

## **Imaginary Space and its Representation by the Narrator (Based on the Example of the Novel “the Diamond as Big as the Ritz” of S. Fitzgerald)**

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**Abstract.** "Imaginary space" in literature includes the area of the mind where characters' thoughts, emotions, and inner conflicts reside. It's a concept that allows authors to explore the psychological depths of their characters and convey complex themes and ideas. Narrators often play a crucial role in representing these imaginary spaces by providing insights into characters' inner workings through introspective narration, inner monologues, and clear descriptions.

**Key words:** *imaginary space, imagination, narrator, thought, perception.*

### **Introduction**

Imaginary space is a product of the writer's fantastic imaginations, romantic expressions and creations in the style of fairy tales. Of course, Western literature cannot be imagined without works of this form. If we pay attention to the ancient literature, various myths, images of unusual creatures in the imagination of people, giants and legendary heroes who fought against them are all events in the imaginary space. Uzbek literature is also rich in various myths and legends. As the subject of our research, the works depend more on real-life events. For this, the representation of imaginary space is less easy on the eye. But it should be said that the charm of the artistic work lies in the colorfulness of its images. The novellas of these two writers mainly contained images that told the story of the situation that was opposite to the events that happened. Opportunities for fictional works are under the terms, sometimes exaggerated narrative that does not correspond to the meaning of the word. First, we will analyze the fantastic spaces in S. Fitzgerald's novels. For this, we will consider the author's story "The Diamond as Big as the Ritz".

The story "The Diamond as Big as the Ritz" was written in 1922 and is recognized by researchers as the best among the "small form" works of S. Fitzgerald. The combination of fairy-tale romance and the rationally dry style of the 20th century, topical irony and folkloric jokes, a complex "dual" plot line and a logically well-constructed composition - all this makes it possible to analyze the work in the unity of all its components. Subject and chronological composition, two-plan, definition of the tasks of the abstract author and narrator - all this is material for analysis within

the set goals. The short story "The Diamond as Big as the Ritz" can be studied in terms of narrative structures. First of all, a statement that is defined by the abstract author's territory: "Now in Hades - as you know if you have ever been there." (Now in Hades, if you've been there, you know it's there...) In this novella, S. Fitzgerald reinforces the principle of breaking up into important episodes, and on top of that, the need to emphasize fantastical settings and rather unusual characters. will come. In S. Fitzgerald's novella "The Diamond as Big as the Ritz", there are clear and contrasting interactions between real and imaginary, concrete historical, realistic and fairy-tale-romantic, non-narrative (narrative). The writer widely uses fairy-tale images and motifs, especially the mountain of crystal (diamond). From time immemorial folk beliefs have attributed magical properties to crystal. The heroes went on a journey to find such a mountain and find happiness.

However, S. Fitzgerald changes the traditional fairy tale motif to another place. We agree with the opinion of V. I. Tyupa, who emphasized the connection of the abstract author's task with the writer's idea in "Essays on Narratology": "This narrative grammar of the text (or, traditionally speaking, the only correct, "authored" statement of the fabula the structure of the subject as such) justifies the presence of the author in the work, who connects the communicative and referential events of the story into an inseparable unity of the narrative integrity". It is in this work that S. Fitzgerald unites the territories of the abstract author and narrator in a single space, but does not mix them. The method of combining the narrator's voice with the comment determines the entire structure of the novella: "John T. Unger came from a family that had been well known in Hades - a small town on the Mississippi River - for several generations." Narration is described as such by the "author". But it is more interesting that the abstract author and narrator regions are united in the text: "The Diamond as Big as the Ritz": "He considered "That's very nice", but it sounded hollow and was on the point of saying, "Really?", but refrained since it would seem to question Percy's statement".

Within the framework of the cognitive analysis of S. Fitzgerald's novels, the "narrator's criteria" are always important, because the story is "structured" from his point of view, and the events are also seen through his eyes. First, to emphasize the social position of the narrator, which the abstract teacher explains with irony: "St. Midas school is half an hour from Boston in a Rolls Pierce motor car. The actual distance will never be known, for one except John T. Unger had ever arrived there Rolls Pierce and probably no one ever will again". Secondly, the theme of wealth is suddenly defined in the dialogue, the word itself is repeated several times in different variants within the limits of the first chapter. The work "The Diamond as Big as the Ritz" also contains many exaggerations, especially hyperboles related to the lexeme "rich" (wealth):

"St Midas' School is the most expensive and most exclusive boys' preparatory school in the world".

"My father ... is by far the richest man in the world."

"It was the taillight of an immense automobile, larger and more magnificent than any he had ever seen." Such amplification not only creates an emotional perception of the narrator, but also changes the theme of wealth. Such excessive wealth also has criteria, it is not for nothing that in the first chapter of the novella, Percy tells the narrator about the unique family treasure and does not compare the imaginary with the real. The 16-story skyscraper in Boston is a symbol of wealth in 1920s America. Choosing this symbol as the title, that is, emphasizing "his strong position", S. Fitzgerald creates the theme of wealth and the inevitable payment for it in a fantastic plan.

Also, we pay attention to S. Fitzgerald's determination of mythological associations to describe the description of the space, the originality and even the uniqueness of the characters. The main character of this story, Anger (narrator), comes from a city called Hades, which is considered hell

in Greek mythology. Moreover, remembering the "Saint Midas" school also has a figurative meaning. Such spiritual associations are observed throughout the story. Passing through the quaint and mysterious village of Fish (village of Fish) is shown as a contrast to the estate of the Washingtons as "very rich people". Again, S. Fitzgerald contrasts the village of the Sawaofs ("Sawaof" is one of God's titles) with the kingdom of the Diamond Mountain and its wild inhabitants. Mentioning them at the beginning and end of the story serves as a unique compositional pattern of the whole story. In the "real chapters" of the novella, the image of the place is built according to real criteria: Mississippi, Canada. However, the fictional places owned by the Percy Washington family are described as the narrator gets to know them, which makes sense. The abstract author creates more realistic benchmarks using real geographical and political features within the time frame that actually flows. But the border between the worlds is defined by Percy in a very figurative way: "This is where the United States ends, father says." Thus, the novella is divided into chapters and within these chapters into episodes, which creates additional "actions" in the story. V. I. Tyupa writes: "The episode is the main unit of measurement of the narrative text."

These episodes have a high level of expression in the text and the coloring of the "narrator's" unique lexicon, which is part of the image perception of this wealth. Acquaintance with the palace begins outside its borders, but each new character, including servants, amazes the imagination of even wealthy people like the narrator Anger: "Two negroes, dressed in glittering livery such as one sees in pictures of royal processions in London ..." Abstract author to the narrator slowly unfolds the story, allowing him to marvel at the scenery of the palace in the fairy tales embodied in front of his eyes, therefore, in the lexicon, expressive figurative phrases that are not characteristic of a student in everyday ordinary life are observed: "Full in the light of the stars an exquisite chateau rose from the borders of the lake climbed in marble radiance half the height of an adjoining mountain then melted in grace ..."

The narrator is "strongly surprised" by the luxurious atmosphere of the palace-palace. It is enough for S. Fitzgerald to show the difference between the reception of the hosts and the narrator of the kitchen in Percy Washington's house. For the family it is a usual place to eat, but for the narrator the kitchen is a museum: "... they were at dinner, where each plate was of two almost imperceptible layers of solid diamonds between which was curiously worked a filigree of emerald design..., the honeyed luxury that clasped his body added to the illusion of sleep – jewels, fabrics, wines, and metals blurred". Perception of the girls also takes place on this plan, they are not Percy's living sisters - they are angels.

The head of the Washington family - Braddock Washington is the embodiment of luxury, state, power, refined taste and cruelty at the same time. The narrative transposition that constitutes the "story of the fortunes" of the Washington family is significant. I. Matveyeva writes «Скрытые грамматические значения и идентификация социального лица («портрета») говорящего» in her dissertation: "Due to the fact that in a work of art all events are united in time, space and content in the whole of a life event, the narrative composition in the form of a traditional novel is such an event. is formed by the disclosure of consistency.

Based on the objective-phenomenal re-enactment of reality, the traditional narrative discourse envisages a consistent description of events-events in time, in which the characters' descriptions, comments and quotations occur during the development of this event. Thus, the history of family wealth cannot be just a technical introduction between chapters, it cannot be emotional perception by the narrator. S. Fitzgerald does not evaluate directly, does not give surprise a lexical form, but uses the abstract author's explanation: "This was family among whom John T. Unger was staying" and expresses the narrator's attitude "looked curiously at the scene before him". Imagery and

metaphoricity of the narrator's mind is formed in the form of narrative transpositions, and in this case it is expressed in the transition to a new topic. N.I. Matveyeva says: "Such a technique is implemented at the level of a specific device of the narrative structure of the discourse, which is rich in various shifts (transpositions) in the narrative plans, and takes place in the discourse on the basis of the figurative-associative components of the text that repeat the figurative-metaphorical structure of human thinking."

Throughout the story, S. Fitzgerald pays attention to how the extraordinary wealth of Braddock, the magical atmosphere of the palace and the characters, beloved "angels" move in the mind of the narrator. The great irony is that Washington has found the world's largest diamond and if he reveals it, it will cause all diamonds in the world to depreciate. Although Braddock looks like a madman when he tries to bribe God, his reasoning makes sense: "God had His price, of course. God was made in man's image, so it had been said: He must have His price".

This sarcastic attitude of the author to his characters is one of the features of S. Fitzgerald's works, which also applies to the narrator.

Another main tool used by S. Fitzgerald in his works is repetition. This is one of the most important means of constructing an artistic text. Repetitions provide a large amount of additional information, increase the emotionality and expressiveness of the narrator's speech, for example: "Then he did a very simple thing - he sealed up the mine. He sealed up the mine".

**Conclusion.** In conclusion we can say imaginary space and its prescription by the narrator depends on the context and content of the narrative. However, generally speaking, imaginary space often serves as a canvas for creativity, exploration, and introspection. The narrator's prescription might emphasize the importance of imagination, innovation, and open-mindedness in navigating this space to unlock its full potential for personal growth, problem-solving, and artistic expression. Besides that, in this article, while analyzing several examples representing the imaginary space in the work of the American writer S. Fitzgerald, we can see that the writer's human fantasy world is infinite and has no end.

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