

„ЕЗИЦИТЕ“ НА ЛИТЕРАТУРНАТА ТВОРБА

“THE LANGUAGES” OF THE LITERARY WORK

THE ROLE OF ARTISTIC TIME AND SPACE IN LITERARY NARRATIVES: A CRITICAL EXPLORATION OF CHRONOTOPES

Sherzod BARATOV

Al-Farabi Kazakh National University, Republic of Kazakhstan
E-mail: baratovsherzod12@gmail.com, ORCID: 0000-0003-2635-2955

Aigul RAMAZAN

Al-Farabi Kazakh National University, Republic of Kazakhstan
E-mail: aigulramazan@outlook.com, ORCID: 0000-0003-4516-8571

Konyr MUKHATAYEVA

Al-Farabi Kazakh National University, Republic of Kazakhstan
E-mail: konymukhatayeva@proton.me, ORCID: 0009-0003-9539-9295

Gulmaria OSPANOVA

Al-Farabi Kazakh National University, Republic of Kazakhstan
E-mail: gulmariaospanova@hotmail.com, ORCID: 0000-0002-1989-6754

Nassiba AKESHOVA

Khoja Akhmet Yassawi International Kazakh-Turkish University, Republic of Kazakhstan
E-mail: nassibaakeshova@protonmail.com, ORCID: 0000-0001-5585-1062

ABSTRACT: The relevance of the research lies in the fact that artistic time and artistic space are two of the most important literary categories that provide a complete perception of the picture of the world created by the author. This is because not a single work of art can exist in a vacuum. The work examines the theoretical framework and categorization of space and time, emphasizing their application and expression within literary texts. The study extends beyond existing descriptive analyses by critically evaluating the synthesis of space and time as central to narrative construction. The methodological approach combines structural-semantic analysis, comparative evaluation, empirical observation, and conceptual frameworks to provide a comprehensive understanding of these literary categories. This analysis identifies artistic time and space as pivotal elements that transcend their function as narrative tools, asserting their role as dynamic constructs that shape the conceptual and structural integrity of literary works. By exploring the chronotope – a synthesis of these categories – this study advances the understanding of how spatio-temporal dimensions underpin narrative progression and thematic coherence. The spatio-temporal category has several values and a specific purpose, which highlights its unique function in categorising artistic imagery. Time and space, as textual categories, are structured by the mechanisms of interpreting reality, acting as a component of the message and the formation of a literary concept. Lexemes become indicators of conceptually significant information, which allows them to become a substrate of textual meaning. The study concludes that a deeper understanding of content and structure can be achieved by incorporating knowledge of creative time and place, which greatly broadens the scope of literary analysis.

KEYWORDS: plot, criticism, objective reality, narrative structures, chronotope

Introduction

In the modern world, there are a huge number of different concepts that reveal the features of time and space. They are a convention, on the nature of which the organisation forms of the artistic world depend. Literature most often and freely refers to these concepts among other arts. In particular, it can demonstrate simultaneous events, easily moving from one-time frame to another. An important property of artistic phenomena is their discontinuity. It is not a full-fledged time flow that is reproduced,

but only artistic significant elements, which designate intervals with certain formulations. Such discreteness acts as a powerful mechanism for the plot dynamics and subsequent psychologism. Artistic fragmentation is partly connected with the time and space properties. An instant change of such coordinates makes the intermediate description that is natural for literary criticism unnecessary (Montague, 1970, p. 73). Discontinuity denotes a place with individual signs, the most important for the author, which is characterised by a high semantic load. The rest of the space is built at the reader's assumption. Such a process leads to the importance increase of figurative details and significant artistic savings.

The historical progress of the spatio-temporal system of the artistic world shows a very definite direction towards complication. The composition is used as a conscious technique that compares different spaces and times to identify the characteristic properties and universal laws of human existence. Each author has their subjective visibility depending on the circumstances. In a work of art, different aspects of time are compared: from the plot to the author's one. Interaction in the text of temporary plans is a distinctive feature of the image organisation principles in the text of the work. The connection and influence of time with space in the literary aspect is called *chronotope*. It is a well-established representation using which the reader masters the image of reality. In the artistic and literary *chronotope*, there is a merging of temporal and spatial signs in a specific and meaningful whole. Time condenses and becomes artistically visible. The space is intensified, drawn into the plot, history and time movement. The designations of time are revealed in space, and space is measured and comprehended by time. P. R. Gould and R. White (1974) observed, "artistic time condense and becomes artistically visible, while space intensifies and integrates into the plot" (Gould and White, 1974, p. 30). This statement forms the foundation for analysing the integration of spatio-temporal dynamics in literary narratives, as explored further in the current discussion.

Each literary work has its coordinate system and artistic spatio-temporal mesh. For example, until the 18th century, aesthetic consciousness did not allow the author to intervene in the text's temporal structure and disrupt the course of the story of one character by another. Later, it became possible not to follow the narrative model and violate chronological reality. A modern author constructs the composition at their discretion. Artistic concepts are defined as the integral characteristics of a work of art that provide comprehensive completeness and internal unity. Such space represents a significant correlation of the particles of a work of art, linking these elements into an internal unity. Composition is one of the aspects of localised and external space. The literary image reproduces the spatio-temporal picture of the world from the ideological value angle, unfolding in time. Such traditional landmarks are interpreted by the point of application of semantic forces in the literary and artistic models of the world. Conventionality in the concept and time transfer at the moment of depicting events is mastered by the literary process as a meaningful and obvious contradiction (Лотман/Lotman, 1992, p. 157).

Considering the sign and symbolic nature of the art of the word, the temporal and spatial positions of literary reality are conditional, discontinuous and not fully concretised. They play an important role during a literary text formation because *chronotope* recognises the genre and guarantees a compositional structure that is inextricably connected with the motive, as well as with the system of images. The main meaning of this category is that time and space are the forms of existence of the literary world (Бахтин/Bakhtin, 1975, p. 286). Works of art are permeated with current processes that make them meaningful and diverse. They have images of the historical, biographical, calendar or daily, as well as the view of the correlation of the past, present and future. The time-space category performs the synthesis function, reflecting the perfection of social ideals of a certain historical era, the author's worldview and their aesthetic views (Bushell et al., 2021, p. 312). *Chronotope* contributes to a deep comprehension of the inner world and conveys the system of human relationships with the surrounding reality (Рейман/Reiman, 1987, p. 44).

The objective of the present research is to address the existing lacunae in the extant literature regarding the function of space and time, as critical literary categories, in the synthesis of artistic works and their interdisciplinary connections. While these concepts have been extensively discussed in the existing literature on literary theory, their role in shaping narrative structures and cultural contexts across genres and eras remains underexplored. The present study provides a comprehensive analysis of their theoretical, cultural and functional dimensions in literary texts.

The purpose of this work is to analyse and consider the theoretical structure and the categories system of space and time in the literary and interdisciplinary aspects, defining the role and ways of their

expression in literary texts. The study seeks to distinguish itself by offering a deeper integration of interdisciplinary methodologies and a focus on the unique synthesis of time and space (chronotope) as central to literary narrative construction, thus providing insights beyond conventional literary analysis. The main objectives of the study are the following:

- to analyse how the synthesis of time and space (chronotope) functions as a fundamental element in the construction of literary works;
- to investigate how these spatio-temporal concepts contribute to the overall meaning and interpretation of texts, reflecting the author's worldview and the cultural context of the work.

Materials and Methods

This study adopts a focused methodological approach, analysing artistic time and space within a limited selection of literary genres and historical contexts. The integration of structural-semantic and comparative methods highlights the synthesis of spatio-temporal categories in specific literary works. Despite having a primary focus on literature, the research also crosses academic boundaries and makes links with disciplines including linguistics, philosophy, physics, and cultural studies. The study examines prose as well as poetry, examining how various literary genres use and modify spatiotemporal features. It examines literary works ranging from classical to modern, providing a thorough understanding of how ideas of time and place have changed throughout the history of literary representation. The study looks at the theoretical foundations of these ideas, their cultural importance, and their effects on reader perception in addition to their textual expressions. The study also looks into how other literary components like plot, character development, and narrative structure relate to artistic time and space.

The methodological foundation of this research integrates structural-semantic, comparative, empirical, conceptual, interdisciplinary, and theoretical approaches. To address gaps in prior analyses and fulfil the objectives outlined, the study systematically applies the structural-semantic paradigm to examine primary texts in detail. For instance, G.G. Márquez's "One Hundred Years of Solitude" and V. Woolf's "Mrs. Dalloway" are subjected to rigorous textual dissection to highlight how their respective chronotopes interlink with narrative meaning. The paradigm frames the chronotope as a tripartite structure comprising subject, space, and time. By breaking down syntagmatic and paradigmatic connections, the analysis reveals hidden patterns and motifs, such as G.G. Márquez's cyclical structuring of time or V. Woolf's juxtaposition of personal and societal temporalities. This application not only illustrates the interplay between textual components but also bridges the theoretical discourse with empirical validation.

Comparative analysis reveals that the concepts of space and time have been extensively studied across disciplines, including philology, existentialism, phenomenology, and philosophy. While interpretations vary significantly, a commonality emerges: artistic time and space transcend mathematical quantification and are not confined to geometric frameworks. The comparison method proved that the considered concepts from the literary and interdisciplinary aspects are fundamental for the current consideration. Comparing and contrasting these diverse perspectives allow for gaining a more nuanced understanding of how artistic time and space operate in literature and connect to more general philosophical and scientific concepts. The comparative approach also aids in recognising distinctive qualities of artistic time and space that distinguish them from their equivalents in other fields.

The empirical and conceptual basis of the study encompasses detailed textual analyses, supported by foundational theories such as Y. Lotman's view on spatial language as a precursor to temporal concepts and M. Bakhtin's chronotope as a merger of space and time. By incorporating specific textual examples like V. Woolf's use of Big Ben as a motif that bridges linear and subjective time, the study demonstrates a direct application of these theories. This approach ensures that the textual analysis moves beyond mere theoretical description, actively showcasing how these foundational concepts materialize within the narrative structures of the selected texts. Y. Lotman stated, "artistic time and artistic space represent a certain superstructure on the spatial language, and only with the help of it is it possible to come to the idea of time" (Лотман/Lotman, 1992, p. 85). This perspective underscores how spatial and temporal dimensions intersect, forming the basis of the literary narrative. From the researcher's point of view, the author's world model expresses its spatial meanings and models various connections: social, ethical and temporal. M. Bakhtin introduced the concept of the chronotope, stating

that it is “a single artistic and aesthetic category of time and space, merged into a specific meaningful whole” (Бахтин/Bakhtin, 1975, p. 349). This idea reveals the inseparability of temporal and spatial elements in the construction of literary meaning. Through interacting with these foundational texts, a strong theoretical framework was developed that directs the analysis and aids in placing the results in the context of literary studies as a whole.

Interdisciplinary and theoretical methodologies underpin this research, enabling the modelling of authors’ worldviews through innovative technologies and methods relevant to the post-industrial literary culture of the digital age. These approaches are instrumental in defining and interpreting key concepts, fostering stronger synergies between scientific inquiry and literary criticism amidst the exponential growth of scientific information. Through establishing a connection between scientific research and literary analysis, new perspectives on how modern literature interacts and reflects the expanding knowledge of the universe have been made available. This multidisciplinary viewpoint also aids in seeing new patterns in the way that time and space are portrayed in literature, which may indicate future avenues for the subject.

Due to current methods, important aspects of the directions of artistic time and artistic space were studied and substantiated based on the implementation of the philological and didactic principles. Their main purpose is the use and implementation of process objects. Having analysed the foundations of interdisciplinary status, the integrating meanings of the author’s knowledge and modern approaches to the problem of artistic synthesis, as well as the construction of literary history in a work were considered. Thus, the systematisation of the conceptual and terminological information of several disciplines was applied, in terms of which the theories of time and space presented in the author’s texts were studied.

Results and Discussion

A literary work, in some way or another, represents a holistic real world. The natural forms of this world existence are artistic time and artistic space. Literature, unlike other forms of art, most closely interprets and cognizes these concepts. In a literary work, the spatio-temporal picture is always expressed in ideological and symbolic aspects. Regardless of which literary genre a literary text belongs to, it shows events or activities in a certain orientation.

Chronotope consideration is one of the main and most fascinating in modern literary criticism. According to the main concepts and theories, the chronotope concept is an indispensable component of the formation of the author’s picture and the fundamental study of being (Silva e Silva, 2022, p. 12). The spatio-temporal classification includes the selection of key features and the selection of a linguistic sign, using which the process is expressed in the described interval of reality. Since the phenomena of the surrounding world exist in this synthesis, the linguistic form of their expression lends itself to a fundamental property. It is impossible to create an utterance without forming a temporal relationship and content that will characterise its sequence. This interaction in the category of artistic structural semantics connects the microstructures and elements of the text into a single complex system. And the categories of space and time, in turn, unfold the plot narrative. The concept of inseparability is manifested not only in a special period but also in the phase identification of the space turn, the status of truth in a particular world model. This incomplete characterisation of truth is covered by the time measurement.

In G.G. Márquez’s “One Hundred Years of Solitude” (2014), the cyclical structure of time is intricately woven into the narrative through generational patterns and recurring events, thereby underscoring the inevitability of the Buendía family’s destiny. G.G. Márquez employs a narrative technique that intertwines historical and mythical timelines, using recurring names and behavioural traits as symbolic anchors of continuity. This approach disrupts traditional linear storytelling, creating a narrative that feels timeless yet eternally bound to cycles of repetition. A case in point is the family prophecy, revealed at the novel’s outset and echoed through successive generations. This serves as both a structural and thematic device, connecting individual moments with broader existential cycles. In this manner, G.G. Márquez not only conveys the timelessness of Macondo but also offers a critique of the deterministic forces – whether cultural, historical or mythical – that shape human experience.

Similarly, temporal manipulation is pivotal in V. Woolf’s “Mrs. Dalloway” (2017), wherein the narrative unfolds over a single day in post-World War I London. However, V. Woolf transforms this temporal constraint into a rich tapestry of time by utilising the “stream of consciousness” technique.

This technique enables the characters' internal reflections and memories to interlace with the immediate events of the present, thereby creating a multidimensional portrayal of time. For instance, Clarissa Dalloway's preparations for her evening party are interspersed with vivid recollections of her youth and past relationships, thereby demonstrating how memory enriches the present. Furthermore, V. Woolf complicates the concept of time by juxtaposing personal experiences with societal time, as evidenced by the periodic chimes of Big Ben, which serve as a reminder of the inexorable passage of clock time. This duality – between the external regularity of linear time and the fluid, subjective perception of time within human consciousness – highlights how literature can transcend temporal boundaries, portraying moments that are simultaneously fleeting and infinite. Both G.G. Márquez and V. Woolf employ innovative techniques to challenge conventional representations of time and space. While G.G. Márquez's cyclical approach emphasises the interconnectedness of past, present, and future within a mythical framework, V. Woolf's exploration of personal temporality through the lens of modernist aesthetics reveals the complex interplay between memory, experience, and the present moment. These methodologies not only enhance the reader's engagement with the text but also underscore the central role of time as a narrative and philosophical construct.

Extending this analytical comparison to contemporary literature, this study illustrates the evolution of artistic time and space as narrative and thematic devices, offering a novel perspective on their literary significance. For instance, G. Saunders' "Lincoln in the Bardo" (2017) offers an innovative portrayal of artistic time through its fragmented and layered narrative structure, presenting the liminal state between life and death. The voices of multiple characters overlap in a non-linear fashion, creating a unique temporal experience for the reader. This narrative style not only deconstructs the conventional flow of time but also mirrors the disjointed and transient nature of the characters' existence in the bardo, a metaphysical realm. G. Saunders' work is emblematic of contemporary literature's capacity to challenge and reimagine traditional narrative frameworks, offering readers a multifaceted temporal lens that engenders profound philosophical reflections on mortality and existence.

A parallel can be drawn to J.K. Rowling's "Harry Potter and the Philosopher's Stone" (1997), which combines magical and realist spatio-temporal settings, such as the timeless allure of Hogwarts juxtaposed with the mundane modernity of the Dursley household. The temporal shifts between the quotidian world and the magical realm highlight the coexistence of ordinary and extraordinary experiences, blending the linear progression of Harry's journey with the timeless traditions of wizardry. The magical spaces, including the Great Hall and the Forbidden Forest, transcend ordinary time, thereby creating a sense of historical continuity that connects the narrative to a broader mythical past. The interplay between artistic time and space serves to enhance the immersive quality of the narrative, while simultaneously reflecting more profound themes of identity, belonging, and transformation.

Literary criticism examines time and space in the form of the author's philosophical ideas reflection, analysing their specificity in different genres, directions and eras. Each writer defines these concepts in their way, endowing them with their characteristics to reflect their worldview. As a result, the work is special and unique, not like any other, because the connection of statements content is already set by a characteristic communicative unit. Time and space, in a literary text, are mainly considered in an inseparable synthesis and are called chronotope (Гак/Gak, 1997, p. 79).

An understanding of artistic time and space is pivotal not only for the interpretation of extant literary works but also for the guidance of creative writing practices. In literary criticism, the analysis of artistic time and space facilitates a more profound appreciation of an author's craft, particularly in terms of how they construct narratives and convey themes. The employment of linear or cyclic temporal structures, for instance, can be deconstructed to reveal the thematic resonance of a given work more comprehensively. For instance, the cyclic time in G.G. Márquez's "One Hundred Years of Solitude" (2014) reveals a philosophical commentary on the inevitability of fate, while the fragmented temporal structure in V. Woolf's "Mrs. Dalloway" (2017) reflects the complexities of modern consciousness. In the context of creative writing, these concepts function as instruments for authors to organise their narratives and delve into the inner lives of characters. Time is often manipulated by writers to evoke particular emotions or highlight the relativity of experience. The employment of techniques such as flashbacks and foreshadowing serve to foster a deeper connection between the reader and the protagonist's journey. Similarly, the portrayal of space, whether confined or expansive, can mirror a character's psychological state or societal constraints.

To apply these principles practically, students can be invited to craft short stories that explore the interplay of artistic time and space. By integrating nonlinear timelines or symbolic spaces, students can experiment with how these elements influence their narratives' thematic depth and reader engagement. This exercise not only enhances writing skills but also instills a critical understanding of how time and space shape storytelling, fostering a deeper engagement with the literary arts. Incorporating artistic time and space into both literary criticism and creative writing enriches the dialogue between reader, writer, and text. It encourages a more nuanced engagement with literature and promotes innovative storytelling approaches. This synthesis of theoretical insight and practical application underscores the indispensable role of artistic time and space in the literary arts.

Artistic time and artistic space in the literary aspect are the most important characteristics of the image that guarantee a unified perception of the composition and reality of the work (Aliseienko, 2022, p. 138). The art of the word belongs to the group of temporary and dynamic arts. The image, which is revealed as a text sequence, reproduces the image in its context in the symbolic and ideological key of values. Such landmarks act as a kind of semantic point in the cultural world models. Value situations implemented in spatio-temporal ideas retain their meaning in the form of modern literature. These designations due to the symbolic and spiritual nature of the art of the word are not fully concretised and partly conditional. However, the temporal nature of the image is quite conventional in the transfer of space and is realised only in attempts to translate the work into languages of other art (Merleau-Ponty, 2018, p. 443). For all its significance, it becomes productive in the case of those spectra that have a plot that unfolds both in space and in time. Aesthetic unity is expressed and maintained by the interconnection of the work fragments (Шпенглер/Spengler, 2020, p. 89).

The inner world of a work of art is not out of control. It depends on real conditions, reflecting the transformed world, the features of which are purposefulness and integrity. Postmodern literature embraces ambiguity and breaks down large tales, which further distorts the conceptions of time and space. In D. DeLillo's "White Noise" (2009), time is portrayed as a sequence of overlapping, media-saturated events, where the line separating the past, present, and future becomes increasingly meaningless. The suburban environment serves as the primary spatial setting, and it is presented as a simulacrum (a representation or imitation of a person or thing) in which the reader's perception of reality is challenged by pictures and representations.

The category of artistic time in literary criticism represents a variety of systems, such as: everyday, theological, physical and philosophical. Numerous methods for time determination have implemented the ambiguity of its interpretation. Matter can exist only in motion, and motion is the essence of time of a certain cultural era. Thus, in human perception, linear and cyclic ideas about time were formed in literary cognition. The features of the linear view are irreversibility, continuity, orderliness, one-dimensionality, its movement occurs in the form of a sequence of states and processes of the author's picture of the world. The concept of cyclic time dates back to antiquity, when its perception was connected with the same type of consecutive events, the sources of which were seasonal cycles. Later, with the advent of Christianity, for human consciousness, time began to be perceived as movements' vectors from the past to the future through relation to the present.

A literary author uses various types of meaningful forms, endowing them with their meanings to embody the values system. The synthesis of time and space, to a large extent, conveys the essential image of a human in literature. It is significantly influenced by natural scientific concepts connected with the theory of relativity. Due to them the development of deep moral problems and the worldview of modern times is actively taking place. Scientific and philosophical discussions about artistic time and artistic space have left their mark on traditional literature, where the relativistic effects of their demonstration were put forward. These concepts are fixed in the texts of works of art dually: in the form of leitmotifs and motives, which acquire a symbolic character to provide the author's picture of the world, and also as the basis of the plot (Abrams and Harpham, 2014, p. 122). The emphasis on the realistic panorama symbolism affects the fictitious or unnamed topography. The frequent use of closed often leads to literary indeterminacy, where the course of plot time is motivated by the psychology of recalling, and not by the author's initiative.

Literary chronotopes have a plot meaning and act as the organisational frameworks of the described events. They not only specify the accepted attitude to circumstances but also emphasise the communication details. In this way, the difference between the types of linguistic consciousness is shown, for which the indication of a process happening in a certain place, about a certain event or object,

is a priority and a secondary one. The pictorial meaning of time and space acquires a sensuously visual character in connection with the specifics of plot events. In linguistics, for example, an objective image of the studied concepts is seen. If space is accessible to direct perception, then time is inaccessible to the perception of the senses. Its models are very variable, transforming the language of terms into a semantic category. The semantic category means the general part of linguistic forms meanings, as well as their interpretation (Дюбья/Dyubua et al., 1986, p. 137). Therefore, there was a development of grammatical and lexical means for expressing artistic time and space. Their synthesis is manifested in complex categories of predicativity and a whole range of syncretic characteristics (Барт/Bart, 1987, p. 222).

The functioning of form verbs and their predominance of dynamics in the text is of particular importance for the time and space synthesis. The sequence of slowing down or speeding up time determines the transition of movement in time and the transition from one situation to another. Understanding when the action took place indicates the presence of modality in statements. In the artistic narrative, additional grammatical forms are superimposed that contribute to the implementation of the author's intention. Among the main linguistic categories that have the functions of expressing spatio-temporal relations, taxis groups should be distinguished. Taxis is closely connected with the temporality concept and expresses the time interval in which the specificity of an object or action can be formed. Moderate temporality is manifested by the conjugation of grammatical tenses or the ratio of the main and accompanying action. The specific characteristic of the complex of spaces correlated in time interacts with the causal and concessive meanings of a work of art in literary criticism. Such concepts cause and create certain associations and representations of time and space in the text (Енукидзе /Yenukidze, 1984, p. 76).

Conventionally, time and space in literary criticism are divided into specific and abstract. The specific one is created by linking actions to historical concepts to indicate a time cycle. The abstract one is characteristic of specific genres, such as parabola, fable and parable. There is no definite distinction between specific and abstract concepts. The corresponding time properties are often connected with the space type. The specific form of artistic concepts is most often tied to the actions of historical realities in time frames. The author's picture of a stable being is manifested, which is repeated factual and domestic time. The business type of the artistic chronotope and the nature of cultural meaning to reflect ideas about current categories are of great importance for analysis. Literary works have the function of drawing together various kinds of space and time. The mastery of reality is characterised by a series of discontinuous and intricate genres. Some aspects of the chronotope are mastered, which have developed certain ways of reflecting the artistic one. At first, they are quite productive, but, over time, they lose their realistic and reasonable meaning. Therefore, in literature, there is the existence of phenomena happening at different times that complicate the complex process.

The matter of spatio-temporal relations in literary criticism is intricately connected to the progression of artistic styles and trends. The traditional methodology, previously established, encountered significant critique from theorists due to its focus on structured representation and accurate portrayals of reality, in contrast to the fluid and frequently chaotic essence of an author's vision (Караг/Kagan, 1974, p. 28). In classical aesthetics, space and time are represented by clearly defined, rational frameworks that enhance artistic unity. Contemporary viewpoints have contested this inflexibility by promoting more adaptable and interpretive spatial and temporal frameworks. The upcoming argument regarding the constraints of classical aesthetics reveals a fundamental clash between cultural tradition and Romantic individualism. In this conflict, convention functions as both a theoretical basis for artistic activity and a method of legitimising independent artistic perspectives. Classical aesthetics depend on established creative principles, but Romanticism emphasises the subjective experience and emotional profundity of the individual artist. Convention serves as a mediating factor, providing established arguments for artistic interpretation while allowing writers to create their own distinct representations of reality. Over time, novel theoretical frameworks arose, delineating rules for a more nuanced examination of artistic concepts, advanced analytical methodologies, and an awareness of the interaction between rational artistic standards and individual creative expression. Philosophical and aesthetic exploration persistently hones these viewpoints, facilitating the amalgamation of divergent artistic methodologies and the representation of intricate reality as fluid and multifarious conflicts.

Supporters and authors of novels depict the synthesis of artistic time and artistic space in the realities of life itself: in its conflicts, dynamics, epic length and prejudices. Romanticism asserts the right of the writer to personal initiative and the free embodiment of the spirit of stubbornness. The temporary circumstances of the character are extremely clearly established; the correlation of the eschatological image is created. The spatial framework is prompted by the idea of doom in the works. This side of subjectivism narrows reality disproportionately, making it unrealistic. Thus, the method of asymmetric representation of the universe is used. The plot situation corresponds to the world of ideas, where specifics are a simplified illustration of an ideal program. The use of irony reduces the tension between the ideal and real worlds while expressing the author's doubts about the harmony triumph. And turning to folklore allows expanding the established spatial boundaries of the plots and introducing fragments of the future time or future events into them (Медриш/Medrish, 1974, p. 133).

In the aesthetics of realism, spatio-temporal concepts consist of a careful depiction of reality. The synthesis of space and time becomes the main way of conveying the feelings of the author and the character, as well as a means of conveying thoughts, figuratively generalising reality. A good illustration of this can be found in J. Joyce's "A Portrait of the Artist as a Young Man" (1994), in which the protagonist's psychological growth is reflected in the chronotope. The main character's internal problems and developing awareness are reflected in the changing environments of the city, home, and school. The transition in time, from childhood to the early years of adulthood, reflects the development of his creative and intellectual persona. This illustrates how a character's development can be tracked using the chronotope within a realistic framework. The connection of time is opposed to the past and the present, which prompts the tragic realities of the future. The author traces the process of objectification of the content of their works by the writer, introducing the characteristics of real historical time into the lyrics. Effective techniques for stopping or expanding artistic time and space form a complex picture of human experiences. The considered concepts in this reflection can be closed and implemented only within the plot, and they can also be open, including an extensive temporal flow that develops against the background of a certain historical space and takes place simultaneously outside the plot of the work.

In the interdisciplinary aspect, chronotope with artistic time and space are concepts that capture different aspects of a text or a work of art. The chronotope concept reflects the real space connected with time (Turaeva and Madaliev, 2024, p. 499). The internal interconnection of different parts of the text provides complexity to the whole work, taking into account not only the reflected space but also time imprinted in it. Unlike the synthesis of the considered concepts, which is applicable in cases of using deep representations of literary criticism, chronotope refers to deeper metaphorical processes and is characterised by symbolic ambiguity. The leading principle is the historical real time, within which an abstract-technical connection is made. In this regard, time hyperbolisation appears which compresses or stretches the time frames. Space becomes visible and meaningful due to time. Their totality represents a special representation form of a particular era or segment of the character's life, taken into a single whole. Artistic unity is evaluated by the attitude to the reality of the work (Хайдеггер/Heidegger, 1993, p. 53).

Artistic space is a spatial structure endowed with a finite set of differential features connected by figurative elements. The current structure can act as a carrier of spatial and non-spatial meanings. The description of its composition and integrity is an effective method of studying specific structures enshrined in non-spatial meanings. The description of the concept types determines the essential interconnection of relations artistically mastered in literary criticism. Indeed, in the studied aspect, the fusion of spatio-temporal signs in a specific whole holds an important place. It is peculiar to combine them with the series of human lives and destinies, specifying by social distances, which in some ways are overcome, confirming the dynamism sign. Time merges with space and forms a sign of direction, which is not exhausted in the work, but on the contrary, includes a specific value fragment, emphasised from the whole text in an abstract sense. All definitions are emotionally coloured and inseparable from each other. They integrate differential features and provide an individual look to the overall structure. The space and time of literary works are saturated with the author's meanings of modelling the picture of the world.

Artistic time is considered from two different aspects: cyclic or linear-chronological. Cyclic time implies a symbolic meaning, that can be a time of year or day. The image of the cyclic time accompanies the plot; however, sometimes fragments have a certain emotional and symbolic meaning,

capable of fixing an individualised emotional and psychological idea of the time of day, from the character's point of view. Linear-chronological time is characterised by an exact date that correlates with a specific event in the work. Real events interact with the narrative and are determined precisely from day to day. Therefore, they strive to convey to the reader the atmosphere of a bygone historical period, thereby becoming attached to a specific historical time. Thus, it is important to determine the filling of time and space with meanings, types and forms, because these indicators qualify the author's style and the way of presenting their aesthetic modality. Their originality does not exclude the creation of artistic typological models that can embody the cultural experience of mankind. The context motives testify to the accumulated experience, acting as models of literature meaningful forms.

Sections of time and space in literary works act as receptive devices and mechanisms of the world. These are, in a way, phenomena of the artistic matter of a literary text, subordinate to their tasks and philosophical understandings of the author. Paying attention to the subjectivity of the contemplation of spatio-temporal frames by a person, it can be noted that subjectivity is one of the forms of representing reality using objective characteristics. The depicted time of the reader can also be added to these two forms. A more significant role is taken by the author's time and space, which can be motionless and concentrated in one place, or they can have the mobility property, which tends to independent movement, developing its unique plot line (Ортега-и-Гассет/Ortega y Gasset, 1969, p. 164). Such concepts are perceived as a result of an associative, psychological or causal relationship. A difficult issue is the specificity of the studied stream's unity with several storylines, where the writer decides to emphasise a close connection or make accents only within the framework of one storyline (Genette, 1969, p. 48).

The creator of a literary work creates their unique space and time, which can be imaginary or realistic while possessing the properties of organising actions. These properties are especially important for literary criticism because they define and emphasise the conditional connection with the artistic model of the world. The relationship between genres can easily transfer the site of artistic space and time, which is determined by the metaphorical connections of the picture in the modelling structure. The character's correlation in the episodes with the general picture of the author creates a literary text and convinces the language of the spatial representations of the work. Thus, the perception of time and space categories developed, which made it possible to discover new solutions and ideas of genre definition. After all, the author does not create real worlds, they only reflect their fiction and ideas. If a literary text is based on a real historical event, it should be understood that the result will be the way the writer portrayed it. These images are the characters of the events that give rise to the situations presented in the literary work.

In terms of content, artistic time and artistic space are characterised by complexity and ambiguity. They indicate the nature specifics of their flow in the text, expressing an evaluation of the character perception. As for aspectual expressions, subjective phenomena are depicted in a complex interweaving of planned content. Various kinds of repetitions, text composition and lexical mechanisms are involved in the formation of grammatical artistic means. The image of meaningful categories performs the function of linking objective reality with the immediate text. Consequently, in the literary aspect, it is presented not only as a holistic, figurative, meaningful system but also as a reality model. The spatio-temporal category is multi-valued and purposefully meaningful, which indicates its special type of organisation of the artistic image in the work. It is the communication of the ideological content with the image that makes the image multifaceted, focusing on the author's idea and emphasising the hidden meaning. The belief in the legitimacy of considering the synthesis of current concepts allows fully revealing of their specificity and ideological meaning, which are subject to other laws of logical-discursive reflection (Флоренский/Florensky, 1993, p. 284).

For literary criticism, the organisation of artistic time and space is an important problem, because the relationship between them requires certain mechanisms for the flow of the depicted process. The considered concepts are not a passive repository of plot episodes and characters, but, on the contrary, an important component of the general language spoken by a work of art. The inner world of the character is determined by the outer and inner space, determining the isolation of characteristic categories. The space is quite ambivalent and is in a constant direction towards the author's purpose. In the art of the word, space is dynamically connected with artistic time and creates a platform for movement. Time, in turn, subjugates the consciousness of the reader and becomes the image instrument. A sense of movement and consciousness permeates literature in many forms. For understanding the

aesthetic nature of the art of the word, the concepts of time and space are of the greatest importance. These phenomena are subject to artistic purposes and the grammatical context of the author's philosophical perception. The variety of subjective perception is one of the forms of depicting reality.

The perception of time and space in literature is not solely determined by the author's intentions; readers play a crucial role in interpreting and experiencing these elements. Every reader approaches a text with a unique cultural background, set of life experiences, and cognitive frameworks, all of which can have a big impact on how they understand and analyse the temporal and spatial elements of a story. For example, readers from cultures where time is perceived more linearly may find the non-chronological narrative of the story difficult, whereas readers from cultures where time is perceived more cyclically may find it more meaningful and intuitive. Furthermore, the reader's perception of time throughout reading, whether they finish the book in a single sitting or over a few weeks, can affect how they perceive the temporal flow of the story. A reader who reads a novel quickly may have a different experience than one who reads it over time, especially if the novel presents the story from a few different periods simultaneously. Understanding these varied reader perspectives highlights the interactive nature of literary interpretation. It serves as a reminder that a text's meaning is constantly being generated in the dialogue between words on paper and the reader's mind.

In the spatio-temporal system, a characteristic projection of several time layers can appear, which is superimposed on the spatial coordinate axis. The effect of timelessness creates a specific period, the events of which are perceived simultaneously in the past and the present. The interaction of these two processes leads to the creation of distinct models in a literary text, the semantic load of which shows signs of an individual literary concept (Мостепаненко и Зобов/Mostepanenko and Zobov, 1974, p. 15). The work of some writers opens up various types of spatial and temporal models, which allows them to be combined, if necessary, forming a single field of several plot lines. A feature of the incarnation is that they have both external and internal qualities of space. Plans for depicting an artistic action describe the properties of localisation of spatio-temporal features of the analysis of the work (Бройтман/Broitman, 1997, p. 195). During the analysis of the abovementioned properties, the reader shows a primary idea of the artistic processes nature that increases the level of assimilation of the writer's picture of the world. The main parameters of the current properties at the moment of analysis form the susceptibility to ideological comprehension and the selection of the main fragments of the work comprehension (Azimbayeva et al., 2012, p. 1065).

The findings underscore the chronotope as a foundational element in literary discourse, asserting its critical role in advancing narrative coherence and encapsulating broader philosophical and cultural paradigms. The integration of these elements offers a renewed framework for examining literary innovation and genre evolution. From the perspective of literary criticism, this framework facilitates a more profound understanding of how authors conceptualise human experience, history, and cultural paradigms. Additionally, it provides a range of tools with which to analyse the evolution of genre and narrative innovation. Interdisciplinary studies stand to benefit from this approach by connecting literary analysis with fields such as philosophy, cultural studies and linguistics, where the exploration of cyclic and linear time illuminates cross-cultural differences in storytelling (Gotz, 2021, p. 47). Furthermore, the alignment of fragmented, non-linear chronotopes in postmodern literature with digital media experiences highlights the relevance of these concepts in media studies and the digital humanities, offering novel perspectives on narrative and reader interaction in the digital age.

Conclusions

The notion of artistic time and space, as integral components of literary works, has been demonstrated to serve a pivotal role in the process of narrative coherence and construction, in addition to providing a foundational basis for textual interpretation. This study has explored how these dimensions shape the author's worldview, influence the reader's perception, and bridge disciplines by connecting literature to broader cultural and philosophical paradigms. By focusing on the synthesis of these elements through the concept of the chronotope, this research underscores their critical role in structuring literary narratives and enhancing thematic depth.

The analysis confirms that artistic time and space function as essential narrative devices, revealing their pivotal role in representing cultural and philosophical ideologies. By focusing on selected case studies, the study avoids overgeneralisation and underscores the nuanced interplay between time, space, and narrative construction. For instance, the interplay between cyclical and linear

temporalities provides insights into the evolution of narrative techniques across literary traditions. Furthermore, the discussion of interdisciplinary methodologies has highlighted how the study of spatio-temporal constructs enriches understanding in fields such as linguistics, cultural studies, and digital humanities. By comparing classical and contemporary works, this study has shown how artistic time and space can be adapted to show different cultures and changing literary styles. In literary works such as G.G. Márquez's "One Hundred Years of Solitude" and V. Woolf's "Mrs. Dalloway", the manipulation of temporal and spatial dimensions not only challenges conventional narrative frameworks but also fosters a deeper engagement with existential and psychological themes. This research has contributed to the ongoing discourse within literary studies by offering a nuanced analysis of how artistic time and space are conceptualised, represented, and experienced. The findings affirm the importance of these concepts as tools for literary criticism and creative practice, with implications for understanding the broader cultural and historical forces that shape human experience.

The study of the synthesis of artistic time and space in literary works has limitations, including focusing on selected texts and genres, introducing potential bias due to the focus on specific cultural and historical contexts, and limiting the inclusion of alternative frameworks. The interdisciplinary aspects of the chronotope are explored, but the depth of integration with fields like philosophy, linguistics, and cultural studies is limited. Future research should explore the application of artistic time and space in non-literary disciplines, such as film and visual arts, to investigate how these concepts influence narrative techniques across mediums. Furthermore, a cross-cultural analysis of the chronotope in literature from diverse regions has the potential to offer insights into the universal and context-specific aspects of spatio-temporal categories. Furthermore, it would be beneficial to examine the impact of digital storytelling formats on the representation of artistic time and space, thereby providing a contemporary perspective on these classical literary categories.

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