interconnected. The study investigates how the strained relationship between these opposing poles influences the artistic structure of the modernist novel. The primary focus of the article is James Joyce's novel *Ulysses*. Through a comparative analysis of chronotopes, the article emphasizes the unique characteristics that define the modernist chronotope. The study investigates how the concrete-historical and universal-mythical dimensions of the literary city impact the narrative structure of the modernist novel (Asadov, A. 2026).

One of the central characteristics of modernist literature is a radically new representation of urban space, where the city is no longer presented as a static backdrop or panoramic view, but as a dynamic, multi-layered chronotope that simultaneously combines concrete-historical and universal-mythical dimensions. This dialectical tension between the two poles - the relationship between empirical, documentary reality and symbolic, transcendent experience - determines the narrative structure and aesthetic specificity of the modernist novel.

The aim of this study is to examine the unique characteristics of the modernist urban chronotope through a comparative analysis of chronotopes. The empirical material for the article is the novel *Ulysses* by the Irish writer James Joyce, where the literary representation of Dublin reflects both the historical-geographical reality of a specific city and the metaphorical dimension of the universal urban experience. Using the theoretical framework of modern urban literature, the study attempts to identify the structural and aesthetic principles that determine new forms of depicting the city in the modernist novel.

It is well known that modernism and its important component, expressionism (c. 1910-1920, mainly in Germany) consider themselves an urban phenomenon, a product of urbanism and a confrontation with urbanism, since modernism a priori manifests itself precisely in urban space and develops its ethics, poetics and aesthetics in conflict with this space. (Bregadze 2015: 16). Therefore, in modernist prose, as a rule, there is an attempt to freeze-suspend and/or cancel time in the artistic fabric, which determines the transformation/spatialization of time into space - the spatial form of the modernist work. This tendency is especially visible in "*Ulysses*", where the traditional perception of time and space is radically transformed. The novel is filled with examples of the crystallization of time, when the synchronous events of a single day create a spatially organized, multi-layered narrative structure.

In this regard, it is worth noting that the concept of the palimpsest, which encompasses the physical multiplicity of the city, the sense of time, and the literary method, was expressed in its full richness in modernist poetry between the two world wars, although its origins can be found in the records of ancient travelers and in the modern era it found a new development in the futurist urban literature of the twenty-first century. In the modernist context, the palimpsest approach is directly related to the idea that the city is a text that stores within itself different layers of time and layers of cultural memory.

To understand the specifics of the modernist urban chronotope, it is necessary to consider the typology of aesthetic representation of the city developed by Bart Keunen. In his article "The Aesthetics of the City" (2023), Bart Keunen identifies three important transformations of the representation of the city in art: from humanist to Aesthetic City Images; from transcendent to immersive Aesthetics; from idealism to phenomenology. These transformations gave rise to four archetypes of the city - the sublime, the inspired, the symptomatic, and the embodied city (Keunen 2023: 64). Thus, for Keunen, these four types are a kind of guide to understanding urban perspectives. Since the Romantic period, the urban environment has become a means of expressing individual feelings, while in the Modern era, the reflection of subjective experience has been deepened by the presentation of one specific urban icon.

The panoramic vision of the Romantics unites landscape and city into a single aesthetic whole. Such idyllic urban topographies evoke a sense of exaltation in the memory of the solitary observer in a chaotic world. Accordingly, the exalted city acquires the sublime experiences of anthropomorphic creatures and their haunting gaze, intensely experienced by the observer, with mythical perspectives.

In contrast, Keunen begins his discussion of the "inspired city" with the example of Baudelaire's work. Through his collection of poetic prose "The Spleen of Paris," Baudelaire transformed urban elements in the literary perception of Paris into a state of the author's inner emotional or spiritual state. Baudelaire conceived the urban environment as a reflection of his own psycho-emotional mood, an idealistic, mystical-symbolic image. However, in psychological realist novels, such as those of Flaubert and Dostoevsky, the image of the "inspired city" is created by even deeper, fragmentary sensory impulses that are the basis for the protagonist's constant tremors, fantasies, and other transformations of the psyche. Thus, authors of psychological realism understand the representation of the city from a phenomenological perspective, which is another development of literary aesthetics. (Keunen 2023: 64-65)

In addition, naturalistic aesthetics leads the representation of urban space to the historicization of everyday subjective experience. Keunen notes that in Zola's work, city dwellers are influenced by the determining forces of the functioning economic system, so that they reflect sociological and psychological knowledge and experience that are superior to everyday perception. Accordingly, the type of significant city creates an aesthetic effect of historically social reality, as well as a reality caused by specific psychological (i.e., human consumer nature) conditions. "By history I do not mean only the chronology of political history, but especially the pace of change of modernization: the technological, economic and sociological revolutions that push the Western world forward, as is the case with the naturalistic city. The architectonics of the invented world is a simulation of a specific moment and the historical forces present in it." (Keunen 2023: 66)

Finally, the diversity of the subject's daily experiences is conditioned by the flow of information (fragmented images, sounds, etc.) coming from the modern urban space, which ultimately creates a representation of the "disfigured city" caused by modernist empirical impulses. The object of interest of the modernists (expressionists, surrealists) was the observant bourgeois, who was completely immersed in the life of the modern city.

The relationship between these four types is one of the important issues in the theory of modern urban literature. For Keunen, all four types of cities are a kind of guide to understanding urban perspectives. Since the period of Romanticism, the urban environment has become a means of expressing individual feelings, and in the Modern era, the reflection of subjective experience has been deepened by the presentation of specific urban icons. Bart Keunen connects the reflection of urban space in the era of Romanticism with the personal experiences of a person and distinguishes two important changes: on the one hand, the individual rethinking of urban space by artists; on the other hand, the tendency of naturalists, expressionists and surrealists to replace romantic epistemological aspirations with materialist ideas.

As Keunen summarizes, these changes laid the foundation for Keunen's four forms of aesthetic perception of urban representation and different categories of experiences: 1. A dualistic understanding of knowledge acquired in urban space, which implies that people become both purposeful observers of historical topos and unconsciously striving to acquire experiences related to beauty. 2. The experience of powerful sensations obtained by observing urban space from a high place, when the impressive panoramic view of urban space is identified with the natural landscape. 3. Four aesthetic forms of city perception based on experiences in urban space: aesthetic enjoyment of an orderly panoramic view of the city, participation in everyday urban activities, attempts to bring order to the chaos of the city by assigning symbolic meaning to architectural patterns by residents, and narratives obtained through crowd observation. 4. Patterns of subjective experiences, when people seek different types of experiences when perceiving urban space.

The cardinal difference in the artists' attitudes also deserves special attention. The transcendent artist chooses a self-controlled observer and creates a cityscape that is based on the concept of a unified self and strives for unity and systematicity. The immersive artist, on the other hand, gives preference to a decentered subject. As a result, the embodied city relies on the chaotic diversity of fragmented urban experience. Epistemological differences are also important: the sublime and inspired city gives a universal and timeless character to the modern, aesthetically transformed experience, while the symptomatic and embodied city offers a more practical, materialistic vision.

Based on this theoretical framework, we conclude that the modernist city, especially in Joyce's "Ulysses", is not limited to one type of representation, but rather synthetically combines all four of these approaches, creating a complex, polyvalent urban text.

The modernist novel re-imagines and re-evaluates the self-referential chronotope, which is based on subjective experience. In this approach, the world is presented not as an objective reality, but as a stream of impressions, which is carried out through memory and subjective perception. The temporal-spatial coordinates are here determined by personal observations and biographical details. In this context, the relationship with the city is limited only to subjective perception and psychological processes.

In *Ulysses*, the decadent (self-referential) chronotope deepens the psychological portraits of the characters and is mainly revealed in the interior monologues of Stephen Dedalus. It should also be noted that in the novel, the self-referential chronotope coexists with the documentary chronotope, creating an aesthetically diverse and complex picture.

Joyce's innovation lies precisely in the synthesis of these two, at first glance contradictory, chronotopic strategies. On the one hand, the novel offers us a Dublin described with unprecedented accuracy on June 16, 1904 - documentary accuracy in the names of streets, shops, public transport routes, real historical figures and events. This naturalistic accuracy creates the illusion of a concrete-historical Dublin, which approaches the type of Keunen's "symptomatic city". On the other hand, the same Dublin is transformed into a universal mythic space, where the scheme of Homer's "Odyssey" is projected onto contemporary Irish reality, and Leopold Bloom's daily journey through the city acquires the dimension of an archetypal journey.

As Ana Tsereteli notes: "In the modernist novel, linear/historical and cyclical/mythical, objective/astronomical and subjective time, scientific empiricism and Bergson-like subjective reality, naturalistic and imaginary, concrete-historical and mythic-universal coexist and merge into a complex, associatively and intertextually rich artistic fabric. This determines the protean nature of the modernist novel, along with the alternation of different narrative perspectives, the mixing of different genres (story, free verse, essay, diary, etc.) within one text, and the variety of imaginary worlds. Polymorphism and polychronotopic structure are characteristic of it (Tsereteli 2019: 114-115).

Importantly, Joyce uses both naturalistic/historical and imaginative/mythical layers to create a unique literary portrait of Dublin. Ultimately, Joyce's image of Dublin is not just a portrait of a specific city, but a metaphor for a universal urban experience that reflects the complex and contradictory relationship of early 20th-century man with his urban environment.

As a result, Joyce's text paints a multi-layered picture of reality, in which different temporal and spatial dimensions, social processes and individual perceptions are intertwined. This is achieved through the intersection and synthesis of idyllic, romantic, realistic and modernist chronotopes, which creates a fundamentally new, hyperreal vision. Such a polychronotopic approach allows for an in-depth study of the fragmented and multi-layered depiction of reality characteristic of avant-garde literature.

In our opinion, it is this dialectical tension between the concrete-historical and the universal-mythical layers that constitutes the central innovation of "Ulysses" and the modernist urban chronotope. The city is no longer just a panoramic view (as in Romanticism), nor just an arena of social forces (as in Naturalism), nor just a projection of the subjective psyche (as in early Modernism). It becomes a synthetic, dynamic unity of all these dimensions, where the boundaries of reality and myth, of empiricism and symbol, of objective and subjective are constantly violated and recreated.

To better understand the dialectic of the modernist chronotope in *Ulysses*, it is necessary to consider the historical transformations of urban aesthetics that created the conditions for Joyce's synthesis. Prepared by. From the ancient period to the early modern period, the symbolic visualization of urban space was a priority in the ideological-thematic conceptualization of the real city. The transformation of the urban image in fiction is due to changes in the attitudes of various literary movements (romanticism, naturalism, aestheticism, symbolism, avant-garde, modernism) related to the contemplation of beauty. From the period of romanticism to the first half of the twentieth century, literary movements with different artistic ethos managed to perceive the transcendental fullness of imagery/beauty on the basis of chaotic urban experience. However, the work of artists of these literary movements is dominated differently by the attempt to represent everyday life and subjective experience.

More specifically, the city, expressing deep subjective experience, acquired an idealistic tone in the works of the followers of Romanticism and Aestheticism, but thanks to empirical knowledge, as well as epistemological and phenomenological reduction, it was presented objectively in Naturalism and the avant-garde movements of the 20th century. Finally, in modernist literature, the representation of the real panoramic city was closely connected with the transmission of the constantly changing individual inner consciousness. Keunen, in his article "The Aesthetics of the



City" (2023), cites Virginia Woolf's words from her essay "Mr. Bennet and Mrs. Brown" (1924) that "the mission of the modernist artist was not to represent the contemporary panorama, but to convey the changing inner world of individual consciousness, to present what is 'chaotic, vague, fragmentary, futile'" (Keunen 2023: 61).

This perspective is radically different from the dominant discourse of the nineteenth century. Literary theorist Robert T. Tally Jr., in his preface to *The Routledge Handbook of Literature and Space* ("Introduction: The reassertion of space in literary studies"), notes that spatial categories have always figured in literary texts as geographical topos. They dominate certain literary genres, such as pastoral poetry, utopian writing, documentary prose, and essayism. "The nineteenth century was characterized by a discourse on time, historical events, and teleology (purposeful development). The early modernist movement was particularly interested in the dimension of time through the prism of individual psychology. However, beyond the minor aspects of space, regionalism, local coloration, or spatiality, the educational sector has shown particular interest in spatial and topographical issues. (Tally, 2017, 1)

This Historical Evolution In the background Special Meaning Assigned Twentieth Century Beginning Modernist Literature Anchor Representatives - such as Are James Joyce , Marcel Proust , Virginia Wolf And William Faulkner - in the story Implemented Boldly New approaches . They used methods such as the characters' internal monologues, the free flow of consciousness, and the deep analysis of self-awareness characteristic of Proust. These approaches fundamentally changed the structure of the narrative: instead of the traditional position of the omniscient narrator, the subjective and limited vision of the characters came to the fore. Within the framework of the aestheticization of the modern era, the city took a central place in art, when in the 18th century attention shifted from nature to urban reality. In Classicism and the Enlightenment, the city was mostly described from a moral-ethical perspective, Romanticism transformed this moral judgment into an aesthetic experience. In the post-Romantic period, urban aesthetics developed through new forms of contemplation and observation, which laid the foundation for the transformation of the artistic world of the 19th century.

From here Accordingly , 19th-century urban aesthetics was influenced by two important transformations in the field of aesthetic perception. The first was related to the notion that art creates a different kind of knowledge. Within Romanticism and Aestheticism, artistic vision was seen as an alternative to modern urban chaos, a means of idealistic revision, centered on the idea of the "heroism of modern life". However, the second change came with the naturalism and avant-garde movements of the twentieth century, which rejected the romantic approaches of symbolism and shifted the emphasis from the subjective power of artistic vision to the objective, mechanical fixation of empirical reality, reflecting a more critical perception of the state of modern art.

This Transformations The climax represents Modernist Literature that has Radically Replaced Reality In art Display Principle . If previously the main thing was an objective and accurate description of the external world, including the city, the new approach became focused on the internal, constantly changing consciousness of the individual. As a result of this transformation, the rationale for action shifted from the external to the internal - the city no longer exists as an independent object, but only the subjective experience of a person's presence in it remains.

According to this new vision, the literary text abandons the precision of traditional realism and instead focuses on the character's momentary experiences: sensory, physical, and intellectual impressions that are fragmented, vague, and irrelevant. However , The acquisition of knowledge about the city is carried out according to the principle of phenomenological reduction: the artist returns to the objects themselves and no longer considers the city as a construct of the observer's consciousness. This does not mean that the connection between aesthetic experience and theoretical thought, subjective impression and aesthetic observation, completely disappears; it is simply that this relationship is now formed through the principles of pragmatic knowledge.

Contrasting For comparison I must It should be noted that In Romantic and early modern prose, the city is described from a panoramic perspective, where the complexity of urban space is reduced to typical and characteristic elements. Distance increases the aesthetic value of the object and allows the irrational aspects of everyday experience to be sublimated and transformed into an aesthetic whole. Writers often use metaphors of nature, thereby emphasizing the unruly, threatening, and at the same time attractive nature of modernity. Such images, especially anthropomorphic associations when presenting the city as a mythical being, evoke a sense of sublime experience. The observer is simultaneously fascinated and horrified by the grandeur of the urban chaos.

The synthetic approach is manifested in naturalistic and early modernist literature, where the depiction of the city is a synthesis of two, at first glance, incompatible approaches: subjective, aesthetic perception and objective, empirical analysis merge. The urban landscape simultaneously appears as a complex economic system that ensures the existence of a modern metropolis. This approach reveals the forces that act on city dwellers and shape their experience. The

innovation lies in the paradox: aesthetic, subjective experience is described in the language of empirical, objective observation. The ultimate goal is to overcome everyday perception, for which sociological and psychological knowledge, empirical information about urban space are used. Thus, the writer tries not only to describe, but also to convey the real experience of a person's presence in a modern city - what we feel and what reflects the essence of modernity.

Aesthetics of the City in Naturalistic Literature Based on the historicization of subjective experience, which connects urban space to specific social and psychological conditions. This approach, which appeared earlier in realism, implies a spatial Not as a static background, but as a formative, dynamic process of perception - the ability to "see time" in spatial structures. In naturalistic city representations, everyday perception is transformed by historical experience.

When visiting modern financial centers, the buildings and streets seem to convey recent history. In contrast to romantic or aestheticized city views, this architecture represents materialized social forces and reflects contemporary historical processes. Here, history is not limited to political events, but also shows the dynamics of modernization - the technological, economic and social changes that have transformed the Western world. This is how the naturalistic city experience works - by creating a fictional world, a specific historical moment and the forces operating within it are simulated.

This In contrast, the Expressionists and Surrealists create images of cities where the authors attempt to convey the direct experience of being physically in the city directly in the text. Hence, concepts such as the Expressionists' "drunkenness" or the Surrealists' "erotic pleasure" are common. Those who immerse themselves physically in the diversity and dynamics of everyday life in the modern city discover the "unusual" that goes beyond ordinary, bourgeois experience. This embodied experience connects the person with the material impulses emanating from the city.

Unlike naturalistic empirical information, which is embedded in a coherent narrative, perception here is determined by the fragmentation of everyday experience. For modernists, the empirical city is the starting point. They are precise observers, but they do not try to show the whole picture. This Instead of them Of interest It is a field. Individual, often Irrational And Emotional Reactions Urban About the environment - it Moments when City Transforms Internal Condition Reflecting.

John Dos Passos's novel "Manhattan Transfer" is a model of urban literature, a polyphonic fictional depiction of dualistic urban life. The writer's use of montage techniques in the literary narrative is an attempt to capture the urban space. The multifaceted reality of the metropolis - its pace, cacophony, social contrasts and cultural diversity - while at the same time expressing the fragmented, rapidly changing nature of modern life.

"In the novel, the character of the nation and its nature are reflected in the details of everyday life, which are connected with the metaphors of national culture. Therefore, time and space are intertwined and historical time is "spatialized". Such "transformation of historical time into space" indicates the author's mythical vision. (Tskhvediani 2015) Thus, "the city in the novel is understood as the embodiment of national identity, and in epigraphs, dialogues, descriptions, excerpts from newspaper articles or songs, such historical or cultural landmarks of the nation as colonization, independence, waves of emigration, stock market crises, etc. are reflected. (Tskhvediani 2015)

This Example shows that Modernist Literature No Only Individual Experience conveys, but Trying City Collective, cultural And Historical Dimensions too Show. Installation Equipment Allow gives, simultaneously to appear Urban Reality Many Layer - Personal From travels National History Before narratives.

Urban literature research is less interested in comparing the modernist literary city with its real model, since they are self-contained structures and involve slightly modified real topos. Interdisciplinary research should pay attention to explaining the formal and genre characteristics of the text. The reader also plays an important role in the reconstruction of literary space, in which he or she experiences heterotopic ('different') spaces that combine the features of real and fictional areas. It helps.

Topos familiar to the reader are given generalized properties. And their fictional essence is created. Therefore, the more ambiguous the referential status of real topos, the deeper the spatial meanings of this literary city and the more clearly it presents urban experiences. This Principle Especially It is important in the case of "Ulysses". Although Joyce Unprecedented With precision Describes In real life Dublin, this Detailed Realism No Serves Only Documentary goals. On the contrary, real And Mythical, concrete And Universal Elements By merging is being created Heterotopic The space where Dublin simultaneously is As Specific Irish City in 1904 In June, also Universal Urban Experience Symbol And Antique Myth Modern Reincarnation.

The study of urban literature has developed in two distinct ways: the classical approach, which analyzes the development of the city according to the logic of linear progression in realistic, naturalistic, and modernist novels, and the postclassical approach, which attempts to study peripheral and postcolonial urban experiences in their unique contexts. While the classical approach explores the dialectics of the urban chronotope in the modernist novel by focusing on central metropolises, the postclassical approach attempts to deconstruct the center-periphery dichotomy, which itself creates a paradox, since it acknowledges the existence of the very center it aims to destroy.

Aesthetic experiences remain central to our engagement with cities, both in everyday life and in literature and urban studies, with seriality being an under-researched but important structural principle that shapes the representation of the city in literature. Most of these theoretical frameworks and their application outside the confines of Western modern and postmodern capitals have been questioned in postclassical literary-urban studies. The figure of the flâneur and the modern aesthetic of shock need to be reconsidered, as they are not in line with real everyday experiences of the city and are deeply laden with gendered notions, while in recent decades there has been a renewed interest in issues of mobility and immobility. (Ameel 2023: 5)

The evolution of the depiction of the city in modernist literature from the perspective of romantic sublimation to the method of subjective perception It reflects a transition. While earlier authors, including Romantic writers, considered urban space from a distance, as an aestheticized whole, modernist texts present the city as an expression of the inner state of the individual. The city is a space where the character recognizes and recognizes his own feelings and fears. With this approach, urban reality loses its harmonious unity and breaks up into fragmented, changing experiences. Urban impressions are intertwined with the protagonist's fantasies and fears. In contrast to the idealistic, symbolist vision, the tradition of psychological realism tends towards a more phenomenological cognitive strategy, where the city is shown according to the character's personal experience and perspective, thus urban space reflects not external reality, but the changing, disintegrated nature of the human mind.

Final In short , " Ulysses " and Modernist Urban Chronotope Research shows that Joyce Innovation It lies Synthetic In the vision that Combines Specific - historical And Universal - mythical Dimensions , documentation Accuracy And Symbolic Depth , objective Description A And Subjective experience . This Dialectical The tension that Modernist Romance Narrative The structure is defining , it reflects Self Modern Urban Experience Difficult , contradictory Nature - A. Damiani To life In the city where Empirical And Transcendental , everyday And Mythical , concrete And Universal With each other Constantly It is intertwined .

**Ethical Considerations.** This research is based exclusively on secondary academic sources and textual analysis of published literary texts. The study does not involve human participants, experimental procedures, personal data collection, or institutional records that require ethical approval. All interpretations and references to published works are used strictly for scholarly purposes, with full acknowledgment of original authors and sources. The research adheres to principles of academic integrity, citation ethics, and intellectual transparency. No part of the analysis violates copyright norms or confidentiality obligations.

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