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MODEL FOR TYPOLOGICAL STUDY OF ARTISTIC REPRESENTATION

Abstract: Being an integral component of the literary text, space is represented there in specific (a city, a house, a garden) or abstract (space, chaos, emptiness) images, its representative features depending on many factors – national or individual author's world building, modeled in the work, literary method, genus, genre, ideological and aesthetic tasks of the writer. In view of that fact, philologists, for the convenience of analysis, use various classifications of spatial images, based on given attributes and parameters. However, any consistent approach to the typological study of artistic space in literary criticism is yet to come. The relevance of this study bases on the need of developing a universal model for spatial analysis of the literary text. This kind of model will allow adequate interpreting not only of individual works, but also the features of literary process as a whole. In view of the foregoing, the main purpose of this paper is to construct a level model of typological research for space in fiction. The materials and main conclusions of this research may serve as a basis for spatial analysis of different works, genres, trends, epochs, and national literatures.

Keywords: artistic space, spatial analysis, world building, national images, archetypal images, literary process.

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МОДЕЛЬ ТИПОЛОГИЧЕСКОГО ИССЛЕДОВАНИЯ ПРОСТРАНСТВА В ХУДОЖЕСТВЕННОМ ТЕКСТЕ

Аннотация: Являясь неотъемлемым компонентом художественного текста, пространство представлено в нем в конкретных (город, дом, сад) или абстрактных (космос, хаос, пустота) образах, особенности представления которых зависят от многих факторов — национальной или индивидуально-авторской картины мира, моделируемой в произведении, литературного метода, рода, жанра, идейно-эстетических задач писателя. Принимая это во внимание, ученые-филологи для удобства анализа используют различные классификации пространственных образов, в основе которых лежат те или иные их признаки и параметры. Однако единого подхода к типологическому изучению художественного пространства в литературоведении пока нет. Актуальность настоящей работы видится прежде всего в необходимости разработать универсальную модель пространственного анализа текста, которая позволит адекватно толковать не только отдельные произведения, но и особенности литературного процесса в целом. Исходя из сказанного, основной целью работы является построение уровневой модели типологического исследования пространства в художественной литературе. Материалы и основные выводы статьи могут стать базой для пространственного анализа произведений разных родов, жанров, направлений, эпох, национальных литератур.

Ключевые слова: художественное пространство, пространственный анализ, картина мира, национальные образы, архетипические образы, литературный процесс.

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1. Introduction

Space is one of the basic elements in the artistic world of a literary work; therefore, most often the study of text poetics does not do without its spatial structure analysis. The review of contemporary literary works addressing the issue of spatial organization of literary texts has allowed us to identify several main aspects in our research, including:

– *the description of individual spatial images and their functions — houses, roads, cities, forests, gardens, etc.*: «The Image of “Home” in the Poetry of Anna Akhmatova» by M. Galaeva [2], «“Here always”: Time and Place in the Archive of Green Knowe» by R. Long [44], «The Urban Text of E. T. A. Hoffmann: The Stories “The Golden Pot”, “The Deserted House” and the Novel “The Devil's Elixirs”» by L. Mishina [46], «Images of Forest and Garden in the Poetics of B. Pasternak's Novel “Doctor Zhivago” by A. Skoropadskaya [29], «Moscow in M. Bulgakov's novel “The Master and Margarita”» by A. Tan [31], «Steppe Space in Russian Literature» by F. Fedorov [34], etc.;

– *the study of artistic space structure in a particular work or works of various authors as a whole*: “The Structure of ‘Artistic Space’ in A. Blok's Lyrics” by Z. Mints [20], “The Motive Structure of Spatio-Temporal Organization of ‘Cursed Days’ and ‘Wanderings’ by I. A. Bunin” by M. Nikitina [21], “The Structure of Artistic Space in Poetry of V. Vysotsky” by S. Sviridov [28], etc.;

– *the study of the poetics of space in close connection with the time* “The Poetics of Space” by G. Bachelard [40], “Poetics of Space and Time in Gothic Motifs” by G. Zalomkina [10], “Poetics of Space and Time of Novels by I. S. Turgenev” by N. Logutova [17], “Comic-Chronotope in Julio's Day: Gilbert Hernandez's Explorations of the Form-Shaping Ideologies of the Medium” by M. Mendes de Souza [45], “Poetics of Space and Time in the Lyrics of Arseniy Nesmelov” by N. Panisheva [22], “Poetics of Space and Time in the Lyrics of Georgy Ivanov” by T. Sokolova [30], etc.

– *revealing peculiarities of the spatial world-building in the literary process of a certain epoch*: “Gaming Space in Russian Literature of the First Half of the 20th Century: Structure, Dynamics, Functioning” by O. A. Ganjara [3], “Semantics of Space in the Postmodern Literary Text” by E. N. Gubanova [5], “Dynamic Aspects of Space in the Lyrics of Acmeists” by E. Yu. Kulikova [15], “Philosophical Implications of Russian Conceptualism” by M. Epstein [43], etc.

Undoubtedly, each of these approaches is productive when analyzing a single work or a series of works similar in various parameters and allows of solving research tasks successfully. At the same time, in our opinion, the development of methodology for a system-oriented analysis of artistic space varieties is as important. Such typological approach will reveal the most general principles of the organization of artistic space in literature, regardless of genus, genre, direction, epoch, and national specificity of a particular text.

Based on the above, the main goal of this research is to create a universal level model for the text spatial analysis based on a global comprehension of various concepts of artistic space, developed by the literary criticism.

2. Materials and Methods

The leading methodological principles used in the study are: the scientificity principle (use of modern critical apparatus in the research, reliance on other researchers' backup works, which strengthen the base of the proposed typology for spatial images and models); principles of reliability and objectivity (the study is conducted on the extensive empirical material); the

principle of criteria definiteness, which makes it possible to carry out a comparative study in accordance with the predetermined parameters.

This study uses a systematic approach for material analysis, which makes it possible to identify and describe the interrelations between differently layered spatial images. For the analysis of specific texts, historico-literary, structural-semiotic and comparative-typological methods are involved.

In the course of research, the following levels of text spatial analysis were identified and described: 1) figurative, allowing of determining the semantics of key spatial images in a specific literary text; 2) genre-generic, explaining the specifics of the genre and genre-modeling function of space; 3) stylistic, aimed at identifying common patterns in the representation of artistic space in the literary process of a certain epoch.

3. Results

As we noted in the Introduction, *the first, elementary level of the text spatial analysis is the identification and description of key spatial images, as well as the definition of their functions in the structure of the artistic whole*. The study of a large body of works has given us reason to suggest that in the world literature there is a certain “fund” of persistently repeated images with universal semantics.

Spatial images, which appeared in folklore and literature in ancient times and have retained their main significance until now, are called archetypal spatial images in literary criticism. In his works, the famous Romanian-American religious scholar M. Eliade singled out and described such key spatial archetypes as Cosmos (the mountain, the city, the temple or the palace), Chaos (for example, desert plains inhabited with monsters, uncultivated lands, unknown seas, etc.) and the Border (the gate, the door, the window, the threshold, the river, etc.) [38; 41; 42]. The scientist argues that these archetypes correspond to the mythological model of the world as a whole and are considered to be sacred archetypes. The Russian literary critic E.M. Meletinsky, who developed the theory of literary archetypes, also believed that the mythological description of the world was impossible without naming spatial coordinates, without the narration about the elements of this world «... while the pathos of the myth is limited to the cosmism of the primary chaos, to the struggle and victory of Cosmos over Chaos (i.e. the formation of the world at the same time being its ordering). And it is this process of creating the world which is considered to be the main subject of the image and the main theme of the oldest myths» [19, p. 13].

From myths and fairy tales, spatial archetypes moved into literature, preserving their semantics and volume. For example, the archetypal motif of the path (wanderings) occurs in a number of genres that originated in different epochs (chivalric romance, wanderings, sea romance, travel novel, etc.). For instance, the so-called heroes' travels, as a rule, are strongly correlated with mythological topography, clearly structured on the basis of a system of “binary oppositions, fundamental oppositions, archetypal codes: us-them, up-down, life-death, cosmos-chaos, etc.” [37, p. 13–14].

So, spatial archetypes are the basic models determining the original system of values in human orientation and are the basis of the world perception, a kind of matrix containing strongly held views about actual reality. Running through all works of fiction, from mythological sources up to the present moment, and forming a permanent fund of plots and situations, spatial archetypes often act as antinomic oppositions. The main antinomic opposition is Cosmos-Chaos; other spatial oppositions are built on its basis, for example, a house — a forest (a safe space — a dangerous space), a house — a road (a closed space — an

open space), a house — an anti-house (our space — their space), etc. Archetypal meaning is given to the image of the border, a spatial boundary separating one's own and somebody else's worlds.

Certain parameters of space, for example, cardinal points or spatial axes (vertical and horizontal) also acquire universal semantics and value-based status. This position is confirmed by the opinion of many researchers on the stability of an archaic spatial model, including binary opposition (us-them, up-down, south-north, etc.), sacral center and secular space, as well as objects and phenomena, archetypal significance of which is associated with ancient cultural traditions.

It should be noted that any archetypal image, while basically preserving its core key semantic attributes, can acquire unique characteristics in different national literatures, as well as perform different functions for specific authors, depending on their creative tasks.

Thus, in the world literature, the image of a house traditionally imitates a heavenly archetype, getting sacralized and realizing the meaning of closed internal space, providing with safety and reliable protection. Such image focuses on universal values of life — such as happiness, well-being and agreement in the family, material wealth. This is what N. V. Gogol wrote about in the story called “The Old World Landowners”. Depicting the closed world of his heroes — the Tovstogubs, the husband and his wife, the author creates a small universe, fenced off from the outside world first with a ring of huts (izbas), then with a garden, a yard with a thicket and a wood. The main property of this “home” space is hospitality and amicability, and the law of their inner world is coziness. A detailed description of the house of the main characters as a kind of paradise, where everything is lawful and eternal, turns the story into a myth of its own, referring to the ancient narrative of Philemon and Baucis: “But the most remarkable thing in the house was the singing of the doors. <...> I know that many people very much dislike this sound; but I am very fond of it, and if here I sometimes happen to hear a door creak, it seems at once to bring me a whiff of the country: the low-pitched little room lighted by a candle in an old-fashioned candlestick; supper already on the table, a dark May night peeping in from the garden through the open window at the table laid with knives and forks; the nightingale flooding garden, house, and far-away river with its thrilling song; the tremor and rustle of branches, and, my God! What a long string of memories stretches before me then!”[4]. The bucolic aspect of the image, chosen by Gogol, includes the traditional opposition of a solitary, quiet, modest life in the wilds to the fuss, anxiety and noise of the big world.

Charles Dickens describes the protagonist's house in his novel “Dombey and Son” in a completely different manner. Using the same literary techniques and characterizing the character through a detailed description of his house, the author achieves a completely different sensing: there is no hospitality, no benevolence, no coziness in it — only cold and fear: “It was a corner house, with great wide areas containing cellars frowned upon by barred windows, and leered at by crooked-eyed doors leading to dustbins <...> looking upon a gravelled yard, where two gaunt trees, with blackened trunks and branches, rattled rather than rustled, their leaves were so smoked-dried. <...> It was as blank a house inside as outside. <...> Bell-handles, window-blinds, and looking-glasses, being papered up in journals, daily and weekly, obtruded fragmentary accounts of deaths and dreadful murders. Every chandelier or lustre, muffled in holland, looked like a monstrous tear depending from the ceiling's eye. Odours, as from vaults and damp places, came out of the chimneys. The dead and buried lady was awful in a picture-frame of ghastly bandages...” [8].

The above given examples show that both authors, perhaps intuitively, while describing the character and the lifestyle of their characters resorted to the archetypal image of the home. What is fundamentally important is that they reach their objectives by exactly opposite methods: Gogol retained key characteristics of the “home” archetype, and Dickens showed their loss, thereby creating capacious types of human characters.

The image of home, being universal in the world literature, is often realized in its national variants, and it is not because of the fact that different peoples’ dwellings vary in their form and interior (izba, yurt, hut, konak, etc.), but they also differ in the characteristics ascribed to by the author and in the functions they perform. For example, in the Russian literature of the 20th century, one of the iconic images is that of a communal flat; according to the correct definition made by Yu. M. Lotman, “The apartment is chaos, which looks as a home and forcing it out from life. Home and apartment (especially the communal one) appear as antipodes, this leads to the fact that the main attribute of home is to be a dwelling (a house or place to live in), this attribute is no longer insignificant; there are only semiotic signs left. The house is transformed into the landmark element of the cultural space” [18, p. 320]. Such a house is no longer a “fortress”; his tenants are deprived of their private space (neighbors use a common corridor, kitchen, bathroom, etc.) and, as a consequence, normal human relationships. Not only the connections between people forced to live side by side, but also the ideas about the family in general are ruined (please refer to the article: “Deformation of ‘Home’ Archetype in Flash Fiction of M. A. Bulgakov”) [27]. Thus, the communal apartment also simultaneously becomes a sign of the times, revealing a certain (Soviet) period in the Russian history, and a national one, i.e. the similar image cannot be found in the literature of other countries.

In addition, in some particular texts, the image of home can be endowed with individual author's features, not previously encountered in other works. For example, in the “S.N.U.F.F.” novel (2011), the modern Russian writer V. Pelevin, modeling the virtual state of Byzantium — an offglobe, tethered above the earth on a gravity drive after the ancient civilization had been destroyed by the nuclear explosion, at first glance, quite realistically and habitually describes the dwelling of its heroes: “Bernard-Henri’s home stood on a high spot and the view from the windows was incredible — stretching out in every direction, for as far as the eye could see, were whimsically shaped fields and yellow and green hills overgrown with cypress trees. Old white houses were scattered here and there. Lying in the fields were large cylinders that looked like sawn-up logs but were rolled out of sun-scorched hay. And they could also see a river, blue mountains in the distance, and a sky with giant, serene clouds drifting across it. A summer that was only the tiniest bit short of eternity”. However, all this is nothing more than a simulacrum: “The boundaries of physical reality could almost always be identified directly through the three-dimensional apparition. Points at which there was a danger of banging a head or an elbow were marked with little green perimeter lights; if they were anything to go by, reality was rather cramped. The cities consisted of several city squares, the squares were actually round halls with low ceilings, and what looked like streets turned out to be narrow tunnels. <...> The contours of physical reality almost always could be determined directly through a three-dimensional obsession: places where there was a danger of bruising your head or elbow, were marked with green lights. Judging by them, the reality was pretty close. The cities consisted of several squares; the squares were actually round halls with a low ceiling, and what looked like streets turned out to be tight tunnels. <...> But three-dimensional projectors turned these curve technical holes into very convincing avenues with tall old trees and fabulous palaces. The illusion was superior to a simple three-dimensional

mirage” [23, p. 351–352]. The virtual space created by the author's imagination in the novel simultaneously plays a sense, a structure and a genre-forming role, becoming the key to the interpretation of the work (please refer to the article: The Structure of Virtual Space in the Novel by Victor Pelevin “SNUFF”) [47].

Finally, the same image can simultaneously be viewed as having archetypal, national and individual characteristics. A striking example in this case is the novel written by M. A. Bulgakov “The Master and Margarita”, in which the universal locus of a “house” is represented in all three variants: the “eternal house” given to the Master as a reward has archetypal semantics, the communal flat is depicted as a typical image of a Soviet-era dwelling, the house as the bearer of the “internal” symbolizes a human soul, its main characters’ psychological world.

The next level of the text spatial analysis is related to the description of the genre specifics and the genre-modeling function of the artistic space. In the Russian literary criticism, the first classification of genre-forming space-time models was developed by M. M. Bakhtin, who had been convinced that “the genre and genre varieties are determined precisely by the chronotope” [1, p. 235]. In his work called “Forms of Time and Chronotope in the Novel”, the scientist paid attention primarily to those typologically stable spatio-temporal models which determine the most important varieties of the novel at the early stages of its development: the chronotopes of the Greek novel (adventurous, adventurous and realist fiction, biographical and autobiographical), and also chronotopes of chivalric romance, Rabelaisian and bucolic novels, simultaneously having singled out a series of through-time chronotopes, possessing “a high degree of emotional-value intensity” (an encounter, a road, a castle, a living room, a provincial town, a threshold, a staircase, a corridor, etc., which are the main scenes in different types of novels).

In the future, the typology of M. M. Bakhtin was supplemented by works of other researchers (E. E. Zavyalova [9], E. N. Kovtun [14], N. K. Shutaya [36], M. Epstein [39], etc.) who identified and described the main genre forms, being precisely determined by spatial characteristics. Most researchers considered the model of conditional space and the model of geographical space to be genre-forming ones in epic texts.

The so-called conditional space serves as the basis of a literary fairy tale, a sci-fi novel, a fantasy, utopia-anti-utopia, a mythological novel and a number of other genres.

Artistic space in a literary tale is often modeled on the opposition of the real and fictional worlds, as, for example, A. Pogorelsky does in his fairy tale called “Black Hen, or Living Underground”. Describing the scene with a topographic accuracy: “Forty years ago in St. Petersburg on the Vasilievsky Island, in the First Line, there lived a male boarding school housekeeper who is still remembered by many people, although the house, where the school was located, had a long time ago gave way to another one, not at all similar to the former one”, here the author clearly defines the border lines separating the ordinary from the miraculous: “They went downstairs, as if into the cellar, and for a long time were to wander around various passages and corridors, which Alyosha had never seen before. Sometimes these corridors were so low and narrow that Alyosha had to bend down. Suddenly they entered the hall, lit by three large crystal chandeliers. The hall had no windows, and on both sides there stood the knights in shiny armor, with large feathers on helmets, holding spears and shields in their iron hands” [24].

A similar method is used by other storytellers — Hans Christian Andersen, M. Maeterlinck, O. Wilde ... This particular example shows that spatio-temporal characteristics play an important role in creating a conditional world in a fairy tale, which fulfill the genre-

forming function. Many techniques of such secondary artistic convention, inherent in a fairy tale, are now used in other genres, particularly in novels (A. S. Byatt, G. Green, J. Fowles, J. Winterson, etc.), which, above all, preserve the peculiarity of the spatial structure in fairy tales.

In fantasy genres, two worlds, both real and supernatural, can also be recreated side-by-side. However, quite often an absolutely incredible, living by its own laws, space is modeled: “Now I could see it. The white-and-green checkerboard was getting rapidly bigger. I could already see it was painted on an elongated, whale-shaped hull glistening silver, with the needles of radio antenna protruding from its sides, and rows of darker window openings; this metal colossus wasn’t resting on the surface of the planet but was suspended above it, its shadow moving across an inky background in the form of an elliptical patch of even more intense blackness. Simultaneously I noticed the violet-flushed furrows of the ocean, which betrayed a faint motion; the clouds suddenly rose high up, their edges marked with dazzling crimson, the sky between them grew distant and flat, dull orange in color, and everything became blurred” [16]. Undoubtedly, the science fiction writer uses various means of representing the fantastic in his works: it is not only the description of an unexpected space, but also the creation of fantastic literary identities, phenomena and events; it is the chronotope that is the main genre attribute of the sci-fi literary text.

Fantasy fiction is considered by most scientists as a kind of sci-fi. At the same time, the space of fantasy is significantly different from that of sci-fi; first of all, it can be devoid of geographical specificity. This is due to the fact that the journey of a hero, which is an integral component of this genre, is connected with the journey into the world of their soul; this is the way of acquiring inner harmony without moving in a specific space. In addition, as noted by researchers, space modeling features in fantasy depend on its genre modification: in high fantasy the reader is presented with completely fictional worlds, in low fantasy — the supernatural is brought into our reality [7; 35].

The specific organization of the artistic space is one of the genre-forming features of utopia and anti-utopia. If in a fairy tale and fantastic fiction the real and fictional worlds are opposed, then in utopia real and ideal worlds are opposed. An important feature of utopia is the spatial inaccessibility of the state, where traveling heroes find their path with a lot of difficulties and describe those states in detail and realistically. One of the most attractive places for the location of a utopian state is the island (“Utopia” of T. More, F. Bacon “New Atlantis” of F. Bacon, “The Commonwealth of Oceana” of J. Harrington, “Simplicissimus” of H. Grimmelshausen and many others). In anti-utopia, the action also takes place in a geographically closed space, but, unlike utopia, as a rule, in those states that survived revolutions or liberation wars. The anti-utopian world is separated from the rest of the world with a hedge, a wall, a big fence, a sea, a forest, etc., being a law unto itself and being aggressive towards the protagonist: these are its main functions and value-based characteristics.

The mythological model of space determines the specificity of a large number for literary texts of different kinds and genres, focused on the image of mythopoetic world building. Most fully and consistently this model is described in the works of V. N. Toporov [32, 33]. According to the scientist, “the mythological space is always rich and material; it does not exist outside of things. Particular attention in the mythological concept of space is given to the beginning and the end (the limit), to the boundaries — i.e. to the transitions of the hero. For the mythological space, the following oppositions are characteristic: center-periphery, statics-dynamics, top-bottom, and real-hypothetical. In the archaic model of the

world special attention is paid to the “bad” space (a swamp, a forest, a ravine, a forked road, an intersection). Often, special objects indicate a transition to these unfavorable places or neutralize them (for example, a cross, a temple, a chapel, etc.). In the great works of art from the “Divine Comedy” by Dante to “Faust” by I. W. Goethe, “Dead Souls” by N. V. Gogol or “Crime and Punishment” by F. M. Dostoevsky traces of the mythopoetic concept of space are distinctly revealed. Moreover, the genuine and self-sufficient space in fiction (especially among writers with a powerful archetypal base) precisely refers “to the mythopoetic space with characteristic distinctions and semantics of its constituent parts” [33; p. 340–342].

Geographical space is an obligatory attribute of the travelogue. Yu. M. Lotman noted that in Russian medieval literature, the movement in geographical space, having primarily a metaphorical and in some cases utopian sense, was included in a number of oppositions: a parental house — a monastery/ a house of iniquity, our land — Holy Land/unholy lands, earthly countries — heavenly countries/hell. “In accordance with these ideas, a medieval man viewed a geographic journey as getting oriented on the ‘map’ of religious and moral systems” [18, p. 298]. The scientist convincingly established that this “asymmetry of the geographical space and its close connection with the general world building leads to the fact that it continues to exist in the modern consciousness as a semiotic modeling field” [ibid, p. 303].

Considering the problem of genesis and development of a travel genre in Russian literature, V. M. Guminsky opposes “the medieval understanding of space in which geography acted as an ethical piece of knowledge of one's own and others' righteous and sinful lands” with ideas about the geographical space in the modern literature, when a new (diary) type of narrative, determining further genre development, is formed. Based on the analysis of A. Radishchev's “Journey from St. Petersburg to Moscow”, the scientist showed that “the original genre-forming opposition of US-THEM, which first originated as a “geographic” one, can expand into travelling around someone's world, around someone's native country in the form of socio-political opposition. Related to this is the development of the so-called “high road” novel in Russian literature (M. Bakhtin), with “Dead Souls” being an outstanding example [6, p. 166].

In the opinion of V. M. Guminsky, “every literary trend tries to create its own system of ideas about a real geographical space, in other words, its own literary system of geography, being evident in artistic practice. For instance, romanticists built a single comprehensive world building (romantic space), widely using the very idea of movement, movement in space, underlying the genre of “travels” and “discovered” by Old Russian literature». They also discovered new subtypes of travels (“imagination travel”, “time travel”, etc.), which played a significant role in the subsequent historico-literary process. Realism defined a new type of world perception and a new way of depicting reality in a travel genre, having actualized the least conventional way of learning from each others' experience» [ibid, p. 166–167].

The genre-making function is performed by the geographical space and travel writing, close to the travel-related genre. This is convincingly written in the study by N.V. Ivanova, who considers the connection with the space to be one of the main features of this genre: “Travel writing exists in real geographical space and is largely determined by it” [12, p. 197]. Being both a documentary and artistic genre, «travel writings contain a list of information about the geographical position, architectural look, social and political structure of those settlements, countries, lands that were the subject of their description»; therefore, unlike medieval travel, where the geographical space has a symbolic and conventional character, the space of travel writing of the 19th century is real-geographical one” [ibid, p. 199].

Consequently, our brief review of the two types of artistic space in epic texts — conventional and geographical — emphasizes the absolute necessity of studying the generic and genre-modeling function of the chronotope.

The level analysis of space in literature also implies further research of another important attribute — the ability to express specific features of a particular literary trend or the type of culture represented in the literary text. Supporters of this approach describe the structure of classic, romantic, realistic, modernist, postmodern spatial models in specific works, individual writers' body of work or a whole literary epoch.

As T. V. Zvereva made clear, the artistic space of classic texts is modeled on the idea of transforming reality, which, in its turn, corresponds to the philosophy of the Enlightenment. If the real space of history deviates from the providential path, the artist, by force of words, tries to overcome and correct the reality distorted by time, to lead the world out of the darkness and chaos, directing it towards the light, the “highest enlightened state of the world and the human soul” [11]. Such a model, in the opinion of the researcher, is typical for a variety of classic genres, from anthem to comedy and is used by the majority of authors — M. V. Lomonosov, G. R. Derzhavin, D. I. Fonvizin and others.

The discovery of sentimentalism is the understanding of subjectivity and visual world perception. The author-sentimentalist, in contrast to the classicist, sees the world as not genuine and eternal, but rather as an illusory one. Respectively, the character of spatial descriptions, where conventionality of recreated reality has been initially emphasized, is essentially different: “We entered Kurland — and the thought that I am already out of the country, produced an amazing effect in my soul. Everything that caught my eye, I watched with beautiful attention, although the items themselves were very ordinary. I felt such a joy, which, from the time of our separation, dear! yet had not felt. Soon Mitava was before my eyes. The view of that city was ugly, but for me it was attractive! “This is the first foreign city”, I thought, and my eyes were looking for something wonderful, something new” [13].

The quoted fragment from the “Letters of the Russian Traveler» by N. M. Karamzin shows that the psychological state of the narrator is of great importance in the perception of the world around him — there is nothing remarkable around, but the very fact that the traveler is already outside his fatherland, transforms the surrounding, and amazes his heart.

In the era of Romanticism, the emphasis from the outer space is shifted to the inner space, with “inner universe” being represented as a receptacle and described as the model of the macrocosm (for example, through metaphor and comparison). So, using universal oppositions of us-them, external-internal, etc., romanticists depict the space of the soul as a typical “stormy” landscape (refer to “The Sail” by M. Yu. Lermontov). In general, the key principle of romanticism, two-worldness, in whatever variants being manifested, is based on this spatial displacement.

The main feature of a realistic space is its thingness. Being described in details, the real world is simultaneously a characteristic of time, social environment, material prosperity, protagonists' way of life, and internal changes happening to them. A.S. Pushkin resorts to the detailed description of the interior in his “Eugene Onegin” to show the evolution of the inner world and the change in the spiritual values of his hero.

If Onegin's Petersburg apartment bears a strong resemblance to a “beauty salon” (Porcelain and bronzes on the table, / with amber pipes from Tsaregrad; / such crystallized scents as best are able / to drive the swooning senses mad; / with combs, and steel utensils serving as files, / and scissors straight and curving, / brushes on thirty different scales; / brushes for teeth, brushes for nails), then his study in the country house looks like a hermit's

cell (Tatyana in a deep emotion / gazes at all the scene around / she drinks it like a priceless potion; / it stirs her drooping soul to bound / in fashion that's half-glad, half-anguished / that table where the lamp has languished, / that bed, on which a carpet has been spread, / piled books, and through the pane the sable moonscape, / the half-light overall, / Lord Byron's portrait on the wall, / the iron figure on the table) [25].

Within the framework of this article, we can only outline the main way of studying spatial world building, artistically reflected in works of different trends and styles. The synchronic and diachronic approach that we have indicated will make it possible, with a more detailed analysis of a significant body of works, to reveal dynamic transformations in the semantics, functions and structure of the artistic space that occurred during the evolution of world literature.

4. Discussion

The study of artistic space proposed in this research could, in our opinion, serve as the basis for analyzing works of different kinds, genres, trends, epochs, and national literatures. However, only the extensive empirical base will allow of determining those features of space presentation, which are determined by culture, time, creative methods, etc., and those essential attributes of artistic space having universal character.

Generally, we have identified only some of the issues related to the functioning of the artistic space in literature, which are to be studied further. Abundance and versatility of possible directions for typological research indicate that artistic space in literature is a unique entity capable of providing a key to understanding and adequate interpretation of not only individual works or individual author's concepts, but also of the literary process as a whole.

5. Conclusions

Having theoretically realized some individual problems and having consolidated numerous concepts of the literary text spatial analysis, we made an attempt to construct a level model of space typological study. Thus, the elementary level of analysis is a figurative one, which makes it possible to examine the structure and specificity of key loci in a separate work. The next level allows us to explain the features of the genre and genre-modeling function of space. The third level is aimed at revealing general patterns in representing artistic space in the literary process of a certain epoch.

The level positioning of various aspects for the artistic space study does not diminish the significance of each of them in any way, but only leads us to believe that a systematic study of this complex capacious literary category is necessary.

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