

The Poetics of Time and Space in Prose Works

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ABSTRACT

This article explores the dialectical interconnectedness of artistic time and space in prose works, focusing on their distinctive characteristics and forms. These themes are analyzed through the works of Fyodor Dostoevsky, Albert Camus, Franz Kafka, William Faulkner, and Nazar Eshankul. Dostoevsky's narrative is noted for using minimal spatial elements to highlight the ambiguous aspects of his characters. In the works of Albert Camus and Franz Kafka, the themes of human isolation and alienation within society become more apparent through confined, restricted spaces. Faulkner's prose – both in longer and shorter forms – emphasizes the cultural and historical foundations of time, with a focus on the literary, cultural, and political roles of these categories. In the works of the Uzbek writer Nazar Eshankul, the emotional state and despair of characters in isolated spaces are explored, revealing the symbolic meaning of these settings through analysis.

Another distinctive aspect of this article is the comparative study of Western and Eastern writers, focusing on their mastery and individuality in creating artistic space. The article uncovers the unique literary styles each author employs to develop these elements.

Keywords: Artistic space, artistic time, closed space, symbolic space, prose, novel, novella, short story.

INTRODUCTION

In the field of global science, the initial ideas about time and space emerged within the foundations of philosophy (as seen in the works of Epicurus, Democritus, and Aristotle). The problem

of space and time was further explored in the 17th to 19th centuries within the disciplines of philosophy and art studies. As a result, these concepts were also reflected in the works of J. Locke, J. Dubos, G. Lessing, I. Herder, I. Kant, and G. Hegel. In the fields of literary theory and art studies, the study of artistic time and space has been significantly advanced by the research of Y. M. Lotman, S. Y. Neklyudov, L. Vygotsky, S. Eisenstein, D. S. Likhachev, M. Bakhtin, N. K. Gay, G. M. Friedlander, R. Barthes, P. Ricoeur, C. Lévi-Strauss, J. Derrida, M. Haydegger.

Artistic space is the aesthetic and individual depiction of the world, a reality chosen, reflected, modified, and populated by characters, where actions unfold and events take place; it is a crucial component of a literary work. Moreover, the author's depiction of characters' psychology and the ideological intent of the work through space clearly reveals its integral connection with artistic time. Indeed, the "functioning" of artistic time plays a significant role in the detailed portrayal of a character's physical, psychological, and spiritual traits, as well as their defining characteristics. The subjectivity of the space depicted in a literary work is determined by the author's creative plan, imagination, ideals, and distinctive worldview. It is not merely a shell in which the events of the story unfold but rather a reflection that possesses continuity – expressing the development, dynamics, and temporality of the events. Artistic space, with these qualities, is not simply a superficial "stage," but rather a spiritual layer that reflects the author's thoughts, imagination, and emotions, thereby conveying a broader worldly depiction through symbols and metaphors.

In prose, the depiction of space primarily relies on the reader's imagination. The reader's perception of narrative time, however, is closely tied to the author's style and the structure of the text. For example, the deep psychological crises typical of Dostoevsky's characters are reflected in how they perceive time and space.

MATERIALS AND METHODS

This article analyzes the problem of time and space in prose, focusing on the works of Fyodor Dostoevsky, Albert Camus,

Franz Kafka, William Faulkner, and Nazar Eshankul. The analysis examines each writer's method of creating artistic space, the characteristics and forms of space, and the specific features of artistic time. It also highlights the importance of time and space in defining the theme and idea of each work, emphasizing the style and skill involved in the creation of these literary pieces. The selected works for analysis include Fyodor Dostoevsky's *Crime and Punishment*, Albert Camus' *The Stranger*, Franz Kafka's *The Metamorphosis*, William Faulkner's *Wash*, and Nazar Eshankul's *Muolaja* (Treatment) and *Qo'l* (Hand). In the course of the analysis, comparative, comparative-historical, psychological, and analysis-synthesis methods have been employed. These methods have provided insights into both the unique and shared characteristics of artistic time and space in each work. Additionally, the study demonstrates how the depiction of time and space in prose differs from other literary forms.

RESULTS AND DISCUSSIONS

In Fyodor Dostoevsky's works, particularly in his novels, psychological time takes precedence. Due to the characters' inner psychological turmoil, the significance of external time and space diminishes for them. Instead, external time and space become secondary to the emotional conflicts (internal time and space) within the characters. Specifically, in *Crime and Punishment*, after Raskolnikov becomes a murderer, he felt a twinge of conscience and consumed by guilt. This dramatically alters his perception of time. His overwhelming sense of guilt and despair causes time to stretch: moments feel like centuries, and each hour seems eternal. Ordinary time, burdened by the weight of his sin, appears to come to a standstill. At the same time, there are moments when, due to intense fear and panic, time seems to pass very quickly. Time becomes subjective. As a result, Raskolnikov becomes detached from reality. In this regard, one of the novel's analysts, Jean-Paul Sartre, writes: "For Raskolnikov, time is no longer chronological; it is a psychological wandering that traverses guilt and salvation. The murder leads to a disruption of

time, dividing Raskolnikov's life into past and future, yet these points are intertwined through his inner torment. Here, time deviates from logical comprehension". Indeed, Dostoevsky, through the fate of Raskolnikov, transforms time into a true vehicle of suffering and tragedy. The space in the novel is also chosen to reflect the protagonist's psychological state. Raskolnikov's small, cramped, and low-ceilinged room emphasizes his sense of guilt and psychological suffocation: "He entered his room and, as he was, threw himself onto the sofa. He did not fall asleep, but rather sank into a sort of unconsciousness. If someone had entered the room at that moment, he would have jumped up and screamed instantly. Fragmented, disjointed thoughts swarmed in his mind, but he couldn't hold on to any of them, nor could he focus on a single one – no matter how hard he tried, it was all in vain... His tiny, cell-like room was so cramped that he could easily reach the hook without even getting up." As we can see, the protagonist actively engages with the surrounding space. In other words, space not only reflects the character's psychological state but also reveals the complexity of his personality. For Raskolnikov, what initially seems easy and manageable without hesitation transforms into a time of genuine torment. Once an imagined moment is experienced in reality, time stretches, and space becomes a field of emotional tension. In Raskolnikov's mental state – during his lapse into unconsciousness – the boundaries between reality and imagination (hallucination) blur and dissolve. This ambiguity creates an in-between flow between internal and external realities, as well as between time and space.

Many episodes in Dostoevsky's works unfold in narrow, confined, and isolated spaces. For example, in *Notes from the House of the Dead*, the isolation of Aleksandr Petrovich from society is emphasized, while the depiction of Ivan Karamazov's psychological struggles in *The Brothers Karamazov* is portrayed through small, secluded spaces. In *Notes from the House of the Dead*, psychological time and space dominate. The protagonist's hatred for the existing society and rational views deepens his sense of loneliness. This process turns Aleksandr Petrovich's life into a time filled with his thoughts and psychological torment.

Such depictions of time and space effectively convey the protagonist's existential crisis. "Dostoevsky transforms time from a linear and progressive concept into a subjective measure. (Typically, Dostoevsky is in position that is the primary time controller in his works – N.Ch.). His characters live in tension between the past and the present, and their moral dilemmas cause time to come to a halt. When compared to the inner conflicts of the protagonists, the external world becomes secondary." Indeed, Dostoevsky belongs to a select group of writers capable of understanding and portraying psychological nuances with exceptional precision. His characters are complex, striving to comprehend both the world and themselves over time. As Bakhtin observes, "A Dostoevskian hero is not only the author of his own thoughts but also the creator of his inner time. He experiences this time through the process of rethinking, doubting, and evaluating his life and thoughts repeatedly." Dostoevsky's characters possess a unique ability to deconstruct themselves spiritually and then reassess their existence. Through them, the author explores the depths of human psychology while also shedding light on pressing social issues. In "The Brothers Karamazov", for example, the courtroom becomes a space for societal debate. It serves as a setting where ideological and socio-ethical viewpoints collide, and philosophical reflections on freedom and justice emerge in the flow of questions and answers. Both the space where events unfold and the characteristics of society are meticulously analyzed. It is important to note that St. Petersburg – Dostoevsky's almost universal setting – appears in his works as a symbol of social depravity. The city is depicted as a place dominated by poverty, moral decay, and societal disintegration. The characters navigating this space give the reader the impression of wandering within a dark labyrinth, lost and confused. In *Crime and Punishment*, the following remarks by the character Svidrigailov illustrate this portrayal of the city: "There are many people in Petersburg who walk around talking to themselves. This is a city of semi-madmen. If we had anything resembling real science, doctors, lawyers, and philosophers – each in their field – could conduct valuable research into Petersburg life. There are few places like this, where the

atmosphere itself stirs such strange, unpleasant agitation in people!" In Dostoevsky's works, St. Petersburg becomes a symbol of a desolate place inhabited by hopeless, lonely, and melancholic individuals. In essence, the triad of space, time, and characters can be considered the tightly interwoven core of Dostoevsky's narratives. In his works, time serves as a tool for exploring the characters' psychological states, while space functions as an active element of the author's narrative technique. Time and space, in Dostoevsky's stories, become the foundation for philosophical reflections, psychological transformations, and expressions of social or existential conditions. The existential state within the characters' psyche, in turn, gives rise to a sense of alienation. As a result, the protagonist becomes indifferent to the events occurring around them, much like Meursault in Albert Camus's *The Stranger*. For Camus's protagonist, time consists only of the present moment, and space is defined solely by where he happens to be at any given time. Lessons from the past or concerns for the future do not trouble him. This demonstrates the unique treatment of time and space within the narrative.

In *The Stranger*, there is no clear sequence of artistic time or precise temporal boundaries. For instance, the death of Meursault's mother, the murder, and the trial are narrated through an existential lens. The protagonist's indifference allows the events to be understood only approximately in terms of when they occurred. In this way, Meursault adopts a position of alienation not only toward his immediate surroundings but also toward society as a whole. More precisely, "The defining trait of Meursault's character (and the philosophical conclusion drawn from it) is the motif of his 'indifference', which can be described as a conscious renunciation of any future choices. He becomes 'a stranger' even to existence itself." The truth is that, for Meursault, human relationships and values seem meaningless. The novella begins with his statement: "Today, my mother has died. Or, maybe yesterday she did, I don't know." This absurd tone sets the mood for the entire narrative. On the day of his mother's death, not a single tear falls from his eyes. Meursault, who has emotionally detached himself from life and accepted the

inevitability of death while still alive, finds it just as easy to accept death at his trial. Camus grounds the events not only in Meursault's psychology but also in the philosophy of absurdity. Meursault's indifference at his mother's funeral, his unthinking, almost unconscious act of murder, and the fact that he is condemned not for the crime itself but for not mourning his mother, all reflect the absurdity embedded in the narrative. During the trial, Camus places his protagonist in a situation where he must make a significant choice about his life. In this moment, Meursault acts with complete freedom and independence. In other words, the choice of death is not imposed by Camus as the author, but rather it is depicted as Meursault's own conscious choice. Meursault is portrayed as an ungovernable character. Unlike the impulsive nature of his crime, he chooses death with full awareness. "Camus situates his protagonist in a typical existential scenario – an extreme situation on the verge of life and death, where epiphany becomes possible. Meursault chooses freedom from absurdity, rejects compromise, and accepts death. The story reflects existential themes such as freedom, fear, the meaning of life and existence, death, and alienation". Once imprisoned, Meursault becomes even more isolated in the confined space of the prison. There, time flows slowly, evenly, in a cyclical manner, forcing him to re-examine the events of the past. Meursault's defining trait is his effort to appear exactly as he is. However, his tragedy lies in how his nature and his relationships with society shape his fate. In the end, Meursault realizes that he cannot be anything other than what he is – he is an outsider. The motif of alienation, which defines Meursault's experience, is also central in Franz Kafka's *The Metamorphosis*. Both narratives explore characters who find themselves estranged from their own existence and society, emphasizing the struggle for meaning in a world that offers none.

The protagonist of Kafka's *The Metamorphosis*, Gregor Samsa, transforms into an unknown, oversized insect, and his quick acceptance of this condition exemplifies the characteristics of absurd literature. Gregor's metamorphosis symbolizes his transition into a physically useless being, no longer valued as the working force responsible for rescuing his family from financial

hardship. Initially, his parents and sister are terrified by his transformation, but over time, they grow disgusted and resentful toward him. Gregor's insect-like vulnerability and instincts further isolate him. Kafka's metamorphosis offers a powerful artistic portrayal of how societal changes can render a person obsolete and how even one's closest family members might reject, forget, or discard them as if they were a repulsive insect. The narrative presents Gregor's transformation as a seemingly inevitable occurrence, happening naturally, without any explanation of how or over what period it takes place – this lack of detail aligns with the essence of absurdity in the story. The events unfold within the Samsa family's apartment and Gregor's room, yet they evoke a sense that they are taking place on both a micro-level (the apartment) and a macro-level (society as a whole). This duality defines the thematic scope of the story. The narrative progresses at two different temporal rhythms. Life in the Samsa household, despite increasing financial difficulties, continues at a steady, monotonous pace. However, for Gregor, time seems to have stopped entirely. In his room, time slows drastically: "During the day, Gregor avoided climbing up to the window, thinking of his parents. But dragging himself endlessly across the floor of his cage-like room exhausted him. Lying still day and night was even worse. Even food no longer appealed to him." As we can see, the actions related to Gregor "kill" the flow of artistic time, as his metamorphosis represents a period of realization. The descriptions tied to him broaden the social and psychological scope of the story. Kafka's narrative carries autobiographical elements typical of his literary world: a harsh father and Gregor's longing for affection and attention from his family ultimately lead to his death. The artistic space of the story is represented by a closed space – Gregor's room, which becomes a separate, safe place for his thoughts and fantasies. The portrayal of his room is paradoxical: "The enclosed space symbolizes both devotion and freedom. On the one hand, the protagonist suffers from loneliness and the lack of understanding from others; on the other, he feels protected from people and free from their pressures." Kafka's protagonist is both an outsider to society and a figure of a man yearning for freedom. Gregor's

metamorphosis also determines his spatial behavior. Like a true insect, he hides under the bed and crawls along the walls and ceiling of his room. This spatial boundary reflects his social characteristics: alienation, psychological decline, and the limitations of social relationships.

The metamorphosis in the story ends not with the protagonist's return to his original form but with his death in this transformed state. In general, "Kafka's characters inhabit a world of struggle and suffocating despair – a world from which there is no escape." The rotten apple that causes Gregor's death symbolizes the destructive impact of familial and societal relationships on the human psyche, representing psychological strain, the loss of freedom, rejection, and alienation. This is precisely the essence of Kafka's truth, rooted in these social aspects. In Kafka's works, small spaces often encompass vast problems, capturing profound existential and societal issues within confined settings.

In the works of some renowned Western writers, a unified, recurring space moves from one work to another. This phenomenon is particularly evident in the creations of William Faulkner (Yoknapatawpha) and Gabriel García Márquez (Macondo). Faulkner imagined both the name and geographical area of Yoknapatawpha County, crafting it entirely in his mind. He drew the "geographical map of this fictional county twice: first in 1936 and again in 1945. Through this "mythical county," Faulkner imaginatively revives the imagery of Mississippi, where he spent much of his life". For Faulkner, this place also serves as a symbolic representation of artistic time and space. He uses Yoknapatawpha as a dynamic setting that forms the foundation for the unfolding events. This space appears across Faulkner's works, large and small, revealing various forms and characteristics of time and space. The flow of artistic time in his narratives is intricately connected to the psychological states, emotions, and experiences of the characters. This translation reflects the literary analysis, emphasizing how Faulkner's use of a fictional setting allows him to explore time and space symbolically and dynamically across his works. In Faulkner's works, the past and present often blend seamlessly. Events are

portrayed simultaneously as a narrative of past days and as echoes of the present. Through this technique, the author illustrates the complexity of artistic time, showing how time unfolds differently for each character. This fluid temporal structure emphasizes that the experiences of the past persist within the present, shaping the characters' realities and emotions in multifaceted ways.

One of the foreign scholars who studied Faulkner's works, Michael Millgate, in his book *The Achievement of William Faulkner*, notes that Yoknapatawpha County is not merely a backdrop for events but a space that reveals the social and historical destinies of the characters. According to Millgate, this fictional county in Faulkner's works always carries a dynamic symbolic meaning, taking on different significance in each story and novel. Each place has a unique symbolic value, which shifts depending on the broader context of the narrative. Millgate highlights how the same locations express varying symbolic meanings in works such as *Absalom, Absalom!*, *Light in August*, *Go Down, Moses*, and *Wash*. For example, Sutpen's plantation symbolizes the powerful yet decaying Southern aristocracy, and its decline reflects the psychological downfall and tragic fates of the characters. Similarly, Mr. Compson's plantation symbolizes the remnants of the old system of slavery, illustrating how racial and social conflicts are passed down through generations, becoming the basis for new, bitter life experiences for each generation. Through these analyses, Millgate identifies key aspects of Faulkner's use of space, including its dynamism, symbolic meaning, role in character development, and influence on the narrative's progression. Faulkner's works critically engage with social issues such as slavery, racism, inequality, repression, and injustice – obstacles to societal progress. These themes are powerfully exposed in *Wash*, one of Faulkner's stories translated into Uzbek, where the brutal realities of these social ills are laid bare.

The story depicts the grim fates of people in the aftermath of the American Civil War, which took place from 1861 to 1865. This conflict between the Northern and Southern states primarily aimed to abolish the system of slavery in the South. The narrative

focuses on the tragedy of Colonel Sutpen, a former plantation owner who lost his wife and son due to the war, as well as the loyal servant-slave, Wash Jones, who idolizes him as a saint and hero. When Sutpen returns from the war, he finds his vineyards and plantations in ruins, having lost nearly all his wealth. All that remains are a small shop, selling inexpensive goods to poor locals and African Americans, and a stable. Sutpen no longer spends his time in the grand plantation covered with grapevines but instead drinks whiskey with Wash at the back of his modest store. Through these depictions, Faulkner uses space to reflect the characters' social decline and the erosion of the slaveholding system. The artistic time in the story spans the period of Sutpen's departure to the war and the two years following his return. During this time, Wash's granddaughter, 17-year-old Milly, becomes pregnant with Sutpen's child. Initially, Sutpen rewards her with cheap ribbons and dresses. Wash observes this, but his reverence for Sutpen prevents him from resisting. After Milly gives birth, Sutpen's cruel remark – "Too bad, Milly, you're not a mare. I could have given you a place in the best stall in my stable", shocks Wash into clarity. At first, Wash was overjoyed that his granddaughter had given a child to a man as great as Sutpen. He revered Sutpen so much that he considered everything the colonel did to be heroic, incapable of wrongdoing – until that humiliating remark shattered his illusion. After this, the conflict between Sutpen and Wash begins – and it does not last long, as Wash kills Sutpen that very day from the start, the narrative unfolds slowly and steadily, primarily expressing the characters' emotions and experiences. However, toward the story's end, as the conflict intensifies and events become more dramatic, the flow of time is affected as well. Time accelerates and condenses. The depiction of Wash's dilapidated cabin – "completely fallen into ruin from neglect, like a wretched creature that has barely dragged itself to the riverbank to drink one last time before dying" – symbolizes not only Wash's social condition but also the tragic fate of slavery. Wash's experience of time is filled with hopelessness, poverty, and empty dreams. His time flows monotonously, without change or resolution. His existence is tied solely to his relationship with Sutpen, which

reflects not only economic and social dependence but also psychological subjugation. Sutpen, in contrast, lives in the present through the wealth, plantations, and status he once possessed. His character merges the past and present, rendering him unable to envision any future. His selfishness and dehumanizing attitude –regarding people as less valuable than animals – drive the story toward its tragic conclusion. Wash’s impulsive decision to kill Sutpen accelerates the pace of the narrative’s time. In the final moments, Wash sets the house on fire, symbolically rebelling against the entire unjust society. The burning space represents the destruction of all sin, weakness, social inequality, and the collapse of the slaveholding system itself.

Indeed, the world Faulkner created is built on profound psychological conflicts, struggles against injustice, and efforts to establish human dignity. “As Faulkner crafted his myths... he began to create new myths of a new world that would celebrate human freedom, honor, and pride”. Typically, the issues raised by great writers in their works are vast, encompassing boundless themes that resonate across time and space.

Analyzing the artistic space in Nazar Eshankul’s story “Muolaja” (Treatment), we encounter a unique setting – an enclosed, isolated space in the form of a hospital. This hospital is ostensibly built to “treat” patients, but it differs from conventional hospitals, as do the patients within. In this hospital, treatment is carried out through a violent “therapy” of beating: “– Beating has always been condemned in medicine, he continued (the professor –N.Ch.) However, since we do this purely for the well-being and future of the individual, our therapy is beneficial. Our latest experiments show that beating to regulate blood and nerve movement in the body is likely to be one of the necessary factors in the correction of disease.” The hospital in “Muolaja” (Treatment) serves as a symbolic space, reflecting deeper themes of control, violence, and the paradoxical use of suffering as a means of “healing.” This isolated space symbolizes not only physical confinement but also societal oppression and the loss of autonomy. The patients, subjected to this brutal treatment under the guise of care, embody individuals trapped within a system

that justifies cruelty as a necessary measure for improvement. This setting, therefore, functions as a critique of authoritarian practices and exposes the absurdity of systems that claim to act in people's interests while undermining their dignity and well-being. The confined space amplifies the oppressive atmosphere, creating an environment where patients have no escape, mirroring broader societal constraints and the misuse of power.

It becomes evident that the hospital in "Muolaja" (Treatment) is not depicted as a warm, safe place of healing but rather as a space where the body is used to break the spirit. The aim is to crush the patients' "free world" through physical suffering. In reality, this enclosed space serves as a symbolic representation of the punitive institutions typical of the Soviet authoritarian regime, targeting the "enlightened" people of the Uzbek nation. The descriptions of the characters and their conditions reflect these underlying ideas: "The third stage is the most difficult for the patient. During this phase, they may lose consciousness, but the beating must not stop. The patient will scream and plead, and the cherished "free world" in their mind will begin to disintegrate, shattered by our whips. In its place, pain will consume their entire being, accompanied by the menacing crack of the whip close to their ear." This oppressive setting symbolizes how authoritarian regimes aim to annihilate free thought and individual autonomy by inflicting physical and psychological torment. The hospital functions not merely as a place of confinement but as a mechanism of control, where the violence is justified as necessary for the patients' well-being. Through this depiction, Nazar Eshankul offers a stark critique of the oppressive systems that seek to obliterate dissent and individuality under the guise of care and discipline. Through the chosen setting, the author conveys the conditions of the characters while embedding his own perspectives within the narrative. By adopting a tone of irony toward the events in the story, the author tragically depicts the shattered dreams and dark past of the society and the freedom-loving citizens of the nation. The descriptions of the hospital's vast structure, the desolate courtyard, and the stopped clock in the tower not only define specific features of the setting but also symbolize the oppressive

nature of the former regime and the cessation of spiritual vitality. This stagnation in society fosters the growth of ignorance and greed, paving the way for the rise of opportunists. A similar theme is explored in Nazar Eshankul's story "Qo'l" (Hand), which also delves into the consequences of societal decay.

In narration *Qo'l* (Hand), the setting is also a confined, closed space – Salom the miller's house. The central events of the story take place within this household. In this space, a mysterious hand appears, becoming an unwelcome intruder into the miller's already meager livelihood. This hand consumes the food and bread from the family's table, sharing in their sustenance: "The strange hand truly existed. It ate with them, took from their broken bread, shared in the meat, and even tasted the fruit. When there was no more food left on the table, it would disappear."¹ The confined space of Salom's house serves as both a literal and symbolic representation of the intrusion of unseen forces into the lives of ordinary people. The hand symbolizes not just an uninvited guest but also an insidious presence that consumes what little the family has, reflecting themes of exploitation and helplessness. This intrusion mirrors the broader societal dynamics, where external, uncontrollable forces disrupt the fragile balance of individual lives, draining resources and leaving people powerless. Through this symbolic depiction, the author alludes to greedy, unscrupulous individuals who exploit others without fear of consequences. The mysterious, ownerless "thieving hand" in the story can also be interpreted as the metaphorical "hand" of those who claim to help Salom the miller get rid of the intruder. Figures like Azim the chairman, the elderly fortune-teller, Keldiyor the mullah, and the neighborhood inspector take advantage of the miller's hospitality, indulging in his food just as much as the mysterious hand. In doing so, they drain his resources and energy. By the end of the story, these so-called helpers leave Salom's house in ruins as part of their effort to rid him of the hand. As a result, Salom, who sought help to escape the hand's grasp, ends up utterly ruined, even homeless. The chairman, accustomed to taking advantage of others, cynically presents a tent as a form of "help." The narrative thus

criticizes deep-rooted social issues such as injustice, corruption, and exploitation.

The closed space of Salom's house symbolizes not just a household but an entire society or even a state. The confined space takes on a broader symbolic meaning, representing how societies and governments can become arenas of injustice and greed. In this way, the closed space in "Qo'I" (Hand) functions as an expansive metaphor, illustrating the destructive forces within societal systems and how those in positions of power perpetuate exploitation under the guise of assistance.

CONCLUSIONS

In prose works, time and space are determined by the artistic idea and style the author intends to convey. Each work reflects an individual artistic depiction of the world. Within specific spaces and time frames, characters' personalities are shaped, their psychology is explored, and events unfold. Furthermore, the writer's skill and uniqueness are revealed precisely through these literary-aesthetic categories of time and space.

Dostoevsky uses spatial elements (e.g., corners) to express the psychological states and characteristics of his characters. Kafka and Camus emphasize the theme of alienation within both space and time. Faulkner employs forms of artistic space (cabins, houses, plantations) to convey social status and relationships. In NazarEshankul's works, symbolic qualities of space are prominent. These processes reflect each author's unique approach to creating artistic space and manipulating time, showcasing different facets of their literary style.

The poetics of time and space in these works not only express the creative individuality of the authors but also demonstrate the artistic possibilities and characteristics of prose. Moreover, these analyses provide insights into the interconnected artistic elements of world and Uzbek prose, summarizing their developmental trends.

NOTE

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