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## RETROSPECTIVE FORMS OF LITERARY TIME IN THE WORKS OF CHINGIZ AITMATOV

**Abstract:** *Literary time is being concerned as the literary-aesthetic category in the world literary studies, expressing the scope of the universe interpretation, the author's outlook and imagination regarding the world foundation, defining personages, the composition means of expressing the sequence and duration of the events. A creative comprehension of the literary time as a means arranging the work composition, structure, and constructing an epic field of the text demands a special approach to understanding the aesthetic character of the work. Since the literary time includes all the elements of a fictional work, it is impossible to present the plot, composition, conflict, system of characters, feelings and the mood of the characters without the description of the literary time. The article studies the role of the literary time and its methods in the composition of the work. Various forms constituting an integral part of the literary time, based on the author's ideological-aesthetic conception, are widely used in the patterns of the literary time. In this regard, retrospection is considered as one of the effective creative-aesthetic methods. The following article analyzes the proficiency of the great writer, Chingiz Aytmatov, in creation of a story retrospectively the past of its main heroes.*

**Key words:** *retrospection, prospection, story, plot, hero, artistic image, personality, retrospection memory, retrospection-legend, retrospection-story, retrospection-epigraph.*

**Language:** English

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### Introduction

In the following development of the scientific-theoretical thought in the world, the literary time is accepted to be one of the poetic means to demonstrate the reality as well as to be a literary process that is basic for the expression of the reality in the compositional construction and illustration of the plot relying on the writer's intention and the ideological conception of the literary work. The literary time enables to cognate the literary world picture created by the author in terms of the descriptive subject and object of the work. Therefore, one of the topical tasks of the modern Uzbek literary studies is to describe a historical evidence, event, the life of outstanding people, the chronology of the near past based on the literary time; on the example of the creative works of a certain period, creators or an individual writer are analyzed in separate or comparative-typological aspect.

### Discussion

The emergence and development of methodological basic functions of the theory of the literary time have been investigated through the works of K. Levi-stross (the content of mythological time), R. Bart, M. Haidegger[1, p.6-7], M.M. Baxtin, D.S. Lixachov, N.K. Gey, Yu.M. Lotman, and other foreign scholars in retrospection. These theorists not only have studied the literary time as a scientific-aesthetical problem but also have paid great attention to the interrelationship between the literary time and the literary space. "In literature, the interrelationship of fictionally transferred time and space is named chronotop (time-space) – mentioned M.M. Baxtin – ... Chronotop – the category of meaning and form"[2, p.234-235].

Fictional literature is one of the dynamic arts. Nevertheless, the literary-poetic character is detailed in the time-space with the help of the coherence in the

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text. This helps to express the time-space “model” of the real world by means of its sense. That’s why, it is called the notation of the rhythm of the literary work in the time-space. “Character, of course, is given in such sense that any of its meanings is closely related to someone, and happened somewhere at some moment. This is a measurement of three-dimensional world being very important for the writer... Without the unchanged number-quantity, the character cannot be expressed”[5, p.239].

In the intact space of the boundless world (this is not an unchanged and completed background, but it is a process which is constructed out of the events happening during it) “in everything, from the nature to the human behavior and his ideas (even, up to the abstract notions), the time can be noticed. This ability enables us to read it ... that is to say, the ability to read the features of the time sequences”[3, p.204-205]. The above mentioned matter is one of the important specific features of the poetics of writers. Academician D.S. Lixachev gave his definition to the notion of literary time “this is not an approach to the problem of time, but it is the time itself, and the ways of its description in a literary time. It is “the process of the fiction of a literary work”[8, p. 200] and it is closely related to specific features of literature, its system of characters, and the poetic context in it.

The literary time, in narrow sense, is a means of composition that expresses coherence, collection and rapidity of the events. This is the rate of the narration in a literary work that helps to identify the area of the outlook of writers and their imagination about the construction of the world. In wider sense, the literary time is, firstly, the continuity of the reality of the literary work. This period of time “is something that expresses the life style of the people in all spheres of the society” and the time of happenings of exact social-historical events [4, p.11]. Secondly, literary time is the real, daily and biographic time of characters and its coverage and continuity. Thirdly, it is a narration, that is, the time of narrating about the events. The initial two parts of the literary time is the time of plot, the third one is the time related to the narration. In other words, in a literary work, the literary time is the time of narration (“erzählte Zeit”) and the time of description (“Zeitdes Erzählens”)[10, p.179-186]. A.A. Potebnia and A.B. Yesin illustrated these forms as “real (plot)” and “fictional time”[7, p.47-62].

In the present literary studies, three concepts of a fictional time such as secular, sectorial and cyclical appeared. All of three concepts are closely related to the philosophy, theology, and literary studies.

In literature, the literary time is expressed with the help of the type of a text, the outlook of the author, the style of the writer and the imaginary analysis of the time described in a fictional work (interpretation) [9]. To create the literary world, that is, different forms of modeling are related to the character of the

conditions. Thereby, in all spheres of Art, the conditionality of the description is the basis of the literary expression of the reality. This has some connections with the literary time (with the literary space as well): the description of the life of a literary character can take only a day, but in some cases, a day can be equal to a century and so on, as all kinds of aesthetic conditions, the conditionality of the description of the literary time is based on the intention of the writer. The acceptance of the time is absolutely subjective: the time in one second is very fast, without stopping, it can be “densely squeezed, prolonged, stopped and turning to the past events”... In this condition, the literary conditionality that is the distance between literary form and real form emerges [6, p.31]. The literary time is different from the astronomic time. The former differs from the latter due to the following: the changes in the plot, the literary features of the text, the retrospective description of the past time, the expression of the events and the sequence of tenses.

### Results

Furthermore, it is the style of planning the tenses of events, and it enables to create the history of the character and the prior history of his life as well. In the chosen novels, the retrospection can be of *four simple and complex types*: a) *miniretrospection*; b) *retrospection inside retrospections*; c) *retrospections inside the inner retrospections of retrospections*; d) *retrospections in which the retrospection and the prospection are mixed*. They are formed by many levels of the inner retrospections, and according to the composition they can be either *form maker* or *form taker*. Each of them is added into the cycle of the epic time of novels in an ideological-literary content. *The retrospection inside retrospections* gains more than the quarter of the general retrospective content in the novels. The whole work – novel and all the chapters in the epic unique form represent the retrospective novel and the retrospections.

The great writer, Chingiz Aitmatov's artistic skill is that he looks at events through a narrative or personalistic perspective, mainly looking at his past. In most of his works, the truth is in the narrator's own language. Chingiz Aitmatov skillfully used this method to formulate and express the ideological and artistic concept of novels and stories. As the story unfolds based on what happened in the life of the person, their real and narrative time are inconsistent. The fact that the plot lines evolve from its present moment to its past, with unexpected turns, is seen as a unique way of creating an artistic model of reality that is reflected in the creative mind.

*“In the epic work there are both objective and subjective manifestations of the narrative. In the first case, the narrator is positioned as an neutral observer, that is, does not interfere with the narration, and does not expressly react to the subject of the*

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image; in the second, on the contrary, the reality is "passed through", and the relation to the subject of the image is also expressed clearly." [12, p.252]. The second aspect in the works of the author is that the characters as Edigei Buron in "The Day Aging the Century", Tulganoy in "Milky Way", Tanaboy in "Valediction to Gulsari", Ilyas and Boytemir in "Well-shaped", Seit in "Jamila"; narrate their life experiences and adventures. In these works, the author takes over the characters and storytellers, and the reader does not even notice them. The reality is as vivid as the hero draws the reader closer to him, sheds light on him, shares his joy, and reveals the sacred secret that he holds in his heart. The writer never loses his identity as he lives in the realities depicted by the hero. The personality is embedded in his heart, and his ideas are embedded in the texture of the work, the thoughts, aspirations, joys and sorrows of his heroes, happiness and tragedy.

Chingiz Aitmatov's retrospective forms include *memories, narratives, stories, epigraphs*:

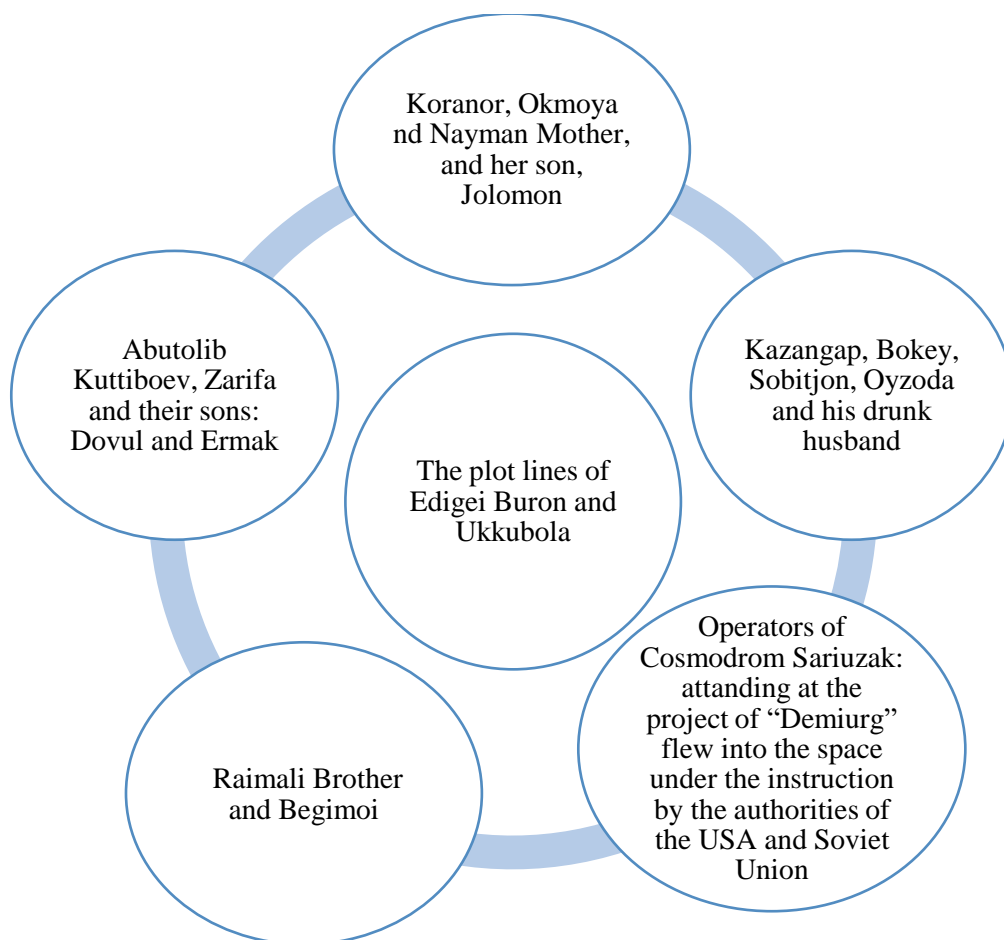
1. **Retrospect is a memory.** In his novel "The Day Aging the Century", Edigei Buron remembers a century-long life experience during the time he went to bury Kazangap, the old man at the Mother Bayit cemetery: his happy time with Ukkubola, his return from war to concussion; Kazangap and his wife Bokey extend their hand of help (bring Edigei and Ukkubola to Sariuzak and present Akbar and Koranor to the cure); Abutalib and Zarifa's emigration to Sariuzak, the capture of Abutalib in the hands of the Germans in

South Bavaria, and the political accusation of Abutolib Kuttibaev's memories written only by his children, stamped on the forehead of his captivity; Edigei Zarifa's children: Telling Daul and Ermaks about the sea to fulfill his father Abutalib's last request, that he eventually loves her unconditionally, but leaves Sariuzak without noticing it; The fact that Kazangap's son, Sabitjon, is an unacceptable child, is embodied in the work based on the memories of Edigei Buron. "On his way to the Mother Bayit cemetery, Edigei was in the midst of a dream. The sun rising above the horizon measured the flow of life and reminded him of all the bitterness of life." [Aitmatov Ch. The Day Aging the Century, 2018, p.116]. The author puts Edigei Buron in the center of the book's events and looks at each event through his eyes. In the face of ever-present events, the hardworking man emphasizes that the writer is interesting and valuable in his personality, his rich spiritual world, and how he embodies the modern era.

The overall composition of the novel is composite and complex, with one or the other being compositional and formative. In the novel *The Day Aging the Century*, Edigei Buron and Ukkubola are the plot lines, with Kazangap, Bokey, Sobitjon, Oyzoda and her drunk husband; Abutolib Kuttibaev, Zarifa, and their sons: Davul and Ermak; Karanor, Akmoya and Nayman Mother, and her son, Jolomon; Erlepes, Brother Raymali and Begimoy combined the plot lines to ensure the integrity of the work.

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1.1-picture: Plot lines of the novel “The Day Aging the Century”.

The retrospective retreat to the idea of the work is, in its own right, a series of shared content, as space-time dialectic, intertwined in the artistic logic chain of events that take place at specific times in the story.

The mental state of mindfulness alone has allowed it to reveal new aspects of each character's behavior. In retrospect, the memorizing and memories of the hero's past helped fill the flow of events in the work and widen the chronotype.

**2. Retrospection is a story.** The composition of “Sarvkomat Dilbarim (Well-shaped Beloved-one)” consists of an introduction and two stories (the story of a driver and a road master). In the introduction, a journalist asked the owner of the truck marked with “SU” to drive to Ribache in an urgent way, but the driver refused and hurriedly left shortly after the journalist left for a business trip to southern Kyrgyzstan. The accidental encounters are reported by the journalist.

*“It all happened unexpectedly. At that time, I was in the motorized unit and had just returned from the military. Before I served in the military, I was a driver, completing ten years.”* [Aitmatov Ch., Well-shaped Beloved-one, 2018]. Ilyas reveals his secrets to the journalist that he meets Asal (female name) on

the road, finds out that he falls in love with her, kidnaps a married girl, remarries, gives birth to a son, loves Khadija who works with her at the bus station.

Asal leaves him, and he is married to Boytemir, who lost his wife and daughters because of a snow avalanche. The drunken driver brings Elijah to his home in Boytemir: *“How painful I am to have honey, my dear Asal is sitting in front of me, but I dare not look into his eyes. How did he get here? Did she fall in love and marry?”*

The road master tells the story of Boytemir's life with Gulbara and Asal. Gulbara's happy marriage, sending her to war, and her home after a snow fall, and the sudden loss of Gulbara and her daughters are described by profound psychology. Boytemir tells the journalist that Honey and his son Samad have come to life. The story concludes with the journalist's thoughts: *“I could not tell Elijah what I had heard from Boytemir. After all, the beauty and dignity of these people is that they are so noble and human, that they know nothing about each other! So I would do anything to tell her.”*

The author commented on why the story of “Well-shaped Beloved-one” consists of two stories: *“Yes, by the way, this is not what the author wants. It*

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is well known that literary works are usually divided into chapters, paragraphs and narratives when necessary. The story is a self-contained work. But this is not about form." [Aitmatov Ch. Well-shaped Beloved-one, 2018].

Two independent plot lines intersect at the point where Elyas and Boytemir tell their story to a journalist. The image that combines the two stories is Asal, which brings happiness to one another because of destiny. Two retrospective story-telling events are the journalist's interviews with storytellers - Elyas and Boytemir, on a business trip.

**3. Retrospect – narration.** In the writings of the writer, the current events of the day are a unique integrity, absorbed by the myths and legends that have come through the folklore. *"The tales of Manqurt(those who have forgotten their identity) are the most important part of the modern day novel of "The Day Aging the Century", and the source of one of the leading ideas in the novel."* [Http://e-adabiyot.uz] No matter how hard a lonely mother is in the desert, despite her efforts to save her son, Jolomon, who had lost her memory as a result of covering the camel's skin, to rescue her son, Jolomon. However, He kills his mother by shooting a bow. Remember who you are as a baby bird with a scarf that slides off your head when you fall off the waterfall! What's your name? Your father's name is Donanboy! Donanboy! Donanboy! This is how it sounds to a passenger who has ever been in it [Aitmatov Ch. *"The Day Aging the Century"*, 2018, p.185].

Kazangap's son Sobitjon is placed parallel to Jolomon. Unable to fulfill his father's last will, Sobitjon is a real funk that prevents him from mourning. It is even better for Edigei to say, *"It is better that those about to die need pass away faster; Why should we have to think so long? What does it mean to bury a dead person?"* When they reached their destination, the Mother Bayit cemetery was transformed into a cosmodrome zone and the body was buried in the Malacumdichop ravine (where Nayman was crying and weeping for his son who was sure his son was turned into a *manqurt* (those who have forgotten their identity)). Despite the fact that Edigei Buron and Edilboy Daroz prayed to Lieutenant Tansikboev, they couldn't get to the Holy Mother Bayit Cemetery. *Did they kick your back when you reached the gate? It must be so! You fly in the name of Mother Bayit and Mother Bayit! Here is Mother Bayit for you! Are you like a beaten dog now?"* He shouted at him. Author from the language of Buron Edigei wrote to him: "You are proud! A real manhole! The A retro-narration of Naiman mother and son, Jolomon, that took place more than a thousand years ago, served to make Sobitjon's image more vivid and expressive, without human emotions.

Another retrospective in the work is the love between Raimali and Begimoi, singer girl, along with Edigei Buron's love for Zarifa. Elder Raymali's

sympathizes with the nineteen-year-old girl: *"If you walk away being thirsty, with the intention of drinking water from a fountain, like a breeze, I am, Begimoy. My destiny - I'm finished, but I'm still dead, Begimoy. I am separated from you, and I am separated from my eyes, so Beimoy, centuries-old, but I can live forever without aging ..."* At a wedding Raimali was sitting in the tent among the most famous people in the country. As he spoke, a brilliant, arrogant, greedy girl, created by the skilled hands of nature, opens the embroidery curtain on the doorway, and sings a song of praise to her brother: *"I hurried to meet you, like a wolf looking for me. ... like a bee gathering honey from the drops, I have longed for this meeting. Thanks so much for this day, thank you very much!"* [Aitmatov Ch., *"The Day Aging the Century"*, 2018, p.355]. When they want to have competition of singing with Begimoy in Sarbozor(name of a place), the elderly people of Abdilkhan and Barakbai craves bind Elder Raimali on the tree for loving the young girl at his old age and kill the horse of Saralla.

When Edigei took the children of Zarifa and left Saryozak, the storm was no less painful than Raymali brother. Why did he go? ... Edigei heard the whirlwind of the whirling wind and the whistling of the whirling snow. Living with the separation of your beloved wife, your beloved children (who had taken David and Ernek as their son for his love for Edith), millions of snow sparkles seemed to speak softly in the air, saying that life was meaningless. Edigei preferred to die here under the snow. "[Aitmatov Ch. *"The Day Aging the Century"*, 2018, p. 342].

Chingiz Aitmatov has achieved to express the love of Edigei Buron by mentioning the love of Raymali in the language. The expressive way of retrospection – narration enhances the aesthetic effect by providing a vivid, vibrant image. The combined use of the two plot lines gave a great artistic effect.

**4. Retrospection–epigraph.** In the story of *"The Milky Way"*, *"Father, I couldn't build a monument to you." I don't even know where you are buried. I will dedicate this work to you, my father, Turakul Aitmatov. Mother, you made us human. Naima Aitmatova, I wish you a long life."* [Aitmatov Ch. *"The Milky Way"*, 2018, p.238] the symbolic meaning is hidden in the epigraph. Tulganai's husband and sons go to war and die because of the sacred image of those who fought for their own freedom and freedom of the people. The writer's father was also a victim of the Cold War. He was shot in 1938 as an "enemy of the people", accused of nationalism, as in all Turkestan countries. The death and disappearance of Suvankul, Qosim, Maisalbek and Jainak, are the references to the tragic fate of his father, Turakul Aytmatov as his grave was unknown. The writer's mother Naima Aitmatova was brought to his work in the form of Tulaganoy. He created the image of a diligent, loving mother who gave his life for his family and children in a unique way: *"Today is my day of*

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worship, and today is my day to remember my *Suvonkul, Kasim, Maisalbek, Jainak and Aliman. I will never forget them until I die*".

In the story "The Milky Way," the author does not justify this epigraph, but also convincingly portrays the brutal scene of the war in which the writer lived.

The story of the writer is a true discovery of the great writer Chinghiz Aitmatov, whose story is told in the language of the "objective" - narrator, who stands between the author and the storyteller. The writer's "objective" storytellers are not just observers, but the reality is right around them, which is exactly what the plot lines work. Forms of retrospection such as *memory, narrative, story, epigraph*, are depicted through the characters tell their story and refer back to his past, as the author looks at the reality through the narrator's story, and the dramatic circumstances of the events. The originality of Chingiz Aitmatov's style is that in most works his story does not tell the author's language. It combines the spirit and heart of the character and the reader, and incorporates his ideas into the fabric of the work, the dreams, ideas, joys and sorrows, happiness and tragedy of the characters.

### Conclusion

Time is the base of art division into types and a creative discovery within philosophical and literary-aesthetic event. It is an existing form in modern

science of literature and is called as artistry fictionalization and fictional artistry. Time is a literary-aesthetic category assembled differently in the art of words, the phenomenon of the poetic fiction, inseparable attribute of the literary world, occurred form of fictional incidence and essential feature of a literary character.

Literary time is a complex and various system emerging from the work's ideal-aesthetic concept; it includes literary time forms, types, categories, styles as a dialectic creative-aesthetic phenomenon. The study of the historical novels has demonstrated the creative-aesthetic system from scientific theoretical viewpoint. Literary time is the subject and the object of the depiction in the literary work. Fiction describes the ideas, dreams and expectations of the character and events happened around the time. Literary time is a literary-aesthetic means of planning the work structure, plot, composition and forming an epic text field. It expresses social ideals, the author's outlook and an ideal-literary intention in a certain historical period. Novels are retrospective works according to their genre and theme, that is the epic time is determined as a leading style rather than retrospection, prospection and retardation. Creatively-widely «popularized» retrospection shows the valid connection between past and present time periods based on compositional means.

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