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### INTERACTION OF VARIOUS TEMPORAL AND SPATIAL LAYERS IN THE NOVEL "THE MASTER AND MARGARITA"

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#### Abstract

The article analyzes the interaction of various temporal and spatial layers in M. A. Bulgakov's novel "The Master and Margarita" as one of the key principles of artistic organization of the work. The relevance of the research is due to the steady interest of modern literary studies in the problem of chronotope and intertextuality, as well as the need to rethink the novel in the context of philosophical and aesthetic searches of the twentieth century. **The aim of the study** is to identify the specifics of the correlation of the Moscow, biblical and mystical chronotopes and determine their role in revealing the ideological and philosophical content of the novel. **The research methods** include structural-semantic analysis, comparative-typological method, elements of chronotopic analysis (interpreted by M. M. Bakhtin), as well as interpretive and textual approaches. **The results of the study** show that the temporal and spatial layers in the novel do not exist independently, but form a single artistic system based on the principle of parallelism and mutual reflection. The Moscow reality of the 1930s, the biblical space of Yershalaim and the timeless mystical world of Woland are in constant dialogue, which contributes to the destruction of linear chronology and the expansion of the semantic field of the work.

**The conclusions** allow us to state that the interaction of various chronotopes in "The Master and Margarita" performs not only a compositional, but also a



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worldview function, providing a philosophical understanding of the categories of time, space, responsibility and freedom. The results obtained can be used in further research of M. A. Bulgakov's creative work, as well as in teaching Russian literature of the twentieth century at a university.

**Keywords:** M. A. Bulgakov, the novel "The Master and Margarita", chronotope, time layers, spatial layers, artistic time, artistic space, multi-layered narrative, mythopoetics, philosophical problems.

### Introduction

Modern literary criticism is increasingly turning to the analysis of temporal-and spatial structures of artistic narration as one of the central categories of artistic organization of the text. A special place in this tradition is occupied by the concept of **chronotope**, introduced by M. M. Bakhtin, which denotes the organic unity of time and space, which forms the basis of the artistic world of a work. In the works of the 20th century, this concept becomes more relevant due to the development of dialogic and multidimensional composition, which allows authors to reflect complex philosophical, cultural and social meanings. **Роман M. A. Bulgakov's novel "The Master and Margarita"** is one of the most striking examples of such an artistic development of the chronotope, where time and spatial layers interact within a complex artistic structure, providing not only structural integrity, but also a deep philosophical idea.

The relevance of the research is determined not only by literary-and theoretical factors, but also by socio-cultural factors: modern strategies for the development of humanitarian knowledge emphasize the importance of art as a means of forming spiritual-and moral orientations of society. In the context of strengthening cultural values, which was repeatedly mentioned in speeches and initiatives of state leaders, including the words of President of Uzbekistan Mirziyoyev about the need to support art and literature as factors of spiritual



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revival, the analysis of artistic structures also takes on a socio--educational meaning. This situation makes an in-depth study of chronotopes relevant as a key tool for artistic representation of time and space of a text.

The category of chronotope as fundamental for the analysis of literary works was elaborated in detail by M. M. Bakhtin in his essay " Forms of time and chronotope in the novel "(the concept reflects the interrelation and interdependence of time and space in the artistic world). According to Bakhtin, the chronotope defines **the structure of artistic reality** and provides a link between the imaginative world and the cultural-and historical context of the work. Within the framework of chronotopic analysis, the main elements are spatial coordinates and time rhythms, which not only describe the "place of action" and the chronology of events, but also create the basis for plot, thematic and ideological constructions of the text.

In the framework of chronotopic theory, it was shown that-spatiotemporal structures perform important **symbolic functions**: they reflect not only plot--event relations, but also **philosophical meanings**, including the understanding of human freedom, individual responsibility, and the attitude of a person to time and eternity. The Russian literary tradition presents many examples of using the chronotope to deepen the semantic structure of a text (from Dostoevsky to the 20th century).

Literary studies of the novel" The Master and Margarita " emphasize its **compositional complexity** and multiplasticity. This novel cannot be adequately described within the traditional linear chronology: Bulgakov deliberately takes the narrative beyond the usual time sequence, combining several spatiotemporal contours. In particular, the research identifies three main strata: the real Moscow-of the 1930s, the biblical Yershalaim of the Pontius Pilate era, and the mystical space associated with Woland and his retinue. These layers function simultaneously and are in a state of constant **dialogue**, enriching the artistic space of the novel.



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A number of publications point out that the chronotopic structures of the novel are involved in creating **an apocalyptic discourse**, where the biblical plot and modern reality intertwine, creating a single symbolic continuum of the struggle between good and evil.

Despite a significant number of works devoted to Bulgakov's novels, there is a lack of research that **comprehensively analyzes the interaction of temporal and spatial layers as an integral system of artistic meaning**, based on the chronotopic theory, and also considers this interaction in the context of the modern cultural-and philosophical paradigm. Such a study is important for deepening the understanding of not only the artistic structure of the work, but also its **philosophical and cultural significance** in the XXI century.

To achieve these goals, the following methods are used:

1. **Chronotopic analysis** -an analysis of the interrelationships of the temporal and spatial coordinates of the artistic world of a work based on Bakhtin's conceptual positions.
2. **Structural-and semantic analysis of the text**-identifying key structures, themes, and motifs associated with chronotopic elements.
3. **Comparative method** -comparison-of various spatiotemporal layers of the work and identification of their mutual reflection;
4. **Interpretive approach** -interpretation of symbolic meanings of chronotopes in the context of cultural-and philosophical problems of the novel. The analysis shows that Bulgakov's novel is structured on the basis of **three main chronotopes**, each of which has its own time rhythm and spatial context:
  1. **Moscow-of the 1930s**: here the main part of the story develops, full of social satire, comedic-grotesque events, reflecting the life of Soviet society.
  2. **Ершалайм**Yershalayim: a biblical story with the participation of Pontius Pilate and Yeshua Ha-Nozri, framed in a very different artistic manner, which is a slow, reflexive space.



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3. **Mystical Woland space:** an extra-historical, timeless space where the traditional coordinates of time and place are often blurred.

These chronotopes do not exist in isolation; they are located in **a mutual intersection**, the transition between them is carried out through plot, motif and symbolic bridges. This interaction violates the linear chronology and encourages the reader to perceive the novel **as an integral artistic organism**, in which the techniques of the fantastic and realistic intersect and complement each other.

First, each chronotope serves **as a semantic dominant**. Moscow represents the socio-cultural environment, Yershalmay- eternal questions of human destiny, and mystical space -the context of metaphysical understanding. -Secondly, the interaction of these layers acts as a means **of dialogue of cultural codes**, where the real and mythopoetic intertwine, which allows the reader to see deep meanings that go beyond everyday perception.

Chronotopic interaction in the novel provides not only compositional organics, but also **philosophical reflection**: questions of time and space, freedom and fate, spiritual choice and moral responsibility remain at the center of Bulgakov's artistic reflection. In this context, chronotopic structures not only describe the artistic world, but also function as **a meta-level of meaning**, allowing us to comprehend human existence through the prism of eternal categories.

The novel "The Master and Margarita" is a complex space-time structure in which different chronotopes are integrated into a single artistic organism.

The interaction of the Moscow, biblical and mystical chronotopes ensures not only the structural integrity of the work, but also its **deep philosophical meaning**, allowing you to connect the socio-historical and metaphysical dimensions.

Chronotopic analysis makes possible a comprehensive understanding of Bulgakov's artistic world and reveals the mechanisms of formation of its symbolic space.



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The results obtained actualize the significance of a literary text as a means of cultural-and philosophical understanding of time and space, which corresponds to modern cultural tasks and directions of humanitarian education.

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