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SPECIFICS CHRONOTOPE IN THE MODERN PROSE OF KAZAKHSTAN

Abstract

The chronotope issue has been relevant in literary criticism for several decades. Furthermore, Plato argued that the essence of art is an imitation of real life. Aristotle pointed out that art creates its own world as something possible or probable and thereby reveals the essential properties of the real world. This article attempts to summarize the main research results on the problem of spatial images and the chronotope as a whole and thereby determine what is the specificity of the image of space, what is its role in a particular work. The purpose of the study is to establish the role of the chronotope in the recreation of the artistic image of Kazakhstan. In modern prose, chronotopic parameters are traced, the topography and symbolism of urban space are examined and its essential characteristics are given. In our opinion, the chronotope is an important modeling tool of literature. The appeal to this problem is due to the fact that the organization of the chronotope in the modern literature of Kazakhstan has become much more complicated in comparison with the traditional space-time paradigms.

Keywords: chronotope, space, time, prose, Kazakhstan, artistic world.

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ҚАЗАҚСТАННЫҢ ҚАЗІРГІ ПРОЗАСЫНДАҒЫ ХРОНОТОПТЫҢ ЕРЕКШЕЛІГІ

Аннотация

Проблема хронотопа өзекті әдебиеттанудағы бір онжылдық. Сонымен, Платон өнердің мәні шынайы өмірге еліктеу деп тұжырымдады. Аристотель өнер өз әлемін мүмкін немесе ықтимал етіп жасайды және сол арқылы нақты әлемнің маңызды қасиеттерін ашады деп атап өтті. Бұл мақалада кеңістіктік бейнелер мен хронотоп мәселесі бойынша зерттеулердің негізгі нәтижелерін жалпылауға тырысады, осылайша кеңістік бейнесінің ерекшелігі неде, оның белгілі бір шығармадағы рөлі қандай екенін анықтайды. Зерттеудің мақсаты-Қазақстанның көркем бейнесін қайта жасаудағы хронотоптың рөлін анықтау. Қазіргі прозада хронотопиялық параметрлер байқалады, қалалық кеңістіктің топографиясы мен символикасы қарастырылады және оның маңызды сипаттамасы беріледі. Біздің ойымызша, хронотоп әдебиеттің маңызды модельдеу құралы болып табылады. Бұл мәселеге жүгіну Қазақстанның қазіргі әдебиетінде хронотопты ұйымдастыру дәстүрлі кеңістіктік-уақытша парадигмалармен салыстырғанда едәуір күрделенгендігімен түсіндіріледі.

Түйін сөздер: хронотоп, кеңістік, уақыт, проза, Қазақстан, көркем әлем.

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СПЕЦИФИКА ХРОНОТОПА В СОВРЕМЕННОЙ ПРОЗЕ КАЗАХСТАНА

Аннотация

Проблема хронотопа актуально в литературоведении не одно десятилетие. Так, Платон, утверждал, что сущность искусства, является подражанием реальной жизни. Аристотель указывал, что искусство создаёт свой мир как возможный или вероятный и тем самым раскрывает существенные свойства действительного мира. В данной статье предпринимается попытка обобщить основные результаты исследований по проблеме пространственных образов и хронотопа в целом и тем самым определить, в чем заключается специфика образа пространства, какова его роль в том или ином произведении. Цель исследования заключается в установлении роли хронотопа в воссоздании художественного образа Казахстана. В современной прозе прослеживаются хронотопические параметры, рассматривается топография и символика городского пространства и дается его сущностная характеристика. На наш взгляд хронотоп является важными моделирующим средством литературы. Обращение к данной проблеме обусловлено тем, что организация хронотопа в современной

литературе Казахстана значительно усложнилась по сравнению с традиционными пространственно-временными парадигмами.

Ключевые слова: хронотоп, пространство, время, проза, Казахстан, художественный мир.

Introduction. The literature has not always reflected only the reality, but also participated in its transformation. Space and time are the basis of the plot in the works of contemporary writers of Kazakhstan. There is a relatively small active reader audience in Kazakhstan. Over the past few years events that contribute to the development of homeland fiction has repeatedly carried out in the republic.

The growth of the popularity of national literature contributed to the same topics of programs on national television ("Own opinion", "Art chronic", etc.) and a number of articles about modern literature in periodicals. Analyzing modern literature always connects with some sacrament, because we touch the very unknown. Works are in the field of interest, and we need to create them months or years. This literature exists in the «here» and «now». Therefore, all theoretical provisions are only approximate, so the time will adjust our research, but it is worth a lot to be the first and to open readers the vein of the sacrament of the writer. It is not accidentally that limited studies on the latest literature differ with an apparent subjectivity [1, 2]. Perhaps a sufficiently solid and complete version of the development of Russian-speaking literature of Kazakhstan of the early 21st century is presented only in the writings of S.D. Abisheva and A. Nurbayeva [3,4]. J. Sametova is one of the first who considered this process in the context of Turkic philology and the origins of the Turkic folklore development [5, 6].

Methods. In general, the study of the category of space is conducted in three main directions. The first of them considers the space due to the concept of spatial form. It is a special type of ideological vision, wherein the semantic unity of depicted events is disclosed not in the order of their causal relationship, but in the «synchronical order, in terms of the internal reflective logic of a whole, in the space of consciousness» [7, 8].

The second direction is associated with the concept of S.Yu. Nehludova and Yu.M. Lotman. These researchers understand the artistic space as the language of modelling, through which any values, that have the nature of structural relations, can be expressed in the work.

The third point of view comes from the theory of M.M. Bakhtin, according to which, space is one of the structural elements of the category of the chronotope, which is the unity of Spatio-temporal characteristics.

Initially, the concept of chronotope was used literally. M. M. Bakhtin translated it into the mental plane, emphasizing that the study of the chronotope and its components allows entering the ideological sphere [9].

Also, M.M. Bakhtin accentuated a special type of chronotop that was called creative. In the understanding of the scientist, chronotope is a special formal-substantive category, which is expressing the inseparable unity of space and time that permeates all levels of the world's image.

The ideas of M. Bakhtin formed the basis of the majority of modern research relating to this problem and received their further development in the works of G.N. Slepukhov, F.P. Fedorov, N.G. Izmailov, O.A. Svetlakova, Sh.R. Eleukenov, K.Sh. Nurlanova, A.A. Gadjiyev, N.L. Leiderman, V.I. Tuyp, V.E. Khalizev, N.E. Falikova, V.V. Savel`yeva, N.O. Juanyshbekov, E.M. Luludova and others who did not only summarize but also supplemented, deepened the main provisions of his teachings.

Thus, G.N. Slepukhov pays great attention to the content side of the chronotope in his works. He considers the category of space-time in terms of its cognitive function. According to the researcher, chronotope is «the richest in the semantic relationship of the space-time organization of the work».

In other words, on the one hand the category of space-time contains the information on a specific object, phenomenon, and on the other, it is an image that contributes to the reflection of real life [10].

The work «Diary of the Modern Kazakh girl [Dnevnik sovremennoy kazashki]» of Anel Meken consists of 11 chapters. The plot is water-colour-simple: false love – the break– loneliness, work – soul searching – real love – delusions – catharsis – Happy-End. Moreover, all these transformations touchingly coincide with the natural cycle: the story begins in spring, and it ends in the fall.

All signs of female glamorous prose seem to be obvious: translucent characters – the young people of the upper middle class, free or half outlined professions (the main character – the organizer of the holidays). Sometimes the concentration of luxury: «Screams, arguments, his expensive mobile phones broke at the wall; my Czech porcelain flew to the Arab carpet, diamonds on the steering wheel, and the Italian stiletto in the pedal, wiping tears with Chinese silk». Instead of images, there are brands that should light up in the mind of the reader with alarm light bulbs»: fill «Jack Daniels» up in his highball glass, «my 11 centimeters YSL gained speed, flop into the mud»...

However, the joy of recognition can be also experienced by those readers who have never seen 11 centimeters heels from Saint Laurent. Because the heroine like the author lives in Astana!

It means that here and «Club Card» of the capital with key toponyms: «Chocolate», «Pekin Palas [Beijing Palace]», «Jelsomino», «Barhat [Velvet]» and so on. And there are mentioned all sorts of details of the existence of metropolitan youth.

For instance, due to this book, now I know that «salta» is the area of Saltanat Saraiy [Celebration Palace], where young people go out to «get acquainted, to brag with their upgrade wheels, stuffing no busy evenings». And this is called «vatakataniye [doing nothing] ». But the serious youth is never lacked in such dumb things, so if your car suddenly been seen at «salta», it is a little shame.

The main thing of this book is not a love story, but it is a reflection on what is the life of modern Kazakh girl. And according to the author, she is full of paradoxes:

«We are the Kazakh girls, and it means that if we don't get married until twenty-five, we will meet: «Oibay [it is so sad], something is wrong with you! » And in general, we probably, that generation of the nation (I'm about girls), which twice the year buys everything from shopping festivals in Dubai, learns from the crust to the crust «Vogue» and «Criminalistic psychology», makes a career and manicure, also makes Besbarmak, makes Kazy [sausages], Jaya [horse meat] and constantly meets guests. In short, you will not surprise us with the best resorts and do not scare with the auyl[village]. Here is such a modern Kazakh woman».

The phrase «make a career and manicure» is worthy of entering the chronicles.

In general, the main dignity of the «Diary of the Modern Kazakh girl» is the same thing as its weak place. Anel Meken has in mind the whole generation of young women, but at the very case describes a narrow social class. It is clear that a lot of young women live quite differently in our homeland, and such generalizations can cause real class hatred. «The girl – holiday, a girl – tears» are not intersecting at all with this «other» world: for example, watching ballet artists, she admires how they give themselves to the scene for the «tiny salary and without any retirements».

But in general, it is charmingly easy to her to be accepted for serious topics. For example, here is:

«I didn't want to even think about new relationships, so I wondered, watching charming Thai girls who worked in this SPA. They massage my feet, and they look so happy. I also should take with a smile what is given by fate. ... Tomorrow I fly away to my sister in London, I will rest, and I come back when all these conversations about us will be quiet. «We» are no longer exist»

Or there is:

«By raising the eyes, I fascinatedly look the blue flag of my country, which was so loved with all its pluses and cons. When my land stayed under the wing of the aircraft, I always became sad. When I am somewhere more than two weeks, I start to wander. I am a patriot to the core, I have just wanted to turn on the anthem and put a hand on my heart».

But you can one hundred per cent sure that this is pure truth, it is real feelings.

«The girl – holiday. A girl – tears » is the first book from the series of the «Diary of the Modern Kazakh girl». Friendship, self-realization, reflections, society pressure, and of course love were mixed in the history of this story. And there is no edge of the above with a modern national flavor, pathos, and I would call it “philosophy on the footprints of trendy shoes”. It is the absolute reality of our today.

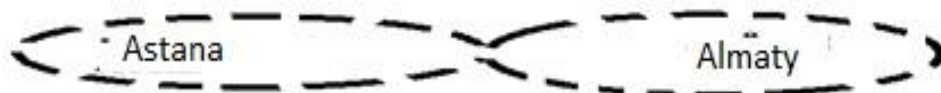
Research result. The combination of love topics with the motives of the adventure novel, which has become almost mandatory for any modern prosaic work of our time, is also inherent in the work of A. Meken «Diary of the Modern Kazakh girl». But in the «Diary of the Modern Kazakh girl», this traditional scheme is not so strictly and somewhat in another context than most of the works that we have reached. Although there are no basic lines in the novel, as it were in the love and adventure story, we can see an interesting picture when the heroine retreats from the established standard, and tell about the events playing an important role in life.

The first and most important difference between the «Diary of the Modern Kazakh girl» from other «female novels» is that it can be clearly traced two main lines: one tells about the adventures that young pairs have to experience, and another tells about the spiritual experiences of the heroine to define the relationship between couple and to see how their mutual love develops.

In the «Diary of the Modern Kazakh girl», adventures do not play the lead role. They are entered to identify the attitude of the heroes to each other and their experiences [10].

In the first two passages, the action occurs in a small space (room, company building), therefore, this artistic space is closed. As for the walk-in Astana, we cannot definitely say what space is it. On the one hand, it has borders, but on the other, you can view it from all sides. There is an example of the cycling of the space of the heroine who returns to Almaty in search of her happiness.

Space in the work of A. Meken. Picture 1



Skripnikova Anastasia Ivanovna was born on February 17, 1988, in Almaty city. In 2010, she graduated the «Journalism» specialty with honors from the Abai Kazakh National Pedagogical University. She had received a bachelor degree of social knowledge. She starts her career in the daily newspaper «Express K», where several dozen materials were published, including artistic. She worked as a regular journalist at the monthly magazine «Zhar-Zhar». In 2012, she graduated with honors from the Al-Farabi Kazakh National University, where she take Master degree of Social Sciences in the specialty of «Journalism»

Thus far, three novels have been published: «Four Elements» in 2005, «Faina» in 2006 and «Laboratory of Dreams» in 2014.

Her work «Laboratory of Dreams» begins on the road. The beginning of the novel is both exposure and the pinnacle event of narration.

«Go on rail track and you will never get lost! They will definitely bring you somewhere! » - suddenly, the old story-teller's introduction popped up in memory ... Sanka[Russian name] jumped through two railway sleepers and looked with unseeing view into the small pebbles polished from all sides - a mound that once laid the beginning of a new railway line ... »

The road, possessing the multifaceted and diverse metaphorization, often acts in the meaning «life path». Confirmation of it can be found in M.M. Bakhtin`s work, where he notes that in the adventurous novel there is a merger of a life path, especially in his turning point, with his real

spatial pathway, and it is the life path of the hero that becomes the plot of the novels of the named type. A feature of this chronotope of the road is that the path itself runs through a native, familiar country «where is not of exotic, unfamiliar and alien».

So, the way of the main character acts not only as a constant shift of places but also as his life path. The author clearly describes the space of the hero.

«Almaty Sun mercilessly paled. There was stuffy heat».

«Bobruiskaya Street – the D1 Square is between Dokuchaev Street and Carpathian Street, look at the map, - the Duty operator said it in a duty tone».

«The girls stood there, where the Dostyk Avenue rests on the park of 28 Panfilov Guardsmen, where the water rushes with a mad speed on concrete channels on both sides of the asphalt, where Sanya was slowly thinking that she could not miss the aryks[ditch], because it hardly that she will be in other countries ... »

Discussion. The search for the meaning of life is the destiny of every thinking and conscientious person. So, Sanya is in a constant search for her happiness. Today, when old ideas have tarnished and new ones are gaining their place, these problems have become perhaps the most important. But we cannot say with complete certainty that many people have found this meaning in life. It would be glad to know that everyone was looking for it and are looking for it. But every person sees the meaning of life in its own way. It seems to me that the meaning of life is in love for those who surround you, and for the work that you do. And in order to love people and your work, you need to love everyday little things, see the joy in them, every minute try to improve something around you and inside yourself. In my opinion, Chekhov teaches us exactly this. He, according to the memoirs of his contemporaries, was a man whose life was filled with hard work. He was compassionate towards people, he was afraid of lies; he was a frank, gentle, polite and well-mannered person. A sign of a person's spiritual culture is the readiness for self-denial and self-sacrifice.

«A tears leaked between pressed together hand and crashed on asphalt. Sanya staggered back. For the first time in her life, she saw the crying guy. Never before had she looked into the red, tear-stained male eyes.

- Yes I understand. Sorry, - muttered Baigali, got up and slowly moved forward. Zanifa was dumbfounded. Her legs were knee-deep in the ground. At least she thought so. – Catch up and stop? Do nothing or say nothing? Baigali had already become just a dark spot that was moving towards the exit, out of the park. – Wait, – she said quietly, and then shouted, - Wait! - Is it really important to you? – Sanya had to scream at the top of her lungs, because she stood in the same place rooted to the spot and could not move. Baigali turned and the answer was written on his face ...».

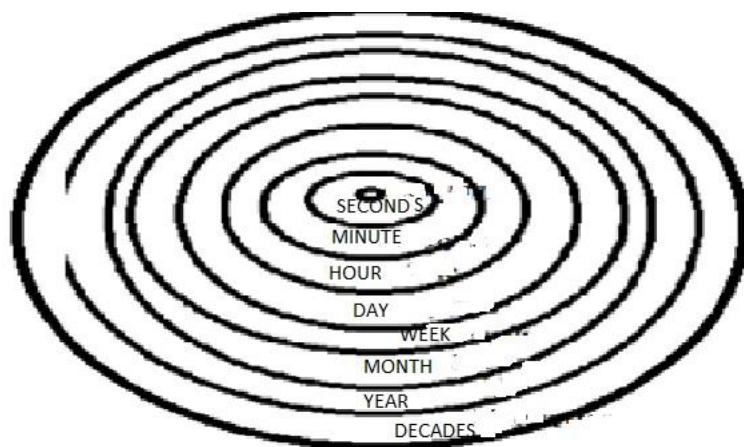
So for the sake of an unfamiliar person, she enters into a fictitious marriage. However, one never ceases to wonder how a strong and romantic personality is harmoniously combined in Sanya.

«- What did you dream of becoming as a child?» – asked the first non-trivial question a guy in a gray suit.

Zanifa was confused. - ... You know, half of my life ago I dreamed of becoming a penguin flipper... - She trailed off. There was an awkward pause. And for some reason no one doubted that this strong woman would get up right now and in a day she would be at the South Pole».

In the work «Laboratory of Dreams», the theme of time is plot-forming. All chapters are named progressively. The titles of the chapters dynamically fit into the trajectory of the concept and perception of happiness by the main character. Sanya is a representative of the «new» time. The main hero of the work vividly gives us a lesson that we should not get hung up on the old foundations and go along the same road, sometimes it comes time to break our principles, but it depends on us to measure up with them. People who are near may not accept something new that the «other» person wants to give them. Therefore, each writer comprehends time in his own way, endowing them with his own characteristics, reflecting the author's worldview. We have an example of cyclical time: one second replaces others, over several decades...

Time in the work of A. Skripnikova. Picture 2



In every work, time and space are in unity. This unity of artistic time and artistic space is one of those categories of artistic text that combine various elements of artistic text into one single complex system. It can be argued that socio-historical issues are related to the structure of novels and stories of writers. In the works that has considered, the chronotope is a method through which one can understand, feel the history and problems of the heroes. So, in this study, we examined the chronotope in the works of A. Meken and A. Skripnikova. Starting with the study of theoretical material, we have worked out such concepts of literary criticism as space and time. Having studied the works of A.B. Yesen and M.M. Bakhtin, which were devoted to the spatio-temporal organization of the text, learned that time in a work of art can be discontinuous, cyclical, linear, eventless, and plot-based. Space in literary criticism is described by such categories as abstractness, concreteness, closeness and openness.

We came to the conclusion that the chronotope in the modern «women's prose» writers «play» with the structure of the text.

Conclusion. Due to the analysis of the author's space-time constructions, it was possible to determine clearly:

- representation of space is not only as a «background » for the actions of characters, but also as an independently functioning « organism »;
- attempts to comprehend and present to the reader a diverse figurative concept of time, which appears as a space of events of different duration.

The versatility of the category of chronotope determines the emergence of new literary issues. Opportunities for studying the space-time picture are an open series.

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