

Research Article

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Value Perception of the Chronotope in the Author's Discourse (Based on the Works of Kazakh Authors)

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Abstract: The relevance of the study is due to the increased interest of researchers in the study of the chronotope category in recent decades, and the lack of a unified approach to the analysis of the chronotope in the scientific community. The purpose of the article is to study the value aspects of space-time in the author's mind through the study of the linguistic representation of the chronotope in Kazakh fiction and journalistic prose. To achieve the goal, the article uses a structural, biographical, hermeneutical, and comparative method. The article studies the spatiotemporal organization of literary texts of Kazakh writers: "Diary of a trip to Issyk-Kul" by Sh.Sh. Ualikhanov, "Tuyuk su" by G.K. Belger," and "The tale of a century-old steppe man" by B.T. Alimzhanov. Based on the study of literary texts, using the indicated methodology, the key chronotopes for each selected work are identified. It has been established that the category of space-time in all the studied works is characterized by complexity, diversity, and multidimensionality. The practical significance of the study lies in the fact that the method of analysis of the chronotope category presented in the article can be applied in the study of the chronotope in literary texts.

Keywords: Kazakh fiction, artistic image, spatiotemporal organization, literary analysis, verbalization

1 Introduction

The scientific community of post-Soviet Kazakhstan is marked by an active search for new categories for research in philosophical, physical, biological, cultural, philological, historical, and other aspects. One of these categories, the properties of which are studied both in the humanities and in the natural and social sciences, is the "chronotope." Since the mid-70s, the term "chronotope" has been used in literary criticism to designate the category of "time-space" in works of art. Over the past decades, this topic has become the subject of study by many researchers, including Marková and Novaes (2020) and also Turaeva (2021). The chronotope category in a literary text is a reflection of all spatiotemporal relations of a work, including the relationship of a literary text, author and reader, which is the basis for designating the specifics of a work in structural, genre, ideological, plot, figurative, conceptual and other aspects, in disclosure features of the author's perception, the national picture of the world, in modelling the reader's interpretation. The relevance of the study of the category of literary chronotope is due to its multifaceted nature, direct relationship with all elements of the literary text, an essential role in their analysis, and the fact that scientists have not yet developed a unified approach to its study.

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Bakhtin (1981), a philosopher and literary critic, coined the term “chronotope” in his essay “Forms of time and of the chronotope in the novel.” Bakhtin adopted the term by amalgamating the Greek words “chronos” (time) and “topos” (space) to elucidate the inherent interdependence of temporal and spatial connections in literature. The philosopher contended that the chronotope is a fundamental notion that establishes the artistic coherence of time and space in a literary piece, so moulding the narrative framework and exerting an impact on the portrayal of events, characters, and themes. The theory proposed by Bakhtin places significant emphasis on the analysis of the chronotope to comprehend the intricate relationship between time and space in literature. This analysis provides valuable insights into the author’s understanding of reality and the cultural and historical backdrop of the literary work. Subsequently, this idea has gained extensive acceptance and investigation in several disciplines such as literary criticism, cultural studies, and narratology, to analyse the complex and diverse spatiotemporal connections in artistic and non-fiction sources.

Researchers Zhanuzakova and Onalbayeva (2016) consider the category of time-space in the context of semiotics, whereas Zharylgapov and Orazova (2021) explore the categories of space and time in poetic literary texts without combining them into the concept of a chronotope. At the same time, the authors analyse the relationship of these categories both among themselves and with other components of the literary text: with style, plot, and images, as well as with the author’s worldview. The study of the chronotope by the method of semiotic analysis can be considered appropriate since the reflection in the literary text of the features of the chronotope is an expression of the author’s perception of reality, his mentality, aesthetic principles, and the study of the author’s perceptual perception of space-time within a specific literary text allows expanding the boundaries of his perception and also provides an additional basis for a more detailed study of the artistic images of the characters. Thus, it cannot be argued that the approaches of the above authors to the study of the chronotope are not justified, but they do not represent a comprehensive methodology for analysing the artistic chronotope.

In addition, there is currently a trend towards the analysis of time-space in poetry or folklore. Temirbolat and Kozhashev (2020), studying the chronotope in poetic works, focus on what is depicted by the author, based on which scientists conclude the features of the life of the Kazakh people, some factors of historical events and social transformations. Novossyolova *et al.* (2020) directly characterize the spatio-temporal perception of the author of lyrical works. Researchers compare the results of the analysis of space and time, their image in a poetic text with the biographical data of the author of this text and conclude some aspects of the individual author’s picture of the world, the specifics of his philosophical, poetic concept of being.

Relating to the study of the category of chronotope in prose, one can, in particular, single out the works of Esbosinov *et al.* (2021) and Zhakupov *et al.* (2021). Esbosinov *et al.* (2021), exploring the category of chronotope in modern Kazakh prose, substantiated that space is a key element in revealing the images of characters, their feelings, emotions, relationships with each other, and time can play a plot-forming role. Zhakupov *et al.* (2021) identified the main features of the image of space and time in fairy tales and epic poems written in the Kazakh language. The researchers noted the close relationship between time and space, their ambiguity, some regularities, and the specifics of their construction depending on the genre of the work. However, researchers in the context of studying the artistic chronotope did not analyse its perception in the author’s discourse.

Thus, the developments of Kazakh researchers in the field of studying the category of chronotope indicate that today there is a wide field for its analysis of the material of various poetic and prosaic literary works and also that a comprehensive study of the value perception of the chronotope in the author’s discourse on the material works of Kazakh authors in prose was not carried out. Based on the foregoing, the purpose of this article is to study the chronotope in the works of Kazakh authors (Sh.Sh. Ualikhanov, G.K. Belger, and B.T. Alimzhanov) to indicate the features of the author’s perception of time-space from a value perspective.

2 Materials and Methods

The predominant part of the works of world fiction may be of interest to researchers as artistic material for studying the author’s picture of the world, as well as the peculiarities of his perception through the prism of cultural, historical, and other factors that influence it. However, consideration of the value aspects of the

author's discourse is put down as the most appropriate on the example of artistic and journalistic works in which the author is closely connected with the images and events depicted in it. In this regard, literary works based on the personal experience of their authors formed as a result of life's vicissitudes, offer wider opportunities for research. The following works were selected as materials for the study: essay "Diary of a trip to Issyk-Kul" by Ualikhanov (1856), the novel "Tuyuk su" by Belger (2004) and the novel "The tale of a century-old steppe man" by Alimzhanov (2018).

"Diary of a trip to Issyk-Kul" (1856) is based on a real trip by Ualikhanov, detailed descriptions of which, with precise geographical details, the author has displayed in this essay. Sh.Sh. Ualikhanov, a Kazakh intellectual and ethnographer, conducted a journey to the Issyk-Kul region in what is now Kyrgyzstan. During his expedition, he meticulously documented his observations of the indigenous culture, historical events, and geographical features of the area. This particular text was selected due to its exceptional value in offering a distinct viewpoint on the nomadic lifestyle of the Kazakh people during the colonial era. Additionally, it provides valuable insights into Ualikhanov's identity as a Kazakh intellectual who skillfully navigated between the Russian and Kazakh cultures.

The key line of the central character of the novel "Tuyuk su" (2004) compiled the features of Belger's biography, namely: his deportation from Germany to Kazakhstan, and then his return to his historical homeland. The novel explores themes of identity, belonging, and the impact of historical events on individual lives. This text was chosen because it deals with the theme of multiple homelands and identities, which is a common experience for many people in Kazakhstan and Central Asia.

The basis of the work "The tale of a century-old steppe man" by Alimzhanov (2018) based on memories, assessment of current events, impressions, feelings, emotions, opinions of the author himself, as well as his acquaintances, friends, and relatives. The novel chronicles the life of Zhappas, an elderly individual who has experienced the turbulent history of Kazakhstan in the twentieth century, encompassing the Soviet era and the subsequent attainment of independence. The novel delves into the themes of memory, history, and the intricate interplay between individuals and the overarching societal forces that mould their existence. This text was selected due to its unique approach to exploring the journey motif, as Zhappas' journey is intricately intertwined with the historical occurrences of Kazakhstan.

This context led to the use of the biographical method of research when writing the article to assess the key chronotopes of works identified by Kazakh authors in terms of the characteristics of their life path, perception of reality, and their aesthetic attitudes. In addition, the hermeneutic method was used, which made it possible to analyse chronotopes in selected literary texts at several levels of interpretation: interpretation of knowledge about the national aspects of the Kazakh people (historical, cultural, domestic, and ethnopsychological), interpretation of the author's perception, and interpretation of the perception of the recipient. The latter is not included in the results of the study; however, it leaves room for the specifics of the individual perception of the text by the recipient in the context of certain cultural and historical conditions, which implies the method of hermeneutics, and which should be taken into account in the subsequent analysis of the results of this study.

As the main method of research, the article defines a structural method, with the help of which the analysis of selected literary works was carried out at the plot-compositional (study of time-space) and ideological (overtaxial analysis) levels. The comparative method allowed to make the following comparisons during the study: comparing the results of the analysis of the chronotope category in the works selected for analysis, drawing a parallel between the chronotopes of a literary text and historical reality, comparing the results of studying the works of Sh.Sh. Ualikhanov, G.K. Belger, and B.T. Alimzhanov with the achievements of other scientists. The selected research methods formed the basis for a comprehensive analysis of the value perception of the chronotope in the author's discourse in the above-mentioned works of Kazakh writers.

3 Results

To study the value orientations of the author's perception of time-space in a work of art, the chronotope was studied at two levels: the text level (direct representation of the chronotope category within a particular

literary work) and the over-text level (the relationship between the author and the depicted in the text; semantic and communicative features emanating from these connections). In a literary text, the category of chronotope ensures the unity of all its structural elements (plot, motives, idea, artistic images, linguistic originality). The chronotope also becomes a determining factor in the relationship of a work of art with reality. This determines the obligatory presence in the chronotope of a value aspect, which can be separated from this category only in theory, as well as artistic time from artistic space. In its essence, the chronotope is a subjective representation of the world in artistic processing, which causes the duality of its study: just as a literary text with its spatiotemporal characteristics can only be studied through the prism of the author's perception, the author's picture of the world, the consciousness of the writer can be studied through analysis his literary works.

Analysis of the work "Diary of a trip to Issyk-Kul" by Ualikhanov (1856) showed the following features of the chronotope. The main and most ambiguous concept in the work of Sh. Sh. Ualikhanov is the chronotope of the road. It passes through the entire artistic space-time from the very beginning of the work to the very end – the road from Semipalatinsk to Issyk-Kul, and at the same time is divided into spatiotemporal segments, such as the road to Ayaguz, the way to Old Ayaguzka, to the first picket, the second picket, from the second picket to the right bank, each of which has its history, events, specifics. Thus, the model of the chronotope of the road in the essay "Diary of a trip to Issyk-Kul" (1856) is multidimensional. The linear narrative is interrupted by linear or cyclical events from the past. This can be traced in the description of the road through the Cossack pickets. The author says that "the road through the Cossack pickets (they are also stations) lay in the solonchok waterless steppe. Here, we first saw greenery. The day we left was warm; the larks sang their usual song" (Ualikhanov, 1856). Then the description of specific space-time changes from the period in which the character is located (in this case, the author himself, a story in the first person), to the period preceding this and at the same time running parallel to the chronotope of the protagonist: "My journey to a hundred and more yurts of Sarts. They, as they say, have been wandering here for more than 70 years" (Ualikhanov, 1856).

In addition to memories of the past and descriptions of the present, the author, in the person of the character of the work, also uses a mention of a period in the future: "We studied the poem well and therefore wanted to inspect their grave without fail. By the time of our departure from picket No. 2, we had to pass through the Kizilkian picket at night. But we wanted to get up there in the morning and drink tea at the grave: it is pleasant to drink tea on the road, and especially on the ruins, on ancient graves. Think about the past and take care of the present" (Ualikhanov, 1856). This technique allows connecting the present with the past and shows the continuity of life on this road. Thus, the chronotope of the road in the work of Sh.Sh. Ualikhanov performs the function of organizing the plot and the temporal structure of the work. It is multidimensional and permeates the entire work, linking various spatiotemporal segments and periods. This creates a sense of continuity and connectedness of events and also allows the author to introduce elements of the past and cyclicity into the narrative. In this fragment, the following language tools can be distinguished:

- Adjectives and epithets: The author uses the words "saline waterless steppe" to describe the environment through which the road passes, and "warm" to describe the weather. They help create picturesque images and convey the atmosphere of the area.
- Metaphors: the expression "the road through the Cossack pickets (they are also stations)" is a metaphorical image that takes the reader into the world of Cossack pickets and stations, emphasizing their importance and role in the journey.
- Comparisons: The description of larks that "sang their usual song" contains a simile that helps convey the sound and melody of these birds.
- Narrative constructions: the author uses phrases like "Here we first saw greenery" and "They, as they say, have been wandering here for more than 70 years" to describe certain events and facts, establishing a chronological sequence and connection between them.
- Rhetorical questions: the author asks questions like "As they say themselves" to attract the attention of the reader and create the effect of dialogue.

These language tools help create images, convey the atmosphere, establish a connection between various events and periods, and also create an emotional colouring in the work.

The space-time category of Sh.Sh. Ualikhanov is multi-component and is characterized by frequent changes in chronotopes. This can be seen in the description of the Lepsa River. While the author writes about his journey across the river, he also describes its history, geography, natural and climatic conditions, at the same time confirming the characteristics of the river with various events from the past: "Once a tiger bit a sentry at a picket at night. Its climate varies considerably: at the end of February there was no snow there, and in Holy Week by Christmas, they ate goose eggs. They assure that in its valley there are phalanxes and scorpions. A few years ago, this river was the border of Russian possessions in the south, and crossing it under strict responsibility was forbidden, but now ... Now it's a different matter! (Ualikhanov, 1856). Thus, using the example of the above passage, one can trace a whole series of chronotopes that appear in front of the reader at the same time: the location of the author is the moment the work was written, the location of the character is the Lepsa River, events from the past that occur "once," "in February," "several years back," returning to the present "now."

In the work of Sh.Sh. Ualikhanov, one can also distinguish the chronotope of the cemetery, which is often depicted as part of the steppe with graves (without mentioning the place as a cemetery). Typical when displaying a cemetery in a literary text is the opposition of the motive of eternity associated with it, peace with the dynamic rhythm of human life, as well as the depersonalization of the deceased. In "Diary of a trip to Issyk-Kul" (1856), a distinctive feature of the author's image of this chronotope is the attitude towards graves as part of the life of a certain people (without thinking about the eternal): "If the Kirghiz have their art, architecture, then this, no doubt, there is monumental architecture, the architecture of graves" (Ualikhanov, 1856). The depersonalization of graves is also not typical for the author, if he meets the grave of a person he knows on the way, he calls it, for example, the grave of Karabek, the son of Ateke Manap.

The essay also contains the chronotope of aul and yurt typical for Kazakhs. For example: "This aul has a particularly favourable position: next to it on the mountain lies its previous, now deserted and hardly noticeable, old Ayaguzka." The construction of yurts in the village, their specific location and structure, the author describes as follows: "Here the yurts are built in two or more lines, in one, two, three circles, and they are adjusted, as needed, with fortress rows." The reader's review also opens up a picture of the situation in the yards between the yurts: "In the yards between the yurts grow tulks, cherry plums, oaks, here and there, round logs, they are burned and raked" – and the role and location of various workshops (blacksmith, carpenter, tanner) in the village: "The blacksmith, the carpenter, and the tanner are more distracted from the general flow of life in the village and are in their corners." To create images, convey the characteristics and features of the aul, as well as highlight the role and position of individual elements in the aul community, the writer used the following linguistic means:

- Adjectives and epithets: the phrases "especially advantageous position," "deserted and hardly noticeable" and "fortified rows" contain adjectives and epithets that help create a description and convey the features of the village and its surroundings.
- Comparisons and metaphors: the expression "yurts are built in two or more lines, in one, two, three circles" contains comparative constructions that allow one to imagine the location of yurts. Also, the mention of "fortified rows" is a metaphor that creates an image of orderliness and organization.
- The enumeration and specific names of plants, such as "tulks, cherry plums, oaks, tut-sya, round timbers," allow the creation of images of the surrounding nature in the courtyards between the yurts and give the text liveliness and concreteness.
- Positional relationships: the expression "in the yards between yurts" indicates the spatial relationships between the elements of the aul, which contributes to the formation of the chronotope.
- The mention of artisans: a blacksmith, a carpenter and a tanner, and their isolated position from the general flow of all life creates an image of the specialization and role of these craftsmen in the all community.

The work uses certain chronotopic marker words, for example, April 18, two versts, 25 versts, the next morning, at sunrise, in the evening, all night, at the end of April, at half past 10, at noon, and indefinite – "as the Kirghiz explained to me," "I hunted for them," "on one of the raids," "soon," "from the upper reaches of the Turgen, places become warmer and more vegetative" (Ualikhanov, 1856). Analysis of the structure of the chronotopes of the work allows us to conclude such features of the value world-view Sh.Sh. Ualikhanov:

for the author, life is valuable, both for each person, including his own, and for entire peoples; for the author, death is part of the rhythm of life; knows how to recognize beauty in simple things and accept life as it is, has a calm and reasonable attitude to many things; the fact that “Diary of a trip to Issyk-Kul” (1856) is a source of geographical, historical, natural, climatic, ethnographic, cultural, political, economic knowledge testifies to his broad outlook, desire to know the world and bring this knowledge to other people.

Roman “Tuyuk su” by Belger (2004) depicts various large-scale historical events that formed the basis of the history of many peoples. In this perspective, one can single out the chronotope of the war, the chronotope of repressions, the chronotope of the period after the end of the war, and the chronotope of modernity. Isolation of single-valued chronotopes in the work by G.K. Belger seems almost impossible since the space-time framework of one chronotope can expand from the scale of a character’s thoughts, real-time to historical, world and even universal scales. Based on a detailed analysis of the structural relationships of the work, the following types of chronotope have been identified.

The chronotope of the homeland is characterized by multidimensionality and appears in the text as follows:

- Places of birth, for example, “homeland of ancestors,” and “homeland of fathers” (Germany) for the protagonist of the work of Edmund Worm;
- The village in which the life of the protagonist passes or passed. Here, a special place is occupied by the image of the aul Tuyuk su, previously named the state farm named after Kirov (the time of stability and order), which, with the renaming, gradually fell into decay and became alien even to the main character, whose significant part of his life was spent on this state farm (a symbol of social change, difficult times): “He walked, walked an old man, and it seemed to him that he was not walking on his native land, and fate accidentally threw him on a site forgotten by God or on the moon. So, everything was dying everywhere you looked” (Belger, 2004). Comparison with a site forgotten by God or the Moon is a technique for expanding the spatiotemporal boundaries of the work, leaving room for readers to create their conceptual series close to it in this context;
- The country in which the main part of the character’s conscious life has passed, for example, Kazakhstan for Edmund Worm.

The chronotope of the homeland is complicated in the novel by the monologues of the protagonist: “Where is his homeland, a native of Russia, a resident of Kazakhstan, a citizen of Germany – Edmund Worm? Russia expelled him, rejected him, at once crossing out the fate of his ancestors, forever leaving a notch in his heart. Kazakhstan sheltered him for many decades, nurtured him, made him drunk, embraced him... Germany accepted him, let him in, graciously, with compassion, as a distant descendant of a German ancestor who went to Russland in hard times in search of happiness... But he, Edmund Worm, Germany is not his homeland. became. She became his place of permanent residence. It will become a home for his grandchildren. Maybe. So, who is he, a special settler, then – a late returnee, Edmund Worm? A man without a homeland? (Belger, 2004). In the reflections of the character, one can also see the frequent interweaving of the past, present and future, which brings the perception of the Motherland to the level of eternal themes, beyond the limits of a literary text.

The chronotope of the house is multifaceted in the work by G.K. Belger and contains the following spatiotemporal characteristics:

- place of stay, residence (meaning – a building that does not have any additional semantic load);
- place of action in the present;
- a symbol of dreams and hopes for the future;
- home – a place where most of the character’s life, his childhood, growing up, and becoming a person passed. Here, the chronotope of the house is superimposed on the image of the aul and the chronotope of the Motherland and also goes semantically beyond the limits of the work.
- The mansion – as a spatiotemporal reflection of the character’s inner world: hopes for the future, Edmund Worm’s faith in the best is confirmed by the description of the mansion as beautiful, bright and spacious, while the loss of mutual understanding between Rakhmetbay and Asima is shown through dirt, shabby, settling, withering of the mansion.

In addition, one can single out the individual chronotope of each character, formed by their thoughts and reflections on life and fate, as well as the bazaar, labyrinth, and railway station, which are the vanishing points of the individual chronotopes of certain characters. Past, present and future are intertwined in the novel "Tuyuk su" (2004): The characters reminisce that has shaped their present and live in dreams of the future. Based on the analysis of the novel "Tuyuk su" (2004) it is possible to identify the following features of the author's value perception of chronotopes: frequent reflections of the characters of the work about the past and present, about home and Motherland, as well as numerous comparisons with the central character of Kazakhstan and Germany are a reflection of the author's consciousness, in these reflections the author converges with the characters in spatiotemporal context and raises problems that concern him in reality; the author openly expresses his feelings and emotions about certain objects and events; inclined to choose the location at the behest of the soul.

The Artwork "The tale of a century-old steppe man" by Alimzhanov (2018) is a reflection of the past through the prism of the present. In the most general form, two corresponding chronotopes can be distinguished: the chronotope of the present – the period in which the centenary aksakal tells his grandchildren the story of his life, which has passed through historical, sociopolitical, including military, socio-ideological events; the chronotope of the past – the events of the aksakal's life, about which he is talking. Based on historical changes and the corresponding social, mental, and ideological transformations depicted by the author in the work, one can single out: the chronotope of the pre-revolutionary period, the chronotope of the Soviet period and the chronotope of the period of independence of Kazakhstan.

The author also depicts the chronotope of the steppe, which in the character's memoirs often intersects with the chronotope of childhood and is verbalized as follows: "We are aul children, we loved the steppe and wandered around the neighbourhood all day," "[...] we are nomads, good-natured children of nature; ...we felt free in the steppe," "children's voices and cheerful laughter filled the steppe, announcing to the whole world that the descendants of nomads, free children of the great steppe, live here!" (Alimzhanov, 2018). In this fragment, the following linguistic means are manifested, which help to create the chronotope of the steppe and connect it with the chronotope of childhood. The most vivid images are created by metaphors and symbols, such as "steppe," "village children," "nomads," "children of nature" and "free children of the great steppe." These images symbolize the expanses of the steppe, freedom, closeness to nature and the nomadic way of life. They help convey the atmosphere and features of the steppe landscape, as well as connect it with the childhood memories of the hero. Emotional phrases such as "we loved the steppe," "we felt free in the steppe," "children's voices and cheerful laughter filled the steppe" create a positive emotional atmosphere and convey the joy, freedom, and joy of being in the steppe. These expressions reflect the hero's connection with this place and his attachment to the steppe space. The phrases "good-natured children of nature" and "descendants of nomads, free children of the great steppe" contain figurative expressions that strengthen the hero's connection with the steppe and emphasize his identification with this place. They also help to convey the cultural heritage and traditions of the nomadic lifestyle. Among the rhetorical figures in the work, there are repetitions, such as "we are village children," "we are nomads" and "we felt free," which enhance the semantic load and create a persuasive effect. They emphasize the hero's belonging to the described environment and his mood in the steppe.

The chronotope of the house, to a greater extent in the sense of the native land, land, a place where it is possible to find peace of mind and balance: "I had one single goal and dream – to reach my native land, cross the threshold of my house, see my mother, children, wife and relatives, have a bite to eat with them a piece of boursak – bread, and one could die. If only to reach the house, say the words of farewell to relatives and lie down in a grave in their native land!" (Alimzhanov, 2018). The deep connection of the hero with his native land, his desire, and desire to reach home is symbolized by the following language means:

- Metaphors and symbols. The author uses expressive images such as "to cross the threshold of his home," "native land," "mother, children, wife, and relatives" and "grave in his native land." These images symbolize home, homeland, and family, which are associated with security, belonging, and peace of mind.
- Rhetorical figures. There are repetitions in the sentence, such as "get home," which increase the semantic load and emotional impact on the reader. This emphasizes the importance and desire to get home, creating a sense of perseverance and longing.

- Emotional colouring. The phrases “peace of mind and balance,” and “it was possible to die” reflect strong emotions associated with the native land and home. They emphasize the significance of these places and their ability to bring peace and satisfaction.
- Shades of Meaning: The use of the words “goal” and “dream” emphasizes the importance of reaching one’s native land and home. The phrase “to have a bite of boursak – bread with them” expresses not only a physical need but also a symbolic connection with traditions, family connection and community.

One of the most important in the transformation and development of the hero is the chronotope of the road: “My path went along the valleys, along the slopes, to the left of the head source, to the steppe arid valleys, to the right – to the cold, wet, reed-covered edges, up the streams, along the prickly bushes, among black, gray, red stone.” The mention of a variety of colours and materials creates an image of the diverse landscapes and natural elements through which the road passes. The description of the sandy soil and lack of grass creates an image of a harsh and uninhabitable space: “Then she turned to the left and began to get lost in the waterless and alkaline floodplains, where sandy soil instead of grass creaked disgustingly.” Through various obstacles on the way and changes in the terrain, the image of movement is conveyed: “Looking back, I see the route, both through cliffs and falls in front, and through blockages and ascents behind.” The author uses various linguistic means to create the chronotope of the road:

- Adjectives describing a variety of natural elements (slopes, reeds, and stones) and their characteristics (harsh, wet, and gray).
- Metaphors and similes, such as “black, gray, red stone,” which help to visualize and convey different shades of colours and textures.
- Path and route definitions and characteristics, such as “getting lost in dry and brackish floodplains” or “through precipices and drops ahead,” which create an image of travel and allow the complexity and unpredictability of the path to be imagined.
- Reflection of emotional tone and interaction with the environment, for example, “sandy soil creaked disgustingly,” which emphasizes the unpleasant sensations associated with the road.

Among the specifics in the perception of B.T. Alimzhanov’s category of space-time, the following aspects can be distinguished: the author seeks to display historical events from an objective point of view, taking into account all the positive and negative factors caused by them; when reflecting the steppe and childhood, the author resorts to such descriptions as “butterflies fluttered, grasshoppers jumped,” which indicates his extremely positive attitude towards the depicted in this spatiotemporal period; it can be concluded that the author’s attitude to the steppe, native land is formed from childhood, and no sociopolitical changes can affect his desire to leave the places close to the spirit.

The chronotope, as utilized by Sh.Sh. Ualikhanov, G.K. Belger, and B.T. Alimzhanov, functions as a tool for articulating the distinctive connection between humans and nature within Kazakh nomadic culture. So, the chronotope, as depicted in these works, mirrors the recurring patterns of nomadic life, underscores the significance of community and tradition, and reveals how historical events shape the Kazakh people’s perception of their surroundings. All three authors use special linguistic means to create the Kazakh chronotope. For example, the frequent use of epithets associated with natural phenomena (“boundless,” “eternal,” “endless” steppe), metaphors based on the cycles of nature (“time flows like a river,” “life blooms and fades like grass”) helps to create a sense of a special time-space characteristic of nomadic culture. This unique chronotope allows the authors to explore issues of Kazakh identity in the context of modernisation and globalisation. They show how the traditional perception of time and space is transformed and adapted to modern realities while preserving its cultural specificity.

Thus, the analysis of chronotope in the works of Ualikhanov, Belger and Alimzhanov reveals not only the peculiarities of their style but also the broader processes of formation and rethinking of Kazakh cultural identity in literature.

All the studied works have a biographical chronotope, which consists of the artistic depiction of real events happening to the author in reality. Monologues and dialogues in a literary work in the context of the biographical chronotope are the point at which the space-time of the author and the character coincide. In the analysed works, it is possible to observe such points, for example, in the dialogue between the narrator and the

coachman in “Diary of a trip to Issyk-Kul” by Ualikhanov (1856), dialogue between the narrator and descendants in “The tale of a century-old steppe man” by Alimzhanov (2018), Edmund Worm’s dialogue with a neighbour peer, and Edmund Worm’s monologue about returning to Germany in “Tuyuk su” by Belger (2004).

4 Discussion

The study of the chronotope category in literary works contributes to the expansion of the limits of perception (both the author’s and the reader’s) provides more opportunities for interpretation (both the whole work and its structural elements) and analysis of the text at various levels. Since the study of the category of the chronotope makes it possible to identify the features of the levels of interaction between the characters (actions, events, and images) of the text, the author, and the character (characters), the author and the potential recipient of a work of art, the text and the reader, the text and the cultural and historical time in which it is written, the only correct approach to the complex study of space-time in a literary text is the structural method.

Tarvi (2015) writes in his scientific research that the chronotope, along with the metaphor, is an open manifestation of generalization and typification. To prove this statement, the author cites the principle of consistency, according to which both the chronotope and the metaphor can be considered valid frames of reference that have an identical form, as well as the fact that both of these categories of literary text are based on thinking by analogy. In addition, the researcher believes that time and space should be considered as a conceptual metaphor. The identification of the categories of chronotope and conceptual metaphor, as well as the study of the spatiotemporal organization of an artistic and journalistic text, does not seem appropriate for several reasons. Taking into account the chronotope as a category of a work of art, it can be argued that it operates within the framework of a literary text only. In some cases, as, for example, in the novel “Tuyuk su” by Belger (2004), chronotopes can go beyond the artistic space, but at the same time, the literary work itself remains their starting point. Reality forms chronotopes that remain in the mind of the author, and subsequently become part of not only fiction, but also journalistic work, but chronotopes do not form reality. A conceptual metaphor can exist both within a literary text and outside it. In addition, a conceptual metaphor can act as an element of a conceptual system, which means it can influence the formation of the experience of a certain socio-cultural community. On this basis, it is rational to conduct a study of the space-time of a literary work through their study as a category of chronotope.

At the same time, Diaz (2005), examining the Andean chronotope on the material of a work of art by José Maria Arguedas, writes that the chronotope depicted by the author in his literary work crossed the line between artistic and real. The researcher writes that the turning point is the writer’s etymological explanation of the Quechua word “K’osk’o,” meaning “navel,” “centre,” and “eye of Tahuantinsuyu,” which served as the beginning of the establishment of a new identity: the identity of mestizos as the starting point for relationships, free from hegemony, dialogic with the world. Tolbayeva et al. (2022), during the study of the concept of the city in the works of L.N. Tolstoy, identified the notions of concept and chronotope. The concept is essentially a collective unit that reflects the idea of something from the point of view of a certain community of people. Thus, the study of the concept sphere of a work of art can give an idea of the individual author’s picture of the world, formed by the national mentality, cultural and linguistic features of the space in which it is located, as well as the national picture of the world. Concepts are formed in the collective consciousness, while the chronotope is a reflection of the author’s consciousness, his subjective idea of reality, expressed in artistic form.

Tumanova et al. (2019) identify and analyse six typologies of artistic time. In his work devoted to the study of space and time in the genres of Kazakh folklore from a linguistic perspective, Zhakupov et al. (2020) treat time and space as separate categories. However, the categories of space and time cannot be separated, since they are not physically able to exist in the context of each other. For example, exploration of a character’s past cannot be separated from events, or locations in the past. Thus, the expediency of studying the spatiotemporal organization of a literary text through the analysis of chronotopes is obvious. Seath (2022),

in his study of García Márquez's *Love in the Time of Plague*, analyses the time-space category only at the textual level. In addition, the author chose plot analysis and description as the main research methods. The methods of scientific research are chosen by each author depending on the purpose of the research; however, even in such conditions, the researcher's approach to the study of the category does not seem to be comprehensive and allows for a comprehensive analysis of space-time in a work of art and its structural relationships.

Zhanuzakova and Onalbayeva (2016), exploring the category of artistic chronotope, note that the category of chronotope can have an additional semantic meaning, which is facilitated by the use of space-time symbols by the author. Among the typical Kazakh writers are the symbols of aul, yurt, steppe, road, earth, and sky. A significant part of the symbols used by Kazakh writers is due to the nomadic way of life of the Kazakh people. In the works studied within the framework of this article, the corresponding structural elements were also identified, for example, the chronotope of the aul and the chronotope of the yurt in "Diary of a trip to Issyk-Kul" by Ualikhanov (1856) and the symbol of the village in the chronotope of the Motherland in the novel "Tuyuk su" by Belger (2004). Most scientists studying the creative activity of Sh.Sh. Ualikhanov, G.K. Belger and B.T. Alimzhanov and their works of art, artistic images, plot, motifs, concepts, and archetypes are chosen as the topic of research. So, Kaharman and Zhaksylykov (2019) conducted a study of the function of macro images in the novel "Tuyuk su" by Belger (2004). The predominant part of the selected macro images is spatial – house, village, homeland, and road. The study of macro images makes it possible to conclude the artistic component of the work to a greater extent, in contrast to the study of chronotopes, which allows drawing parallels between the space-time depicted in the text and reality, which opens up a wider range of possibilities for analysing the author's value orientations. Thus, the study of chronotopes in the work "Diary of a trip to Issyk-Kul" by Ualikhanov (1856), "Tuyuk su" by Belger (2004), and "The tale of a century-old steppe man" by Alimzhanov (2018) has a scientific novelty to determine their value perception in the author's discourse.

Bakhtin's (1981) contribution to the study of the chronotope category in literary works is highly significant. The study explores the concept of the chronotope and its multifaceted characteristics, which have been greatly influenced by Bakhtin's work. Bakhtin proposed that the chronotope functions as a fundamental concept in literature, exerting a significant impact on the representation of time and space within a novel. He maintained the conviction that the chronotope is not merely a reflection of the external world, but rather a product of the author's creative imagination. Bakhtin emphasized the complex and dynamic nature of the chronotope, which he viewed as a concept that encompasses various aspects of time and space. The methodology utilized in this study incorporates and deviates from Bakhtin's research. This study, in line with Bakhtin's viewpoint, recognizes the importance of the chronotope category in literary analysis and seeks to understand its complex nature. Nevertheless, this study goes beyond Bakhtin's work by specifically analysing the author's discourse and its assessment of the significance of the chronotope. This study examines how Kazakh authors depict the chronotope and how it reflects their distinctive viewpoints on time and space based on their values. Furthermore, while Bakhtin's research primarily focused on the novel, this investigation examines diverse genres of literary works, including essays and journalistic prose. This study employs a wide array of methodological approaches, such as structural, biographical, hermeneutical, and comparative methods, to analyse the selected literary texts. In conclusion, Bakhtin's investigation into the chronotope category has greatly influenced our understanding of the intricate and diverse characteristics of the chronotope. This study expands upon Bakhtin's theories by specifically analysing the author's perception of the value of the chronotope in their discourse and employing a unique methodological approach.

Isgandarova (2020) made attempts to structure (classify, typify) chronotopes depending on various criteria. It should be noted here that in each literary work, the category of the chronotope is expressed in different ways and has its characteristic features only within the framework of a given literary text. For a detailed and comprehensive classification of chronotopes, it is necessary to take into account too many factors, including cultural and social ones, which transform over time, which is also a complicating aspect. Thus, this question remains open in literary criticism today. This article argues that the conclusion of the study of chronotopes within a certain framework will not allow for a comprehensive study of the spatiotemporal organization of a work of art and its features, including those related to the study of the author's perspective.

The study of the literary text must be carried out without being based on templates. So, for example, Dick (2010) highlights the hotel chronotope in his work. The scientist writes that some researchers criticize such chronotopes, since they do not have their historicity and do not contain original characteristics. However, the author of a work of art, when writing it, is not obliged to follow any rules and canons for creating space-time in his literary text. The depiction of chronotopes is based on the author's perception of reality, which is why this category is of particular interest for research.

Auezov (2011) has made substantial contributions to the examination of Kazakh culture, particularly in the realm of comprehending the nomadic perspective and its portrayal in literature. The author's works frequently centre on the distinctive perception of time and space within Kazakh culture. Auezov emphasized the significance of the cyclical understanding of time in nomadic culture, which differs from the linear understanding commonly found in settled civilizations. He observed that nomads perceive time as intricately connected to natural cycles and seasonal variations, a theme that is evident in the literary creations of Kazakh writers. The author explores the notion of the "open space" of the steppe in the context of space, highlighting its significant influence on the Kazakh worldview. He contended that the perception of boundless space has a profound impact on the cognitive processes and creative output of Kazakh writers. Auezov also examined the transformation of the traditional nomadic concept of time and space in modern Kazakh literature, resulting in a distinctive amalgamation of ancient and contemporary perspectives. The author's work provides a theoretical foundation for examining the chronotope in the works of Sh.Sh. Ualikhanov, G.K. Belger, and B.T. Alimzhanov. This analysis helps us comprehend how these authors depict and reinterpret traditional Kazakh notions of time and space in their writings.

5 Conclusions

The article studies the literary works of Kazakh writers, studied the spatiotemporal organization of the literary text, and its perception in the author's discourse and made the following conclusions. As a result of the analysis of fiction and journalistic works at the text level, the most significant chronotopes for each literary text were identified: the chronotopes of the road, cemetery, aul and yurts in "Diary of a trip to Issyk-Kul" by Sh.Sh. Ualikhanov; chronotopes of the war, the period after the end of the war, modernity, Motherland, home, every character, bazaar, labyrinth, and railway station "Tuyuk su" by G.K. Belger; chronotopes of the past, present, pre-revolutionary period, the Soviet period, the period of independence of Kazakhstan, the steppe, the native land and the road in the "Tale of the Centennial Steppe" by B.T. Alimzhanov. All designated chronotopes in the literary works of Kazakh writers are defined as complex and multifaceted. Chronotopes are also indicated, which have several levels of manifestation and, depending on the context, can narrow the space-time boundaries and expand them. For example, the chronotopes of the Motherland and home in the novel "Tuyuk su."

At the supra-textual level, a biographical chronotope is identified that is inherent in all the works under study, which is due to the reflection by the authors in an artistic manner of the realities of their lives. Based on the study of the depiction of chronotopes by the authors and the comparison of artistic time-space with the real facts of their lives, a characteristic of the value aspect of the author's perception is given. Thus, the worldview of Kazakh prose writers can be described as follows: Sh.Sh. Ualikhanov knows the value of the life of any person of any nation, treats death as part of the life cycle, knows how to find beauty, and harmony in nature, and in everyday things, has a broad outlook, strives for more (improvement, knowledge of the world); G.K. Belger is prone to reflection, internal contradictions and appreciates the Motherland, open in the manifestation of thoughts, feelings, and desires; B.T. Alimzhanov strives for objectivity, open-mindedness, inclined to search for truth, and native lands play an important role in his life, appreciating the period of childhood (the period before social changes). Thus, it is worth concluding that the value perception of the chronotope in the author's discourse is due to the individual life circumstances of the author himself, as well as the national, cultural, and historical features of reality that affect his consciousness.

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