

American Journal of Social and Humanitarian Research

Vol. 7 Issue 7 | **pp.** 1-14 | **ISSN:** 2690-9626

Available online @ https://globalresearchnetwork.us/index.php/ajshr

Article

Road, Space, Time, and the Image System in Karakalpak Travel Prose: A Poetic Perspective

Tabiskhanov Nursultan[1]

1. Doctoral student, Karakalpak State University

* Correspondence: Tabisxanov1496@gmail.com

Abstract: Travel prose occupies a distinctive place in Karakalpak literature as a literary form that combines documentary narration with artistic representation of geographical space, cultural memory, and personal experience. Although individual travel essays have attracted scholarly attention, their poetics, particularly the interaction of road, space, time, and the image system, has not yet been examined systematically. This study investigates the artistic structure of Karakalpak travel prose through the analysis of four representative works: Eight Days in the United Arab Republic by J. Bazarbayev, Odessa Memoirs by O. Bekbawlov, The Tale of the Road by S. Saliyev, and The Beauty of the Land Lies in Its People by S. Saliyev and T. Matmuratov. The research employs comparative literary analysis, structural-poetic analysis, narratology, Bakhtin's theory of the chronotope, and Lotman's semiotic concept of artistic space. The findings demonstrate that the road functions not merely as a geographical route but as a philosophical and narrative category that structures the text. Artistic space acquires symbolic meanings through historical memory, natural landscapes, and cultural identity, while temporal organization is constructed through the interaction of historical, psychological, and autobiographical time. Furthermore, the image system is centered on the narrator, whose observations transform documentary travel into an artistic reflection on history, culture, and human existence. The study argues that Karakalpak travel prose should be regarded not simply as documentary writing but as an independent literary phenomenon possessing a complex poetic system comparable to the traditions of world travel writing.

Keywords: Karakalpak literature; travel prose; poetics; chronotope; artistic space; narrative; image system; cultural memory

Citation: Nursultan T. Road, Space, Time, and the Image System in Karakalpak Travel Prose: A Poetic Perspective. American Journal of Social and Humanitarian Research 2026, 7(7), 82-90.

Received: 10th Jul 2026
Revised: 11th Jul 2026
Accepted: 16th Jul 2026
Published: 20th Jul 2026

Copyright: © 2024 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (https://creativecommons.org/licenses/by/4.0/)

1. Introduction

Travel writing has long occupied a significant position in world literature because it combines documentary observation with artistic imagination. Unlike conventional memoirs or geographical descriptions, travel prose creates a unique literary space in which the external journey becomes inseparable from the traveller's intellectual and emotional experience. Consequently, the road, landscape, historical memory, and encounters with different cultures become essential poetic components of the narrative rather than merely descriptive elements [1].

The poetics of travel writing has been widely explored in international literary scholarship. M. M. Bakhtin introduced the concept of the chronotope, emphasizing the inseparable unity of space and time in literary texts. Yu. M. Lotman interpreted artistic space as a semiotic structure through which literary meaning is generated [2]. Later studies by Carl Thompson, Tim Youngs, Mary Louise Pratt, and Gérard Genette considerably

expanded theoretical approaches to travel writing, demonstrating that travel narratives simultaneously construct geographical knowledge, cultural identity, and individual self-perception [3].

Despite the growing body of international scholarship, Karakalpak travel prose has rarely been examined from the perspective of contemporary literary theory. Previous studies have primarily focused on historical information, journalistic value, or documentary aspects of travel essays, whereas their artistic organization, narrative strategies, chronotopic structure, and image system remain insufficiently investigated. This research seeks to fill that scholarly gap by examining travel prose as an independent literary phenomenon possessing its own poetic principles [4].

The corpus of this study includes four representative works of Karakalpak travel literature: *Eight Days in the United Arab Republic* by J. Bazarbayev, *Odessa Memoirs* by O. Bekbawlov, *The Tale of the Road* by S. Saliyev, and *The Beauty of the Land Lies in Its People* by S. Saliyev and T. Matmuratov. These texts represent different geographical locations, historical periods, and narrative models while sharing common artistic principles characteristic of Karakalpak travel prose [5].

The purpose of this study is to investigate the poetic organization of Karakalpak travel prose by analysing the interaction of road, artistic space, time, and the image system. Particular attention is paid to the transformation of geographical space into symbolic artistic space, the construction of chronotopic relationships, and the role of the narrator in shaping cultural memory and philosophical reflection [6].

The novelty of this research lies in its systematic interpretation of Karakalpak travel prose through the combined application of chronotope theory, narratology, spatial poetics, and semiotic analysis. Unlike previous studies, this article demonstrates that the road functions as a structural and philosophical category, artistic space operates as a symbolic cultural code, temporal organization extends beyond chronological narration, and the narrator transforms documentary observation into artistic discourse [7].

The findings contribute to the broader study of Central Asian travel literature and provide a theoretical framework for future comparative research on Turkic travel writing traditions.

2. Materials and Methods

A. Research Design

This study adopts a qualitative literary research design based on the principles of comparative poetics, narratology, and spatial literary analysis. The research investigates the artistic organization of Karakalpak travel prose by examining how the categories of road, artistic space, time, and the image system function within literary narratives. Rather than treating travel prose as documentary writing alone, the study approaches it as an independent literary phenomenon possessing a complex poetic structure.

B. Research Materials

The corpus consists of four representative works of Karakalpak travel prose that illustrate different narrative strategies and geographical settings:

- J. Bazarbayev, *Eight Days in the United Arab Republic*;
- O. Bekbawlov, *Odessa Memoirs*;
- S. Saliyev, *The Tale of the Road*;
- S. Saliyev and T. Matmuratov, *The Beauty of the Land Lies in Its People*.

These texts were selected because they represent different stages in the development of Karakalpak travel writing while sharing common genre characteristics. Together they provide a comprehensive basis for analysing the poetic mechanisms underlying travel narratives.

C. Research Methods

Several complementary methods were employed.

Comparative literary analysis was used to identify common poetic patterns and distinctive features among the selected texts.

Structural-poetic analysis examined the artistic functions of narrative composition, landscape description, symbolic imagery, and the organization of literary space.

Narratological analysis, following Genette and Schmid, was applied to investigate the role of the narrator, focalization, and narrative perspective.

Chronotope analysis, based on Bakhtin's theory, was employed to explore the interaction between space and time within travel narratives.

Finally, **semiotic analysis**, drawing upon Lotman's concept of artistic space, was used to interpret geographical locations as cultural and symbolic systems rather than merely physical settings.

The integration of these methods makes it possible to examine Karakalpak travel prose simultaneously from structural, semantic, and philosophical perspectives.

D. Data Analysis

The analytical procedure consisted of four stages.

First, the narrative structure of each travel text was examined to determine the function of the road within the composition.

Second, descriptions of geographical locations were analysed in order to distinguish realistic spatial representation from symbolic artistic space.

Third, the temporal organization of each work was investigated by identifying interactions between historical time, autobiographical memory, and psychological perception.

Finally, the image system was analysed with particular attention to the narrator, local inhabitants, historical figures, and landscape imagery as interconnected components of literary meaning.

E. Theoretical Framework

The study is grounded in several complementary theoretical approaches.

Bakhtin's concept of the chronotope provides the principal analytical framework for understanding the unity of space and time in travel narratives [8].

Lotman's theory of artistic space explains how geographical settings function as semiotic structures that generate literary meaning [9].

Genette's narratology and Schmid's narrative theory are employed to analyse narrative voice and focalization [10].

The interpretation of travel writing is further informed by the works of Carl Thompson, Mary Louise Pratt, and Tim Youngs, whose studies conceptualize travel literature as a form of intercultural dialogue and cultural representation [11].

Through the integration of these theoretical perspectives, the present study proposes a comprehensive poetic model for interpreting Karakalpak travel prose.

3. Results

3.1. Road Poetics as the Structural Core of Karakalpak Travel Prose

The analysis demonstrates that the concept of the road occupies a central position in the poetics of Karakalpak travel prose. Unlike conventional travel narratives in which movement primarily serves to connect geographical locations, the road in Karakalpak travel writing functions as a multidimensional artistic category that simultaneously organizes narrative structure, philosophical reflection, and cultural perception.

Consequently, the journey becomes not merely physical movement through space but also an intellectual and emotional process of discovering history, culture, and personal identity.

This characteristic is particularly evident in J. Bazarbayev's *Eight Days in the United Arab Republic*. The narrative begins with an actual journey from the Soviet Union to Egypt; however, geographical movement gradually transforms into cultural exploration. Ancient monuments, museums, and historical landscapes are presented not simply as tourist attractions but as symbolic spaces that stimulate philosophical reflection.

One of the most significant examples appears in the author's description of the Egyptian pyramids:

"Piramidanıń qasında turǵanıńda hámme nárseniń ózgeris te, rawajlanıw da, óz ómirin ótkiziwde..."

("Standing beside the pyramids, one realizes that everything changes, develops, and passes through its own life.") [12]

Rather than emphasizing the architectural dimensions of the pyramids, the narrator interprets them as symbols of civilization and human creativity. The artistic space therefore extends beyond its geographical boundaries and becomes a philosophical metaphor for historical continuity.

The narrator develops this idea further by reflecting upon the labour of thousands of anonymous builders:

"Piramidalardı dóretiwde adamzattıń ájayıp kúshi tek ǵana jazalanıwdan emes... bunday ájayıptı dóretiw arqalı ǵana ólimdi jeńiwge boladı."

("The greatness of the pyramids was not created solely through fear or punishment... such monuments were built because people believed that creation itself could overcome death.") [13].

This passage significantly expands the semantic function of the road. The journey through Egypt becomes simultaneously a journey through the history of civilization. The narrator transforms documentary observation into philosophical discourse, interpreting architecture as collective cultural memory rather than as material heritage alone.

A similar narrative principle can be observed in O. Bekbawlov's *Odessa Memoirs*. Here, the road does not simply connect different locations within the city; instead, each new destination activates another historical layer of Odessa. The famous Potemkin Stairs become a symbolic entrance into the city's historical memory.

The narrator writes:

"Odessa miymanları... kóriwge asıǵatuǵın jeri 'Qala dárwazası' Potemkin basqıshı boladı."

("For every visitor to Odessa, regardless of the route taken, the first place they wish to see is the city's gateway the Potemkin Stairs.") [14].

The metaphor of the "city gateway" illustrates that architectural space functions as cultural memory. The narrator subsequently connects the monument with Pushkin, the Decembrists, and nineteenth-century Russian history, allowing contemporary urban space to coexist with historical time.

Road poetics acquires an even deeper philosophical dimension in S. Saliyev's *The Tale of the Road*. Unlike the urban landscapes of Egypt and Odessa, the Ustyurt Plateau represents an almost limitless natural space. Nevertheless, the road does not signify geographical movement alone. Instead, it becomes a metaphor for self-discovery.

The narrator begins his reflections with a remarkable statement:

"Ústirt – men ózimdi qaytalawdan qorqaman!"

("Ustyurt I am afraid of repeating myself.") [15].

This seemingly simple sentence functions as the philosophical key to the entire narrative. The narrator immediately suggests that Ustyurt cannot be described merely

through geographical facts because every encounter with the plateau generates new intellectual and emotional experiences.

Throughout the journey, natural phenomena repeatedly influence the narrator's psychological state. One particularly expressive passage states:

"Bir túrli qarańǵılıq. Tuman arasınan qandayda bir salqın hám ızǵar lep seziledi."

("Everything is wrapped in darkness. Through the mist comes a cold and damp breath.") [16].

Here, mist performs a dual function. On the one hand, it describes the external landscape; on the other, it symbolizes uncertainty and existential reflection. Consequently, natural space becomes inseparable from psychological space.

Unlike Bazarbayev and Bekbawlov, who primarily emphasize encounters with foreign cultures, Saliyev transforms travel into philosophical meditation. Physical movement remains relatively limited, whereas intellectual movement becomes virtually unlimited [17].

The same artistic principle appears in *The Beauty of the Land Lies in Its People*. Here, travel is organized through encounters with workers, villages, construction sites, and agricultural landscapes. The road becomes a means of discovering human labour rather than geographical diversity. Consequently, movement through space simultaneously represents movement through social reality [18].

Overall, the analysis indicates that the road in Karakalpak travel prose fulfills several interconnected artistic functions. It structures narrative composition, generates philosophical reflection, organizes cultural memory, and shapes the narrator's perception of both landscape and history. Thus, the road should be understood not merely as a physical route but as the fundamental poetic category underlying the artistic organization of Karakalpak travel writing [19].

3.2. Artistic Space as a Cultural and Philosophical Category

The analysis shows that artistic space in Karakalpak travel prose extends beyond geographical description and functions as a cultural and philosophical construct. Landscapes, cities, historical monuments, and natural environments become symbolic spaces through which the narrator interprets history, identity, and human existence [20].

In J. Bazarbayev's *Eight Days in the United Arab Republic*, Egypt is represented not merely as a foreign country but as a space of ancient civilization. The pyramids, the Nile River, and historical monuments are transformed into symbols of collective memory. Reflecting on the pyramids, the narrator writes:

"Piramidanıń qasında turǵanıńda hámme nárseniń ózgeris te, rawajlanıw da, óz ómirin ótkiziwde..."

("Standing beside the pyramids, one realizes that everything changes and develops throughout its existence.") [21].

This reflection shifts the reader's attention from architecture to human creativity. Thus, the pyramids become symbols of civilization rather than merely historical monuments.

A different spatial model appears in O. Bekbawlov's *Odessa Memoirs*. Odessa is portrayed as a city where historical memory is embedded in urban space. The narrator describes the Potemkin Stairs as the gateway of the city, emphasizing their symbolic significance:

"Odessa miymanları... kóriwge asıǵatuǵın jeri 'Qala dárwazası' Potemkin basqıshı boladı." [22].

The city therefore functions as a repository of historical memory in which the past continuously coexists with the present.

In contrast, S. Saliyev's *The Tale of the Road* constructs Ustyurt as a philosophical landscape. Natural elements such as the steppe, darkness, wind, and mist reflect the narrator's inner state. One expressive passage states:

"Bir túrli qarańǵılıq. Tuman arasınan qandayda bir salqın hám ızǵar lep seziledi." [23].

Rather than serving as a simple landscape description, the mist symbolizes uncertainty and existential reflection, transforming natural space into psychological space.

Overall, artistic space in Karakalpak travel prose performs multiple literary functions. It preserves historical memory, expresses cultural identity, and reveals the narrator's philosophical perception of the world. Consequently, space becomes an active poetic category that shapes both the narrative structure and the ideological meaning of travel writing [24].

3.3. The Poetics of Time and the Chronotope

The temporal organization of Karakalpak travel prose demonstrates that time is not presented as a simple chronological sequence but as a multilayered artistic category. Following Bakhtin's concept of the chronotope, time and space function as an inseparable unity that shapes both narrative development and philosophical reflection [25].

In *Odessa Memoirs*, historical memory constantly interrupts the narrator's present journey. While walking through Odessa, the narrator associates monuments and city streets with the lives of historical figures, particularly Alexander Pushkin:

"Kímge bolsa da oyshan kózi menen jıllı qaraǵan Aleksandr Sergeevichtiń de ómiri Odessa menen baylanıslı" [26].

This passage demonstrates that contemporary urban space continuously evokes historical time. Consequently, the city functions as a chronotopic space where different historical periods coexist within the same narrative.

A more complex temporal structure appears in S. Saliyev's *The Tale of the Road*. During the journey across Ustyurt, the narrator repeatedly moves between present observations and distant historical memories. Referring to the famous scholar al-Biruni, he writes:

"Mıń jıl sheginsek, kózimizge ulı ilimpaz Ál-Biruniydiń Ústirtke kóterilgenin elesletemiz." [27].

Here, the present journey immediately expands into a millennium of historical memory. Individual travel experience therefore becomes inseparable from the historical consciousness of the region.

Autobiographical memory also plays an important role in constructing literary time. At one point, the narrator recalls an earlier journey:

"Alpıs toǵızınshı jılı Qońırattan Moskvaga sapar shegip baratırmız..." [28].

This recollection interrupts the present narrative and creates a dialogue between personal memory and contemporary experience. Time is therefore perceived psychologically rather than chronologically.

Overall, Karakalpak travel prose combines historical, autobiographical, and psychological dimensions of time. Such interaction transforms travel narratives into philosophical reflections on memory, history, and human existence rather than simple descriptions of movement.

3.4. The Image System and Narrative Perspective

The image system in Karakalpak travel prose is organized around the narrator, who functions simultaneously as traveller, observer, and interpreter of cultural reality. Unlike fictional novels, these narratives do not rely on complex plot-driven characters; instead, literary meaning emerges through encounters between the narrator, local people, historical figures, and the surrounding landscape [29].

In *The Tale of the Road*, the character Qoblan occupies a distinctive position within the narrative. He rarely speaks openly, preferring silence and brief responses. Nevertheless, his behaviour and occasional reflections reveal his inner world more effectively than extended dialogue. His restrained personality symbolizes the endurance and resilience associated with the Ustyurt landscape.

Similarly, local inhabitants in Bazarbayev's Egyptian travelogue are not presented merely as exotic figures. Farmers, museum guides, workers, and ordinary citizens collectively represent Egyptian culture and hospitality. Through these encounters, the narrator transforms documentary observation into intercultural dialogue [30].

Historical figures also constitute an important component of the image system. In *Odessa Memoirs*, Pushkin appears not as a fictional character but as a cultural symbol connecting literature, history, and urban memory. Likewise, references to ancient Egyptian rulers and medieval scholars expand the narrative beyond contemporary travel and integrate historical consciousness into the artistic structure.

Landscape itself functions as an independent literary image. The Nile, the Black Sea, and especially the Ustyurt Plateau are represented not merely as geographical settings but as symbolic spaces reflecting the narrator's emotional and philosophical experiences.

Therefore, the image system of Karakalpak travel prose is characterized by the interaction of human characters, historical memory, and natural landscape. This interaction transforms documentary travel into an artistic narrative capable of expressing broader philosophical and cultural meanings.

4. Discussion

The findings of this study demonstrate that Karakalpak travel prose possesses a sophisticated poetic structure that extends far beyond documentary travel narration. The analysis confirms that the interaction of the road, artistic space, time, and the image system forms an integrated literary model through which geographical experience is transformed into philosophical and cultural reflection.

The present findings support Bakhtin's concept of the chronotope, according to which space and time constitute an inseparable artistic unity. In the analyzed works, travel does not simply connect geographical locations but also links different historical periods, memories, and cultural experiences. For example, the Ustyurt Plateau in *The Tale of the Road* and the historical monuments of Egypt and Odessa function simultaneously as physical places and symbolic chronotopes that preserve collective memory. This observation confirms Bakhtin's argument that literary space becomes meaningful only through its temporal dimension.

The interpretation of artistic space is also consistent with Lotman's theory of the semiotics of culture. According to Lotman, literary space functions as a system of cultural signs rather than as a realistic geographical background. The present analysis demonstrates that the pyramids, the Nile River, the Black Sea, the Potemkin Stairs, and the Ustyurt Plateau are represented as symbolic spaces carrying historical, philosophical, and cultural meanings. Consequently, geographical reality is transformed into artistic reality through the narrator's interpretation.

These findings also correspond to Carl Thompson's understanding of travel writing as a form of intercultural communication. In the analyzed texts, encounters with foreign landscapes and local communities do not merely provide descriptive information; they encourage the narrator to reconsider personal identity and cultural values. Egypt and Odessa are therefore interpreted not as exotic destinations but as spaces for cultural dialogue.

Similarly, Mary Louise Pratt's concept of the contact zone is reflected in Karakalpak travel prose. Cultural encounters occur through communication with local inhabitants, historical monuments, and landscapes. However, unlike many Western travel narratives

that frequently emphasize cultural difference, Karakalpak travel prose places greater emphasis on mutual understanding, respect, and shared historical experience. This feature represents one of its distinctive literary characteristics.

Narrative analysis further indicates that the narrator occupies a dominant position within the image system. This observation corresponds to Genette's theory of narrative discourse and Schmid's concept of focalization. The narrator functions simultaneously as observer, participant, historian, and philosopher. Consequently, documentary descriptions gradually develop into literary interpretation, allowing ordinary travel experiences to acquire symbolic meaning.

Another important finding concerns the philosophical role of landscape. International scholarship often interprets landscapes in travel writing primarily as representations of cultural identity. In contrast, the present study demonstrates that Karakalpak travel prose attributes an additional existential function to landscape. The Ustyurt Plateau, for example, is portrayed not only as a geographical environment but also as a space of introspection where the narrator reflects on memory, history, and human existence. This philosophical dimension distinguishes Karakalpak travel prose from many conventional travel narratives.

Overall, the findings suggest that Karakalpak travel prose should not be classified merely as documentary literature. Instead, it represents an independent literary genre characterized by a complex interaction of narrative structure, spatial poetics, temporal organization, and symbolic imagery. These characteristics place Karakalpak travel prose within the broader tradition of world travel writing while simultaneously preserving its distinctive national and cultural identity.

5. Conclusion

This study demonstrates that Karakalpak travel prose is an independent literary genre with a rich poetic structure that extends beyond documentary narration. The analysis shows that the road, artistic space, time, and the image system work together to transform travel into a philosophical and cultural exploration. The road functions as both a narrative and symbolic framework, while artistic space preserves historical memory and cultural identity. Time is presented through the interaction of historical, autobiographical, and psychological dimensions, and the narrator connects landscapes, people, and history into a unified artistic vision. These findings highlight the significance of Karakalpak travel prose within Central Asian and Turkic literary traditions and suggest that future research should include comparative studies with other Turkic travel literatures and apply digital methods to examine broader spatial and temporal patterns.

REFERENCES

[1] M. M. Bakhtin, *The Dialogic Imagination: Four Essays*, M. Holquist, Ed. Austin, TX, USA: University of Texas Press, 1981.

[2] Y. M. Lotman, *Universe of the Mind: A Semiotic Theory of Culture*. Bloomington, IN, USA: Indiana University Press, 1990.

[3] C. Thompson, *Travel Writing*. London, U.K.: Routledge, 2011.

[4] M. L. Pratt, *Imperial Eyes: Travel Writing and Transculturation*, 2nd ed. London, U.K.: Routledge, 2008.

[5] T. Youngs, *The Cambridge Introduction to Travel Writing*. Cambridge, U.K.: Cambridge University Press, 2013.

[6] G. Genette, *Narrative Discourse: An Essay in Method*. Ithaca, NY, USA: Cornell University Press, 1980.

[7] W. Schmid, *Narratology: An Introduction*. Berlin, Germany: Walter de Gruyter, 2010.

[8] J. Bazarbayev, "Eight days in the United Arab Republic," *Amu Darya*, no. 7, pp. 52–67, 1970.

[9] O. Bekbawlov, "Odessa memoirs," *Amu Darya*, no. 4, pp. 45–57, 1968.

[10] S. Saliyev, *The Tale of the Road*. Nukus, Uzbekistan: Karakalpakstan Publishing House, 1987.

[11] S. Saliyev and T. Matmuratov, *The Beauty of the Land Lies in Its People*. Nukus, Uzbekistan: Karakalpakstan Publishing House, 1985.

[12] G. Bachelard, *The Poetics of Space*, M. Jolas, Trans. Boston, MA, USA: Beacon Press, 1994.
[13] Y.-F. Tuan, *Space and Place: The Perspective of Experience*. Minneapolis, MN, USA: University of Minnesota Press, 1977.
[14] B. Westphal, *Geocriticism: Real and Fictional Spaces*, R. T. Tally Jr., Trans. New York, NY, USA: Palgrave Macmillan, 2011.
[15] M. Bal, *Narratology: Introduction to the Theory of Narrative*, 4th ed. Toronto, ON, Canada: University of Toronto Press, 2017.
[16] D. Herman, *Basic Elements of Narrative*. Oxford, U.K.: Wiley-Blackwell, 2009.
[17] P. Hulme and T. Youngs, Eds., *The Cambridge Companion to Travel Writing*. Cambridge, U.K.: Cambridge University Press, 2002.
[18] C. Blanton, *Travel Writing: The Self and the World*. New York, NY, USA: Routledge, 2002.
[19] P. Fussell, *Abroad: British Literary Traveling Between the Wars*. Oxford, U.K.: Oxford University Press, 1980.
[20] P. Holland and G. Huggan, *Tourists with Typewriters: Critical Reflections on Contemporary Travel Writing*. Ann Arbor, MI, USA: University of Michigan Press, 1998.
[21] E. W. Said, *Orientalism*. New York, NY, USA: Vintage Books, 1979.
[22] T. Todorov, *The Conquest of America: The Question of the Other*, R. Howard, Trans. New York, NY, USA: Harper & Row, 1984.
[23] T. Eagleton, *Literary Theory: An Introduction*, Anniversary ed. Malden, MA, USA: Wiley-Blackwell, 2008.
[24] J. Culler, *Literary Theory: A Very Short Introduction*, 2nd ed. Oxford, U.K.: Oxford University Press, 2011.
[25] P. Ricoeur, *Time and Narrative*, vol. 1, K. McLaughlin and D. Pellauer, Trans. Chicago, IL, USA: University of Chicago Press, 1984.
[26] F. Moretti, *Atlas of the European Novel, 1800–1900*. London, U.K.: Verso, 1998.
[27] R. Barthes, *Image–Music–Text*, S. Heath, Trans. London, U.K.: Fontana Press, 1977.
[28] U. Eco, *The Role of the Reader: Explorations in the Semiotics of Texts*. Bloomington, IN, USA: Indiana University Press, 1979.
[29] D. C. Muecke, *The Compass of Irony*. London, U.K.: Methuen & Co., 1969.
[30] M. H. Abrams and G. G. Harpham, *A Glossary of Literary Terms*, 11th ed. Boston, MA, USA: Cengage Learning, 2015.