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ANALYSIS OF THE ARTISTIC WORLD OF FANTASY-NOVEL
(BASED ON CASSANDRA CLARE'S "CHAIN OF GOLD")

Abstract

This paper delves into the concept of the “artistic world” within literary works, emphasizing its significance as a foundational aspect of literary analysis. It examines how author can construct narratives through a complex interplay of time, space and character relationships. Analysis based on “Chain of Gold” by Cassandra Clare highlights key themes that are dictated by the genre-specific features. Through the notion of the chronotope, the artistic world is explored to demonstrate the interconnectedness of spatial and temporal elements in shaping narrative experiences. By highlighting how artistic world serves as platforms for social, cultural and national exploration, therefore paper underscores the importance of understanding these constructs as they wholesomely create the author’s vision of the world.

Keywords: artistic world, chronotope, fantasy literature, genre-specific features, picture of the world

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ФЭНТАЗИ-РОМАН КӨРКЕМ ӘЛЕМІН ТАЛДАУ
(КАССАНДРА КЛЭРДІҢ «CHAIN OF GOLD» НЕГІЗІНДЕ)

Аңдатпа

Бұл мақала әдеби шығармалардағы «көркем әлемі» концепциясына терең бойлап, оның әдеби талдауда негізгі аспект ретінде маңыздылығын атап көрсетеді. Мұнда авторлардың уақыт, кеңістік және кейіпкерлер арасындағы қарым-қатынастардың күрделі өзара әрекеттестігін қалай құратыны қарастырылады. Кассандра Клэрдің «Chain of Gold» шығармасына негізделген талдау жанрлық ерекшеліктермен анықталатын негізгі тақырыптарды айқындайды. Хронотоп ұғымы арқылы өнер әлемі кеңістік пен уақыт элементтерінің байланысын көрсету үшін зерттеледі. Көркем әлемдерінің әлеуметтік, мәдени және ұлттық зерттеулер үшін платформалар қызметін атқаратынын атап өтумен, мақала автордың әлемді көркем түрде жасаудағы бұл конструкцияларды түсінудің маңызды екенін көрсетеді.

Түйін сөздер: көркем әлемі, хронотоп, фэнтези әдебиет, жанрлық ерекшеліктер, әлемнің бейнесі

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АНАЛИЗ ХУДОЖЕСТВЕННОГО МИРА ФЭНТЕЗИ-РОМАНА (НА МАТЕРИАЛЕ “CHAIN OF GOLD” КАССАНДРЫ КЛЭР)

Аннотация

Эта работа исследует концепцию «художественного мира» в литературных произведениях, подчеркивая его значимость как основополагающего аспекта литературного анализа. В ней рассматривается, как автор может создавать нарратив через сложное взаимодействие времени, пространства и отношений между персонажами. Анализ, основанный на «Chain of Gold» Кассандры Клэр, подчеркивает ключевые темы, определяемые жанровыми особенностями. С помощью понятия хронотопа исследуется художественный мир, чтобы продемонстрировать взаимосвязь пространственных и временных элементов в формировании нарратива. Подчеркивается, как художественный мир служит платформой для социального, культурного и национального исследования, таким образом статья выделяет важность понимания этих конструкций, так как они целостно создают авторское видение мира.

Ключевые слова: художественный мир, хронотоп, фэнтези-литература, жанровые особенности, картина мира

Introduction. The notion of the *artistic world* represents a foundational pillar in literary analysis as it can be seen in the article of Kravchenko Y. [1], where she explored the path of development of this conception, especially regarding fiction. As Yusupova N. mentioned in her work, all the modern investigations try to make a research on the artistic world of the novel on two scales – author-specific and world-specific, because the concept is already formed, whereas it was not properly defined [2, 480-482].

Through the dissecting of the components that constitute the artistic world, one gains insight into how authors build immersive experiences that resonate with readers on multiple levels. This encompasses not just a geographical setting or a chronological timeframe but also the intricate relationships between characters, the established social norms and the underlying philosophical questions posed through the narrative. The concept serves as a lens through which the interplay of plot, character, and thematic elements can be examined, illustrating how they contribute to the overall coherence and impact of the work.

The importance of the artistic world is existing for readers and scholars alike, as it allows for a deeper engagement with the text, revealing the author’s intentions, thematic explorations and the societal reflections embedded within the narrative. This term encompasses the rich tapestry of time, space, and social context that writers construct to give life to their narratives as Bazylev had analyzed it [3].

The artistic world encompasses the intricate dimensions of **time, place and situation** depicted within a narrative. It serves as a conceptual framework that provides the necessary context for understanding the events and characters presented by the author. In the base of it, the artistic world represents an **imagined totality**, an artistic construct that exists independently of the real world [1]. This fictional setting is characterized by its own inherent laws, rules and meanings, allowing the author to manipulate the environment in ways that challenge or reinforce readers' perceptions of reality.

Relying on it, we have to admit that one more important thing to the structure of the artistic world is the concept of the *chronotope* - a term that embodies the interconnectedness of space and time within the narrative according to Bakhtin [4, 84-258]. This nexus serves not merely as a passive backdrop but as an active component that shapes the story's progress and meaning. The chronotope is needed for illustrating how characters exist and interact within their environments, and it often holds significant implications for the genre of the work.

For instance, certain types of narratives may emerge predominantly within specific chronotopes, influencing readers' expectations and experiences. A dystopian setting may evoke a sense of urgency and foreboding, while a pastoral chronotope may evoke tranquility and nostalgia. These spatial and temporal attributes inform not only the mood of the narrative but also the underlying themes, guiding readers in their interpretation of the text.

At its core, this fictional realm is not merely a backdrop; it is a fully realized entity that engages with the narrative's themes and conflicts. Often referred to as a *heterocosm*, that was mentioned in the work of John Clute and John Grant [5, 338], the artistic world operates as a self-contained model of reality. Within this space, authors skillfully recreate objectivity through various narrative elements, weaving together plots and characters that resonate emotionally with readers, evoking empathy and provoking thought. Each artistic world is thus a tapestry interwoven with specific cultural, social and psychological dimensions that invite readers to delve into an immersive experience that transcends their everyday lives.

That means that this world will have to employ several national and cultural features, that will further become a reason for the character's picture of the world building, as we usually understand something happening relying on our cultural, social and national background and norms, and as Akmetzhanova expressed it linguacultural concepts, are semantic units of culture [6, 148], therefore, in terms of literature, these very concepts represented through the various language units will reason out the hero's motivation, that is included in the structure of the story and becomes a part of world built in author's chronotope.

The primary purpose of these artistic worlds extends beyond mere escapism - they serve as platforms for **exploration and criticism of existing social constructs**. By crafting alternative realities, authors create opportunities for readers to confront and reassess their own beliefs and experiences. In many cases, these fictional environments reflect exaggerated or idealized versions of real-world issues, encouraging readers to examine the implications of their societal norms and personal values [3]. As such, the artistic world becomes a vehicle for deeper understanding, allowing readers to engage with complex themes such as identity, morality, power dynamics and the human condition.

With the ability to present characters, who navigate these intricacies, authors illuminate the struggles and triumphs inherent in the human experience. The challenges faced by characters within their artistic worlds often mirror the dilemmas encountered in real life, providing a safe space for readers to explore sensitive topics and grapple with profound questions. This interplay between the fictional and the real fosters a dialogue between the text and the reader, creating a space for reflection and insight that can lead to transformative experiences beyond the narrative itself [7, 130].

As B.Kondakov and T.Popkova explained in their article, that an artistic world is inherently multi-layered, encompassing various components that create a cohesive narrative tapestry when woven together. This construct involves a dynamic interplay of individual phenomena and facts expressed through language, allowing readers to immerse themselves deeply in the story. The richness of the artistic world lies in its ability to interlink diverse narrative elements, each contributing to the overall thematic and emotional resonance of the text [8, 130-143].

The foundation of the artistic world is also set by the integration of narrative elements, which consists of plot, characters and various narrative structures. Characters serve as the backbone of the narrative, embodying agency and interpersonal dynamics that drive the story forward. They act as vessels through which readers can experience the narrative's conflicts, motivations, and resolutions.

In this context, events propel the action, generating tension and momentum, climax of the story, etc. The unfolding plot is not merely a sequence of events as it is designed to reflect and challenge the characters' desires and obstacles, illuminating broader thematic concerns. As well here should be noted that the setting's physical characteristics, such as geographical locations, social contexts and established norms, further define the fabric of the artistic world. The intricacies of the setting establish a sense of place and time, influencing not only the storyline but also the characters' interactions and motivations. All these elements work in harmony, crafting a vivid portrayal that invites readers to engage with the narrative on multiple levels.

The artistic world is also built upon representational components that capture artistic objective reality. These elements include characters' behaviors, physical attributes and psychological states, contributing to a nuanced portrayal of the narrative's inhabitants. This subjective representation allows for a deeper connection between readers and the story, offering insights into the characters' motivations, fears and aspirations [7, 130].

Embedded within the artistic world are artistic details, which signify the smallest and most significant units of this constructed reality. These carry substantial ideological and emotional weight, enhancing the overall artistic image. Artistic details can take many forms, from external characteristics such as landscapes and intricate objects to internal complexities that reveal characters' thoughts and desires.

Methods and materials. The main material for the analysis in this article is Cassandra Clare's fantasy-novel "Chain of Gold", as it is an example of a world constructed on the multicultural background, that as well influences the wholesome artistic picture of the world within the novel. Therefore, methodologically it applies:

1. Literary analysis as in order to highlight key themes of the fantasy-novels (specifically "Chain of Gold") to understand their influence on author's chronotope;
2. Linguacultural analysis, in order to prove the influence of multicultural background on the creation of author's artistic world of the novel;
3. Linguacognitive analysis that will help to understand the connection of thought and initial meaning put into the language by author;
4. Stylistic analysis, lastly, that will help to identify the frequent stylistic tools and language units that shape the author's style and hence are a part of world-building process.

Results and discussion. In order to begin analysis of the artistic world of the fantasy-novel, we should preliminarily identify the key features of fantasy-novel as they influence further world-building process as the author has to go along with them. According to D. Nasriddinov, fantasy-novel should contain epics, myths, presence of love, friendship and other feelings as boundary between characters, folk tales and conflicts between races/species, as well as quests or adventurous journey of the hero [9].

And "Chain of Gold" contains those features – it tells the story of a young lady, Cordelia, and her family that travel all the way to London in 1903 to emerge into the society of the local Shadowhunters, half-angelic warriors, and save the name and honor of her family, while something strange starts to happen there and Cordelia with her friends try to save the city from death.

That way, the key themes of the story within the genre can be described as next:

1. Good vs. Evil – represents the problem of the fantasy-novel and it is a base of the plot, as it influences characters, world of the story, power system and the conflict which should be resolved as a final plot twist. In Cassandra Clare's "Chain of Gold" the confrontation of Good and Evil is represented in the life-purpose of Shadowhunters as it is described in the next passage:

"A special race of warriors, descended from an angel, gifted with powers that allowed them to wield weapons of shining adamas and to bear the black Marks of holy runes on their bodies—runes that made them stronger, faster, more deadly than any mundane human; runes that made them burn brightly in the dark."

That way, Good is represented by Shadowhunters (half-angels) while Evil is represented by demons, anyway, the conflict exists inside of the good as well - some of the Shadowhunters go against

of the policy set by government, and therefore, it represents the starting point of the initial issue which develops later into the key motive of the general confrontation of Good vs. Evil, as in the next case:

“Tessa explained diplomatically that there had been bad blood between their families since Tatiana’s father had been cursed and they’d been unable to save him. Her father and her husband had died that day, and her son, Jesse, had died in the years since. She blamed Will and her brothers for her losses.”

2. Hero’s Journey – a quest of a character that is a part of adventurous trope of the genre, but has a role of character’s development path, through it we see the evolution of a hero, usually changes of the personality traits, etc. The main character of the “Chain of Gold”, Cordelia, represents this very evolution, for example:

“Children.” Cordelia’s mother glanced at them reprovingly. Alastair looked resentful – he was one month shy of his nineteenth birthday and, in his mind at least, certainly not a child. *“This is serious business. As you well know, we are not in London to amuse ourselves. We are in London on behalf of our family.”*

Hence, Cordelia’s quest is represented in the fight for her family’s honor, and instead of the means of marriage she chooses the means of becoming a hero. The part of her journey is shaped by the idea of family debt and vision of honor; not as a wife, but as a warrior only she can achieve desired results:

“She could barely bring herself to think about it: she was not against the idea of marrying, but it had to be to the right person and it had to be for love. It would not be as part of a bargain to reduce her family’s shame when her father had done nothing wrong. She would solve this with cleverness and bravery—not with the sale of herself as a bride.”

That way her path is told by the devotion to the problem as it has a personal motive. This means that it evolves from thoughts of her family honor and purification of their name to the deeds done for family’s sake – finding a cure, fighting the great demon, outlining the real villain of the story, so the path goes from nothing to everything, as Cordelia cherishes the idea of her family’s bright future:

“Cordelia could not speak. It was all she had wanted, for so long. Free her father, save her family. It had been her mantra, the words she had chanted over and over to herself as she fell asleep at night.”

3. Friendship, loyalty and love - the driving force for the main character that is usually represented in the hero archetype. Either platonic or romantic love, it will make a character take some steps and integrate themselves into the quest, which is a key characteristic of the genre. Talking about loyalty and friendship that are needed to understand the value of the interconnectedness of the community, can represent both, familial relationship and friendship, as well as brother/sisterhood. The connection between characters in “Chain of Gold” is motivated by love and loyalty, nevertheless, the love can be described as familial which is to-go with as it is not restricted by the law or anything else:

“Because I wanted you to have a childhood, a thing I never had. I wanted you to be able to love and respect your father as I never could...”

Except of familial love, which is quite platonic, we have stories of romantic love between two people or more, and sometimes love is positioned as one of the key themes of the story because it makes people do a lot to deserve it:

“How much is love meant to hurt?” he had asked his father once.

“Oh, terribly,” his father had said with a smile. *“But we suffer for love because love is worth it.”*

With the understanding of its role, we come to the notion of love as a puppeteer that pulls the “strings” to move characters and becomes their motivation. Cordelia’s hero journey is based on love to her family and in order to get it back she has to go through the challenges. For James, love is a hardship or a burden of some kind that leaves him between a choice – to be with his family or to be with his beloved, it challenges him with the idea to leave behind everything dear to him.

However, the theme of loyalty and friendship is closely bound to love, as it becomes a reason for both. There is an example of friendship or rather brotherhood based on the platonic love and loyalty as the two should swear to protect and support each other doesn't matter what:

“Matthew Fairchild was his parabatai—his blood brother and warrior partner. James was sworn to protect him, not that it mattered: he would have given his life for Matthew's, vows or not.”

The term *parabatai* refers to the unique bond in the world of the Shadowhunters, it is about the deep mental and familial-like connection between two warriors, even though they might not be from the same bloodline, they will become battle-brother or sister.

But sometimes it is also shown as a burden when people start keeping secrets from each other and it influences the world-building structure and becomes a testament and a part of the hero's journey – to earn back the trust of the dear:

“James hesitated. He was keeping so many secrets already—secrets for Grace, the secret of the attack in Chelsea, the secret of Emmanuel Gast.”

Hence, it can be claimed that the themes of loyalty and trust are closely interconnected as the author always questions trustworthiness of this or that character, which can be judged by the actions taken by each of them – James keeping secrets from his parents about his relationship due to the feud between their families; Alastair, Cordelia's brother, had kept secrets about their father that he was actually drunk and not sick just not to ruin the possible happy childhood of his sister. All the secrets kept make the plot of the story complex as it contains a lot of information, influences plot twist and creates challenges.

4. Magic and supernatural – the main part of fantasy genre, as they are the base of the world-building process, relying on epics, myths, legends, therefore they dictate rules of the world and shape the power system within the story. It means that the author has to spend a lot of time on establishment of the magic system as the gaps in it can lead to misunderstanding and coherence and cohesion failure.

Cassandra Clare established her magic system by underlying the mythological background within this world at first:

“He had been surprised how very little material there was in the library on the Princes of Hell. They were not the kind of demons Shadowhunters fought – in the mythology about them, they were the mirrors of angels like Raziel. Their interests seemed to go beyond humanity, who were like ants to them”

It lies in theology as we come to the confrontation of Good and Evil in the form of angels and demons. When people experienced hardships angel Raziel came to them and gifted them the weapon to deal with demons and means of gaining power - runes. Nevertheless, the core idea here is that power comes from faith, even if this power is magical.

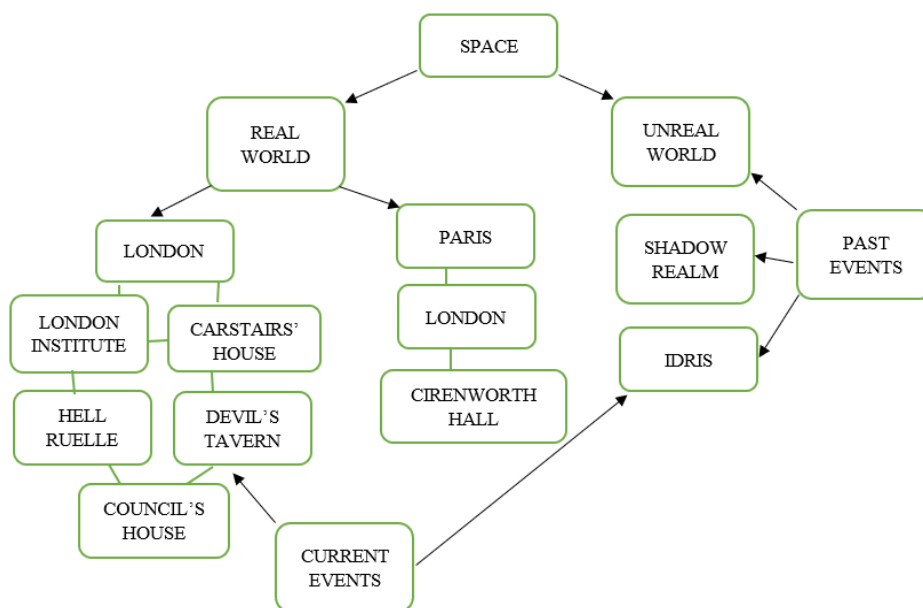
As well, author has established further the social structure of the world to put the label on each mystical creature:

“He seemed to know where he was going, as if the forest was very familiar to him. He must be a changeling, Lucie thought wisely. He knew a great deal about faeries, but was clearly not one of them: he had warned her about being stolen away by the Fair Folk, which must be what had happened to him. She would not mention it and make him feel awkward; it must be dreadful to be a changeling, and to be taken far away from your family.”

So here, first of all we should understand the term *changeling* – according to the folklore, it was a substitute left by a supernatural being when they kidnapped a human being (usually a child), hence we can say that the changelings were a part of Fair Folk or faeries hierarchical system, where the gentries, ladies and milords, as well as royals represented highest layer, and someone as a changeling being in one of the lowest layers. Except of that, we should not forget that the book universe has its own hierarchy – Shadowhunters and Downwolders. By the first ones we perceive the regular so-called soldiers and their government and by the Downwolder are usually understood: Warlocks, Werewolves, Vampires and Faeries. As well, the assumption that Lucie made, written by the author through the simile, suggest the idea that due to the lack of information, the person is still unknown for her.

Outside of those themes, it might vary greatly from work to work, depending mostly on the conflict developed by the author. But for now, it can be said that these themes maintain the process of world creation as they construct the core issue but also help the story to evolve and therefore construct a wholesome artistic picture of the work's world. Nevertheless, those themes have to somehow be connected to the story's chronotope. Through the time and space collectively it is already possible to shape the main events, whereas they contain the beforementioned genre features.

So, the events of "Chain of Gold" are happening in 1903 in London mostly, as the main character, Cordelia, moves with her mother and brother to the city in order to save the family's name as they encounter local society and here "1903 + London" come to the moving process and the start of the story, further, space expands to other cities and worlds:



Picture 1. Realization of space in "Chain of Gold"

That way, the space might vary, nevertheless, time of main or current events is the same – 1903, so the connection of various places with the timing gives unique event that further tells the path of story's development, as in the next example:

"Cordelia could sense her mother's unease that she was the only woman in the room wearing a roosari over her hair, her worry that she lacked the knowledge of who the powerful people in the room were, when she would have known it immediately in the salons of the Tehran Institute."

So here, collectively space – London Institute and time – 1903, cross in the event of Carstairs family introduction on ball, but the same ball became a place of the next event – demon attack that occurred in two spaces within shared timing – in London Institute and in a Shadow realm:

"He was alone in a world that was not real. Scorched earth and sky flickered in and out of his vision, even as the shadow figures twirled around him, unheeding. He recognized a face, a gesture here and there—he thought he saw Cordelia's bright hair, Ariadne Bridgestock in her wine-colored dress, his cousin Barbara as she reached up toward her dancing partner—just as a curling tendril of root wound its way around her ankle and drew her down."

So, the same exact place, ballroom, is connected to two spaces within one timing and reflects different themes: real London's event employs themes of family and platonic love inside of it, as well as the theme of social structure within the world, while the Shadow realm's event integrates themes of supernatural and magic, also adding up to the good vs evil as the confrontation of angelic and demonic things occur in it.

Culturally, the same extract mentions the *roosari*, Farsi term used for a head-covering, it is the most conspicuous feature of a modern Iranian woman's ensemble [10]. While it was not always the norm, only one generation ago the country's government had banned this staple of Iranian wardrobe in the sake of westernization.

And this cultural feature demonstrates the society organization through the lens of religion and social hierarchy – Shadowhunters commonly do not relate to any specific religion, they do believe in their arch-angel Raziel who was the creator of race, that way London's Clave members are representatives of upper-class who do not stick to belief that much, while those who came from other countries might be affected by the interconnection of real and unreal world. Therefore, whereas Sona, Cordelia's mother, came from Persia, she was brought up with the vision of Arabic world surrounding her and as a married woman she had to cover her head, so including the cultural background, locally in Tehran Sona was a representative of the upper-class due to the religious belonging.

Those factors create a contrast between comprehension of British and Persian society as in the part “she lacked the knowledge of who the powerful people in the room were, when she would have known it immediately in the salons of the Tehran Institute...”, stylistically it can be noted here that the author used contrast, as to show that the current environment of Carstairs family was new and, in some way, uncomfortable mostly for Sona as the person that puts religion as a personal value higher than common societal norms. Whilst the second extract puts contrast as to highlight the features of real and unreal world – London is colorful, but the Shadow realm is all black and but which references to the conflict of Good – which has to be bright and exciting and Evil – which is always dramatically dark and empty.

Another extract to look through as it represents part of the plot is the next one:

“He had been surprised how very little material there was in the library on the Princes of Hell. They were not the kind of demons Shadowhunters fought – in the mythology about them, they were the mirrors of angels like Raziel. Their interests seemed to go beyond humanity, who were like ants to them.”

There, the exact place is still London Institute in 1903, as James is in search for information tries to get as much as possible from the library, collectively it led to two events – first one is James' realization of his demonic bloodline, second is the introduction of the main antagonist – one of the Princes of Hell, that way it again connects real London with the Shadow realm visible for James only. The mention of the Princes of Hell draws upon a complex mythological framework that positions these entities not merely as traditional demons, but as reflections of angels, particularly Raziel. This nuanced portrayal enriches the mythology of the story, suggesting that these beings inhabit a moral and existential spectrum that transcends simplistic good-versus-evil dichotomies. By framing the Princes of Hell as “mirrors of angels”, the author invites readers to explore deeper questions about the nature of divinity, morality and the universe.

The phrase “their interests seemed to go beyond humanity, who were like ants to them” introduces a hierarchical perspective on existence, emphasizing the vast difference in power and perspective between the Princes of Hell and human beings. This reflects the nature of existence, consciousness, and the value of human life are interrogated. The comparison of humans to *ants* suggests a dehumanizing view that invites readers to contemplate the implications of such a worldview. The use of terms like Princes of Hell and angels like Raziel also carries linguistic weight, as they invoke specific cultural and religious connotations. The language here reflects a blend of mythological and theological traditions, showcasing how language serves as a conduit for conveying complex cultural ideas.

Outside of chronotope forming key events of the story and therefore shaping the artistic world of the novel, it should explain wholesome vision of the events that influenced character's development and change, as it was with Matthew:

“On the night of the death of Queen Victoria, the bells of London erupted into clamorous alarm.

Matthew Fairchild also grieved, but not for a dead queen. He grieved for the loss of someone he had never known, for a life that had ended. For a future whose happiness would always be tainted with the shadow of what he had done."

The scene has happened during 1901 – the exact year of Queen Victoria’s death, but it is as well a first chronological event that took place in London, serves as a retrospective where we learn about Matthew’s struggles. While citizens grieved the loss of their monarch, Matthew was grieving with the loss of “someone he had never known”, linking to his accidental poisoning of his pregnant mother – that is the case of using contrast, talking about mass problems and individual.

Deeds of Matthew and his grief, which became the turning point for his character’s change as he became alcohol-addicted in young age, which everyone notices in and out of his family. That represents a part of hero’s journey – experiencing struggles and having a burden of their personal deeds that person has to overcome in order to “complete” their quest. Except of those themes, the situation shows the connection of the topics such as family, loyalty and secrets, the last one place crucial role in the story itself as it is a testament of trustworthiness and friendship.

Event is important culturally for those who live in real London, as Queen Victoria was a ruler for a long period and many things have changed during her reign, and as Londoner’s “grieved” they were afraid of the next person to come to rule and they were upset with the knowledge of Victorian “Golden” Age end, because as it was seen in the various developments and evolvments that English society had made a huge leap in the industrialization. And author uses personification in the word “future” that stands for a person that won’t ever welcome this world because of what he had done and therefore it is “tainted with the shadow of what he had done...”.

Conclusion. As a conclusion to this paper, it can be said that the artistic world of the fantasy-novel is important for author, as they use it as a template, due to the reason that the artistic world is shaped by chronotope, first of all, genre features, stylistics tools and further, collectively author creates story’s picture of the world and Clare not only grounds her narrative in a recognizable reality but also bridges the gap between the fantastical and the mundane, reflecting on their own societal norms and values.

Linguistically, its value lies in the realization of chronotope which lies in the base of each and every work, but except of that the artistic world of the novel is a landscape for various investigations – linguacognitive and linguacultural, stylistic, semantic, etc.

That way it helps to establish the connection between all the main parts and construct world that will follow general postulates of the genre but as well employ specific features that further may point to the author’s unique language, assist to study the cultural background of the world built by them on the level of cognitive linguistics and concept realization.

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АХМЕТ БАЙТҰРСЫНҰЛЫ – КӨРКЕМ ШЫҒАРМА КЕЙІПКЕРІ

Аңдатпа

Мақалада Ұлт ұстазы А.Байтұрсынұлының көркем әдебиеттегі бейнесіне сипаттама беріледі. ХХ ғасырдың басы мен ХХІ ғасырдың басына дейінгі кезең қамтылған. ХХ ғасырдың алғашқы ширегінде жазылған шығармалардың ішінен арнау өлеңдер, эпиграммалар, поэмалар қаралды. 30-40 жылдарда жазылған туындылардың ішінен повестер, драмалық пьесалар, романдар көбірек назарға алынды. Алғашқы кезеңде жазылған поэзиялық туындылардағы автор позициясы, көркем шығармадағы идея мен ойдың тереңдігіне зер салынды. Қаламгерлердің ақындық шеберлігі талданды. Екінші кеңестік кезеңде жазылған шығармалардағы саяси реңк пен дәуір ерекшелігі көрініс берген тұстарға талдау жұмысы жүргізілді. Осы сәтте тәуекелге бел буып, тарихи шындықты боямасыз суреттеуге тырысқан жазушылардың еңбегі бағаланды. Саяси себептермен көркемдік шешімді өзгеше қабылдаған авторлардың тұжырымы негізге алынды.

Арнау өлеңдердегі кейіпкер бейнесі талданды. Көркем шығармада жағымды және жағымсыз образдардың ерекшеліктеріне көңіл бөлінді. Осы тақырып аясында ізденіс жүргізген зерттеушілердің пікірлеріне назар аударылды. Ғалымдардың тұжырымдары тақырып аясын кеңейтуде маңызды рөл атқарды. Мақалада А.Байтұрсынұлы жайлы жазылған шығармалар хронологиялық ретпен талданып берілген.

Түйін сөздер: көркем бейне, тарихи тұлға, Алаш қайраткерлері, Кеңес үкіметі, таптық көзқарас, саяси реңк, драма

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