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Article



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SYSTEM-STRUCTURAL ANALYSIS OF THE CONCEPT OF LITERARY SPACE IN THE NOVELS OF CHINGIZ AITMATOV AND NORMUROD NORQOBILOV

Abstract: The article analyzes the scientific and theoretical problems of the category of literary space on the sample of Chingiz Aitmatov's novels and Uzbek writers. The literary space allows us to perceive the relationship between the Universe and man; to organize the plot and compositional construction of a work of art; to create a micro-scale of images in accordance with the type and genre of the work, as well as the individual style of the writer; to create a map of the space in which the events of the work take place. The literary space has two interpretations: external – the territory, the being on which the events of the work take place; internal – the inner world of the characters, the expanses of the psyche. Each Creator creates his own system of spatial representations. The problem of the transformation of real space into perspective, associated with human perception, became the object of literary studies in the XX century. Although the literary space as a separate literary category has long been the focus of attention of scientists, now it is interpreted as a component of the writer's literary world. The art space serves as the "key" to the reader's reception. This becomes important when analyzing the genre approach to the work, the system of motives and leitmotives, elements of the plot-compositional structure, the style of the Creator in an integral system that generates specific figurative forms. The article examines the images of the national-cultural space, that is, the literary space of the work is represented as a house, grass, desert, island, steppe, mountain, etc. The study of the individual space of writers on the basis of system-structural, psychological methods, the influence of the exterior on the interior; through the desert, island, Steppe, sky and mountain space, it was possible to identify parallel images of tolerance, noble qualities of heroes or the approach of depressive, painful states in the psyche of the heroes of the cellar, Chokha, cave. In world literary studies, the literary space, which is an integral part of the chronotope, is interpreted as a compositional element expressing the sequence and intensity of the events of the work, as a literary and aesthetic category that characterizes images and reflects the worldview, the creator's vision of the world structure. Indeed, the creative deep exploration of the literary space, organizing the structure, plot and composition of the work, forming the field of the epic text, ensuring the perception of literary reality in the finished whole, requires a special approach to understanding the aesthetic nature of the work. After all, while the chronotope covers all the elements of the work, it is impossible to show the cycle of events, the mood of the characters without an image of literary time and literary space.

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Key words: *chronotope, literary time, literary space, external space, internal space, micro-space, macro-space, mega-space, vertical, horizontal, parallelism.*

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Introduction

The conceptual origin of the category of space is related to ancient Greek philosophy. Space is interpreted as a place that separates people from the environment to a certain extent and is convenient for continuing their actions. According to Aristotle, the change of place in space is the main type of change of motion and is the condition of all other types. Displacement in space can be rectilinear and circular, continuous and continuous, equal and unequal movement.

The Aim of the Research is scientific-analytical, comparative-typological and theoretical generalization of classical and new forms, types and ways of expressing chronotopes on the example of contemporary novels.

The Tasks of the Research are as follows:

to consider the fact that mega, macro and micro-chronotopes reflect not only the literary world of the work, but also the scenes of the hero's psyche, commenting on the formation of amoeba forms of a composition;

to analyze the writers' skill in using chronotopic expression techniques in depicting events – retrospection, projection and retardation; analysis of the inter-temporal movement of the plot lines of the work as a result of mixing ways of expression through recollection, dream, landscape, portrait;

to identify the role of a plot and compositional elements in the expression of chronotopes and to determine whether the title of the novels means precisely literary time or literary space is commented on through a system-structural analysis.

The Object of the Research is identified as studies of the novels including "The Day Lasted More Than a Hundred Years", "Doomsday", "Falling Mountains", "Cassandra's Brand" by Chingiz Aitmatov and "In the Steppe Fields", "Black Whirlwind" by Normurod Norqobilov, as well as "Between two doors" by Utkir Khashimov, "Rebellion and Humility" by Ulugbek Khamdam, "The Eternal Wanderer" by Isajon Sultan.

The Subject of the Research Work is the comparative typology of literary space poetics in modern novels.

Scientific Novelty of the Research includes the following:

an appeal to the past is interpreted, an analysis of past events and experiences in the transformation of the reality of life into an literary reality in modern novels; a look into the future, the expected behavior

and manifestation of events – the task of projection in expanding the literary space of the novel, the predominance of the method of retrospection at the general conceptual level of chronotopes of novels is proved;

on the basis of writers' skill to create a hero, the features of generalization and typification, the dialectics of the hero and society, such means of psychological analysis as landscape, portrait, speech, internal monologue, hallucinations, dreams, the semiotic implementation of the literary aesthetics of modern novels is proved;

the individuality and universality of writers' style in the use of the compositional method – retardation, which is characteristic of epic works, has been revealed, and it has been substantiated that such compositional means as lyrical digression, introductory events, narration, epigraph, detailed portrait, common to authors' style in characterization – are of primary nature – narration about the past of the character, parallel and contrasting image of the landscape.

Literature review

Scientific-theoretical problems of the literary time have been studied in the world literary critical studies by European (H.Meyerhof, A.James, W.Heffernan, A.Rodriguez, M.Vukanovićand, L.Grmuša, N.Bemong, P.Borghart, J.Culler, M.Atkins), Russian (M. Bakhtin, D. Likhatchev, N.Gey, N.Shutaya, A.Nikolayev, Z.Turayeva, B.Meylach, E.Meletinskiy, V.Khalizev) and Uzbek (N.Shodiev, Kh.Boltaboev, B.Karimov, E.Abotalieva, A.Tuychiev, D.Quronov, G'.Murodov, A.Nosirov, A.Tuychiev, U.Juraqulov, S.Mirzayeva, K.Qodirov, M.Umarova, U. Karshibaeva, U.Nazarov) scholars. Kh. Meerhof in his "Time in Literature" generalized philosophical problems of time and the creative-individual solution, M.Vukanović and L.Grmuša's researches explored the interconnection of chronotope, epic place and epic time from theoretical and analytical viewpoint. D.Likhachev investigated a literary time poetics and subjective aspects of epic time, whereas M.Bachtin studied the interconnection of a literary acquired time and space, that is to mention the features of time reflected in space and the objects of space cognized in time.

In Uzbek literary critical studies, professor N. Shodiev one of the first has investigated the present diology, trilogy, tetralogy and epopee's literary time poetics' individual characteristics in the context of the

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Central Asia and Kazakhstan epic prose works in comparative-typological aspect. He scientifically generalized the creative-aesthetic dialects including epic time forms, types, categories and styles. E.Abotalieva has explored the metaphoric composition in Timur Pulatov's prose works, vertical models of chronotope, mythopoetic symbols and chronotope issues in Timur Zulfikarov's works. A.Tuychiev studied the principles of creating the world literary model through historical truth and literary composition of historical and modern novels' "time-space picture". B.Karim approached the chronotope in an analytical-interpretative way and placed the novel "The Days Gone By" ("O'tkan kunlar") by A. Kodiri, that described a momentous life of a human being in comparison with an unlimited time, into a narrate between azon-call for prayer and namoz-prayer (shom – the fourth prayer) – xufton – the fifth evening prayer). A.Nosirov studied the role of historical and literary time depictions in the composition of the novel "Starlit Nights" ("Yulduzli Tunlar"), M.Umarova studied the opportunities and the importance of time concept in the structure of fiction involving "Richard III" by Shakespeare and "Abulfayzkhon" by Fitrat. U.Arshibaeva investigated time and space description in Shatobrian and U.Nazarov's prose, discovering chronotope forms, literary-functional importance, conformity of literary time and space in O.Mukhtor's novels. U.Jurakulov studied the chronotope forms in "Khamisa" on the basis of the historical and theoretical poetics synthesis and made relevant conclusions on the universality of the genre, composition, plot and image. A number of researches have been carried out concerning the poetics of the contemporary novels of Chingiz Aitmatov, Utkir Khashimov, Normurod Norqobilov, Ulugbek Khamdam. However, they have not studied theoretical-methodological base-content, classic forms, types, categories and styles of literary time on the example of historical novels.

The writer takes parts of the mega, macro and microchronotope from the vast ocean called life and creates new worlds from them. The category of literary space in European literature Nele Bemong, Pieter Borghart, Michael Holquist, Bart Keunen, Roderick Beaton, Michel De Dobbeleer, Gary Saul Morson, Rachel Falconer, Joy Ladin [30, 270] if they research the category of literary time and space in literary, historical, social, cultural aspect, Maurice Blanchot [28, 189] studied the role of the literary space in the device of the literary work and its functions in revealing the features of the image.

In Russian literary studies, S.N. Zotov [13, 399], E.S. Kim [16, 165], S.W. Sviridov [37, 234], R.A. Tkacheva [42, 212], N.E. Leonova [24, 181], A.V. Zlyudina [11, 217], A.V. Krysanova [21, 254], A.S. Chochieva [46, 160], V.I. Pavlov [35, 176], S.E. Kozlovskaya [18, 175], M.A. Berdnikova [5, 203], O.V. Voronicheva [8, 212] researched by R.A.

Tkacheva explained the literary-aesthetic function of the literary space in the interpretation of the literary world of the hero, the relationship of the romantic space with the inner world of the character and the interaction of spaces, O.V. Voronicheva defined the category of literary space in tragic and comic aspect by I.S. Turgenev and He studied the chronotopic structures in F.M. Dostoevsky's works, and explored the skill of the authors in describing comic and tragic situations through mythopoetic, cultural, historical and literary chronotopes. M.A. Berdnikova emphasizes the genre-forming role of the literary space in the creation of a polyphonic novel, including the rules of modeling the literary world of the work, as an example of F.M. Dostoevsky's novel "The Brothers Karamazov", which creates great opportunities for improving the conceptual apparatus of literary theory. G. Bashlyar studied the dialectic of external and internal space, their proportionality, home and world, the world of dreams, open and closed space, based on the criteria of literary studies, philosophy and psychology.

T.L. Motyleva is looking for a solution to her thoughts about the literary space: "The distances between streets and cities, countries and peoples are shrinking, modern literary heroes are moving more violently in space, the fate of a certain person is becoming more and more dependent on what is happening in other parts of the globe. How should it be expressed in art, how should it be given as it is, how to illuminate global problems, the entanglements of people's fate, the diversity of places, and sometimes the fate of a particular person who lives separately in them? The scientist's questions are extremely appropriate, and the variety of image methods that have appeared in Uzbek and world literary studies today - form and content updates, modernist research in the novel, synthesis of Eastern and Western traditions is proof of this.

In Uzbek linguistics S.A. Ikramova researched on the topic "Category of space and national identity in the linguistic landscape of the world". In the linguistic landscape of the researcher's world, the relationship between man and space, its manifestation in the language, along with place nouns that have a space theme, object-subject nouns referring to space, phrases and sentences representing space, and even space affixes belong to the space field; defined the space category units functionally-semantically, dividing them into subcategories based on movement in space, location and situational relations [14, 52].

In Uzbek literary studies, literary space has not been studied as a separate category. Literary space does not mean only the place where the events of the work take place. In modern studies, writers' description of the world in their own style, ways of turning life reality into literary reality, and their relationship to the depicted events and characters of the work are interpreted as an internal chronotope.

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"The literary representation of life is complicated by the internal chronotope of the ever-present "I" (hero)" [40, 42]. If the outer chronotope means a reduced model of existence in the work, the inner chronotope is the uniqueness of the so-called soul and represents the infinity of the heart's boundaries. According to the English researcher Michael Holquist, the category of space actually serves to justify philosophical knowledge: as one of the main components of understanding the world, it means the criteria for understanding other aspects of human existence, primarily self [29, 24].

Literary critic S. Meliev sheds more light on the matter and defines the feeling of transparent spring water flowing from the writer's heart to the reader's consciousness as follows: "Feeling, as you know, is a set of mental and physical experiences, spiritual feelings that have occurred in the body and soul, in the mind" [26, 168]. "Ontology in Sufism, views about the universe, is also related to the concept of mystical love. Let's take the doctrine of wahdat ul-wujud, which is widespread in that Sufism. According to this doctrine, God created the worlds to display His beauty and perfection. That is, He has created a mirror for Himself to look at His work, this is the material world that surrounds us. But the jewel of this mirror is the human heart" [19, 247]. This means that the material world surrounding us is an external chronotope, and the material of the mirror is an internal chronotope. External and internal chronotope commonality provides internal integrity in the structure of the work, helps to feel and understand more deeply the individual and generalized features of the images, their inner world. By touching the delicate strings of the reader's heart, the artist creates a mesmerizing melody.

U. Jorakulov explores the poetics of the chronotope in his "Khamsa", Navoi explains that the chronotope of the infinite universe is a particle in Navoi's eyes as follows: "How majestic and ancient is the rotating time (musk - night, camphor - day) and space (constellations, planets, sun, moon) in it, at the same time, he describes it as beautiful. But reminding that all these are two "board backgammon" in God's "artwork", he emphasizes that the universe, which seems infinite to a person, is a small particle in front of the Creator. In this way, he calls to believe in the greatness and power of Allah. At this point, the object of the literary image moves to the person in parallel with the universe. More precisely, the object of the image begins to depict the universe and the human phenomenon in one picture at the same time" [12, 61]. The scientist approached the problem from a philosophical point of view and deeply revealed the subjective nature of the chronotope.

Analysis and results

If we analyze the characteristics of literary space according to Aristotle's criteria, the exchange of space

in a literary work takes place as the philosopher explained. In the novel "The Day Lasts More Than a Hundred Years" Sario'zak Desert, Ona Bayit Cemetery, Aral Sea, Sario'zak Cosmodrome, Nevada Cosmodrome, Parity Station, Trampolin Orbit, Planet Tokaitosh, Uzbekistan, Samarkand, Khiva, Aleutian Islands in the Pacific Ocean, Vladivostok and San-Francisco cities, Mirzachol; The names of Betpogdala, Kumbel, Beshog'och, Boronli stations are mentioned, but the place is not changed quickly in the work. The events take place mainly in Sario'zak desert, Ona Bayit cemetery, and on the basis of circular, continuous movement in space. Literary critic Y. Solijonov noted that in most of the works created by the writer, places that have been ignored by many, inhabited by a small number of people, were written, as well as [38, 52; 39, 68]. Uchlikoya, Kushkon'mas Rock, Chongkoya, Yapalokdovan, Tuyakoz Valley, Kushkonmas Cave, Aktosh Pass, Kattasoy Valley, Donishota Rock, Ajinkoya, Bozang Dashti, Tillavodi, Burungoya Waterfall. The names of the places in the novel "Black Whirlwind" are a wonderful expression of the writer's skill, the movement in the places is continuous, continuous. Places are named according to the fate of the characters, human relationships and events.

In the inner space, i.e., in the character's mental world, various evolutions are continuous, cyclical, and uneven, allowing the writer to show all the contradictions and contradictions of life as they are. "Interior space can be called a philosophical category of dreams. Of course, various images of the interior give wings to dreams, a kind of innate tendency to think about greatness. Thinking about big dreams, the dream motif reflects the infinite world beyond the surrounding world, that is, the unique state of mind of the soul [4, 86].

Earth, space, mountain, steppe, sea, river, city, village (image of open space); traditional spatial symbols such as house, room, cellar, pit, cave (the image of a closed space) have existed since time immemorial. The external chronotope, that is, the chronotope of the depicted world, has a complex structure, this complexity affects the opinions within the literary text. The interaction between the real existence and the existence described in the text can be interpreted as the main feature of the chronotope. "Taking into account the symbolic nature of the art of words, it can be said that the time-space dimensions of literary reality do not fully comply with the criteria of accuracy. Conditional representation of the literary space (in mythological and fantastic works) uneven passage of plot time, its delay at the points of depiction, retreat, parallel flow in the development of various events, etc.) by ensuring that branched plot lines are welded to the creator's concept, it increases the literary appeal and aesthetic impact of the work" [25].

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Literary space as a literary-aesthetic category means the place where the events of the work took place. Heroes move in this space: they are born, live and die. Space and time are chosen according to the writer's creative intention, because a literary work expresses only a certain part 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" [44].

Symbolism of space in fiction deserves special attention. Simple spatial associations associated with the feeling of top, bottom, space, density, proximity, distance, different forms of movement (rising, falling, running, flying, spinning, etc.) give literary images a special charm, imagery and vitality. The use of spatial symbols is based on the fact that space itself, like time, is represented by material objects, material and natural environment [48, 360]. Based on the theoretical ideas of the scientist, it can be said that the literary space is mainly expressed in binary opposition, that is, high-low, wide-narrow, closed space-open space, horizontal-vertical far-close, high-low, deep-shallow, etc.

In the literary space of the novels, which are the object of research, a complex and colorful image of the world is reflected. The image of space in a work of art means two types of expression based on the author's intention: firstly, it embodies the relationship of a person with the outside world, and secondly, it embodies the feelings that occur in the heart of a person. In scientific sources, the terms macro and microspace are used: the image of the world is macrospace, the spiritual world of the hero is microspace. Macro and microspace create two narrative cores in the work. In the novels of Ch. Aytmatov and N. Norqobilov, these types of space are closely connected with each other. The macrospace is given through the hero's perception, that is, deepened through the microspace. Ch. Aytmatov's characters mostly move in open and outer space, that is, on rocks, in the sea, even in space. In both novels of N. Norqobilov, steppe fields were chosen as a place. In the novels of both writers, the macrospace serves to express the boundlessness of the hero's heart and the vastness of their inner world. Edigei Boron, Kazangap, Avdiy, Bo'ston, Arsen; The microspace of Eshqul Polvan, Okbota, Donishota, Kalaybek is understood precisely through the macrospace, that is, when illuminating the fate of the characters, writers use the image of the space they live in as a background. In fact, the literary space symbolically reflects the inner, spiritual world of a person, the past of the heart, the soul, high aspirations, the inner side of the hero's character. that is, when explaining the fate of the characters, writers use the image of the space in which they live as a background. In fact, the literary space symbolically reflects the inner, spiritual world of a person, the past of the heart, the soul, high

aspirations, the inner side of the hero's character that explaining the fate of the characters, writers use the image of the space in which they live as a background. In fact, the literary space symbolically reflects the inner, spiritual world of a person, the past of the heart, the soul, high aspirations, the inner side of the hero's character.

In Chingiz Aitmatov's novels, the "upper" and "lower" semiotics of space, its "openness" and "closedness" are based on the ideas of the universal principles of the world order. In the novels "The Day Lasted More Than a Hundred Years", "Doomsday" and "Cassandra's Brand", the main symbol defining the concept of existence is the "vertical" space: the actions and thoughts of the heroes are determined by striving for the space of the Supreme Spirit. However, the vertical axis constantly intersects with the horizontal. This expansion of the literary space is a sign of the unique way of storytelling - the hero's self-realization, examination of his inner world, and his struggle as a result of his sufferings. In N. Norqobilov's novels, the events take place in a horizontal space, and there is stagnation in the exchange of spaces.

Each artist creates a chronotope of work in his own style. Connection of horizontal and vertical space in the novels of Chingiz Aytmatov, Isajon Sultan, Ulugbek Hamdam; In the novels of Utkir Hashimov and Normurod Norqobilov, there is an image of horizontal space.

Literary space includes various images, forms and types of space that are interconnected and reflect a holistic image. Based on the review of the scientific-theoretical literature named in the dissertation, we classified the types of literary space as follows [10; 17; 20; 24; 32; 34; 36]:

Horizontal space includes the four sides of the world (north, south, west, east) or the expression of sides (right, left, front, back). In the novel "Black Whirlwind" by N. Norqobilov, the events take place in the steppe, in the rugged hills, in a cave. The writer instills in the waterfall the feeling of observation and evaluation of events like a person. In the writer's novel "In the Steppe Fields", the steppe and health resort are taken as a place. In Ch. Aytmatov's novel "Falling Mountains", the space of man and creature is depicted separately during the course of events, and in the end, two creatures whose destinies are related to each other in a certain sense, heavenly brothers, meet on the peaks of the Uzangilash ridge.

In the novel "The Day Lasted More Than a Hundred Years", the writer uses the sentence "In these countries, trains run intermittently from the East to the Maghreb, from the Maghreb to the East" eleven times, and "Trains run from the East to the Maghrib, from the Maghrib to the East..." he repeats the sentence eight times, explaining that "Any distance is measured in relation to the railway here, just as any distance is measured from the Greenwich meridian." The creative

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intention of the writer is that, in the external sense, the place where the events are taking place is referred to the railway in the Sario'zak steppe, but in the internal sense, the literary time is similar to the rapid movement of trains. Writer expressed the time of stagnation through the detail of the train. This was actually the main point of the novel's repeated use of epic clichés in various places. In the words of the critic Ozod Sharafiddinov, "Trains that move like the wind in this way become a symbol of time, an image representing the rapid pace of time, and moreover, a generalization representing the civilization of the 20th century." Images of horizontal space are also the most

important component of the novel's coordinate system, helping to perceive the lives of the characters.

Vertical space- represents images of upper (sky, mountains) and lower (seabed, cave, basement, pit, lahim) spaces. The role of vertical space in the interior of the novel is unique and includes extensive images. The vertical space reflects the logic of life, the essence of being alive, the reunification of characters with the world in order to realize its true meaning and achieve eternity. Verticality in the spiritual world of the character is manifested in two states - at the level of height and bottom. This situation creates a conflict between opposite characters and increases the drama of the events. "See Table 1."

Table 1. High and low level of vertical space of characters

Vertical space is high Degree		Lower level of vertical space
Characters of Ch. Aytmatov's novels	Edigei Boron, Kazangap, Abutolib, Zarifa, Raymali aga, Naiman mother, Bo'ston Orkunchiev; Avdi Kallistratov, Jesus Christ, Guram Jokhadze, Arsen Samanchin	Sobitjon, Tansiqboev, Abdilkhan, Jungjanglar, Bozorboy; Ober Kandalov, Grishan, Sandro; Oydana, Ertosh Kurchal; Andrey Krlitsov
Characters of N. Norqobilov's novels	Eshqul Polen, Erali Chairman; Kalaybek, Okbota, Oybekach	Itolmas, Karakul; Osarqul, Haydar, Farmonov, Sa'dulla

But not all characters in the novel can be classified in this way, because some characters stand between the high and low levels. Depending on the situation, both sides of the character can be shown. For example, the mentality of Erman and Tolanboy characters is extremely complex.

In Chingiz Aitmatov's novels "The Day Lasts More Than a Hundred Years" and "Cassandra's Brand", the space changes vertically from the ground to space. The question arises: why does the writer transfer the events to space? In an interview with Mukhtar Shokhanov, the writer explains his intention as follows: "Humanity has been discussing the existence of life on alien planets for a long time, sincerely believes in the existence of intelligent beings similar to themselves... What if the planet Earth itself is condemned to limitation by intelligent beings outside our planet? will be It was as if my eyes were opened with light"[1, 75]. In the novel "Falling Mountains", events move from the city to the mountains due to the hunting plan. The mountain and the city space are cited as one of the main spatial contrasts of the novel, and at the same time, these "poles" play an important role in the characters' different relationships with each other. In the novel "Koraquyun", the main character Erman's life is spent in slavery. A ruthless gang of gold diggers force the boys into the mine and keep them in the pit. Choh and lahim serve to express their anguish more deeply.

In the novels of both authors, the upper part of the vertical space - the symbol of the sky - performed several aesthetic tasks: "descriptive (reflecting a visual image), emotional and psychological (conveying certain moods and feelings of the author or hero), symbolic (individual approach of creators)"[45, 263]. The symbol of the sky helps to create the literary world of the work, to reveal the inner state of the hero and the position of the author. Undoubtedly, the image of the sky is an important detail of the work. U.Jorakulov emphasizes that the universal epic space is not limited to a specific person, nation, country, or the image of the world that can be perceived only by thinking and logic, it is directed to the integral expression of the reality of the three worlds (heaven-earth-underground) [12, 49]. In novels, the sky is not only a literary space, but also symbolically represents various meanings. Along with psychological states such as joy, suffering, inspiration, conceit, the meaning of a person's aspiration to God is understood. The external and open macrospace in motion or in a static state allows to depict various states of the hero's mental feelings, mental anguish in a symbolic-philosophical way. The sky is symbolically interpreted as a symbol of eternity, high feelings, understanding and justice, and also understood as the place of God, who fills the soul with light and light. "See Table 2."

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Table 2. The manifestation of the image of the sky in different senses

Divinity	Then I prayed to my Lord, to my Father in heaven. "Lord," I said. - Don't let me hold the cup of death this time! And you yourself know, I am subject to your judgment" [II; p. 88] ¹ .
Infinity	The vast ocean was still churning under the plane's wing, the play of waves was pouring out. The sun, the bottomless open sky, the vastness, the violent flight - Everything seems to freeze motionless over the ocean...[III; p. 23].
Beauty	They were mesmerized by the night scenery of the mountains - the moon was full, the stars were twinkling, the sky was clear blue-dark - huge, towering, majestically elongated sickle peaks [IV; p. 225].
Holiness	The wine was put in peasant meshes, and the taste of earth and sky was added to it [II; p. 89].
Happiness	Their life at that time was as clear as the blue sky [I; 396]. Lojuvard became drunk at the smell of sky, water and wind, and became dizzy...[I; p. 427].
Divine space	Who are you to care about me and others, as if you had received a blessed revelation from heaven [II; p. 164].
A miracle, a miracle	Elizarov usually talked about such things with interest. He said that in the sky, huge rivers with undulating branches, banks and currents move continuously and wash the earth as if [I; p. 184].
A prayer to the Creator	"Oh Yakhimalak, Blue God, the Ruler of the sky, make our way over the ice pass easy. You don't make our cattle go to the black herd, instead you get the black raven in the sky [I; p. 361].
Wish for salvation	They stood in a circle, sometimes they put their hands on each other's shoulders, sometimes they shook the ground like a whip, and sometimes they raised their hands to the sky so that the invisible and invisible, but all-knowing and all-seeing divine power would hear [II; p. 89].
Inspiration	The unsettled, blue sky, covering the entire expanse, fascinated him, satisfied his thoughts, encouraged him to live long and think a lot...[I; p. 202].
Joy	In his opinion, as if the next day, great changes will happen in his life, he begins to feel himself in the sky [V; p. 147].
Repentance	Avdi was shouting, raising his hands to the sky, begging you to join me, let's be cleansed from evil, let's say forgiveness [II; p. 276]
Arrogance, arrogance	- After all, in a time and space free from danger, a human being is the sky. He doesn't fit into this world, he doesn't even know what he wants[VI; p. 140].
Moan smoking	Dodlagisi wanted to fill the heavens with a cry, but the heavens would not hear, would they drown. [IV; p. 30]. Oh, heaven, tell me, will such a thing happen in the world?! Even the highest heaven would not answer [IV; p. 34].
Absolute distance	You want to control us from the sky. I dare say, almost no one on Earth would agree to this. Yes, on earth, in our heavenly land, do not think about the sky in the sky, you are far from angry people [III; p. 258].
A place of souls	My mother said that when a person sleeps, his soul leaves his body and flies into the sky as a winged horse [IX; p. 396].
Muhaymin is a witness	- Great khan, - he addressed the khan through the Uyghur translator, - by the will of the Supreme Heaven, a special prophecy has come to you from the blue. I have to give you a message [I; p. 278].
Alim - connoisseur	And God is the Sky, the incomprehensible, the great Sky. Who will be born, who will live, who will receive what fate - only Heaven knows [I; p. 311].

The symbol of the sky in novels has many meanings. As we noted above, the literary space of the sky can be understood in two senses: the upper part of the vertical space and the existential essence of human life, that is, the spiritual world. During the analysis of the literary text, the relationship between humanity, nature, and the universe is understood in the horizontal

space, and the worship of God and the Creator is understood through the vertical space. It should be noted that the literary spaces of earth and sky perform an important literary and aesthetic function in the plot area of novels. If Jesus Christ, Avdiy, Bo'ston, Jaabars pray to Heaven - the Supreme Spirit, Genghis Khan will help them. The monk Philofeus discovers the

¹The pages of excerpts from the novels in the analysis are given in the following order.

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discovery that mankind has rejected in the absolute distance from them - in the sky. In the novels "The Day Lasts More Than a Hundred Years", "Cassandra's Brand", "The Eternal Darbadar", reality runs parallel between the earth and the sky.

There are two main plot lines in the novel "The Day That Aged a Century", events take place in horizontal and vertical spaces:

Launching of 1-2 and 2-1 parity astronauts into space based on the Soviet-American "Demiurge" convention

According to the will, Edigei Boron will go to Naiman's mother's cemetery in order to follow Kazangap to his last destination.

Figure 1: Vertical and horizontal chronotope expression in the novel "The Day That Turned the Century Old".

A question appears. Why did the writer parallel the horizontal and vertical chronotope? The essence of the matter A.Kh. Bugazov explains: "In the work of Ch. T. Aytmatov, this enduring reality is considered in various aspects. By comparing the events that took place in Aryzaman and Arykaman in the novel "The Day That Aged a Century", you can see how the author tries to understand the perfect world, looking at it from cosmic infinity. On the other hand, modernity is studied from the point of view of social memory, patriarchal worldview: are they able to preserve the traditions and spiritual values of the ancestors, preserve the Mother Earth, the uniqueness of nature? The writer asks this question to himself and to all of us in his works such as "Cassandra's Brand", "Doomsday", "Falling Mountains"[6, 48].

External and open space does not have a clear boundary (field, sea, island, desert, steppe, hill). These types of space are widely used in the novels considered as the object of analysis. The writer skillfully used these types of space to describe the boundlessness and tolerance of the inner space of the hero. In Ch. Aitmatov's "The Day That Aged a Century", "Doomsday" and both novels by N. Norqobilov, the image of the steppe, field, rugged hills, and the island is presented in harmony with the hero's world. The common style characteristic of both writers is that their positive characters understand the feelings of mother nature, live in harmony with heart and soul. Before his death, Kazangap's farewell to the island, Arsen catching the arrow aimed at the mountain bar, the grief of the stolen vulture and the creation of the majestic stone, where Kalaybek is looking for the sky, Eshqul the wrestler, who considers the wolf as his blood brother, resists the trampling of nature with all his might, showing the complex relationship between man, nature and the

animal world, and the unity of man and nature. In the description of the heart, feelings, and inner experiences of the characters of these novels, the balance of the outer and inner space is observed. In the novel "The Day Lasts More Than a Hundred Years" he describes the will of "people who are able to compare the splendor of the desert with their mental state": "The endless Sario'zak steppe, which turns green for a short time in the spring, and then turns yellow in the sunlight, confused Edigei and made him sad. There are so many deserts around Arol Lake, not to mention Ustyurt Flat Mountain itself! However, it was the first time in his life that he saw such an infinite expanse as the Sario'zak steppe. Edigei then realized that only a person capable of balancing the splendor of the desert with his own state of mind could survive in the desolate desert of Sario'zak. Yes, Sario'zak is truly infinite, but the human imagination is even wider than that"[I; p. 93]. Edigei Boron, who is "one of those who hold the earth on his shoulders", not only has an endless imagination, but also his humanity has no limits. He keeps the golden mekr because his double wife is a witch; His sincere love for Zarifa; Abutalib Kuttiboev, accused of being a traitor to the country by Tansikboev, who died during the investigation, went to meet Afanasy Ivanovich Elizarov for the acquittal; Despite Sobitjon's resistance, Kazangap went to the Ona Bayit cemetery to fulfill his will, when he learned that the cemetery area was intended for a cosmodrome. "Mother Bait cannot be allowed to be razed to the ground!" After all, history lies here" [I; 516-p.], true human glory is manifested in his inner reading, suffering and efforts.

The complex psychological mood of Eshqul Polvan, the main character of the novel "In the Steppe Fields", who was a shepherd in the steppe all his life, is revealed dynamically during the course of events.

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The one who harmed the steppe and steppe animals was considered a stepfather. Even when his son, Tolanboy, said that he would quit herding and take up another profession several times, he said, "Who is holding you back? ... You will also come to this steppe, you are a stranger, leave! [V; 94]" says. This regret is repeated in Eshqul Polvan's speech at various places during the course of events. He considers it a sacred duty to protect the steppe. This can be understood from the hero's confession, "He has always created people in my life as if he were my God." After drying up the spring, he drowns Shavkat in the spring water, who wants to farm the steppe, and drives him out of the steppe after taking an oath not to set foot on the steppe. To have fun for Tolanboy's children, when he skinned the fox alive, Eshqul the wrestler punished him sparingly and said, "Take your child and get out of the steppe" [V; p. 90], he insists. The motive of nature conservation was important in opening the literary-aesthetic idea of the work. The main character appreciates the steppe so much that he considers himself a part of the steppe. He tells Tolanboy regretfully that he should love the steppe: "The steppe belongs not only to mankind, but to all creatures. But there is no use telling you these things, because you are one of them! Although your living is spent in the steppe, but you can't love it. You are staying until your stepfather! But you don't even know it!" [V; p. 217] An ardent wrestler feels the breath of the steppe, feels its grandeur and delicacy: "This steppe looks so boundless and impressive, but its physical world is very delicate! If you accidentally touch it, his body may become stiff and his nature may change" [V; p. 212] In the novels of both authors, the trampling of mother nature is brought to the reader's attention as a serious social problem and seeks a reasonable solution.

The essence of outer and open space is understood through the inner world of the characters. The creators were able to skillfully connect the psychology of the depicted characters with the image of the space.

Internal and External space [7] has strictly defined boundaries (house, yard, chest, box; figuratively, the heart). Home means the place where a person was born, where he and his family live, as a unique starting point in the path of human life. During a person's life, the connection with the house where the blood of the navel was spilled is inseparable. Due to the fact that the events in the novels "The Day Lasted More Than a Hundred Years", "In the Steppe Fields", "Black Whirlwind" took place in the steppe and desert, the grass is used as a comfortable shelter: "When the number of people in the family was large, they built four grass at once - one would be a kitchen, one would be a hotel, and two would be a bedroom. And then - after the invasion of the Jungjangs, he was left alone in a house that was ruined..." [I; p. 166] In the novel "The Day Lasts More Than a Hundred

Years", grass not only means a shelter for living, but also means unity. In the novel "Dashtu Dalarda" "every year until winter, in pursuit of a good pasture, when they say there is no otov, it should be moved three times" and "the woman should destroy the otov and restore it herself" [V; 18 p.] shows the delicacy and elegance of Aigul's character. Otov is decorated with "various embroideries made by his own hand and heart" and a picture left by the painter Tolanboy chased out of the steppe. But "a woman's desire for beauty, her ability to be excited by it, her ability to appreciate beautiful things" [V; p. 125] Tolanboy doesn't like it. This creates a contrast between characters.] Tolanboy doesn't like it. This creates a contrast between characters. Tolanboy doesn't like it. This creates a contrast between characters.

The inner space figuratively means twists and turns of the soul, that is, a dramatic state. "Writers began to pay serious attention to studying the inner world of heroes: the space of their soul, mind, memory, imagination. This allowed them, on the one hand, to go deeper into the essence of philosophical problems related to man, and on the other hand, to significantly expand the boundaries of individual time and space [41, 11]. The interior space performs aesthetic tasks such as revealing the character traits and spiritual aspirations of the narrator and characters, harmonizing the spatial imagination of authors and characters. Interior space is created through the means of mental analysis such as landscape, portrait, speech, inner monologue, hallucination, dream. Through the dynamic, analytical and syncretic principles of psychology, there is an opportunity to deeply perceive the features of the inner space.

Dynamic space [22] has a constant movement and a changing character (road, river, waterfall). In the plot of modern novels, "road chronotope" can be evaluated as a literary element that unites time and space. The journey of the heroes takes place over a certain period of time, and the road emerges as a loop connecting the plot events that represent important and radical turns in the lives of the epic heroes. "The harmony of space and time is perfectly clear and bright in the road chronotope. Road chronotope has a special place in literature. Works that do not have variations on the road motif are rare, on the contrary, works built on the basis of road chronotope, road meetings, road adventures are the majority" [3, 60]. One of the signs that clearly shows the chronotope of the road is the image of the road in the work. The image of the road is also notable for the fact that it connects the native, beloved land of a person with other places, surroundings, and himself with other destinies. It serves as a beacon for him to return to himself. Representing time and chronotope through human migration, wandering, and events is one of the most convenient and widespread literary forms used by artists in the past and now. This tradition, which began in folklore, continues even more successfully in

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modern literature. It is even possible to witness the synthesis of achievements in world literature in our national literature. In the novels, the authors describe the spaces and the road in detail, this creative method ensures the believability of the events. The road is not only a horizontal space, but symbolically means the path of life and is given in two different interpretations. First, the path of life related to human joys and sorrows, achievements and losses: childhood and youth of Avdiy and Andrey Kriltsov (Andrey Kriltsov's later fate as Philofey, i.e. middle age), youth, middle age and old age of Edigei and Eshkul Polvan. In works of art, the road chronotope represents the whole life path of a person, or a certain part of the life path. Avdiy and Andrey Kriltsov's childhood and youth (Andrey Kriltsov's later fate as Philofey, i.e., middle age), Edigei and Eshkul's youth, middle age, and old age. In works of art, the road chronotope represents the whole life path of a person, or a certain part of the life path. Avdiy and Andrey Kriltsov's childhood and youth (Andrey Kriltsov's later fate as Philofey, i.e., middle age), Edigei and Eshkul's youth, middle age, and old age. In works of art, the road chronotope represents the whole life path of a person, or a certain part of the life path.

Secondly, the heroes' spiritual search and individual formation, the way to aspire to the Truth, God beyond time and space: Avdi and Jesus Christ call humanity to virtue based on their ideas about God-Earth, God-Contemporary; Thanks to God, God's right, and God's will, the characters believe in God's commandment and will. In the second interpretation, writers skillfully described the pure heart and soul of positive heroes as a treasure that does not fit into space and time, does not recognize material concepts and dimensions.

Static space [32] unchanged from its original state (mountains, steppes). Mountains have always attracted the attention of mankind with their power,

majesty and indestructibility, they have served as a symbol of the immutability of the laws of nature and its eternity (mountains have been motionless and unchanged for thousands of years), and their beauty. Around them, landscapes changed, civilizations arose and declined, but the majesty of the mountains remained unchanged [43, 21]. Along with other sacred places (rivers, forests, etc.), in which people felt closeness to the Supreme Spirit, therefore, mountains acquired a special value in human life (Prophets obeying the Creator on the mountain, revelation of holy books through revelation). I.Sultan's novel "The Eternal Darbadar" in the chapter "The saint who lives in the cave in Tiyanishon Bagh" depicts that he has been praying on the mountain for one hundred and twenty years, as a reward for his prayers and as a grace or miracle given to the saint so that he does not get distracted in his quest for a living, there is a fig in the mouth of the cave.

In the East, there is a motif of mountain spirits, and shamans communicate with these spirits through certain ritual actions - by making various unusual sounds, singing, jumping, dancing to the sound of drums and bells, and conveying to them the hopes and intentions of the community. Bonfires were lit in honor of mountain spirits. In the novel "Falling Mountains", Arsen Samanchin tells Oydana that shamans perform various ceremonies on summer nights in honor of a young hunter and his groom, who were separated due to the jealousy of evil people, in the garden on the hill around the ancient Heidelberg castle: "The shamans play their drums and dance, name the groom and they call out, invite to gather around the fire. Women gather around the fire, cry and shout. They say that a dark shadow comes to a place, they would bow to people and then immediately disappear" [IV; p. 69].

The different meanings of the image of the mountain are analyzed in this table. "See Table 3."

Table 3. Aspects of meaning of the image of the mountain

Destruction	Do you not see the fall of the mountains? Do you not see the trees fall? [IV; p. 212]
Pain	Oh, mountains, tell me, will there ever be something like this in the world?! But the mountains did not move [IV; p. 35].
Friendship	These mountains were waiting for my love, so I often came here. Although I didn't think it would be like that, I was also looking forward to it...[IV; p. 192].
Masood	After all, the world was so calm, peaceful, balanced, the blessed sun was shining on the mountains, soon the mountain hail bypassed these lands [IV; p. 73].
Wandering	You are lost in the mountains, my hunter boy. The engagement was by the river. Where are you, are you, which mountain are you on? Where are you, are you, I'm looking for you [IV; p. 78].
Holiness	Do not trample the sacred mountains![IV; p. 241].
Silence	Below, the river roars against the rocks. Surrounding mountains are stone silent [II; p. 86].
A part of existence	"Look, there is water, mountains, land around - this is why all life" [II; p. 326].
Trickery	"...these mountains are treacherous, after all, he did not keep his younger brother Erman hidden from view - in slavery for some time in one of his undiscovered mountain peaks, every year several people can't disappear without a trace in his bosom, like a stone falling

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	into water. Searching for someone in his bosom is like searching for a needle in a needle" [VI; p. 139].
Owner of negative qualities	The mountains are quiet! Mountains are deceptive! Mountains are bad! [VI; p. 140].
Calamity	The mountains look like a disaster to his eyes, and Kalaybek feels a strange feeling - if only it were possible to completely sweep all the mountain stones from the face of the earth! [VI; p. 142].
Magnificence	The waterfall was considered equal to the mountains! ... even though he claims to be the same age as the waterfall and the mountains, in any case, he was not over a million years old, but much further [VI; 147b.].
Source of treasure	The people dug in the mountains, searched for ore, cleaned the ore from other rocks, melted it in a furnace, and made various shapes and decorations [VI; p. 149].
Joy	If the interpretation of the dream turned out to be more than expected, their mood would rise like a mountain and they would start to touch Karakul's cheek [VI; p. 162].
Please	... as if a mountain had been lifted from his shoulder, he would pull lightly, and after a while, he would get even more upset and look for the young man with his gaze [VI; p. 163].
Deserted area	You will not be able to free yourself from this world, and you will die among these rocks! [VI; p. 197].

In Ch. Aytmatov's novels, the image of the mountain is sympathetic, confidant, part of existence, and in N. Norqobilov's novels, the mountain is depicted as a counterpart to the mental state of the hero (insidious, deceptive, majestic, high, a source of treasure) and allows deep expression of his inner world.

Development space includes spaces created by man in the course of development (states, cities, villages, historical-architectural monuments). The formed social space and culture of each nation is considered as the result of man-made civilization. The city is mentioned in Ch. Aitmatov's novels "Falling Mountains" and "Cassandra's Brand".

In addition, there are realistic, mythological and fantastic spaces. The first has similarities in reality, the second appears in dreams, memories, and the third is created in the imagination of the author (science fiction works). In the novel "The Day That Turned the Century", the Tokaitosh planet with extraterrestrial development is described as a fantastic space, and the Tokaitosh people resemble the northern Arabs, there is an unprecedented development in their space, they can change the climate according to their will, they can control gravity and "develop a space project to establish a new base where cosmic beings can live." exit" [I; p. 130] is convincingly described according to the skill of the writer.

Conclusion

In short, the literary space ensures the connection of the external and internal chronotope at one point, performs various semantic functions in the work. For example, the sky, mountain, desert, road can be represented as space, but these spaces are also used as symbolic symbols of importance in the future fate of the literary hero.

Literary space, like literary time, is a literary and aesthetic category that provides a holistic perception of reality and organizes the composition of a work, reveals the literary, ideological and philosophical features of an literary image, provides a link between each element that makes up the internal and external structure of a work of art. Regardless of what type and genre the work belongs to, the author creates a space-time model of the universe. Literary space serves to reveal the depth of meaning and content of the work; skillful depiction of feelings, events and images.

To express the philosophical, ideological and literary concept of novels, such criteria of artistry, the ability to systematize events taking place at a different time and in a different space, the meaning of the motive and literary details in expressing the content of the work, placing chronological, concentric, associative, retrospective plot and elements of a complex composition.

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