

Chapter 2

Temporal and Spatial Constructs in Narrative:

A Review of Related Literature

All physical objects possess three dimensions: length, width, and height. These dimensions are crucial as they determine how objects are spatially arranged relative to each other, forming distinct systems within our perceptual framework. This spatial arrangement involves the positioning of objects in various relations to one another (such as besides, beneath, above, within, or in front of) and encompasses specific quantitative relationships that define how these objects coexist.

The structure of space is fundamentally shaped by the way these objects and their conditions are arranged together. The concept of space is integral to understanding how everything in the universe is organised and interrelated. On the other hand, the dimension of time is quantified through units like seconds, minutes, hours, days, years, and centuries. These measurements are based on motions that are universally recognized as consistent and regular. The human perception of time allows for the assessment of both the sequence and the duration of events. Our subjective experiences, influenced by emotions such as joy or sorrow, excitement, or tedium, can significantly alter our perception of time, making it seem to pass more quickly or slowly.

Space and time are fundamental forms of the existence of matter, essentially coordinating how objects and processes are organised. Their universality is evident in their application to all entities and processes that have existed or will ever exist across the cosmos. Every event in the external world, as well as every human emotion and thought, “occurs within the dimensions of space and time” (Disalle 15).

In the material world, all entities possess both extension and duration. However, space and time exhibit distinct characteristics. While space is three-dimensional, encompassing length, width, and height, time is singularly

dimensional, flowing linearly from the past through the present to the future. Time is characterised by its inevitability, its uniqueness to each moment, and its irreversible nature.

This exploration into the nature of space and time not only deepens our understanding of the physical and experiential world but also highlights the intricate ways in which these dimensions influence our perception of reality. The interplay between space and time forms the backbone of our existence, shaping both the universe's grand design and the minutiae of our daily lives.

2.1 General Understanding of Time

Time, as experienced in its present form, is often perceived as a continuum that has emerged from the past and will invariably influence the future. The concept of time has progressively refined, opening new perspectives on 'Time' itself. It is commonly understood through the mechanisms of clocks and calendars; these devices not only mark the passage but also remind us of the relentless forward march of 'Time'. Unlike space or place, which can bear the traces of past and future, time is uniquely experienced in the present moment. The omnipresence of 'Time' is a constant in our lives; it is always experienced in the now. Similarly, objects are perceived in relation to time. They cannot be physically observed or experienced in any temporal state other than the present, except in the mind's eye or through the mind's interpretations of time. Despite this, time is often categorised in terms such as past, present, or future. These segments are measured in seconds that accumulate into minutes, which build hours, and eventually form days. On a larger scale, as per calendars, time is segmented into days, which compile into months and years.

Time is generally perceived as linear, moving in a single direction. However, some theories propose that time can also be multidimensional, moving in various directions much like dimensions of space. In such discussions, time is sometimes conceptualised similarly to space, where different times exist as tangible as different places, with future events existing concurrently within it and no objective flow of time truly present. Time is defined as an indefinite continuous progression of existence and events, unfolding in an apparently irreversible sequence from the past, through the present, and into the future. It

serves as a measure for sequencing events, comparing durations, and quantifying rates of change in both material reality and conscious experience. ‘Chronology’ is the science of arranging events in the order they occur. It determines the actual temporal sequence of past, present, or future events.

In classical terms, time is referred to by the Greeks as *Kronos* and *Kairos*, indicating chronological time. *Kronos*, in Greek mythology, is associated with the God *Kronos*, father of Zeus, often personified as an old man. In the context of time, however, *Kronos* pertains to the chronology or sequential flow of events. Time in narratives adopts various forms such as narrative time, chronological time, linear time, non-linear time, and multi-linear time. ‘Narrated time’ refers to the time span covered by the story, whereas ‘narrating time’ is the actual duration a narrator takes to tell the story.

Hans Meyerhoff further defines time as either “private, personal, subjective or objective” (5). This suggests that while personal experiences may stimulate a recognition of time, they remain embedded within the framework of experience, yet distinct in terms of its objective, structural relation in nature. Thus, our understanding of time is deeply intertwined with both our personal experiences and the objective world, making it a fundamental yet complex dimension of human existence.

Time, a complex and multifaceted concept, has been interpreted and categorised differently across various disciplines including Arts, Philosophy, Science, Psychology, Humanities, and Social Sciences. The movement and motion of any object, regardless of the space it occupies, play a crucial role in defining and understanding time. Broadly, time is classified into four distinct types: Ordinary Civil Time, Universal Time, Julian Date, and Local Sidereal Time.

2.1.1 Ordinary Civil Time

Ordinary Civil Time, the time displayed on our clocks and watches, is synchronised with the apparent motion of the Sun. It segments the day—morning, afternoon, evening, and night—into 24 equal hours. This system of time measurement is rooted in daily human activities and the natural cycle of light and darkness.

2.1.2 Universal Time (UT)

Universal Time closely aligns with Civil Time but is primarily utilised for astronomical purposes. Unlike Civil Time, Universal Time does not adjust for Daylight Saving Time and is standardised based on the time at Greenwich, England. This uniformity makes it exceedingly useful for astronomers around the globe, facilitating coordinated observations and calculations.

2.1.3 Julian Date

The Julian Date System is designed to streamline the process of calculating time over extended periods. This system eschews the conventional calendar format of month, day, and year in favour of a single continuous count of days. For instance, time might be expressed as the number of days since Noon, Universal Time on January 1, 2019. This method simplifies temporal calculations, particularly in fields requiring precision over long durations, such as astronomy and space exploration.

2.1.4 Local Sidereal Time (LST)

Local Sidereal Time measures time based on the positions of stars in the sky. It correlates with the Right Ascension of a star at its culmination point—the moment it crosses the observer’s meridian and is at its highest point in the sky. The current Local Sidereal Time can be determined by observing the star’s position relative to the cardinal directions (North, South, East, and West). This form of time measurement is crucial for astronomers who rely on the precise tracking of celestial bodies across the sky.

Each of these time systems serves specific functions, reflecting the diverse needs and applications of time measurement in modern society. From everyday activities governed by Civil Time to the precise astronomical calculations facilitated by Universal and Sidereal Time, our understanding of time is deeply integrated into both our practical lives and the scientific exploration of the universe. This integration highlights the interdisciplinary nature of time as a concept, bridging the gap between practical human experiences and the abstract scientific understanding of the universe.

2.1.5 Philosophical Interpretation of Time

Time, a multifaceted concept, has been a subject of significant scholarly interest across disciplines such as religion, philosophy, and science. Despite its universal relevance, time has consistently eluded definitive understanding, leading to diverse interpretations that challenge the circularity of its nature. Among the many philosophical inquiries into time, the debate over its ontological status—whether it exists independently of events—has been particularly prominent.

Many scholars concerned with the philosophical implications of ‘Fatalism’ have produced extensive work, analysing the belief that future events are unavoidable, asserting that no human action can prevent them. This perspective has deeply influenced philosophical discourse on time, urging a closer examination of its properties and our understanding of inevitability.

Aristotle, along with other notable philosophers such as Leibniz, advocated for what is commonly referred to as “Reductionism with Respect to Time” (29) or “Relationism with Respect to Time” (32). This viewpoint contends that time does not exist independently of the events that unfold within it. According to this theory, discussions about time are essentially discussions about temporal relationships among entities and occurrences.

Contrasting this view, “Platonism with Respect to Time,” (36) also known as “Substantialism with Respect to Time” (41) or “Absolutism with Respect to Time,” (42) championed by philosophers like Plato and Newton, posits that time is akin to an empty container. This container, according to proponents, exists “independently of what it holds, underscoring a conceptualization of time as a distinct, standalone entity that accommodates events and incidents” (Maudlin 4).

Central to Aristotle’s examination of time is the correlation between time and motion. He posited that without motion, time itself cannot be defined or observed, dismissing any notion of time existing separately from motion. Aristotle’s discourse frequently focused on the concept of “now,” exploring its consistency or variability over time. He pondered whether “now” remains constant throughout time or undergoes transformation, concluding that “now

can be seen as both singular and evolving, reflecting the dynamic nature of time” (10).

Aristotle further elaborated that “now” acts as a demarcation, dividing time into past and future segments. This division is not static but is subject to continual change and transformation, indicating that “now” is both a part of what has been and what will be. He described “now as a point that bifurcates time, linking it intrinsically to motion” (10). The size or magnitude of an event or object in time is, thus, commensurate with its motion, measured by the intensity or the duration of time it occupies.

2.1.6 The Continuity and Overlap of “Now”

Exploring further, Aristotle debated the coexistence of different parts of time, asserting that they could not simultaneously exist unless one encompasses the other, much like years encompass months and months encompass days. This analogy extends to the idea that the “Now” cannot internally coexist with another “Now” unless momentarily. Consequently, if multiple “Nows” cannot coexist, then they must “function sequentially, tied together in a continuous thread, each “Now” transitioning into the next without overlap, except transiently” (Rassi 47).

The philosophical exploration of time by Aristotle and others offers a profound insight into the temporal dimensions of our universe. It underscores the complexity of time as both a measure of change and a framework within which all events and phenomena are situated. The philosophical discourse on time challenges us to consider its broader implications, not only as a sequence of moments or a measure of duration but as a fundamental aspect of the existential framework that defines our reality.

In exploring the philosophical dimensions of time, both Aristotle and Plato provide profound insights that continue to influence contemporary understanding. Aristotle’s perspective on time is deeply intertwined with the concept of motion, asserting that time is inherently linked to change and cannot exist independently of motion. This view posits time as a measurable sequence directly related to the “movement of objects, making it quantifiable and countable” (Aristotle 21).

According to Aristotle, time is defined by the motion it measures; it is the “number of change in respect to the before and after” (21). He elaborates that time is an ongoing progression where motion and change are essential for its measurement. Time’s dependency on motion suggests that without change, time itself would be indiscernible. Aristotle articulates the notion of “now” as a moving concept—dynamic rather than static—highlighting its continuous transformation and its crucial role as the connective thread between the past, present, and future. He describes “current” time as the boundary that separates and connects these three states, marking an indivisible yet distinct point that delineates temporal transitions.

2.1.7 Plato’s Interpretation of Time

Plato (2008), on the other hand, associates time with regular cyclical events, such as the movements of celestial bodies. For Plato, these cycles define the passage of time, making it regular and eternal. In his dialogue ‘Parmenides’, he discusses ‘Being in Time’ or ‘Being in Chronos’, introducing the analytical dimensions of time, which “include its progression, its relationship to tenses, and the concept of now” (53). Plato’s examination reveals time as both directional and cyclical, suggesting that time can have both a forward motion and an intrinsic cyclicity. Plato explores the paradoxes of temporal existence, questioning the possibility of being simultaneously within and outside of time. He challenges the conventional perceptions of time by arguing that the states of “being older or younger are not merely static but are inherently tied to temporal flux” (Plato 54). This philosophical inquiry extends into the metaphysical, where time is seen not just as a measure of physical change but as a fundamental aspect of existential reality.

2.1.8 Interrelation and Philosophical Implications

The discussions by Aristotle (2006) and Plato (2008) highlight a fundamental aspect of philosophical inquiry into time: its inextricable link with existence and identity. Aristotle’s view that time is secondary to motion and change emphasises the practical and observable aspects of time, while Plato’s exploration of time’s metaphysical qualities delves into the more abstract and theoretical implications.

Both philosophers contribute to a deeper understanding of how time interacts with universal laws and human perception. Aristotle's focus on the quantifiable aspects of time complements Plato's more theoretical approach, which considers time's broader implications on existence and reality. Together, their theories provide a comprehensive framework that spans the practical, the philosophical, and the metaphysical dimensions of time.

In essence, the philosophical exploration of time by Aristotle and Plato not only advances our understanding of temporal mechanics but also enriches our comprehension of its broader existential significance. Their insights underscore the complexity of time as both a fundamental component of the universe and a central element of human experience, bridging the gap between empirical observation and philosophical speculation.

In his seminal work, the *Critique of Pure Reason* (1781), Kant proposes that space and time are not empirical realities but rather transcendently ideal; they are intrinsic forms of intuition that stem from the subjective constitution of the mind. This stance places Kant squarely within the critical debate on the nature of time and its perception. Kant argues that both space and time are mere 'forms' of human intuition, implying that they are ways in which our minds structure the sensory information that we receive, rather than conditions that exist independently in the external world. This theory, known as transcendental idealism, suggests that our experience of time and space is fundamentally shaped by the mind's inherent structures. Kant's perspective diverges sharply from the Newtonian viewpoint, which treats time and space as absolute entities that exist independently of human observers.

For Kant, time is the "formal condition" (41) underlying all phenomena. It acts as a foundational framework upon which "all of our sensory experiences are organised and understood" (Kant 46). In Kant's framework, time is one-dimensional and linear, a non-empirical perception that underlies and forms our inner sense. It is essential for the representation of phenomena, providing the

temporal structure necessary for the perception of change and motion.

Kant elaborates on this by linking the concepts of movement and change directly to the representation of time. He posits that the concept of change—and by extension, motion (as change of place)—is only “conceivable through the representation of time as an internal, a priori intuition” (Kant 48). Without this foundational representation, the very notion of change would be incomprehensible, as it involves the conjunction of contradictory states—such as something being in a place at one time and not in the same place at another.

Kant further argues that time allows for the reconciliation of contradictory properties within a single object under different conditions. For instance, the property of being present in a particular place and subsequently “not being present in the same place can only be understood through the linear progression of time” (Kant 49). This interpretation highlights time’s unique role in enabling our understanding of sequential events and the continuity of existence.

In Kant’s view, the traditional representation of time as a continuously flowing stream that starts from an arbitrary point zero and progresses in one direction is a practical but not an ontologically accurate portrayal of time. Such a model simplifies time for practical use and scientific measurement but fails to capture its transcendental essence as a form of intuition essential for the perception of reality.

Thus, Kant’s philosophical treatment of time challenges the empirical and absolute interpretations that had dominated prior philosophical thought. By redefining time as a fundamental structure of human cognition, Kant not only shifts the discussion from the external to the internal realm but also lays the groundwork for modern philosophical inquiry into how we perceive and understand the temporal dimensions of our experiences. This shift has profound implications for metaphysics and epistemology, repositioning time as a central element in the “subjective interpretation of the universe rather than an objective feature of it” (Kant 51).

2.1.9 Scientific Interpretation of Time

The scientific exploration of time has evolved significantly, shaped by the groundbreaking theories of Albert Einstein and Stephen Hawking, among others. These theoretical physicists redefined our understanding of time, intertwining it with concepts of space and the universe's fundamental laws.

In 1905, Albert Einstein introduced the 'Theory of Relativity', which revolutionised the scientific perspective on time. Unlike the classical view that time is a constant, unchanging backdrop against which events occur, Einstein proposed that time is a dimension intertwined with the "three spatial dimensions, forming a four-dimensional space-time continuum" (37). This framework suggests that time does not have a fixed direction but is relative and varies depending on the observer's velocity and gravitational field.

Einstein's theory illustrates that time dilation occurs at high speeds— as one approaches the speed of light, time itself slows down relative to observers at rest. This phenomenon is crucial for understanding not just cosmic velocities but also for the technology underlying global positioning systems, which must account for these variations to maintain accuracy. Einstein's ideas about the malleability of time challenge the notion of a linear, "universal progression of time, suggesting instead that time is dynamic and context dependent" (38).

Parallel to Einstein's scientific insights, Mikhail Bakhtin, a literary theorist, introduced the concept of the chronotope in literature, which emphasises the "inseparability of time and space in narrative forms" (5). Bakhtin's chronotope deals with the intrinsic connectedness of temporal and spatial relationships within literature, where time thickens, takes on flesh, and becomes artistically visible; here, time is not a mere abstract measurement but a palpable force that shapes characters and narratives.

Expanding further on the concept of time, Stephen Hawking in 1988 described the universe's history as a seamless tapestry stretching from the past through the present to the future, suggesting that time had a distinct beginning with the Big Bang. This model presents time as a continuous thread without external influences, asserting that the universe's expansion from this singular event marks the commencement of time as we perceive it.

Hawking also emphasised the unidirectional flow of time, from past to future, as a fundamental aspect of human experience. He argued that time appears to move in one direction because of the “increase in disorder or entropy over time, a concept rooted in the second law of thermodynamics” (13). This perspective aligns with everyday experiences of time’s passage and memory’s function, highlighting the natural tendency to recall the past rather than foresee the future.

Both Einstein and Hawking viewed time as intimately connected with space, proposing that understanding our universe requires an acknowledgment of time as a spatial dimension. This conceptualization leads to fascinating possibilities, including time travel, where moving at velocities approaching the speed of light could theoretically reverse the arrow of time.

The scientific interpretation of time, from Einstein’s relativistic frames to Hawking’s cosmological vistas, offers a profound understanding of time as a flexible, dynamic entity intertwined with the spatial fabric of the universe. These insights not only challenge our classical views of time but also enrich our grasp of the universe’s fundamental structures, blending the realms of theoretical physics and philosophical inquiry into a unified study of space-time.

2.1.10 Time in Narrative: Literary Interpretation of Time

In the realm of literature, time is intricately tied to the lived experiences of reality, where the self or individual is shaped through a profound consciousness of temporal moments. This narrative element is crucial as it provides the backbone for the unfolding of events within a literary work, making the narrative both probable and convincing. Hans eloquently captures this essence by stating, “Organic life exists only insofar as it evolves in time...we cannot describe the momentary state of an organisation without taking its history into consideration and without referring it to a future state for which this state is merely a point of passage” (2).

‘Narrative time’ (Panasenko 12) can be dissected into two primary components: story-time and discourse-time. ‘Story-time’ (Panasenko 6) refers to the chronological sequence of events within the narrative and the duration these events encompass. Conversely, discourse-time is concerned with how long it

takes to narrate or read the story and how the events are structured within the narrative discourse. This distinction highlights the selective nature of narration, where only pivotal events are detailed, while others may be summarised or omitted, focusing on the duration and sequence of events as presented.

For instance, if a narrative chronicle a man whose lifespan stretches across 80 years, the story-time would similarly span 80 years. However, should the narrative centre on a woman waiting for a train over an hour, during which she makes a life-altering discovery, the story-time would be confined to that hour.

The duration of discourse-time often differs from that of story-time. In the man's story, discourse-time might compress the 80 years into a much shorter narrative span. In the woman's story, the discourse-time could extend beyond an hour if it includes extensive reflections on her past, which take longer to narrate than the hour she spends waiting.

Literary works typically operate within four distinct time frames:

Author Time: The period when “the author originally created and published the work” (Panassenko 4).

Narrator Time: The temporal setting from which “the narrator recounts the story” (Panassenko 3).

Plot Time: The specific time during which “the story's events occur” (Panassenko 4).

Reader or Audience Time: The actual time during which the “reader engages with the text or watches it being performed” (Panassenko 4).

Each of these dimensions adds a layer of complexity to the understanding and interpretation of a literary work, enriching the reader's experience by embedding the narrative within various temporal contexts. These multifaceted layers of time in literature underscore the dynamic interaction between the narrative structure and the reader's temporal reality, highlighting the profound impact of time in shaping both narrative and reader engagement.

In the scholarly exploration of narrative structures, Gerard Genette's insights stand as pivotal in understanding the intricacies of how narratives are

constructed and received. According to Genette, “Every text discloses traces of narration, which are studied in order to understand exactly how the narrative is organised” (14). This statement underscores the significance of dissecting the narrative to comprehend its foundational structure and the mechanics that drive its progression. Genette delineates between “narration—the act or process of narrating a story—and the narrative itself” (16) which is the physical manifestation or the end product of this process. This differentiation is crucial as it allows scholars and readers alike to parse the narrative from the perspective of its construction—examining how it is told—versus its content—what is told. This approach not only enriches the analysis of texts but also opens up a broader understanding of the dynamics of storytelling. One of the most critical elements that Genette addresses is the concept of time within narratives, which he categorises into ‘story time’ and ‘narrative time.’ Story time refers to “the fictional time taken up by an action episode, or, more globally, by the whole action” (Smuda 3). This is the chronological duration within the universe of the narrative, encompassing all the events and actions described. In contrast, narrative time is concerned with the temporal experience of the reader or audience; it is “the time it takes an average reader to read a passage, or, more globally, the whole text” (Smuda 12). This distinction is vital for understanding how narratives manipulate temporal perceptions to create dramatic effects or to focus attention on particular aspects of the story. The application of Genette’s theories is vividly illustrated in James Joyce’s *Portrait of the Artist as a Young Man*, particularly through the character of Stephen Dedalus. Stephen’s experience of time encapsulates a complex interplay of memory and perception, where he often shifts between memories, albeit without a straightforward logical relationship between these events. The narrative captures Stephen’s inward journeys through overlapping memories that seem to layer upon each other spontaneously and non-linearly.

This portrayal effectively demonstrates how ‘narrative time’ can diverge significantly from ‘story time’. The reader experiences Stephen’s life not in a linear fashion but as a series of episodic memories that may not correspond directly to the sequence of events as they occurred. The disjunction between the order of events and the order of narration highlights Genette’s observation

about the autonomy of narrative time from story time. The way Joyce structures these temporal shifts plays a critical role in how the narrative is perceived. It challenges the reader to piece together the fragmented memories to form a coherent sense of Stephen's identity and his developmental journey. This technique enriches the narrative by deepening the psychological complexity of the character and enhancing the thematic richness of the text.

Gerard Genette's contributions to the field of narratology provide a robust framework for analysing the temporal structures within narratives. His distinction between story time and narrative time is particularly insightful for examining the layers of complexity in modernist texts such as Joyce's *Portrait of the Artist as a Young Man*. By dissecting the mechanics of how time is manipulated within the narrative, one gains a deeper appreciation of the narrative's artistry and its impact on the reader's engagement with the text. This analytical approach not only deepens the understanding of specific literary works but also enhances our grasp of narrative as a fundamental human activity, shaped by and shaping our perception of time and reality.

In the realm of literature, the concept of narrative is fundamentally linked to the way a story is structured and told, which encompasses the arrangement of events and the way time is handled within the narrative. The narrative structure can broadly be categorised into linear and non-linear forms, each bringing distinct perspectives and temporal dimensions to the story.

Linear narrative is characterised by its sequential order of events, following a straightforward path from a defined beginning, through a middle, to an end. In this format, events are presented in the chronological order in which they occur, providing a clear trajectory of the plot that enhances the reader's understanding of the narrative progression. This type of narrative typically opens with an introduction to the setting, followed by a buildup of events that lead to a climax, and concludes with a resolution where conflicts are resolved or come to a point of acceptance.

The temporal flow in a linear narrative is continuous and uninterrupted by shifts in time, such as flashbacks or non-sequential jumps. This continuous flow allows the plot and subplots to be intricately aligned with a well-defined

starting and ending point, ensuring a cohesive understanding of the cause and effect as the story unfolds. The structure inherently supports a logical progression of incidents, their outcomes, and the consequences thereof, thereby maintaining a narrative integrity that aligns with the natural perception of time.

Contrastingly, non-linear narratives do not adhere to the chronological sequence of events. Authors may opt to structure these narratives by interspersing events with temporal jumps or flashbacks, which can sometimes result in a disrupted or disjointed storytelling experience. This approach allows for a more complex interplay of past, present, and future events, challenging the reader to piece together the narrative puzzle from the scattered temporal fragments presented.

In non-linear narratives, the story may begin at what seems to be the middle or even the end, looping back through flashbacks or jumping forward to future scenarios. This method of storytelling opens diverse ways to explore characters' backgrounds and future outcomes within the same narrative arc, enhancing the depth and psychological complexity of the narrative.

Beyond the structural aspects of time, there is the concept of psychological time, which pertains to the subjective experience of time influenced by the characters' internal states and emotional responses to events. Psychological time can differ markedly from chronological time, as it is shaped by the intensity, emotional impact, and psychological engagement with the events described. Moments of intense emotional experiences may seem elongated, while other periods might be perceived as fleeting, regardless of their actual duration.

Physically, time is portrayed through the ageing and development of characters as they navigate through life's events. This depiction often correlates with the concept of 'Universal Time', a standardised measure based on Earth's rotation, used to mark the passage of time in a narrative. For instance, a year in a narrative might be depicted over just a few pages, but it carries the implication of a full year's passage in the characters' lives.

Narratives, whether linear or nonlinear, use time not just as a backdrop but as a crucial structural element that shapes the storytelling process. The choice

between linear and non-linear narratives impacts how stories are perceived and understood, influencing the reader's engagement and interpretation. By exploring these temporal structures, authors manipulate time to serve the narrative's thematic and emotional objectives, crafting stories that resonate with readers through the ages. Thus, the exploration of time in narrative forms not only enriches literary analysis but also deepens our understanding of human perception and the philosophical underpinnings of our existence.

Narratives often intertwine various temporal dimensions, illustrating a disjunction between conventional 'clock time' and experiential time. This multifaceted relationship with time is embedded within memory and anticipation, suggesting that any present moment is intricately linked with past experiences and future possibilities. In literature, narrative time encapsulates this complexity, portraying time as a fluid and dynamic entity rather than a static and linear progression.

A narrative typically presents events in a myriad of ways, whether progressing linearly from start to finish, beginning at the end and looping back through key moments, or commencing 'In medias res' and filling in details as the story unfolds. Such structures may intertwine multiple storylines that parallel each other, intersect, or diverge, offering a representation of time that aligns more closely with human psychological experience than the straightforward sequentially of clock time. This portrayal reflects a deeper truth about how individuals process and understand their lives.

2.1.11 Temporal Dynamics in Literature

The theme of time's passage is crucial in literary contexts. Initially, time might crawl unbearably slow for a protagonist, mirroring periods of monotony or anticipation. However, as the narrative progresses—from daily routines to annual cycles—time seems to accelerate. Literary techniques such as flashbacks or flash-forwards are employed to enrich the narrative tapestry, as seen in Homer's *Odyssey* (725-675 BCE), where these methods effectively blend past, present, and future events to shape the protagonist's journey.

In literature, characters often experience life in stages from youth to old age, or inversely from old age to youth. For instance, in James Joyce's *Portrait of*

the Artist as a Young Man (1916), the narrative utilises a ‘Stream of Consciousness’ to delve into Stephen Dedalus’s evolving psyche, reflecting the non-linear and recursive nature of time as experienced by the protagonist. Joyce portrays time not as a linear thread but as an ever-turning cycle that influences and is reflected in the character’s development:

“Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was down along the road met a nicens little boy named baby Tuckoo....” (Joyce 7).

This opening encapsulates the infancy of Stephen, blending the immediacy of childhood experiences with the narrative distance of retrospective contemplation.

In some narratives, time assumes a static quality, creating a sense of suspended reality where actions and outcomes are intricately connected to characters’ intentions and cultural, religious, or psychological diversities. The narrative may employ a non-linear sequence, zigzagging through events that disrupt the traditional temporal flow. This technique allows for a complex exploration of cause and effect, intention, and outcome, providing a rich ground for reader engagement and interpretation.

Contemporary narratives might set actions in a past context where time appears static yet is fraught with potential energy, ready to propel characters towards future revelations. These stories often use flashback techniques to weave memories into the current narrative fabric, enriching the text’s temporal depth and expanding the narrative’s scope to encompass a broad spectrum of time—from the past through the present to the future.

The representation of time in narrative extends beyond the immediate story to include the broader temporal frameworks that encompass the author’s time of creation, the narrator’s time of recounting, the plot’s chronological setting, and the reader’s time of engagement. Each of these layers adds depth and context to the narrative, inviting readers to navigate through complex temporal landscapes that reflect not only the characters’ experiences but also the broader human condition.

In essence, narrative time in literature challenges and expands our understanding of time as a mere sequence of events. Instead, it presents time as a rich, layered experience that is central to human cognition and the cultural construction of reality. Through the manipulation of time, narratives reveal the profound connections between individual experiences and universal truths, enabling a deep exploration of life's temporal tapestry.

Immortality, or everlasting life, frequently serves as a central theme in fiction, offering insights into the timespan a character navigates through various ages and events. This theme enables authors to delve into humanity's inherent fears about mortality and to ponder the concept of time as transient and consuming. In literature, immortality is often explored in the context of time travel narratives where both past and future are depicted as fixed and unalterable. Here, time travellers are presented as temporal anomalies, bound by unspecified natural laws that prevent them from altering the established timeline. Such narratives examine the implications of immortality on the natural order of time and events.

Pause, a common narrative technique, is used extensively in fiction to explore the progression of narrative time. This technique halts the story's action, often focusing instead on detailed descriptions of settings or the protagonist's reflections on past events. The pause allows for a deep exploration of the character's mental and emotional states, offering readers a glimpse into their contemplative moments regarding actions or dialogues that have occurred. This narrative pause is crucial for developing character depth and enhancing the thematic richness of the story.

The portrayal of time and movement in literature is also crafted through meticulous language use. Transitional words and phrases serve as connectors, bridging sequences within a narrative and ensuring a coherent flow of events across different time frames. The manipulation of language through grammatical structures such as tenses, verbs, nouns, and pronouns shapes the temporal framework of the narrative. These lexical markers are instrumental in delineating the passage of time, enabling authors to mould the narrative structure to convey both explicit and implicit meanings.

‘Literary time’ (Panasenko 2) is a construct that requires careful analysis through the lens of grammatical components. Authors often manipulate language to unearth underlying meanings within the text, weaving time seamlessly into the fabric of the narrative. This integration of time adds a unique dimension to the text, portraying characters as they race against time’s devouring nature, adapting to its relentless pace. The concept of time as a conqueror is vividly portrayed in literature, influencing characters’ actions, thoughts, and behaviours.

Furthermore, the grammatical phenomenon known as tense is pivotal in indicating the timing of events or states within a narrative. In English, for instance, the addition of the morpheme ‘-ed’ to a verb signifies that the action occurred in the past, establishing a clear temporal context for the reader. Verb forms in English not only signal when an action or event takes place but can also convey information that extends beyond mere temporal boundaries.

Through these literary devices and grammatical techniques, time becomes a central theme that is both explored and expressed in fiction. It challenges characters and shapes narratives, offering readers a profound understanding of the interplay between time and human experience. By studying these elements, one gains insight into how authors create complex temporal layers that reflect the nuanced realities of life, making literary works not only a mirror of personal experiences but also a broader commentary on the human condition.

In literature, the intertwining of various temporal dimensions can enrich narratives, as seen in Walter Scott’s *Rob Roy* (1817). Though published in 1817, the novel allows readers from the early 21st century to traverse back to events around the year 1715. Simultaneously, the narrative is rendered through the reflections of an aged narrator, looking back some fifty years into his youth. This narrative structure spans across four distinct time frames, covering a period of three hundred years, showcasing the layered complexity of temporal settings within a single literary work.

The temporal framework of any given scene in a narrative is typically defined or suggested as part of the contextual setting. This is crucial not only for advancing the plot but also for providing deeper insights into the characters’

backgrounds, dispositions, and thoughts. Specific time settings may be indicated by direct references to dates or significant historical events. Alternatively, more subtle cues such as descriptions of clothing, furniture, and general demeanour can effectively situate a story in its temporal context. This approach helps in painting a comprehensive picture of the era being depicted, enhancing the authenticity and immersion of the narrative.

Traditional storytelling often employs a linear chronological approach to unfolding events. For example, in Fyodor Dostoyevsky's *Crime and Punishment* (1866), the protagonist's intricate thoughts are described with such detail that the timeline of the story appears to progress more rapidly than the time it takes for the reader to absorb the text. In contrast, Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871) manipulate time so freely that chronological order becomes almost irrelevant, creating a fantastical narrative that defies conventional time constraints.

This examination brings to light a variety of potential temporal connections within literature, encompassing straightforward chronological sequences, subjective reflections, and anticipatory glimpses into future events. To avoid the psychological implications of terms like "anticipation" or "retrospection," (Genette 21) which typically suggest a subjective experience, the analysis employs more neutral terminology. Prolepsis refers to any narrative technique where "future events are narrated or hinted at beforehand" (Genette 24), while "Analepsis" describes the "invocation of past events that precede the current narrative moment" (Genette 25). Together, these are encompassed under "anachrony," a term used to describe any discrepancy between the chronological order of the story events and their narration.

The intricate interplay of these temporal structures—referred to as anachronies—underscores the non-linear dynamics of storytelling, where past, present, and anticipated future events are woven into a cohesive narrative fabric. This complex arrangement not only challenges the reader's perception of time but also enhances the depth and richness of the narrative, reflecting the multifaceted nature of human experience and memory.

By examining the syntactic relationships such as subordination and coordination among narrative segments, one can appreciate the sophisticated structuring of time within literary texts. This approach moves beyond merely recognizing the sequence of events to understanding how these events are interconnected, offering a more nuanced interpretation of the narrative's temporal architecture. This analysis not only sheds light on the mechanics of storytelling but also enriches the reader's engagement with the text, allowing for a deeper appreciation of its temporal artistry.

In literature, the distinction between various sections within a narrative, such as A, C, and I compared to E and G, is significant, despite these segments sharing the same temporal setting. These differences in hierarchical level demonstrate the complex structuring within a narrative and how different sections relate to one another in terms of narrative depth and progression. Furthermore, the use of brackets in the narrative serves specific functions: the closing of brackets typically signifies a "return to a previous narrative point, whereas the opening of brackets introduces dynamic shifts through analepses (flashbacks) and prolepses (flash-forwards)" (Genette 23).

This intricate arrangement ensures that the narrative remains self-contained, with each segment meticulously positioned to maintain narrative continuity. However, it is important to note that such structural precision is not universal across all narratives.

To further understand the interplay of narrative sections, one can examine the numerical relationships that delineate analepses and prolepses. These relationships help clarify the structure of the narrative, as seen in the following representation: "A2[B1]C2[D1(E2) F1(G2)H1]12" (Genette 14). This notation indicates the sequence and interrelation of various narrative parts, emphasizing how they collectively contribute to the overarching story.

The narrative tradition, especially in novels, has historically shaped these structural liberties by establishing certain conventions that authors typically adhere to. This tradition has resulted in four fundamental types of narrative movement that have become standard in the novel form, akin to how classical

music has defined movements such as andante, allegro, and presto. These narrative movements include two extremes, ellipsis and descriptive pause, and two intermediaries, scene and summary.

Scene typically aligned narrative time (NT) with story time (ST), achieving what is often called real-time narration, especially prevalent in dialogue.

Summary, in contrast, offers variable tempo, bridging the narrative swiftly over events and thus covering a broader span than what is detailed, allowing for a condensation of story time.

Ellipsis involves significant leaps in time, effectively omitting periods of the story within the narrative, which accelerates the progression of narrative events beyond the immediate story context.

Descriptive Pause slows down the narrative to focus intensely on a moment or detail with little to no advancement in story time.

These movements can be schematically represented in terms of their temporal values:

Scene: $NT = ST$, where narrative time equals story time.

Summary: $NT < ST$, where narrative time is less than story time, indicating a condensed account of events.

Ellipsis: $NT = 0, ST = n$, representing moments where time within the story progresses while the narrative remains static.

Descriptive Pause: $NT = n, ST = 0$, highlighting detailed descriptions where narrative time extends while story time is paused.

This framework of narrative movements, outlined by Genette, provides a structured way to analyse the pacing and temporal dynamics within a narrative. It underscores how time can be manipulated to enrich the storytelling process, “enhance thematic depth, and engage the reader’s perception of time in relation to the narrative’s unfolding” (Genette 18). Such an understanding not only deepens the appreciation of narrative techniques but also highlights the creative possibilities inherent in the art of storytelling.

The concept of ‘Travel through Time’ (Genette 16) has captivated the imagination of readers and writers alike since its inception in the 19th century. This narrative device allows characters and readers to embark on journeys that transcend the conventional constraints of time, venturing into worlds that are often described as miraculous, adventurous, and mysterious, yet distinctly removed from mundane reality. Such temporal voyages enable characters to experience transformative shifts in their behaviours, attitudes, perceptions, and worldviews, distinguishing them from others who remain static in time.

Time travel in literature provides a unique freedom, liberating authors from the linear progression of time. This liberation is particularly evident when narratives explore future events that do not occur at the outset of the story, introducing an element of discovery and exploration into the narrative. Similarly, this flexibility applies to depictions of the past, where writers can creatively manipulate events—adding or omitting details—to serve the story’s needs. This narrative flexibility creates alternative realities or potential futures that might have been, but due to the intervention of time travellers, are never actualized.

‘Precognition’ (Priestley 9) represents another intriguing facet of time travel in literature, where characters foresee or experience future events, often through dreams. J.B. Priestley, in both his fiction and non-fiction works such as *Man and Time* (1964), delves deeply into this theme. He explores how precognitive dreams can leave characters with lingering memories of future events, which, upon waking, feel both familiar and eerily prophetic. This phenomenon often leads characters to experience a profound sense of déjà vu, as if reliving moments that are deeply ingrained in their subconscious or unconscious minds.

Such experiences of precognition are not just fleeting anomalies but can lead to complex narrative structures like the ‘time loop’ or ‘temporal loop.’ This plot device involves the repetition of specific time periods, with characters re-experiencing the same segments of time over and over again. Each cycle offers the potential, though often challenging, opportunity to break free from this repetitive loop, adding a layer of suspense and existential inquiry into the nature of fate and free will.

The manipulation of time through literary devices such as time travel, precognition, and temporal loops allows authors to explore the fluidity of time and its impact on human consciousness and reality. It questions the linear perception of time—past, present, and future—and offers a narrative space where time bends to the will of the story. Through these explorations, literature not only entertains but also provides profound insights into the human experience, as characters navigate through, and often struggle against, the temporal currents that both propel and ensnare them.

Understanding the past, present, and future is not merely about categorising events based on when they occur; it also involves comprehending the conceptual relationships that exist between these temporal dimensions. For instance, a past event, while not necessarily predictive of the future, can significantly influence the current state of affairs. This complex interplay highlights that knowledge of the past is certain, whereas the future, which does not yet include the past, remains open to influence and change.

In this context, language serves as a fundamental tool in shaping our perception of time, providing the framework necessary not just for measuring time's passage but also for expressing its qualitative aspects. Linguists Zhang and Hudson have outlined four theoretical possibilities regarding the relationship between linguistic expressions of time and the understanding of temporal concepts:

The concepts of past, present, and future are believed to be innate and manifest in language once linguistic development reaches a certain threshold. This perspective suggests that temporal understanding is “pre-wired within humans and naturally emerges with language acquisition” (Zhang & Hudson 11).

Alternatively, it is posited that while the concepts of past, present, and future are intrinsic to the human conceptual system, their development occurs independently of linguistic progression. This implies that temporal understanding evolves due to cognitive maturation rather than linguistic influence.

A third viewpoint considers the concepts of past, present, and future as constructs that are shaped over time. Here, temporal language plays a crucial

role by highlighting distinctions that might otherwise go unnoticed, though the underlying temporal concepts do not solely depend on linguistic expression for their formation.

The final perspective argues that the understanding of temporal concepts is fundamentally dependent on their expression through language. According to this theory, the way we talk about time directly constructs our perception of its flow and our ability to conceptualise different temporal states.

These perspectives offer a range of insights into how temporal understanding might develop, suggesting a complex interaction between innate cognitive structures, linguistic development, and the socio-cultural context in which language is used. The debate continues as researchers explore how deeply language influences our understanding of time and whether our temporal cognition shapes language or vice versa. Such discussions not only deepen our grasp of linguistic and cognitive processes but also enhance our appreciation of how humans perceive and interact with the temporal dimensions of their existence.

The concept of separation between past, present, and future within the narrative framework presents a long-standing assumption about the discordance between life and literature. This assumption posits that while in literature events can be organised non-sequentially, life unfolds in a strict chronological order. The exploration of 'Time' in literary narratives often reflects the diverse arrangements possible, encompassing realistic and fantastical elements. Time within a narrative can be fluid, moving forward or backward, or it might become static, embodying multiple dimensions and their intersections as influenced by the narrative flow.

'Narrative Time' addresses the 'illusion of sequence'—a literary technique where time is not merely a backdrop but an active element of the story. This concept suggests that time is not inherently sequential but becomes so through the narration. The conventional linear narrative, while straightforward, often lacks depth, failing to illuminate the underlying causes of present events through the lens of past actions. By integrating narrative devices like flashbacks or summarising past events, authors can enrich the story, providing context and

depth by alternating between past and present, thereby enhancing the narrative's texture and complexity.

Humans innately manipulate time through narrative, constructing coherent understandings of past, present, and future. This manipulation is not just a mental recording of events but a creative and dynamic process. The anticipation of future events is shaped by present understandings, while memories of the past are continually reconstructed to form meaningful narratives rather than mere chronological recollections. This process illustrates that time is not something experienced passively; instead, it is actively constructed by individuals engaging with narratives.

M.M. Bakhtin (1937) introduced the concept of the 'Literary Chronotope' to articulate the integration of spatial and temporal dimensions within literary texts. Bakhtin argued that space and time in literature are not discrete entities but are intrinsically linked, each influencing the narrative's meaning and contributing to the development of characters' identities and actions. According to Bakhtin, every narrative incorporates a 'Chronotope', which he defines as the intrinsic connectedness of temporal and spatial relationships that establish a universe within the story. This concept extends beyond literary analysis, suggesting that our cultural understanding of 'space-time' is shaped by narrative structures encountered in everyday life.

Bakhtin's perspective was transformative, proposing that time and space in stories, previously considered separate, are actually inseparable. He posited that the narrative forms a "concrete whole"—a cohesive junction of geographical and temporal indicators that define the story's chronotopic configuration. This framework allows for a deeper understanding of how narratives function not only as art but as foundational elements that shape cultural perceptions of time and space. Through the lens of Bakhtin's Chronotope, it becomes evident that literary works do more than tell a story; they sculpt our understanding of the world by "weaving together the threads of time and space into a coherent, interpretive tapestry" (Vaara 17).

The concept of the "chronotope," as articulated by M.M. Bakhtin, derived from Einstein's theory of relativity, serves as a pivotal analytical tool at the

intersection of space and time in literary studies. Bakhtin's adaptation of this concept from physics to literary theory involves a nuanced transformation: "We are adopting it for literary critique nearly as a metaphor (almost, but not fully); its precise meaning in relativity theory is unimportant for our purposes" (9). This adaptation underscores a subtle but significant distinction between using "chronotope" as a direct scientific term and employing it metaphorically to enhance literary analysis. Here, Bakhtin navigates the delicate balance between the conceptual and the metaphorical implications of time within the narrative structure.

In Bakhtin's theoretical framework, the "chronotope" is endowed with specific attributes that shape the narrative discourse, though it also resonates with echoes of Einstein's scientific principles. This dual utility illuminates the diverse applications of the concept in understanding how narratives function and how they are perceived. Bakhtin's interpretation extends beyond mere metaphor, providing a rich, conceptual apparatus that influences literary criticism.

Bakhtin also identifies a unique narrative mode he refers to as "adventure time," which he describes as "highly intensified but undifferentiated" (Bakhtin, 90). This form of narrative time is characterised by its episodic nature, where significant events are condensed into moments that disrupt the regular flow of biographical time. These interruptions create a narrative pause that leaves no lasting impact on the protagonist's life, underscoring the temporal disjunction within the story's progression.

According to Bakhtin, these moments of adventure time occur "when the normal sequence of life's events is interrupted" (95), allowing external, often non-human, forces to propel the narrative forward. This perspective not only highlights the distinct nature of narrative time from biographical time but also emphasises the transformative potential of these interruptions. Bakhtin posits that it is precisely during these moments that "time becomes endowed with the power to bring change" (120), thereby imbuing space within the narrative with significant meaning and function.

Thus, Bakhtin's concept of the chronotope effectively bridges the realms of literary theory and the physics of time, offering a robust framework for analysing the spatial and temporal dimensions of literature. His insights suggest that the chronotope is not merely a stylistic device but a fundamental element that shapes the narrative's structure and impacts the development of character and plot within the literary domain. This theoretical approach enriches our understanding of how narratives manipulate time and space to construct meaning, enhancing the reader's engagement with the text. By exploring the interplay between human and non-human elements within these defined chronotopic moments, Bakhtin reveals the complex dynamics that underpin narrative construction and interpretation in literature.

2.2 Spatial Framework

In her seminal work, Fludernik identifies narrative as "the discourse of human experience" (91), positing that narrative traditionally prioritises the sequence of events over the depiction of spatial environments, often reducing the representation of space to a mere backdrop for action. This treatment of space can be contrasted with non-narrative representations such as geographical maps or landscape paintings, where space is foregrounded and detailed. Narratives, while inherently containing a world with spatial extension, may not always provide explicit spatial information, allowing for a more fluid interpretation of space within the story's context. The philosophical discourse surrounding space, deeply influenced by Immanuel Kant, positions it alongside time as one of the fundamental frameworks structuring human experience. The Routledge Encyclopaedia of Philosophy elucidates space as a concept of boundless extension that is not perceptible through senses but understood as an all-encompassing void— a conceptual expanse where everything exists. This notion of space as an infinite container can be traced back to atomist philosophers and was later crystallised in the scientific revolution through the works of Newton.

Newton's conceptualization of space, detailed in his posthumous papers, challenges traditional classifications by suggesting that space has its own mode of existence, which is neither a substance nor an attribute. This led to

significant philosophical debate, with some interpreting Newtonian space as a substantial entity, an idea considered preposterous by many of his contemporaries and successors. Kant, in contrast, redefined Newton's all-encompassing space as a necessary precondition for human cognition, positing that our understanding of space is shaped by innate faculties of the mind rather than by any objective, external framework.

This backdrop sets the stage for modern interpretations of space in narrative and other fields, where space is often treated metaphorically rather than literally. According to the *Cambridge Dictionary of Philosophy* (2015), space in its metaphorical application encompasses the dimensions within which all things exist—height, width, and depth. In literary theory, these metaphorical treatments of space do not typically account for physical existence but rather for the spatial dynamics constructed by narratives.

Fauconnier's notion of mental spaces introduces another layer to this discussion. Defined in 1985 as "constellations of meaning" (Fauconnier 6) held within the human mind, mental spaces concern how spatial relationships are conceptualised internally rather than physically. These mental spaces facilitate a kind of mapping, where spatial relationships are understood analogically rather than literally. Brasher further expands on this idea by advocating for a "spatial reading" of narratives, which considers not just the "horizontal axis" of the plot but also a "vertical axis" representing a range of literary dimensions. This approach includes the dynamics between author and reader, the use of "metaphorical language, and intertextual references, which all contribute to a richer, multi-dimensional understanding of narrative" (Brasher 19).

In summary, the concept of space within narrative and theoretical discourse serves as a complex and multifaceted element that straddles the real and the metaphorical, the literal and the conceptual. It invites a deeper exploration of how humans relate to and conceptualise the environments around them, both in literature and beyond, underscoring the intrinsic link between narrative structure and the spatial imagination. This exploration reveals how narrative time and space, though often depicted as distinct categories, are profoundly interconnected and essential to the fabric of storytelling.

The exploration of 'space' in various contexts requires a nuanced understanding that extends beyond simple geographic or physical definitions. To fully grasp this concept, one must delve into the deeper meanings associated with 'region' and 'place', recognizing that these terms encapsulate a multitude of dimensions beyond their initial geographical implications.

Initially, 'region' is often understood in its simplest form as a geographic area defined by specific boundaries. However, as the analysis becomes more nuanced, this term evolves to include significant social dimensions. Delving deeper into the concept of 'region', it becomes evident that this term also encompasses political, social, and cultural layers. These aspects are integral as they reveal how regions can influence and be influenced by the social dynamics within them. Consequently, a 'region' is not just a physical space, but a dynamic entity shaped by human interaction, cultural practices, and political agendas.

Within the broader context of 'region' lies the concept of 'place'. 'Place' is crucial in defining spatial relationships because it personalises space. It is where geographical location intersects with human experience, thereby becoming a focal point for identity formation. The significance of 'place' extends beyond mere physicality; it encompasses the cultural and societal norms that shape individual and collective identities. This intersection of physical space with human cultural and social constructs means that 'place' can profoundly influence an individual's mental processes and experiences.

Understanding 'space' also involves recognizing its division into various subcategories, each of which plays a distinct role in how individuals and communities interact with their environment. These categories include geographical space, social space, emotional space, and psychological space. 'Geographical space' (Smirnov 12) refers to the physical dimensions of a place, while social space relates to the interactions that occur within these physical boundaries, influenced by societal structures and norms.

'Psychological space' (Smirnov 8), perhaps the most introspective of these categories, encompasses the mental and cognitive environments that individuals inhabit. It is shaped by a person's social standing and the cultural

norms prevailing in their community, which in turn influence their thought processes and perceptions. Emotional space, closely tied to psychological space, provides the room for an individual's feelings and emotional responses. This space is where personal experiences and emotional states are given expression and are understood within the broader narrative of one's life.

'Literary space' (Miller 12) emerges as another crucial dimension, especially in the context of narrative and artistic expression. It is a conceptual area where literary creation and interpretation occur, weaving together emotional and psychological spaces. This space is not confined to the physical realm but exists wherever the act of literary production and engagement takes place, offering a unique venue for exploring and expressing complex human emotions and thoughts.

In literature, 'space' often transcends its physical connotations to represent deeper symbolic and thematic elements. Writers and theorists like Henri Lefebvre and Edward Soja have emphasised how physical and social spaces are intertwined with daily human experiences, highlighting that our understanding of 'space' is continuously shaped by the cultural and social contexts we navigate. As such, 'place' in literature and cultural discourse often symbolises more than a location—it represents the intersection of space with personal and collective identity, embodying the cultural, social, and emotional dimensions that define human experience.

Thus, 'space' in both a literal and figurative sense becomes a vital element in understanding human interaction, cultural identity, and personal development. It is a multifaceted concept that encompasses the tangible and intangible, the physical and metaphysical, each aspect resonating with the complex layers of human existence.

The conceptualization of space within various disciplines reveals a profound complexity, extending from the fundamental laws of physics to the intricate narratives of culture and literature. This multifaceted approach to understanding space involves both tangible and intangible interpretations, encompassing everything from physical dimensions to metaphorical and cultural significance.

Absolute Space as delineated by Newton (15) is conceptualised as an unchanging framework against which the motions of objects, such as planets, can be measured. In this model, space serves as a static backdrop to dynamic celestial phenomena, with objects either at rest or moving at a constant velocity. Newton introduced the idea that space, like time, is part of a unified continuum, challenging the notion that they exist as separate entities. This concept of space being an absolute entity suggests a framework where positions and motions are measured against an immutable spatial grid.

In contrast, 'Relative Space' (Alan 3) posits that space is not a fixed entity but a variable dimension that depends on specific frames of reference. This perspective aligns with modern physics, where the position of an object is relative to other objects and is defined by a coordinate system that can transform according to the observer's movement. This relational view of space implies that there is no universal backdrop, but rather, space is a construct defined by the interactions and relative positions of bodies within it.

Expanding beyond the scientific interpretations, space holds significant cultural and narrative implications. 'Cultural Narrative' (Halverson 18) explores how societies use stories to define their identities, with space often playing a central role in these narratives. Whether it is the physical space of one's home or the metaphorical space within a narrative, these spaces are imbued with cultural meanings and practices. Cultural space thus becomes a realm where societal norms and behaviours are both reflected and perpetuated, influencing individual and collective identities.

'Narrative Space', as discussed by Alber (25), refers to the physical environments within which story characters exist and operate. This concept extends to the settings of narratives, which are more than mere backdrops but are integral to the unfolding of the story's events. The settings, or the mimetic spaces within literature, are not just passive environments but active elements that interact with the characters and influence the narrative flow. In the 19th-century realistic novel, for instance, these spaces are often portrayed as "blank canvases upon which human dramas are enacted" (Rajmil 17), highlighting the interplay between human agency and environmental context.

Lastly, the idea of ‘Geographical Space’ (Smirnov 12) incorporates the notion that space is not only a physical dimension but also a domain of human actions and interactions. Here, space is understood as a dynamic field where life’s events unfold, shaping and being shaped by the individuals and communities that inhabit it. The geographical understanding of space encompasses the locations and settings where real-world actions take place, contributing to a deeper understanding of how environment and human activity are interlinked.

This comprehensive exploration of space, from its absolute physical dimensions to its relative and narrative interpretations, offers a nuanced view of how space is perceived and utilised across different fields. By examining space through these varied lenses, one gains a richer understanding of its multifaceted nature and its profound impact on everything from scientific theories to cultural narratives.

Emotional Space, as delineated by Sousa (5), is conceptualised as a realm where intense emotions such as love, fear, or anger manifest. This space is not merely a physical location, but a psychological arena shaped by societal, cultural, economic, and political conditions. In this space, individuals express their feelings, which may sometimes culminate in public demonstrations or protests, highlighting its profound impact on personal expression and societal interactions.

2.2.1 Spatial Domains

In the domain of literary analysis, the concept of ‘Narrative Space’ plays a crucial role in understanding how characters interact with their environment. This space is layered with multiple categories that help dissect the “settings and movements within a narrative” (Frawley, 2). These categories include:

(a) Spatial Frames: Spatial Frame is defined by Ryan Frawley as the “immediate environments of the narrative’s events” (84). These frames shift and flow with the story, changing as the action moves from one physical space to another. For instance, in James Joyce’s *Eveline*, spatial frames transition from the living room in Eveline’s house to the Dublin harbour, reflecting the journey of the protagonist.

(b) Setting: This refers to the broader socio-historical and geographical backdrop where the story unfolds. Unlike spatial frames, the setting is more static and provides a constant backdrop against which the narrative plays out. Emily Bronte's *Wuthering Heights* is a prime example, with its setting revolving around the stark, atmospheric Yorkshire moors and the two central houses, Wuthering Heights and Thrushcross Grange.

(c) Story Space: Frawley defines this as the space relevant to the plot, shaped by both "the characters' actions and their internal thoughts" (2). It includes all spatial frames and additional locations mentioned in the text that do not host actual events. For example, in *The Portrait of the Artist as a Young Man* by James Joyce, the story space explores the tension between individuality and societal expectations.

(d) Narrative (or Story) World: This extends beyond the text to include the reader's imaginative reconstruction of the story space, "enriched by cultural knowledge and real-world experience" (Ryan 91). In *Eveline*, the narrative world encompasses both the explicitly described settings and those that readers infer, such as imagined or remembered places that blend with the actual geography of the story.

(e) Narrative Universe: Encompasses the entire cosmos of the narrative, including the textually described world and the metaphorical or imaginary realms conceived through the characters' desires, fears, dreams, and speculations. In *The Portrait of the Artist as a Young Man* (1916), Stephen Dedalus's exploration of his world through a geography textbook symbolically expands from his immediate surroundings to the universe at large, illustrating the expansive scope of the narrative universe.

These various dimensions of narrative space offer a rich framework for analysing how space is constructed and experienced within literature. They highlight the intricate relationship between characters and their settings, and how these interactions contribute to the narrative's depth and meaning. By examining these spaces, from the intimate emotional landscapes to the expansive narrative universes, one gains a deeper appreciation of how spatial settings influence and shape literary storytelling.

2.2.2 Historical Interpretation of Space

The concept of space within historical interpretation has often been overshadowed by a focus on temporality, particularly in the realm of literary analysis. This approach primarily reduces space to merely a backdrop for temporal events, a notion critiqued by Australian historian Paul Carter. He argues that traditional narratives tend to simplify space to merely a “stage for the unfolding of events, paying attention predominantly to temporal progressions” (Mambrol 87). This perspective aligns with a longstanding tradition in narrative art, which often celebrates the intricate psychological development of characters as they interact over time, a preference rooted deeply in the literary movements of the late nineteenth century, epitomised by authors such as Henry James.

In such literary works, characters are often depicted as products of temporal circumstances—shaped and reshaped over time within the confines of a seemingly static space or setting. Here, space is relegated to the role of a ‘Stage’, a mere setting where the dramatic evolution of character and narrative unfolds. This treatment of space suggests a static dimension, one that is fixed and unchanging, thereby positioning it as secondary to the more dynamic flow of time in the development of plot and character.

Edward Soja, a renowned geographer, challenges this traditional subordination of space in his seminal work, “Postmodern Geographies: The Reassertion of Space in Critical Social Theory” (1989). He criticises the prevalent oversight of spatial considerations within social theory, highlighting a “critical need to reevaluate and elevate the role of space in understanding social dynamics” (Soja 35). Soja’s critique is pivotal as it calls for a balanced consideration of both space and time in the shaping of human experience, especially in theoretical and narrative frameworks.

The historical interpretation of space, therefore, involves a complex interplay between the recognition of space as both a physical and metaphorical arena. In literature, this translates to a dual recognition: space as a literal setting where actions occur, and as a metaphorical landscape rich with symbolic meaning, contributing to the deeper thematic layers of a narrative. This dual approach

allows for a more nuanced interpretation of texts and social contexts, acknowledging space as an active participant in the narrative process rather than a passive backdrop.

This re-evaluation advocates for a narrative balance where space is seen not just as a static stage but as an active, dynamic entity that interacts with the temporal flow to enrich and complicate the narrative and character development. Such an approach not only deepens the literary analysis but also enhances our understanding of how space and time interlock to craft the nuanced tapestry of human experience reflected in literature and beyond.

In the realm of philosophical interpretation of space, particularly within Western Modernity, Henri Lefebvre and Michel Foucault stand out as two pivotal figures who have profoundly influenced this discourse. Lefebvre meticulously delineates the emergence and evolution of capitalist modernity as occurring through a deliberate production of social space—a concept that he argues is shaped by human actions and should not be merely reduced to an array of objects or a collection of sensory data. According to Lefebvre, space is neither a static form imposed on material reality nor a simple backdrop for events, but a “dynamic and historical phenomenon constantly shaped by societal forces” (Lefebvre 27).

Lefebvre conceptualises space as inherently historical and transient, challenging the Enlightenment view of space as static. He proposes a tripartite model that encompasses the subjective and objective dimensions of space, suggesting that any socially produced historical space is also dialectically constituted through ‘spatial practices,’ ‘representations of space,’ and ‘spaces of representation’—terms that correspond to the perceived, conceived, and lived dimensions (Lefebvre 46). His seminal work, *The Production of Space* (1974), critiques traditional representations of space as an empty void and instead portrays it as an entity born from necessary human actions, thus moving away from viewing space as merely a container for content (Lefebvre 27).

Michel Foucault, in his influential text *Discipline and Punish: The Birth of the Prison* (1975), provides a genealogical account that highlights the spatial transformations marking the emergence of the modern world. Foucault explores

how the individual body becomes a site where power relations are enacted, embedded within a “ritualised ideological space that is distinct from everyday life” (Foucault 24). He suggests that if human spaces, including the body, are products of human actions, they can be restructured, offering new possibilities for reconstituting human beings and their environments.

Both Lefebvre and Foucault see space not just as a backdrop but as a crucial element in the struggle for power and identity, with profound implications for cultural and literary texts. Their theories advocate for a reorientation towards spatial considerations, emphasising the intertwined nature of space and time. This shift is particularly notable in literary theory, where the attention to spatial questions has grown, influencing many critics and thinkers.

Bakhtin’s ‘Chronotope Theory’ further illustrates that time and space are fundamentally linked, arguing that the way time is manipulated impacts spatial representation and vice versa. Bakhtin posits that time and space are not separable; instead, every “narrative integrates geographical and temporal relationships to construct a specific world” (Bakhtin 2). His concept of the ‘Chronotope’ underscores the inextricable link between spatial and temporal indicators, forming a “concrete whole where the narrative unfolds” (Bakhtin 3).

In summary, the philosophical interpretations of space by thinkers like Lefebvre, Foucault, and Bakhtin highlight its dynamic and integral role in shaping human experience and cultural production. Their discussions challenge the traditional views of space as passive or secondary, instead presenting it as an active agent in the social and cultural fabric. This reevaluation of space within philosophical and literary contexts reflects a broader recognition of its significance in understanding the complexities of modernity and human agency.

The concept of the ‘Chronotope’, introduced by Mikhail Bakhtin, lacks a precise, systematic definition, leading to diverse interpretations and categorizations that expand upon its application within literary studies. Bakhtin’s notion of the chronotope specifically relates to how time is articulated through space in narrative forms, such as the adventure novel or folklore. He discusses these relationships in terms of “spatial dimensions

connected to historical authenticity and the degree of the hero's interactions with the novel's spatial forms" (Bakhtin 4). This concept also embraces the idea of abstract space, which doesn't necessarily correspond to any tangible real-world location but instead serves to represent a specific historical moment.

Critics following Bakhtin, such as Keunen, have further developed the idea of the chronotope by introducing variants like the 'Teleological Chronotope' and the 'Dialogical Chronotope.' These are defined based on where and when conflicts arise within the narrative, illustrating how "deeply embedded the concept of space is within the structural fabric of a story" (Keunen 2). The chronotope thus serves as a pivotal organising axis, transforming space from a mere narrative backdrop to an element deeply interwoven with a specific historical period. Morson and Emerson elaborate on this, stating that "present, past and future [are] linked by a process of genuine growth, which means that change does not take place in an arbitrary fashion (not just any-thing can happen)" (Morson & Emerson 405). This statement underscores the inherent connections that the chronotope fosters between time and space, ensuring that narrative developments follow a logical and historically grounded trajectory.

Bakhtin's exploration of the chronotope centres on its role in demonstrating the interplay of time and space, where space becomes "dynamically charged and responsive to the movements of time, plot, and history" (Bakhtin 84). This concept moves beyond mere literary analysis, influencing how narratives integrate and express temporal and spatial dimensions. Chronotopes, according to Bakhtin, arise not directly from language but from how language mediates the "subjective and intersubjective experiences of time and space, rendering private perceptions intelligible" (Bakhtin 148). The balance within a given chronotope, its stability, and its effectiveness in structuring readers' experiences are crucial for merging time and space in ways that are responsive to the plot, characters, and linguistic expressions within the text.

Thus, Bakhtin's 'Chronotope' is a crucial theoretical tool for understanding how literature can convey complex temporal and spatial relationships, enhancing the reader's engagement with the narrative and deepening the textual interpretation. It highlights the seamless integration of time and space, ensuring

that narrative events unfold in a manner that is not only coherent but also resonant with the underlying temporal and spatial dynamics that define the narrative world.

In the exploration of narrative in literature, the elements of time and space play pivotal roles, serving not just as settings or backdrops but as dynamic forces that shape the storytelling process. This discussion draws upon various scholarly works that delve into how narratives harness time and space, providing a deeper understanding of their functional and symbolic significance in literature.

2.3 Literature Review

This section talks about the research done by various scholars in the field that the researcher intends to work on. Internet research revealed substantial works in the field of time and space. Search through some libraries like the British Council, Smt. Hansa Mehta Library, Library of Forum on Contemporary Theory, and other internet-based databases like Indcat, ShodhGanga, JSTOR and others revealed that there is research on Space-time, Postmodern Aspects, Absurdism of Grass and Okri's works. It can be seen that no such research has been done in the field of temporal and spatial understanding of Grass and Okri's texts. Thus, a research gap is figured out in Grass' and Okri's works related to the exploration of the different temporal and spatial constructs as present in their style of narration.

However, the research already conducted on the works of these writers and on narrative studies particularly with reference to representation of time and space provided the researcher substantial ideas about how to carry forward the research and served as the guidelines for the present research work. Discussed below in this section is a comprehensive write up, summary or main ideas of the research conducted so far which helped the researcher. These researches are in three forms; published books or anthologies of critical essays, research articles and papers in journals and books or research dissertations or theses submitted by researchers to their respective institution.

The thesis by Uma V., titled *Time and Space in Sri Aurobindo's Savitri* (2004), illustrates a dualistic approach to these elements in Sri Aurobindo's epic. The

narrative initially presents time in a linear, Newtonian fashion—time as a relentless flux, and space as a physical dimension where actions unfold. However, as the epic progresses into its symbolic sections, the narrative transcends these conventional bounds, moving towards concepts of timelessness and spacelessness. This shift is emblematic of the journey from mundane physical existence to a profound spiritual awakening, reflecting the yogic and philosophical depths explored by Sri Aurobindo. This transformation within the narrative structure from time-bound to eternal, and from spatial to boundless, mirrors the spiritual progression of the characters and the broader thematic tapestry of the epic.

Panasenko's exploration in the article "Interrelations between Literary Time and Space in Prosaic Texts" (2021) further enriches our understanding by discussing the nuanced constructions of time and space in literature, distinct from their real-world counterparts. The article points out how literary time often deviates from chronological time through techniques like flashbacks and foreshadowing, thereby creating a narrative time that can be non-linear and multi-layered. Similarly, literary space is constructed through textual descriptions and can diverge significantly from actual geographical spaces, becoming a crafted landscape that serves the narrative's thematic and emotional needs.

These literary devices allow authors to manipulate time and space to serve narrative functions, enhancing thematic depth and emotional impact. For instance, the structuring of time in literature can affect pacing, suspense, and the revelation of character development or thematic elements at strategic points in the narrative.

Khum Prasad Sharma's research paper, "Critiquing the Postcolonial Nigeria in the Narratives of Ben Okri," (2023) explores the postcolonial narratives in Ben Okri's works with a focus on the use of Yoruba myths. Sharma argues that Okri uses these myths not just as literary devices but as frameworks to highlight the socio-political realities of postcolonial Nigeria. This approach allows Okri to delve deeply into themes such as identity, resistance, and cultural resilience, positioning his work as a significant critique and reinterpretation of colonial

narratives. Through this analysis, Sharma illustrates how Okri's literature serves as a medium for asserting a distinct postcolonial Nigerian identity, using myths to articulate and explore the complexities and struggles of Nigerian society in the aftermath of colonialism.

Central to Sharma's discussion is the "Abiku" myth, which recurs in Okri's work, notably in *The Famished Road*. Abiku refers to spirit children who cyclically move between life and death, which Sharma interprets as a metaphor for Nigeria's cyclical challenges and rejuvenations post-independence. This myth, as analysed by Sharma, symbolises Nigeria's potential for renewal despite repeated socio-political upheavals. Moreover, Sharma critically engages with Okri's narrative style, which integrates elements of magic realism to bridge African spirituality and the harsh realities of postcolonial life. This stylistic choice is significant because it challenges Western narrative conventions and asserts a distinctly African form of storytelling that is both rich in tradition and potent in political commentary.

The unique manipulation of time and space becomes particularly prominent in genres like science fiction and fantasy, where these elements can be dramatically altered or reimaged. In I. Asimov's *The End of Eternity* (2000), time travel is facilitated through a device called a 'kettle,' allowing characters to move through various centuries, thereby exploring the ramifications of time manipulation. This narrative device opens up a plethora of possibilities for exploring historical what-ifs, ethical dilemmas associated with time manipulation, and the profound existential and metaphysical questions that arise from such scenarios.

The creation of a specific lexicon by Asimov (2000)—terms like "Sector of Eternity" and "Time Council"—further enriches the narrative's texture, making the concept of time travel more tangible and integral to the story's universe. This specialised vocabulary not only enhances world-building but also deepens the readers' immersion into the speculative realities of the narrative.

Miller's article "Time in Literature" (2003) examines how literature captures the subjective experience of time, which can often contradict or challenge our everyday experiences of temporality. Literature provides a unique lens through

which time can be perceived and understood in multifaceted ways—whether through the internal monologues of characters, the structural design of the narrative, or through the thematic exploration of time’s impact on human consciousness and history.

In literature, time can be both a tyrant and a healer, a source of anxiety, and a repository of memories and hopes. It can be cyclical, as explored in narratives that feature rebirth or eternal returns, or it can be depicted as a destructive force, inexorably leading characters towards their demise or towards critical, life-altering junctures.

The scholarly explorations of time and space in narrative underscore their critical importance not just as mere settings, but as central components that actively shape narrative strategies and thematic explorations. Through the manipulation of time and space, authors are able to delve deeper into the human psyche, explore complex philosophical and existential questions, and craft narratives that resonate with readers on multiple levels—intellectual, emotional, and spiritual. These elements, when skillfully used, transform narratives into rich, textured tapestries of human experience.

Veena V. Gopal’s research paper published in the “International Journal for Multidisciplinary Research” (2023) offers a sophisticated postcolonial critique of Ben Okri’s novel *The Famished Road*. Utilising magic realism as a critical framework, Gopal delves into how the novel reflects the complexities of postcolonial Nigeria, providing a lens through which to view the hybrid identities that emerge in the interplay between colonial influences and indigenous cultures. The paper starts by situating Okri’s novel within the wider scope of African postcolonial literature, emphasising its role as a political allegory where characters and events extend beyond their narrative functions to represent historical realities and political ideologies. Gopal discusses the concept of hybridity extensively, linking it to the novel’s protagonist, Azaro, an Abiku child whose existence straddles the spiritual and material realms, reflecting the dual realities that postcolonial societies grapple with. A significant portion of the paper is devoted to analysing how Okri’s narrative techniques and the thematic elements of *The Famished Road* challenge colonial

binary oppositions. This includes a discussion on the blending of realism with African mythical traditions, which Gopal argues, allows for a hybrid narrative form that resists being co-opted by colonial literary structures.

In academic discourse, narrative strategies within literature are pivotal in dissecting the thematic concerns and cultural narratives of specific eras or demographic groups. Mary Fatima Cross's thesis on *Indian fiction by women Writers*, submitted in 2002, presents a fascinating exploration of how memory serves as a narrative tool that is uniquely employed by female novelists to foreground the experiences of their female protagonists. These narratives often shift away from patriarchal interpretations of history and experience, opting instead for a matrilineal recounting that empowers the female characters. The female protagonists are portrayed as intellectual or physical wanderers who traverse beyond the conventional bounds set by societal norms, thereby challenging and resisting male hegemony through their quests for personal and perhaps metaphysical fulfilment.

The thesis asserts that the women in these narratives revisit and re-engage with their pasts, particularly through relationships with maternal figures and other significant connections in their lives. This re-engagement is not merely nostalgic but serves as a radical reclamation of identity that is "undoubtedly closer to them." The exploration into their personal histories is a form of preparation for their futures, indicative of a larger narrative strategy that seeks to empower these characters within the confines of their cultural and social contexts. This narrative method underpins a broader feminist approach where the quest, typically reserved for male heroes in traditional mythologies, is reappropriated for the female hero who, in her journey, deconstructs and reconstructs the myth to serve her own narrative purposes.

In another context, Rajeshbhai K Bharvad's 2016 thesis explores the narrative complexities within postmodern fiction. Bharvad discusses how postmodern narrative strategies are marked by their pluralism, incorporating a variety of narrative techniques that challenge and deconstruct existing literary norms. This thesis hallows the inherently subversive nature of postmodern literature, where the dismantling of metanarratives allows for a diverse range of smaller,

more localised narratives to emerge. These narratives, often referred to as “little world narratives,” provide fresh perspectives that reflect the multiplicity of global cultures and philosophies. Postmodern writers utilise these strategies to critique traditional forms of knowledge and narrative authority, effectively questioning established truths and proposing new ways of understanding and interpreting the world.

Boni D Joshi’s 2010 thesis on the *Narrative Techniques employed in the novels of Khushwant Singh* offers an insightful examination into how historical narratives are woven into literary texts. Singh’s novels are noted for their deceptively simple narrative style, which belies the depth and complexity of the issues they tackle. Joshi elaborates on how Singh’s historical narratives are not only reflective of the socio-political realities of India but also serve as a critique of those realities. Singh’s straightforward narrative approach is strategic, aimed at expanding the reader’s awareness and prompting critical reflection on societal issues. The analysis in Joshi’s thesis underscores the dual function of literature as both a mirror and a critic of contemporary life, illustrating how narrative strategies can effectively convey complex historical and social truths.

Each of these theses contributes to our understanding of how narrative strategies can be effectively employed to reflect, critique, and influence cultural and historical perceptions, particularly through the lens of marginalised or complex identities. The analysis of these narrative techniques not only enriches our appreciation of literary craftsmanship but also deepens our understanding of the socio-cultural contexts from which these narratives emerge.

Rashmi Doraiswamy’s Ph.D. thesis, *Critique of Mikhail Bakhtin’s Theory of Literature in the Context of Trends in Contemporary Theories of Literature and the Formalist School of the 20s*, published in 1989, offers a profound re-evaluation of Bakhtin’s theories within the broader spectrum of 20th-century literary criticism. Doraiswamy positions Bakhtin as a central figure who challenges the modern theories of literature, particularly through his analysis of the spatial and temporal dynamics within literary texts. Bakhtin’s notion of

“carnivalization” is central to his critique, where he explores how Dostoevsky’s use of this method serves to dismantle societal norms and enable genuine intersubjective dialogue.

Carnivalization, according to Bakhtin (1937), draws heavily from ancient and mediaeval carnival traditions, encapsulating a worldview where the normal order of society is suspended. During carnival, traditional hierarchies and roles are inverted or ignored, and everyone participates in an atmosphere of mutual interaction and understanding, free from the usual social stratifications. This concept extends into the literary realm, particularly in Dostoevsky’s work, where Bakhtin perceives a literary transformation of the carnival spirit. This transformation fosters a unique narrative space where characters are liberated from the author’s direct speech and the monologic approach of traditional storytelling, facilitating a diversity of voices and perspectives that reflect a deeper dialogic truth.

Benjamin Roffman’s insightful paper titled “Autofiction and Bakhtin’s Carnival in *The Tin Drum* by Gunter Grass and *A Confederacy of Dunces* by John Kennedy Toole” (2008) explores the intricate narrative strategies of autofiction and the carnivalesque in Günter Grass’s *The Tin Drum*. Roffman argues that Grass’s novel employs these techniques to dismantle traditional narrative forms and societal norms. The analysis highlights how *The Tin Drum* uses the carnival as a metaphor for political upheaval and personal transformation, mirroring the chaotic energies that define the 20th-century European landscape. Roffman meticulously examines the novel’s protagonist, Oskar Matzerath, as a figure who embodies the spirit of Bakhtin’s carnival, challenging authority and disrupting conventional historical narratives through his refusal to physically grow. This paper not only provides a deep dive into Grass’s experimental narrative approach but also illustrates the broader implications of such techniques on readers’ understanding of history and society.

Geeta Goswami’s Ph.D. thesis from 2013, *Space and Time: A Comparative Study of Kant and Sankara*, explores the philosophical constructs of space and time as articulated by Immanuel Kant and the Indian philosopher Sankara. This

comparative study delves into how both philosophers perceive these dimensions not just as mere physical entities but as integral to human experience and consciousness. Kant, in his *Critique of Pure Reason*, posits that our knowledge of the universe is mediated by our sensory experiences, which are inherently bound by the dimensions of space and time. He suggests that these dimensions are not external realities but rather a priori intuitions that structure all human experience.

Sankara, on the other hand, offers a perspective where space and time are seen as illusory, aspects of Maya (illusion), which cloud the ultimate reality of Brahman (the unchanging reality). For Sankara, the realisation of the non-duality of Atman (self) and Brahman transcends these constructs, pointing towards a truth that lies beyond the phenomenal world perceived by the senses. Goswami's thesis thus examines the intersection of these philosophical viewpoints with the broader implications for metaphysics and epistemology, highlighting the contrast between Kant's transcendental idealism and Sankara's Advaita Vedanta.

Devaleena Das's Ph.D. thesis from 2011, *Wilderness Joys and Crossroad Guilts: Space Time Dynamics in Judith Wright's Texts*, provides an analytical framework for understanding the spatial and temporal motifs in Judith Wright's poetry. Wright's work often navigates through themes of environmental consciousness, Aboriginal history, and personal memory, using space as a medium to explore these narratives. Das highlights how Wright transforms abstract spaces into places imbued with personal and collective memory, turning them into sites of cultural and historical significance.

The thesis articulates that Wright's poetry does not just map physical landscapes but also charts the contours of the poet's internal psychological and emotional landscapes. These spaces become arenas where past and present coalesce, where personal and political narratives intersect, and where the boundaries between the self and the other are negotiated. Wright's spatial exploration is thus not merely descriptive but is deeply entwined with her concerns about environmental degradation, historical injustices, and the search for identity in the modern Australian context.

These theses collectively contribute to a nuanced understanding of how literary and philosophical approaches to space and time can deepen our understanding of both individual and collective human experiences. They open up interdisciplinary dialogues that enrich the discourse on how we narrate and interpret human existence within the literary and philosophical domains.

In the exploration of the treatment of time and space in literature, several scholars have provided profound insights, examining how these elements serve as fundamental constructs that shape narrative dynamics and thematic developments.

M. Patrick Bray, in the research paper “Creating a Space for Time” (2022), delves into the complex narrative structure of Marcel Proust’s “Recherche”. Bray highlights the novel’s unique approach to time, where the “narrator’s experience of confusion upon waking blurs the distinctions between different times, places, and identities” (11). This intermingling creates a narrative that travels backward from the conclusion of the novel to its beginning, illustrating how time, while restrained, reveals its multifaceted role within the solidity of different places. Bray’s analysis suggests that each reading of the novel realises time differently, underpinning the fluidity and layered complexity of temporal dynamics in literature.

Damian Catani’s work *Evil: A History in Modern French Literature and Thought* (2013) focuses on the linguistic choices that writers make to represent complex themes such as evil. His analysis not only covers the decisions by the authors he studies but also reflects on his own narrative techniques in conveying such themes. Catani’s work is noted for its compelling narrative that effectively draws connections across different chapters, writers, and historical periods, providing a comprehensive understanding of the literature and theories he engages with. His scholarly contribution is particularly valuable to those interested in intellectual history, modern French literature, and the discourse surrounding contemporary socio-political issues like terrorism.

R.K. Kulkarni’s Ph.D. thesis *Treatment of Time in the Works of J.B. Priestley* (1997) examines Priestley’s evolution as a writer profoundly interested in time. Kulkarni discusses how various theories of time influenced Priestley’s thematic

choices and narrative structures, particularly in his Time-plays and Time-fiction. Priestley's works are characterised by an optimistic philosophy of time and space, which Kulkarni suggests might be the only point of similarity between Priestley and Virginia Woolf. The thesis emphasises that modernist writers like Priestley were not merely experimenting with time for verisimilitude; they aimed to transform the reader's experience of time through aesthetic form, seeking to reclaim or reshape temporalities altered by modernity.

In the article "Space and Time in Language and Literature" (2009), Marija Brala Vukanovic and Lovorka Gruic Grmusa explore how these two dimensions are expressed in literature and language. The article is part of a broader collection that addresses the infinite and limiting aspects of time and space, examining their codification, conceptualization, and interaction in narrative forms. This collection provides insights into both the literary and linguistic treatments of these themes, reflecting on how narratives structure our understanding and experience of the world through the manipulation of space and time.

These scholarly works collectively enhance our understanding of how time and space function not only as narrative scaffolding but also as profound influences on the thematic and philosophical undertones of literary texts. They explore the ways in which literature and language both mirror and construct our perceptions of temporal and spatial realities.

In the scholarly examination of temporal and spatial concepts in literature, diverse approaches highlight the nuanced ways in which these elements are woven into narrative structures to reflect broader ideological and philosophical concerns.

Elbro Carsten on the Concept of Time in Literature Elbro Carsten's article, "The Concept of Time and Literary Criticism" (2009), engages with the traditional notion of time as an independent, homogeneous medium—a perspective that presents substantial challenges in literary criticism. Carsten critiques this 'realist' view of time, arguing that because time is often seen as detached from the events that occur within it, it becomes a nebulous concept in

literary analysis. This view of time as a backdrop against which events unfold without affecting or modifying it has led to significant difficulties in how time is treated in literary discussions. Carsten suggests that time, rather than being a passive container for narrative events, actively engages with and shapes these events, “forming part of the ideological mechanisms that transform human values into perceived realities” (11).

In a more recent study, Marius Conkan and Daiana Gardan’s 2020 article, “Space in Literature and Literature in Space”, delves into the ‘totemic’ concepts of space and place within literary and ideological frameworks. They argue for a “socio-spatial dialectic” that elucidates the interplay between social forces and geographical settings. This perspective is rooted in the idea that literature does not just exist in a vacuum but interacts dynamically with the spaces it describes, influencing and being influenced by them. The authors draw on geocritical explorations to illustrate how literature navigates and redefines space, making it a crucial component of narrative meaning and an agent in the construction of socio-cultural dynamics.

In the compelling study by A.B. Rhit titled “The Everyday Forms of Resistance in Ben Okri’s *The Famished Road* Trilogy” (2024) is analysed through the lens of everyday resistance among ordinary people. Rhit argues that Okri’s narrative subtly but powerfully depicts forms of resistance that are woven into the daily lives and rituals of the characters. This paper meticulously explores how these acts of resistance, though small and often overlooked, play a crucial role in challenging and potentially altering oppressive structures. Rhit’s analysis points out that Okri’s characters do not engage in grandiose acts of rebellion; instead, they resist through persistence in their cultural practices, through their spiritual beliefs, and through their stories and memories. This exploration highlights how resistance is embedded in the mundane aspects of life, making a case for the significance of ordinary actions in the broader socio-political context. The paper offers a nuanced understanding of resistance, suggesting that these subtle forms are in themselves acts of empowerment and affirmation of identity against colonial and postcolonial oppressions. Through detailed textual analysis and interpretation, Rhit provides insightful perspectives on

how Okri's work not only narrates a story but also serves as a form of sociopolitical critique.

Pushkin Mikhail's 2017 paper "Critical Analysis of Bakhtin's Chronotope", revisits Mikhail Bakhtin's concepts, particularly the 'chronotope', to evaluate its strengths and weaknesses in literary analysis. Bakhtin's notion of the chronotope highlights the intrinsic link between time and space in narrative forms, suggesting that they do not merely serve as settings but actively shape the storytelling process. Mikhail critiques and expands upon Bakhtin's ideas, emphasising the historical and formal implications of the chronotope in literature. This concept illustrates how specific narrative forms favour certain configurations of time and space, which in turn reflect the cultural and intellectual milieus from which they emerge.

These scholarly articles collectively underscore the complexity of analysing time and space in literary texts. They highlight the evolution of literary criticism from viewing time and space as mere backdrops to understanding them as dynamic elements that are integral to the construction of narrative meaning. Such studies not only deepen our understanding of literary texts but also enrich our appreciation of the broader cultural and philosophical discussions that they engender.

J.K. Kochupurackal's scholarly article on "Magical Realism in Ben Okri's Novel *The Famished Road*" (2024) offers an in-depth examination of Ben Okri's use of magical realism to critique and interpret the socio-political landscape of postcolonial Nigeria. Kochupurackal meticulously analyses how Okri employs magical realism not merely as a stylistic device but as a profound method of social commentary that challenges the reader's perception of reality and truth. The paper delves into how Okri's narrative intertwines the real and the surreal, pushing the boundaries of traditional storytelling to explore themes of poverty, identity, and resistance. Kochupurackal argues that through this blending of the magical and the real, Okri provides a voice to the marginalised and sheds light on the unseen forces shaping societal structures. The study articulates how the novel's magical elements serve as metaphors for the complex dynamics of power, culture, and history in Nigeria. It also examines

the role of folklore and spirituality in constructing a narrative that is both uniquely African and universally relevant. By offering a comprehensive analysis of key scenes and characters, Kochupurackal's work highlights the transformative power of magical realism in postcolonial literature, making it an essential contribution to the field.

Yuri Lotman's seminal work, *Semiotic Models of the Semiosphere*, published in 2014, introduces the concept that semiotic spaces—spaces occupied by signs and meanings—pervade both culture and literature, reflecting a significant shift towards spatial analysis in these fields. This perspective heralds the “spatial turn,” a paradigm shift in literary and cultural studies that moves away from purely text-based analysis towards understanding texts within the contexts of their cultural and spatial environments. Lotman's model provides a robust framework for analysing how cultural and literary meanings are generated and interact within these semiotic spaces. Lotman's exploration of the Semiosphere involves a nuanced analysis of its internal dynamics through spatial metaphors. He identifies four key spatial models within the Semiosphere: continuity, asymmetry, heterogeneity, and border. Each model helps elucidate different aspects of cultural and literary semiotics, showing how meanings are continuously shaped and reshaped by their spatial and cultural contexts. The model of self-inclusion, which Lotman likens to a Russian nesting doll, illustrates how cultures contain and reflect layers of smaller, similar units within themselves, highlighting the recursive nature of cultural and semiotic processes.

The transition from Lotman's earlier, more structuralist approach to a dynamic, post-structuralist perspective reflects broader trends within cultural studies that increasingly recognize the importance of space in shaping cultural production and interpretation. This transition underscores the move from viewing culture as a static structure to understanding it as a dynamic, evolving space. Lotman's work was initially overlooked in Western cultural studies, which had already embraced spatial analysis, but his insights have gained recognition for their unique contributions to understanding the spatial dynamics of semiotics within the cultural sphere.

Lefebvre's model (1974) emphasises that every social space undergoes analysis at three levels: the physical space shaped by societal actors such as governments and architects; the representational space, which encompasses the discourses and ideologies surrounding physical spaces; and the lived space, which reflects the actual experiences of individuals within these spaces. Importantly, Lefebvre asserts that a space devoid of lived experience does not qualify as a social space, underlining the essential human component in the constitution of meaningful spaces.

Lotman and Lefebvre (1974) highlight the necessity of considering spatial dynamics as integral to cultural and literary analysis, paving the way for more nuanced interpretations that consider the broader socio-cultural and spatial contexts in which texts and cultural practices exist. This spatial turn in cultural and literary studies enriches our understanding of how texts both influence and are influenced by the spaces they inhabit, ultimately leading to a deeper appreciation of the complexities involved in cultural and literary production and interpretation.

Conversations with Ben Okri, edited by Vanessa Guignery and published by the University Press of Mississippi on April 15, 2024, is an extensive collection of twenty-six interviews that span nearly four decades of the Nigerian author's illustrious career. This volume takes readers from the early days of Okri's career through to his Booker Prize-winning phase with *The Famished Road* and beyond, offering insights into his evolving thought processes and creative explorations.

The book serves as an intimate exploration of Okri's philosophy on a variety of deep-seated themes including literature, history, politics, and spirituality, each of which has significantly influenced his literary compositions. Okri's inventive approach to literature is highlighted through his development of the 'stoku,' a unique blend of short story and haiku, demonstrating his ongoing commitment to literary innovation. Moreover, his collaborations with artists across different mediums underline his belief in the universality of art and its capacity to transform perceptions of reality.

Vanessa Guignery, the editor, is a professor of contemporary British and postcolonial literature at the École Normale Supérieure de Lyon. She has authored and edited several works on Ben Okri, contributing significantly to the study of his writings and their impact on contemporary literature. Her editorial work in this collection meticulously showcases the breadth and depth of Okri's literary dialogue over the years, reflecting on his continuous exploration of new forms and themes. The dialogues included in this collection are not merely reflective of Okri's career but also engage in broader discussions about the nature of art, the role of myths in literature, and the profound inquiries into the essence of reality—themes that have defined Okri's work and have resonated with a global audience.

Peter Merriman's 2012 article, "Human Geography without time-space", marks a significant departure from traditional geographical studies by challenging the centrality of time-space concepts that have dominated the field since the late 1960s. The focus of many Anglophones human geographers on time-space and space-time concepts has shaped much of the discourse in human geography, influenced by seminal thinkers such as Torsten Hägerstrand, Nigel Thrift, Anthony Giddens, David Harvey, and Doreen Massey. These scholars have contributed profoundly to understanding how social processes are intricately bound to spatial and temporal dimensions.

Merriman's critique stems from a desire to broaden the conceptual framework of human geography to include other equally significant factors such as movement, rhythm, force, energy, affect, and sensation, which he argues are crucial in the unfolding of the world's dynamism. His perspective draws on processual, poststructuralist, and post-phenomenological thought, proposing a shift from a static understanding of space-time to a more dynamic view of 'movement-space.' This alternative framework suggests that practices like driving and dancing, which embody fluid and rhythmic motions, offer richer insights into human spatial experiences than the more traditional, static models of space-time.

Merriman's arguments align with broader shifts in contemporary philosophy and science, where the interactions between temporal and spatial elements are

seen as foundational to understanding complex systems. The narrative techniques employed by geographers often reflect this dynamic interplay, suggesting that both time and space are essential, yet interdependent features of human experience. David Harvey's work on understanding spatial configurations through concepts of absolute, relative, and relational space further emphasises the need to grasp the multifaceted nature of these dimensions in geographical analysis.

In contrast, James A.W. Heffernan's 1987 article, "Space and Time in Literature and the Visual Arts", delves into the distinctions and interactions between the spatiality of visual arts and the temporality of literature, tracing its intellectual roots to Gotthold Ephraim Lessing's *Laocoön*. Heffernan discusses how traditional distinctions between spatial and temporal arts have evolved, particularly influenced by the integrative conceptions of time that challenge the strict separations between time and space posited by earlier thinkers like Lessing.

Heffernan explores how visual arts, traditionally viewed as spatial due to their static nature, incorporate temporal elements through the sequencing of frames and the viewer's engagement over time. Conversely, literature, traditionally seen as a temporal art due to its narrative progression through time, also possesses spatial characteristics through the reader's imaginative construction of the narrative space. Heffernan cites Kant's assertion that time relates not to external forms but to our internal states of perception, reinforcing the idea that our engagement with art is both a temporal and spatial experience.

The integration of time and space is further elaborated in the context of graphic and verbal arts, where traditional oppositions between linear and spatial forms are reconsidered. Heffernan argues that such distinctions often break down in practice, as both dimensions are inherently present in the experience of art. This breakdown suggests a more complex interaction between time and space than traditionally acknowledged, indicating a shift towards a more nuanced understanding in contemporary critical theory.

Together, Merriman and Heffernan's discussions contribute to a broader reevaluation of how space and time are understood in geographical and artistic

contexts. They advocate for a more holistic approach that recognizes the fluid and interactive nature of these dimensions, moving beyond rigid academic distinctions to embrace the complexity and richness of human experience as it unfolds within the intertwined realms of time and space. This shift not only enriches academic discourse but also enhances our understanding of the practical and theoretical implications of these foundational concepts.

In the extensively researched paper titled “Identity Crisis and The Social Reality of Magical Thought: A Critical Discourse Analysis of Okri’s *The Famished Road*” (2024) by Asadu, Asadu, and David-Ojukwu, the authors apply critical discourse analysis to Ben Okri’s *The Famished Road* to explore the intersection of identity and magical thought within the postcolonial African context. They argue that the novel’s complex narrative structure and the use of language reveal deeper insights into the social realities and identity crises of postcolonial subjects. The paper thoroughly examines how Okri integrates elements of magical realism to reflect the struggles and contradictions experienced by those navigating their existence in newly independent nations. By dissecting the language and narrative techniques employed by Okri, the authors highlight how these literary devices serve as a mirror to the political and cultural upheavals of the time. The paper provides a comprehensive look at how identity is negotiated and constructed through interactions with both colonial and traditional forces, offering readers a multifaceted understanding of the protagonist’s journey. Through detailed textual analysis, the study underscores the importance of language in shaping and expressing the postcolonial experience, making a significant contribution to literary and cultural studies.

Sarah Fulford’s 2009 article, “Ben Okri, The Aesthetic, and the Problem with Theory”, critically engages with the prevailing notions in postcolonial criticism about the pervasive impact of colonialism on colonised cultures. Fulford explores how Nigerian author Ben Okri challenges these views by proposing an alternative perspective of African consciousness that transcends colonial influences. Okri envisions a cultural space that, despite the colonial past, retains a profound connection to its uncolonized aesthetic and spiritual roots. This perspective not only critiques the colonial narrative but also underscores

the resilience of indigenous cultures and their ability to resist and redefine the colonial impact through artistic expression.

Okri's challenge to the dominance of colonial discourse in defining African identity and aesthetics is akin to pushing back against the Marxist interpretation that often frames colonised cultures primarily in terms of their colonial history. Okri's argument posits that the true essence of African consciousness—an amalgamation of political, spiritual, magical, and ethical dimensions—cannot be fully subdued by colonialism. Instead, Okri suggests that these aspects of African identity can serve as a foundation for a renewed aesthetic that is both indigenous and resistant to colonial narratives.

In his literary works, particularly highlighted through his use of Yoruba cultural motifs, Okri emphasises the interdependence of spirituality and beauty, asserting that the true essence of these elements is beyond the reach of colonial suppression. This stance places him at odds with traditional English literary criticism, which might categorise him along the lines of a Leavisite or Arnoldian liberal humanist due to his emphasis on the moral and transformative power of art. However, Okri's perspective is far more nuanced, incorporating a complex understanding of art's role within and beyond the postcolonial context.

John C. Hawley's 1995 article, "Ben Okri's Spirit-Child: Abiku Migration and Post-modernity", further explores Okri's thematic exploration of cultural and spiritual boundaries through the concept of the Abiku—a prevalent figure in Nigerian folklore representing a spirit-child who exists between life and death. Hawley discusses how Okri's *The Famished Road*, which centers on the life of an Abiku named Azaro, delves into these liminal spaces to challenge and deconstruct conventional notions of time, space, and identity.

The book chapter titled "Twentieth Century Europe: 1900 to the Present" (2024) provides a historical overview of Günter Grass's *Danzig Trilogy*, situating *The Tin Drum*, *Cat and Mouse*, and *Dog Years* within the political and cultural contexts of the 20th century. The authors, Richards and Waibel, discuss how these novels reflect the turmoil and transitions of European history, particularly focusing on the aftermath of World War II and the Cold War

period. The discussion emphasises Grass's unique narrative style, which combines surrealism with sharp political critique, effectively capturing the complexities of German identity and memory. The authors argue that Grass's work serves as a critical tool for examining the moral and ethical challenges faced by individuals in times of political upheaval. This scholarly discussion is valuable for students and scholars interested in the intersection of literature and history, providing insights into how Grass's novels serve as a narrative reflection of 20th-century European events.

Hawley's analysis (2021) highlights how Okri uses the Abiku's narrative to reflect on the broader themes of migration and post-modernity. The narrative structure of *The Famished Road*, where the physical and spiritual realms are intricately entwined, mirrors the fluidity and complexity of postmodern identities. Okri's portrayal of Azaro's journey, characterised by a continuous oscillation between the worlds of the living and the spirits, serves as a metaphor for the broader human experience in the modern world—constantly navigating between different realms of existence, understanding, and identity.

Both Fulford and Hawley articulate how Okri's literary pursuits go beyond mere storytelling. His works serve as a medium for challenging and redefining the preconceived notions of African identity and aesthetics imposed by colonial and postcolonial discourses. Okri's narratives foster a deeper understanding of the intrinsic strength and beauty of African culture, untainted and uninhibited by its colonial past. These insights not only contribute to postcolonial literary criticism but also invite readers and scholars to reconsider the ways in which culture, identity, and aesthetics are understood and valued in the contemporary world.

In their detailed research, Ogbazi and Osita in the paper titled "Magic Realism as A Postmodern Device for Postcolonial Criticism: A Study of Ben Okri's *The Famished Road*" (2024) explore how Ben Okri utilises magic realism as a postmodern critique tool in *The Famished Road*. The authors articulate that Okri's narrative is a canvas where the historical and political realities of Nigeria are painted with the brush of magic realism, creating a vivid depiction of the nation's journey through colonial and postcolonial periods. This paper

provides a thorough analysis of how magic realism allows Okri to blur the lines between the real and the supernatural, offering a unique perspective on the complexities of Nigerian identity, culture, and politics. The study discusses how Okri's use of this narrative style challenges traditional Western narrative forms, offering a voice to African stories and perspectives that are often marginalised in global literature. Through a detailed examination of the novel's key themes—such as spiritual conflict, social inequality, and the clash between traditional and modern values—the authors demonstrate how Okri employs magical realism not just as a literary technique but as a powerful tool for social and political commentary. This work is an important contribution to the understanding of postcolonial literature and its capacities to challenge and redefine historical narratives.

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