

REAL AND FICTIONAL TIME IN FICTIONAL DISCOURSE

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ANNOTATION

This article analyzes the concepts of real and fictional time and their expression in works of art with various linguistic units, as well as the role they play in the process of analyzing the work. The article also argues that through the artistic expression of the concepts of time and space in a work of art, the writer shows the reader a deeper understanding of the inner world of the characters and expands the thematic meaning of the work.

Keywords: artistic time, chronotope, paradigmatic level, syntagmatic level, elements of time, time, space, spiritual experiences, external and internal time

It has long been known that natural language representations of temporal and spatial occurrences are incredibly complex and linked. Both abstract concepts have developed gradually and arduously developed within Western philosophy; for more than two thousand years, time and space have captivated intellectuals and provided rich topics for stimulating debates. The idea that space and time are fundamental intuitions ingrained in human nature is one of the claims that distilling different, often opposing viewpoints on the subject has gradually produced (recall the Kantian tradition's proposal that space is a universal cognitive primordial).

Linguistics has been no exception in this regard, as was already mentioned. Many linguists have concentrated on a) the (mis)matches between the verbal and the physical, from the superficial, lexical level to the profound, cognitive one; b) the reality that both in the literal and metaphorical realms of language, comparable phrases are frequently employed in both fields. Given the conceptual importance of

space and time, as well as the numerous and intimate connections between the spatial and temporal domains, this is not surprising. Over the past three decades, the "conceptual primitiveness" of space and time has been reexamined and has emerged as a particularly intriguing and fruitful subject within the field of cognitive linguistics.

One of the major turning points in the field's research was the emergence of cognitive linguistics, which brought the semantic and/or syntactic peculiarities of spatial and temporal language, the relationships between space and time in language, and the interaction between (spatial and temporal) language and conceptualization back into the spotlight. It is undeniable that research on conceptualization and spatial and temporal language has played a crucial role in the advancement of cognitive linguistics. These investigations have provided a forum for reexamining some ideas that were on the verge of being shunned by serious research, such the Sapir-Whorf hypothesis.

We start by noting that studies in cognitive linguistics and comparative linguistics have demonstrated that there is a significant difference in the ways that various languages classify in order to discuss it. However, we also know that categorization—that is, revealing the underlying principles and parameters—represents one of the fundamental approaches to the majority of research disciplines, if not all of them, of which (psycho)linguistics is one.

Real time refers to the actual time in which events occur or actions are performed in the real world. In communication or discourse, real time involves the immediate, chronological flow of events. It can be thought of as the “clock time”, where each second passes continuously.

In Conversation. Real-time discourse is the back-and-forth exchange that happens while both participants are actively engaged. In live dialogues (like in interviews, debates, or casual chats), the conversation flows in real time, and

responses are based on the present moment. *In News or Media.* Real-time reporting means providing information about events as they happen, such as through live broadcasts, social media updates, or live news feeds. *In Technology.* Real-time communication is also important in fields like online gaming, video conferencing, and telecommunication, where interactions need to occur instantly or with minimal delay.

Fictional time refers to the way time is represented, manipulated, or constructed within narratives, whether in literature, film, television, or other forms of storytelling. Unlike real time, which moves forward continuously and irreversibly, fictional time allows for more flexible and creative approaches to how time is experienced or depicted. It doesn't always adhere to the natural flow of chronological events and can involve techniques like time manipulation, time loops, flashbacks, or nonlinear timelines. Fictional time, on the other hand, refers to the time in a narrative or constructed reality, which may not follow the same rules as real time. In fiction, time can be manipulated or represented in various ways to serve the story, the themes, or the medium. Time in fictional discourses allows authors and directors to play with time. For example, a story might span days, years, or even centuries, but the pacing and structure of time are flexible. A character might experience time travel, flashbacks, or nonlinear sequences, all of which distort the flow of time. *Nonlinear time.* Events can be shown out of order, such as in films like “Pulp Fiction” or books like “The Night Circus.” *Time dilation.* In some science fiction narratives, time moves differently in different settings, such as when characters travel to distant galaxies. In narrative structure, fictional time allows for techniques like “chronotopes” (a term from literary theory that combines time and space).

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