

## STRUCTURE AND CLASSIFICATION OF LITERARY SPACE

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## СТРУКТУРА И КЛАССИФИКАЦИЯ ЛИТЕРАТУРНОГО ПРОСТРАНСТВА

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**Abstract.** Addressing the category of literary space is a new approach to studying an artistic work in educational institutions. This article presents one of the possible ways of addressing the literary space in the analysis of the text through its artistic features and arrangement possibilities in the structure of the work. The image of the literary space provides the essence of the events and their logical sequence. It is created because of the objective and subjective approach of the writer. Based on objectivity, the image of the space expressed in the work represents a natural geographical area, a place, while subjectivity combines the literary space with the situations that occur in the character's mental world. In modern short novels, these two aspects will be combined mainly to expand the scope of the image of the work.

**Keywords:** abstract space; concrete space; horizontal and vertical space; open and closed space; external and internal space; dynamic and static space.

**Annotatsiya.** Makon kategoriyasiga murojaat qilish, ya'ni uni tahlil qilish badiiy asarni o'rganishda yangicha yondashuv hisoblanadi. Ushbu maqola matnning badiiy xususiyatlarini asar tarkibiy qismlarini tartibga solish imkoniyatlari orqali tahlil qilishda makonga murojaat qilishning samarali usullaridan birini taqdim etadi. Badiiy makon tasviri voqealarning mohiyatini va ularning mantiqiy ketma-ketligini ta'minlaydi. Yozuvchining obyektiv va subyektiv yondashuvi asosida yaratiladi. Obyektivlik asosida asarda ifoda etilgan makon tasviri tabiiy geografik hudud, joyni bildirsa, subyektivlik badiiy makonni qahramon ruhiy olamida ro'y bergan holatlar bilan uyg'unlashtiradi. Zamonaviy qissalarda bu ikki jihat uzviylashgan holda asarning tasvir ko'lamini kengaytirgan.

**Kalit so'zlar:** abstrakt makon; konkret makon; gorizont va vertikal makon; ochiq va yopiq makon; tashqi va ichki makon; dinamik va statik (turg'un) makon.

**Аннотация.** Обращение к категории пространства, то есть его анализ, станет новым подходом к изучению художественного произведения в образовательных учреждениях. В данной статье представлен один из возможных способов обращения к пространству при анализе текста через его художественные особенности и возможности расположения в структуре произведения. Образ художественного пространства передает суть событий и их логическую последовательность. Оно создано на основе объективного и субъективного подхода писателя. По принципу объективности образ пространства, выраженный в произведении, представляет собой природную географическую область, место, а субъективность соединяет художественное пространство с ситуациями, произошедшими в психическом мире героя. В современных произведениях преимущественно эти два аспекта сочетаются и расширяют рамки произведения.

**Ключевые слова:** абстрактное пространство; конкретное пространство; горизонтальное и вертикальное пространство; открытое и закрытое пространство; внешнее и внутреннее пространство; динамическое и статическое пространство.

### Introduction

The concept of space, or “makon” in Uzbek, encompasses a wide range of meanings, including place, house, residence, current environment, world around, and even the universe. It is a subject of study in natural, humanitarian, and social sciences, as well as in literature, where it is studied as a category of space. The world of literature is often as conditional as the space depicted in it. The author's ideas, intention, and artistic style all play a role in reflecting the conditionality of the space. The literary space serves as a main part of the metaphor and preserves the idea of its physical nature. In literary works, the literary space is the place where events take place, and the characters move in this space, living out their lives. The choice of space and time for a work is always under the writer's creative intention, as the literary work only expresses a certain part of real life. It is fascinating how many subjects and objects come together to create a complex spatial image of the world in human perception.

### Main part

Our perception of artistic reality is somewhat limited as it is mostly based on our understanding of space. Space is a fundamental aspect of reality and one of the first things we encounter when exploring the world around us. Initially, we perceive space as an entity surrounding us, but this idea later expands to encompass a wide range of spatial relationships. As we move through life, we constantly interact with space through our location, direction of movement, and other factors. In this way, space is shaped by the individual and becomes a part of the macro and micro universe that surrounds them. Our thoughts and memories are also linked to the spatial relationships we encounter, and language itself reflects this connection. By accumulating knowledge and activating our imagination, we can perceive space as a real and existing entity. Ultimately, understanding the relationship between space and human perception

provides valuable insights into the nature of reality itself. In literary studies, space can be divided into different types, including abstract and concrete, internal-external, open-closed, wide-narrow, high-low, horizontal-vertical, far-near, high-low, deep-shallow and more. The level of abstraction and precision is critical in the category of space. Concrete space is particularly interesting as it helps to create an image of the external world and can sometimes connect events in a work to a particular place. It can even affect the essence of the depicted event and become an artistic image in the work. I think it's impressive that writers can create unique and precise images of the literary space in their work. They can describe action scenes and situations and even use details and symbols to help readers imagine the space in their minds. **Abstract space** is generally considered in world literature as a space of “global generalization” and is characterized by existing universality (“everywhere” and “nowhere”) and reality. This feature of literary space includes symbolic generalization. It expresses universal content and at the same time includes national-historical identity. As an artistic image, the abstract space takes details from real reality and expresses not only the landscape, and material world, but also the national-historical uniqueness of human characters.

It's interesting to consider how the location of a space can be described in terms of its vertical and horizontal types. This is often reflected in artistic depictions of nature, where the horizontal space is frequently portrayed as vast open spaces such as oceans, deserts, fields, and so on. **Horizontal space** can be thought of as including the four cardinal directions of north, south, east, and west, or other expressions of sides such as right, left, front, and back. These spatial images are crucial to understanding the work's coordinate system and help to provide insight into the lives of the characters within. **Vertical space** in art is a powerful tool that artists use to create unique and meaningful images. By using toponyms that point upwards, such as mountains, artists can divide the vertical space into three worlds: the cosmic world (the sky, the sun, heaven), the real world (earth, mountains, rivers, cities, villages, etc.), and the afterlife (underworld, hell) (7, 36). The vertical space reflects the essence of being alive and unifies characters with the universe, helping them realize their true purpose. Furthermore, the use of verticality creates intense drama and conflict between opposite characters, making the events even more compelling.

According to literary critic Yu. Lotman, **closed spaces** such as houses and rooms provide a safe and familiar environment for the hero, while **open spaces** like fields and roads can be dangerous and unfamiliar. It's worth noting that closed spaces often come with limitations and restrictions when it comes to interacting with the outside world. However, in some of Dostoevsky's novels, the windows and doors of a house can serve as a way to exit the closed space and enter the open space.

Another feature of the literary space should be emphasized — discreteness, that is, continuity. This feature allows the writer to move the action from one place to another; the hero can freely move from one place to another. The discreteness of the space is that it is usually not described in detail; only the individual details that are important to the writer are shown. In addition, the works contain real, **fantastic** (imaginary), virtual

and psychological spaces. The objects and bodies around the living, that is, the real space, are typical and similar to reality. It is such a space that it can be directed and undirected, horizontally open and limited, near and far. “The concept of space is a crucial element in creating the overall setting of a work of art. The fantastic space, which can be both horizontal and vertical, plays a significant role in this regard. It is a space that is unnatural for mankind and allows for the free movement of fantastic, imaginary characters or abstract beings. In contrast, **psychological space** is related to the inner world, feelings, and mood of the hero. Lastly, **virtual space** is an artificially created space where characters can enter without any obstacles and experience real-life realities”.

The image of space in a work of art can be interpreted in two distinct ways, depending on the writer's intent. Firstly, it embodies the relationship between a person and the external world, and secondly, it embodies the feelings that arise within a person's heart. These expressions are denoted as macro and microspace terms in scientific literature, where macrospace refers to the image of the world and the universe, and microspace refers to the spiritual world of the character. Both of these concepts serve to create two storylines in the work, with macrospace being presented through the hero's perception, and deepened through the microspace.

It is noteworthy that authors such as Chingiz Aitmatov and Ernest Hemingway frequently utilize open and outer spaces, such as mountains, rocks, the sea, and even space, to move their characters. In their works, the sea serves as a significant tool to convey the vastness of the hero's heart and the boundlessness of their inner world. This is exemplified in both “The Old Man and the Sea” by Ernest Hemingway and “Olapar Running Along the Shore” by Chingiz Aitmatov. In describing the hearts, emotions, and inner experiences of the heroes in these short novels, a balance between the outer and inner space is observed. The horizontal space, which symbolizes the sea in the works of both authors, performs several aesthetic tasks, including descriptive, emotional, psychological, and symbolic tasks. Through the image of the sea, the authors are able to create the artistic world of the work, reveal the inner state of the hero, and convey their own position as the author. During the analysis of an artistic text, the relationship between humanity, nature, and the universe is understood through the horizontal space, while the worship of God and the Creator is understood through the vertical space. The image of the sea is an important detail in the work, contributing to the overall meaning and message conveyed by the writer.

Literary space is not just the setting of a work. In modern research, how writers describe the world in their unique style, how they transform reality into art, and their connection to the characters and events of the work are referred to as the internal chronotope. If the external chronotope is a simplified model of the work's universe, the internal chronotope represents the uniqueness of the soul and the endless boundaries of the soul. The concept of space, according to Michael Holquist, a researcher from England, helps establish philosophical knowledge. It is a crucial component of understanding the world that provides criteria for understanding other aspects of human existence, particularly the self (4, 24). Literary critic S. Meliev sheds more light on the issue and describes

the feeling of transparent spring water flowing from the heart of the writer to the mind of the character and the reader as follows: “Emotion, as you know, is a set of mental and physical experiences, spiritual feelings that occurred in the body and soul, in the mind” (5, 168).

Literature, like other forms of art, was created to reflect the surrounding reality, including human life, thoughts, experiences, actions and events. The category of space and time is an integral component of the author's construction of the world picture. The concept of chronotope itself comes from the ancient Greek words “chronos” (time) and “topos” (place) and means the unity of spatial and temporal parameters aimed at expressing a certain meaning. For the first time, the psychologist Ukhtomsky began to use this term in connection with his physiological research. The emergence and widespread use of the term "chronotope" is mainly associated with the discoveries of natural science at the beginning of the 20th century, which helped to revise the picture of the whole world. The spread of the definition of chronotope in the literature is due to the services of the famous Russian scientist, philosopher, literary critic, philologist and cultural critic M. M. Bakhtin.

M. M. Bakhtin's main work is dedicated to the category of time and space, “Time and chronotope forms in the novel. Essays on Historical Poetics”, written in 1937–1938 and published in 1975. In this work, the author deals with the concept of chronotope as a genre within the framework of the novel. Bakhtin's analysis was based on Europe and, in particular, on the ancient novel. In his work, the author shows that personal images placed in certain space-time conditions in literature are of historical significance. As Bakhtin noted, the novel's chronotope largely determines the development of the action and the actions of the characters. In addition, according to Bakhtin, the chronotope is an indicator that determines the genre of the work. Therefore, Bakhtin assigns a key role to this term in the understanding of narrative forms and their development.

In literature, the way space and time are depicted can be perceived together and clearly. Time becomes a powerful and artistic tool, while space expands and moves within the context of time, plot, and history. It's interesting to note that space and time are interconnected — where time is manifested in space, space is measured and understood in time. Moreover, literary space doesn't simply refer to the physical location of events but also encompasses the writer's unique style, interpretation of reality, and relationship to the characters and events depicted in the work. The internal chronotope of the “I” or hero further complicates the artistic representation of life (3, 42); while the outer chronotope represents a reduced model of existence, the inner chronotope represents the boundlessness of the soul. Ultimately, the space and time chosen by the writer are guided by their creative intention to capture a certain aspect of real life. “The existence of the world in human thinking is expressed in different colors. Many subjects and objects create a complex spatial image of the world in human perception” (1).

Literary chronotope has strictly genre essence. It can be said that genre and genre-specific features come to the surface precisely through the chronotope. Also, the leading feature of the artistic chronotope can be seen in time. Chronotope as a form-content category also determines the

essence of the human image in literature. Because an artistic image always acquires meaning on the basis of chronotope. In the literary work, the chronotope is depicted in direct communication with the human spiritual world. Megaworld, macroworld and microworld chronotopes represent the world and human relations in the breadth of psyche, society and universe. The first is the universe and the universe, the changes taking place in space and time; the second is real events that take place between people; the third represents the conflicts between the human psyche and consciousness and thinking. High traditions of humanitarianism, describing the fate of man, his future as integrally connected with the fate of the people, and the depth of the philosophical world are vividly and truthfully embodied in Chingiz Aitmatov's short novel "The Running Olapar Along the Shore". The author did not turn to the lives of other people until this short novel" (1977). As each of Aitmatov's works is a discovery in itself, his "The Running Olapar Along the Shore" was another new step forward. The charm and qualities of the work lie in the novelty and relevance of the topic and the breadth of the scope.

### Conclusion

To summarize, the literary space is a literary-aesthetic category that provides a holistic perception of reality and organizes the composition of the work, reveals the artistic-ideal and philosophical features of the artistic image, and ensures the connection of every element that makes up the internal and external structure of the artistic work. Regardless of the type and genre of the work, the author creates a time-space model of the universe. Literary space is used to discover the depth of meaning at the core of the work; it serves as a skilful description of feelings, events and images.

Chronotope, like other elements of the structure of a literary work, is a form of re-expression of the author's image of the world. At the same time, it participates in the creation of various scenes of the reality of the literary world. Chronotope as an integral part of the creative world of the literary text, defines the specific aspects of the creative method and style, and serves the development of national and universal ideas.

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