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**LITERARY AND ARTISTIC MODELS OF SPACE IN PROSE TEXT IN RUSSIAN LITERATURE
OF THE 19TH CENTURY*****Umbetova Maryam Arystanbegovna****Master's student at Termez State University Termez, Uzbekistan****Khuzhanova Ozoda Tozhievna****Head of the Department of Russian and World Literature Termez State University, Termez, Uzbekistan***ABOUT ARTICLE****Key words:** space, time, model, author, concept, psychological, limited, geographical, locality, linear.**Received:** 20.03.2024**Accepted:** 25.03.2024**Published:** 30.03.2024**Abstract:** The purpose of this scientific research is to consider literary and artistic models of space such as: psychological space, geographical space, internally limited space based on works of Russian literature of the 19th century. The result of scientific research is the analysis of works of art by writers: F. M. Dostoevsky "Crime and Punishment", N. V. Gogol "Dead Souls", A. P. Chekhov "Ward No. 6".**INTRODUCTION**

Time and space in literature are "means" that make it possible to create a special state (mood) in a work and embody certain artistic and aesthetic ideas, to form the author's concept of the world. Ideas about space and time have evolved in the cultural consciousness of mankind throughout its history.

In the 30s of the 20th century, the famous literary critic M. M. Bakhtin introduced into literary studies the term "chronotope" (time-space), which was used at that time in natural science. Having reinterpreted this term in relation to artistic creativity, M. M. Bakhtin defines chronotope as a formal and meaningful category of literature, reflecting the close interconnection of artistically mastered space-time relations [1, p. 234].

Interest in the artistic chronotope was caused by the desire of literary scholars to understand "what is the world into which a work of art immerses us, what is its time, space, social and material environment,

what are the laws of psychology and the movement of ideas in it, what are the general principles on the basis of which all these individual elements are connected into a single artistic whole" [2, p. 87].

Text space (locality) is a category that is an integral property of all objects of reality, therefore spatial characteristics are also attributed to those objects that themselves do not have a spatial nature (for example, concepts and conceptions).

According to Matveeva, "The relationship between the concepts of "space" and "text" is complex and multidimensional. Firstly, the text reflects a certain fragment of reality, and secondly, the text has spatial characteristics in the material world." [3]

It should be noted that the artistic space is formed from individual components: landscape, interior, described area, which must be considered both individually and collectively.

V.N. Toporov notes: "... the text is spatial (that is, it has the attribute of spatiality, is located in "real" space, as is typical for most messages that make up the main fund of human culture) and space is text (that is, space as such can be understood as message)". [4]

L.G. Babenko rightfully considers artistic space to be one of the components of the semantic space of a text and proposes to take into account a number of its characteristics: "firstly, the degree and nature of the objective fullness of the literary and artistic space; secondly, the explicitly (implicitly) expressed nature of the interaction between the subject and the surrounding space; thirdly, the focus, the point of view of the observer, including the author and the character." [5, P. 171]

Based on these characteristics, L.G. Babenko identifies literary and artistic models of space:

1) psychological space (immersion in the inner world of the subject). Recently, in literary criticism, in parallel with the definition of "the inner world of the hero," the concept of "psychological space" has begun to be used.

So, L.G. Babenko, highlighting the most productive literary and artistic models of space, calls psychological space the inner world of the subject, reflected in the text of a work of art, the localizers of which are usually nominations of the senses: heart, soul, eyes, etc. [5, P. 172]

The writer F.M. Dostoevsky is a master of creating psychological space. The writer very subtly felt and fully showed the mental state of the heroine Sonya Marmeladova from the novel "Crime and Punishment". Sonya Marmeladova is a bright image, created by the author with great love, warmth and

compassion, but on the other hand, she is a heroine with a difficult fate, doomed to live in a world of “humiliated and insulted” in eternal suffering. “Sonya said this as if in despair, worried and suffering, and wringing her hands. Her pale cheeks flushed again, and anguish was expressed in her eyes. It was clear that she had been touched terribly, that she terribly wanted to express something, to say something, to intercede. Some kind of insatiable compassion, so to speak, suddenly appeared in all the features of her face.” [6]

2) geographical, close in its characteristics to the real one (“this is a flat linear space, which can be directed and undirected, horizontally limited and open, close and distant.” Close to the real geographical space, including this can be a specific place, inhabited environment: urban, rural, natural [5, P. 172]

This model of space can be analyzed in N.V. Gogol’s poem “Dead Souls”. Gogol describes Rus' as a long-suffering, poor state, which was exhausted by all previously experienced obstacles and its own greedy people. However, Gogol's Rus' is full of strength and energy that still glimmers in its soul, it is immortal and full of power. Great patriotism, love for his people and unshakable faith in the power of Rus' allowed Gogol to realistically describe its great future. In the last lines, Gogol compares Rus' with a three-headed bird flying towards its happiness, to which all other peoples and states give way.

“My deserted, free-flowing Rus'... What do I hear in your melancholy song, rushing through you from sea to sea... Eh, troika! bird three, who invented you? know, you could only have been born among a lively people, in that land that does not like to joke, but has spread out smoothly across half the world, and go ahead and count the miles until it shines in your eyes.” [7]

3) internally limited space (“the space of a specific place – house, room, ward, etc.), which has visible boundaries, observable space. The point of view can be either static or dynamic. [5, P. 173]

Internally limited space can be considered in A.P. Chekhov’s story “Ward No. 6”. The artistic space of the story “Ward No. 6” is a dynamically expanding and at the same time closed structure. The starting point is the psychiatric ward. It is an inseparable part of the life of a small provincial town, located two hundred miles from the railway that leads to Moscow, St. Petersburg, and Warsaw. But this spatial breadth is always connected with the starting point - ward No. 6, correlates with it and strives towards it, right up to the dramatic denouement, the scene of which becomes the same ward No. 6.

“Next you enter a large, spacious room that occupies the entire outbuilding, except for the entryway. The walls here are smeared with dirty blue paint, the ceiling is smoked, like in a smoke hut - it is clear that here in winter the stoves smoke and there is carbon monoxide. The windows from the inside are

disfigured by iron bars. The floor is gray and splintered... It stinks of sauerkraut, wick burning, bedbugs and ammonia, and this stench at first gives you such an impression as if you were entering a menagerie.” [8]

“Grey fence with nails”, prison building, “iron bars”, “beds screwed to the floor”, smoked ceiling, “menagerie”. All these images create a feeling of hopelessness and hopelessness. The most dramatic image of this series - the “menagerie” - is associated with a spiritless, animal existence, it causes disgust. These stable images indicate the closedness of space.

L.G. Babenko emphasizes: “the identified types of literary and artistic spaces do not deny each other and most often interact, interpenetrate, and complement each other in a holistic artistic text.” [5, P. 177]

Thus, space and time in a work of art are not at all individual and independent details. On the contrary, the work shows a close relationship between space and time, which creates a unified artistic atmosphere. Based on this scientific research, it is necessary to conclude that the above-mentioned literary scholars - M. Bakhtin, V. Toporov, L. Babenko, in their scientific works were right in justifying their points of view regarding the category of chronotope, the continuity of time and space. One cannot but agree that space and time organize the holistic perception of a work of art.

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