

S.S. Sagidulliyeva¹, M.S. Orazbek², R.B. Sultangaliyeva^{3*}

^{1,2}L.N. Gumilyov Eurasian National University, Astana, Kazakhstan;

³M. Utemisov West Kazakhstan University, Uralsk, Kazakhstan

(e-mail: samatovna2021@inbox.ru, makpal_zere@mail.ru, r.sultangaliyeva@mail.ru)

Chronotope problem in gothic works

It is known that Gothic literature had previously become the object of study of many writers. The history of the formation and stages of the development of Gothic literature and plot specifics, chronotope, the way of transmitting characters and the system of motives, etc. were considered as an urgent problem of the study. Although the manifestation of Gothic elements was considered in English, European, Russian literature, the picture of the Gothic genre in Kazakh literature has not yet been considered to the fullest extent. In the works of writers of the period of independence, D. Kostolin, K. Mubarak, M. Omarova, M. Malik, A. Adilbek, national codes that reproduce our national knowledge, the suffix of folklore forgotten today, shaking consciousness are set forth. We analyze the works of the authors based on a small plot, a national worldview based on a new form, a formal search. The method of transmitting the Gothic style was analyzed, including the authors' consideration of the chronotopic situation. New practices of writers in providing time and space are considered.

Keywords: modern Kazakh literature, Gothic style, chronotope, literary process, national value, national code, national cognition, artistic solution, mysticism.

Introduction

The Gothic style in architecture spread actively in France in the 12th century, then in England, in Germany in the 13th century, and then in Europe. A new trend appeared in literature in the 17th-18th centuries. It began with the literature of England and continued to the literature of the USA and Europe. This new trend has caused a great debate among literary people. One of them supports this new direction, while the other one is afraid to talk about his unpleasant elements. Despite such a great resonance, a new trend developed under the independent name "Gothic". The first manifestations of the Gothic style were reflected in architecture and sculpture.

The Gothic style became a separate genre in 1764 after the publication of Horace Walpole's novel "The Castle of Otranto". Pre-Horace Walpole writers have tried to give less of a fantasy element in their work. Walpole abandoned the tradition of normal neo-classicism and attempted to give a different picture of the world. The novel "The Castle of Otranto" is the first novel that contains elements of the Gothic genre. Horace Walpole describes an element of extranatural forces in the content of the novel. Another shaper of the Gothic genre is Clara Reeve's novel "The Old English Baron" (1777). In addition, Ann Radcliffe's novels "Romance of the Forest" (1791), "The Mysteries of Udolfo" (1794), "The Italian" (1797) by Anna Radcliffe, studies of domestic researchers as T. Asemkulova, A. Zhakulayev, "Poetic activities of myth in modern Kazakh prose" [1] by Zh. Zharylgapov and B.E. Syzdykova who became the founder of the Gothic novel, influenced the development of the artistic features of the Gothic genre.

In the previous studies, only the basic elements of the Gothic genre were considered. The issue of chronotope along the Gothic novel has not yet been considered scientifically. When it comes to the question of time and space in the literary text, we rely on the theoretical conclusion of M.M. Bakhtin.

M.M. Bakhtin's novel "Questions of literary and aesthetics" among foreign and Russian researchers concerning the issue of time and space, as well as, Y.M. Lotman "In the school of poetry", P. Smethurt's "The Postmodern chronotope", D.M. Frank's "Modern form in modern prose", monograph by G.V. Zalomkina "Poetics of space and time in the Gothic plot" [2], "Category of Media Culture" by A.Y. Gurevich, V.I. Vernadskiy "Naturalist thoughts: Space and time in inanimate and living nature", G. Minkowski "Space and time", V. Bakhmutsky considers in his works "About space and time in the French realistic novel of the XIX century (Balzac and Flaubert)", "Chronotope of unreal fiction text" [3] by N.A. Gerasimenko, also domestic scholars S. Makpyrov, R. Nurgali, A. Temirbolat, Zh. Aytmukhambet,

* Corresponding author's e-mail: r.sultangaliyeva@mail.ru

G.A. Adayeva, E.N. Nurakhmetov, Y. Tursynov, Zh. Dadebayev, "Integration of time and space in historical prose" [4] by A. Dalelbekkyzy etc. considered in their research works.

Materials and methods

During the research, the methods of analysis and collection of scientific-theoretical, philosophical literature, linguistic-psychological analysis, comparativism, grouping, comparison were used in the course of the research. The problem of space, characteristic of the Gothic genre was analyzed through the hermeneutic analysis of the literary text, as an example and explanation from the works of writers. In the period of independence, the personal signature of writers who rise above traditional themes, giving character to the inner world of the characters, qualitative changes in consciousness is individualized.

Analysis

In the works of foreign writers, ancient castles, tombs and old houses clarify literary Gothic poetics. Researcher Adil Zhakulayev based on the opinion of many scholars, points to the following well-known elements of the Gothic novel: "Castle or old ruins (passive element); Gothic evil (active element)" [5]. Regarding the passage of time, researcher A. Zhakulayev underlines: "The main events take place in the pitch black night" [5].

And in the work "Gothic myth as a literary phenomenon" by the Russian researcher G.V. Zalomkina, she addressed the issue of time and space in Gothic literature: "Space and time in the Gothic genre develop unrealistic, unpredictable and frightening: events related to the Gothic structure are mysterious and scaring. The peculiarity of the time placement is the power of the past, which is currently relevant" [2] explains the Kazakh translation. Thus, the Gothic stories are mysterious and frightening, and the current story dominates the past.

In the story "Happiness" by the outstanding representative of Hungarian literature Kosztolányi Dezső, the character instills a sense of fear among the reader through the threat to his life from the situation between color and background. The venue of this conversation is the inside of the train, and the time between the background and color of the sleeping person. The main character wakes up in shock from the terrible events he saw in his dream and feels safe when he sees the snow in the street. He tries to enjoy the most exciting moments of life.

While Hungarian writer Kosztolányi Dezső's character awakens from a fearsome dream and finds himself in a bright life, however Arman Adilbek's character is still unable to come to his senses.

In the story of "Happiness" by D. Kosztolányi's: "At that moment and the happiness began, which I was talking everywhere, which I was happy, full and satisfied, I never knew. The train raced among the mountains overgrown with impenetrable forests. It was snowing. Imagine, very early autumn — and it already snows, an unexplained gift from heaven. And then the sun came out. It was about morning outside the window. A small German industrial city appeared in the valley" [6]. The work depicts a forest mountain on the way to the train, after the main character awakens from his dream, and the day when the snow falls, even if it is early autumn, is a bright and unusual morning.

The character also reaches a German manufacturing town in the valley. Here the author attaches importance to real time and space. In his story, Arman Adilbek said: "No, this world cannot be compared with dream, dream can be as helpless, weak as I am. Only reproach us, only beat us. You don't even come close to the steppe.

Maybe, after all, this will change, and this imagination will also be much more exciting than just riding on my neck and jerking my spinal cord" [7; 74-75.]. In the character's dream, traces of time and space are also not visible. Only one remark hints that time is passing fast, so fast. The actual time and space of the character who woke up in a dream are not mentioned.

As we can see from the literary text, any Gothic work is based on a certain artistic reality, which implies the existence of two worlds — the amazing and the extranatural. Subsequently, throughout the story, the characters break this fragile balance by acting. The concept of similarity, kinship, limitation in works of art as a whole develops from the genre of fairy tales. In this context, A.B. Salkynbay said: "the parallel transmission of related, associated concepts is a kind of model of the concepts of time and space. This dimension, defined in the scientific literature by the concept of the abode (chronotope), deepens the meaningful structure of the fairy tale and the reflection of the hero" [8; 222]. The work of Arman Adilbek differs in the nature and motives of actions that violate the balance of the two worlds. It can be a terrible crime and even an attempt by a character to penetrate into an unreal world. Temporal and spatial exchanges

can occur in several directions, types, but at the end of the story, all events are re-pictured in their own way. D. Kosztolányi's character enters a different world, but the story resides in his own world. Thus, the gothic story is built entirely in accordance with the cyclical plan: the given state of world equilibrium, its disorder, and the return to the world picture of the previous dream.

From the point of view of time and space, Gothic works are dominated by the illustration of the illusion of the past, turning it into a pressing issue of the present day. In the literature of the independence period Koishybek Mubarak's "Last Wednesday of the Month", "Girl Lyaily", "Love", "Forty first Room", Madina Omarova's "On the Road", "Riddle", "One Evening in the Autumn", Maksat Malyk's "Fairy-Tale Girl", "Resident of the Third World", "Damned Kingdom" were written in Gothic style and conveyed the illusion of the past from the side of time and space through the motifs of fire, Moon and mirror.

Writers in the literature of the Independence period, using Gothic, mystical, magical motifs in their micro-plot works, show that the world has moved away from national values that have been formed for centuries at the stage of global development. One of the writers rocking in the Gothic and mystical genres is Koishybek Mubarak.

Koishybek Mubarak gives a view of three world spaces in the collection "Strange embrace". The heroes of the writer move from the familiar universe through magical power (fire, mirror, moonlight) to the second mysterious world, depicting a scene filled with adventures in infinite time and space.

In the story "Last Wednesday of the month", fairy girl is spoken to through the mirror of the car, and the character recalls the events of his childhood and recedes from time to time. The story at the moment when the character is going through, tells a long storyline, continuing from his ancestors.

In the story of "Last Wednesday of the month" there is a girl in the mirror, who can clearly communicate with a person through the exchange of talismans, and the character is The Girl of the Moon. "I am me. I'm the daughter of the Moon. I don't have a name, just call me what you want to call" [9; 11]. In the work, which began with a conversation between the main character of the guy and the girl of the Moon in the car, the author describes how the girl of the Moon reached the world of the present time, replacing the space of two worlds.

As we noted in the story, this family members who started his journey on the last Wednesday of the month died. The grandmother warns that she is admonished for fear of being deprived of a single grandchild. However, the hero goes on his way and talks with the girl of the Moon, a resident of the second world. In order to save her grandson from death, the old woman Aynamkoz committed suicide with the help of a sharp tool. The author gives an amulet, the Moon, as a connecting detail of the mysterious world and our space. The mysterious amulet plays a symbolic role in this story. This is because both the grandmother and the grandson have the same amulet.

Seit Kaskabasov shows that Kazakhs, like other peoples, believed in various superstitions. In his work "The Nature of folklore", "the Kyrgyz (Kazakhs — S.K.)", writes G.N. Potanin, "put seven black stones in an amulet; their function is to keep an eye on them" [10; 89] noted about the existence of faith.

In the works of Koishybek Mubarak, the variety of the narrative about the life of the character causes the reader a sense of awkwardness and security, regardless of what happens terribly, there is often a double time shift in the work, that is, a retreat that separates the reader from more terrible events.

In Gothic novels, the chronotope and the image of two different mysterious worlds coexisting are closely related to the structure of the theme and composition. In particular, the text is characterized by a narrative from the first and third person, as well as a combination of different approaches to plot events. Their function is to make the space of the three worlds (modern life, the world of ghosts, the future life) a support for the content of the work, as well as to preserve the mystery of the plot for the reader until the end of the story and, as a rule, only when all the events are over, to determine the author's position about mystical power.

The story "Layli girl" represents the image of the cat as a link between the world of the ghosts and the earth.

The author tells the story of a legend of the past day, which took place through dialogue between Layli and the hero-guy. Superstitions associated with ghosts in Kazakh cognition also give such concepts as: to tie men, not to shout out the names of ghosts. Due to the fact that the guy, not obeying these laws, loudly calls the name of Layli, the ghost of "maiden Layli" rises from under the water, causing a huge tragedy on the surface.

Writer Koishybek Mubarak quotes Kyz Layli (the second world character) as follows: "Although he was unable to help people, he was well aware that when it comes to cruelty, any ghost or spirit comes so

strongly... Now he's observed... The man who violated the principle and caused the people to fall into harm's way by bringing a black force, who was freed from his own trap, was in the heavens with a carcass in his celestial capacity" [9; 143].

The world of the spirits, the mystery, forbidden places are described in the story. The works of Ann Radcliffe in the world literature also use stories such as observance of special rules of etiquette regarding the world of the world, entering the sacred place. In Anna Radcliffe's works, all the horrors, including extra-natural, "locked" in a restricted area and not exceeding that limit, and therefore unable to enter a normal world. However, Koishybek Mubarak's Layli bursts the water and damages life. The author associates this with such concepts as calling the name of the aruyak (spirits) and often remembering it in terms of national traditions. The reader can control the development of the story by being concerned about the mistakes of the characters. He also understands with satisfaction that nothing bad will happen to him. The actions of the characters of the conversation, even if the actions of heroes are scary, the reader feels that everything will be better at the end of the story.

In this work of Koishybek Mubarak, elements of the Gothic style tell the story of the past day, drawing time and space and characters in both worlds by speaking with the serpent, depicting the home of the fear-causing avocados.

"Forty-first room" shows the life of a man who is completely impervious to the absence of life. He will not be able to live a good life, but he will come to an unpossessed house on the outskirts of the village, and he will be dead. The author presents the social situation of the Kazakh people using a mystic motif.

"As he was going to die, he was rescued by three pigeons. The thread is cut off. He lay on the ground for an insanely long time, and he hardly came to himself.

The new three pigeons turned into three girls in pigtaails.

"How do you cut into this bright world?..

"I've never seen light or darkness, I've just been in the darkness...

- Did you really not see the light of the world... If you like, we're going to deliver...

But one condition is that you should get married to one of us. Which one of us are you going to get married to?" [9; 226].

By means of three pigeons, the author will present his character to the second world. The main character finds himself in a paradise home. The story shows forty-one doors floating in the sky. The character is not allowed to open the last forty-first doors. In this place, the time is different, and many centuries later, the character will open forty-first doors and be gone forever.

Koishybek Mubarak in the story "Forty First Room" shows that even if he gives a person everything he knew in life before he died, the interest of the man is not exhausting. In this conversation, the author was able to give the two world spatial spaces through the spirits, and in the second space, the time is several centuries ahead.

And in the story "Love" Adil Zhakulayev can agree with the opinion that "the work of researchers "Love" reflects the freedom of consciousness. Because the story is told from a third side, and the hero talks to his own being, and then a particle of his soul argues without obeying him" [5]. The story "Love" also reflects such elements of the Gothic genre as spirits, communication with ghosts, and a story at the beginning of the grave. In fact, the time that passes is the time after the accident, the place is the middle of the two world spaces of the guy. At the beginning of his story, it seems to the reader that the heroine, together with her boyfriend, surrendered her soul and went to the next World. However, the author only at the end of the story shows that the guy is alive, remaining in the living space, and only the guy's Love world is buried in the grave with his lover. Researcher Y.B. Borev notes that the characters in the neo-Gothic novels do not expect anything good from earthly life; their faith in heavenly life prevails.

Scholar S. Kaskabassov noted that "water is a symbol of the kingdom of the dead... water is connected with the hereafter world" [10; 71]. In the story of Koishybek Mubarak "Love", the painting of the river serves as a symbol of the connection between the world of the dead and the living.

The peculiarity in the Gothic works is used in the depiction of the mood of the timely character and the conflicts in the inner world. "Love" depicts a wounded, tragic moment in the soul of the main character, sitting alone on the bank of a flowing stream.

Talasbek Assemkulov commented: "I will not be mistaken if I say that the works of Madina Omarova are the beginning of Gothic prose in Kazakh literature" [11; 154]. Most of Madina Omarova's stories included in the collection "Night of dignity" are works written in the gothic genre. In the author's story "On

the road”, “Riddle”, “One autumn evening”, ghosts, through ghostly characters, switch space and confuse the reader in terms of time.

From one reading of the stories as “On the road”, “Riddle” one may not understand in what tense the story is taking place. In the story “On the road”, a girl who got to the village with her son Almabek, only when she came home, Almabek found out that her old son was not an inhabitant of this world. One of the main features of works of the Gothic genre is the time of the night, the place of the ruined houses, the old house or the image of the grave. These elements also predominate in the works of Madina Omarova.

“It was night. A separate smell is felt in the air. The smell of darkness. Cold. The two of us are coming. In front of us, the edge of the Black Road, creaked like a snake, is not visible. I closed my eyes and reopened, unable to bear the threat of going off the road. It's still dark” [12; 159].

“You don't seem to be from our village”, I said.

- But why? I'm from Kokkainal.

“I don't seem to recognize it”.

- But why?

He quickly accelerated his movements as if he were back in his head.

“The village is small, and I want to know everybody...” [12; 159-160]. From the dialogue between the son and Almabek, we can see that the two are residents of the same village, but so far the two do not know each other.

When you know that you are a guide, there is a feeling of fear in the reader. In terms of the time that passes, it's a night time. And the space is the void of the world on Earth and ghosts.

M. Bakhtin: “The chronotope of literary works is the fact that the signs of time and space are displayed in a unit worthy of the nature of a particular whole. Here, the time is tight, condensed and compacted. Thus, it reaches the level that is reflected in its artistry: space, concentration, subject to the movement of history, plot, time. The time symbol is specified in the space. Space is recognized by time and measured by time. This is how the chronotope of artistry is characterized by the composition of the fact and the connection of the symbols” [2; 235] — gives a reference. In accordance with the concept of M. Bakhtin in the story “Riddle”, we also show the view of the spatial space through the time of a specific event.

And in the conversation “Riddle”, friends who got involved in road accidents call at night and ask for help. It was only when the main hero visited the scene that all his friends learned that he had died in a road accident in the daytime. Here, the author connects the people of the two worlds, reverses the time, and the superstition represents the universe.

In the story “One evening in the Autumn”, Zhanna searches for a little boy named Askhat. The girl, Zhanna, is a resident of another world. She came to this world and searched for a child by the name of Askhat. Madina Omarova takes the characters from society itself, not artificial. The fact that the next generation of literature wants to give a new impetus to literature and step by step they need for a revolution in the human soul.

Scholar Zh. Zharylgapov, who studied the peculiarities of Gothic novels in continuity with the tradition of sentimentalism on M. Auezov's works, noted that, although hypersensitivity is also given in Gothic novels, the second world, the abode of ghosts, does not always manifest itself in an image that evokes a sense of fear [13]. Their work presents such places as a grave, ruins, a forest shrouded in the fog of the abyss, the darkness of the black night.

Cruelty and kindness, good and evil, sinister lust and godlessness, envy is an inseparable, unshakable channel created on a par with the human being. Edmund Burke: “No feeling can take possession of us along with our mind, just like fear. Only a sense of fear is capable of this” [9]. In Maksat Malik's story “Death of a main hero” took place, the main hero is a ghost girl.

From the details illustrating the mysterious situations of Maksat Malik's character, it can be seen that he is a ghost. It gives the cult of fire as a link between the two worlds. “Every evening, a lonely old man on the outskirts of the village sat at the foot of an oak tree and began his fairy tale. He collected manure and lit a fire. Subsequently, this work passed into my competence. At sunset, I go to the top of a lonely oak tree and light a fire. On the west side, a storyteller arrives. A snow-white dress, shrouded in an evening red flame, creates the illusion that it burns with fire” [14; 68]. “In the monograph of literary critic Ainur Toleu's “Otkarak”: “it is natural for any nation to have a mystical and mythical knowledge of fire. It is easy to see that through the mastery of fire there was a huge leap in the life of mankind. The fear of fire and the knowledge can be found in many ancient mythical characters. Dragons spewing fire from their mouths and

hellfire, identified with Islamic beliefs in cognition, are also the fruit of human understanding of this fire” [15; 95].

As we have shown above, the time depicted by Gothic works is night. After all, the night instills fear, panic in the human mind, mysterious secret situations occur at night. In Malik's story “Fairy-tale girl”, the two characters meet only at night. Fascinated by storytelling, the storyteller takes the hero to her world.

“I hurriedly entered the house, gathered up the clothes and things that I held in my hands in a small bag, and left the house without seeing anyone. I kept walking...When I came to my senses, it had already gotten dark night. On my knees, I was telling a fairy tale [14; 71]. In Kazakh folklore there are shamanic ideas about the three worlds. In fairy tales, especially in heroic songs, the heavenly world, the earthly world, the underworld are described. In the studies of S. Kaskabasov, it is noted that the Kazakhs have a life in the heavenly world, ghosts live only in their places and do not go beyond its borders. Maksat Malik's story “Fairy-tale girl” describes how a ghostly fairy-tale girl, an inhabitant of a mysterious place, led the main hero into her world.

In the story “Resident of the Third World”, the author considers the world on three levels. The modern space and the magical second world abode of the hero in the night are described. One of the features of the second magical world is that the people in it are different, and their characters are also various. The main hero will understand the reason for his arrival only when he meets the king of the mysterious world. The queen of the magical place wondering the earth through a balloon and fell in love with the main hero. At the request of the girl, the guy finds himself in the other space and temporarily settles in this place.

In the story, the balloon is used as a magical element. Through a balloon, the guy observes the surface of the earth and observes his past life. “I got acquainted with the events taking place on the ground. All my friends are in exile. One or two were imprisoned. They don't even know why they're sitting there. Deception, telling a lie and seduction are becoming more and more common. You say that everyone has a daily job on telling a lie. No one feels sorry for anyone. I wonder how I didn't notice all this while I was on earth” [14; 92].

The hint that the time of people on Earth passes with cunning, with sin, shows that space on earth is polluted. Depicting his hero at the level of three worlds, Malik evokes a sense of fear and panic in the reader.

Through the stories of the writer M. Malik, “Resident of the third world”, “Damned Kingdom”, dwindled and exhausted by a hard life on earth, an unjust society, the heroes go to another world, to a magical abode, believe in the existence of a second world.

The story “Damned Kingdom” tells the story of a hero who longs for a heavenly and cozy place on earth. “We've heard that everything is fine there. By hearsay, he imagined paradise. But no one went there. There are secrets only outwardly saturated” [14; 94]. In search of a paradise habitat, the character meets a resident of this place. The inhabitant of the paradise abode tells the hero that there is no such place in the world. “I don't escape, I have no other choice, and the state of the indigenous population is deplorable. Probably, you are different, for you everything follows the same track and leaves in its own way. But it's impossible for me.

You know, for example, you understand what I'm saying, and I am forbidden to speak exactly that language. It's just that I was an ancient resident of that land” [14; 96]. Paradise character was told why he was leaving the Earth. Thus, the conversation between the two passengers is going on. The character, who is looking for a happy country, stays in one place without knowing if he will go to see the country. This is the end of the conversation. The main character of Maksat Malik's story is looking for an earthly abode of Zheruiyk, as well as Asan Kaigy. However, the main idea of the conversation is that, although a foreign land seems to be a paradise, not every land, country, will be without flaws, but will promote contentment, it contributes to the satisfaction of existing ones.

The Cambridge Handbook gives a clear definition of time and space in Gothic literature: “Gothic literature psychologically reflects the boundaries of the ground understanding of extranatural phenomena, sometimes in the form of a fixation” [16]. In the works of the above-analyzed writers, we see that nature gives us time and space through the power of the supernatural. In terms of time in Gothic works — night or past, in terms of spatial space — old houses, waterside, landless settlement, road way.

Conclusion

As the young writers found out, there is a process of intellectual development in Kazakh prose, it is filled with new values. In modernist poetics, forms of stream of consciousness, fantastic images, dreams, etc. were used. Qualitative differences in characters are represented by new philosophical knowledge, new

stylistic reliefs, artistic features. Due to its impartial nature, the versatility of the author's personality, deep picturesqueness in understanding the human soul, the ability to feel the revolution that contemporaries of the outside world are making in the inner world with their whole being, indicate a new development of the sphere of prose.

The characters of Dezső Kosztolányi, Koishybek Mubarak, Madina Omarova, Maksat Malik, Arman Adilbek are depicted on a dark night full of forbidden rooms, closed doors and underground passages. In his stories in the Gothic genre, time gives night in the description, and in the matter of space-two levels of the world. It also reflects the time differences in both worlds.

The Gothic genre is one of the newest genres of Kazakh literature. We noticed that novice writers in this genre have prepared for the chronotope problem and created a new experience.

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С.С. Сагидуллиева, М.С. Оразбек, Р.Б. Султанғалиева

Готикалық шығармалардағы хронотоп мәселесі

Готикалық жанры осыған дейін әлемдік әдебиеттануда әсіресе, Еуропа ғалымдарының зерттеу объектісіне айналғаны белгілі. Зерттеудің өзекті мәселесі ретінде готикалық әдебиеттің қалыптасу тарихы мен даму кезендері және сюжеттік ерекшелігі, кейіпкерлердің жүйесі мен мотивтер сипаты т.б. қарастырылды. Готикалық элементтердің көрінісі Англия, Еуропа, орыс әдебиеттерінде қарастырылғанымен, қазақ әдебиетіндегі готикалық жанрдың көрінісі мүлде зерттелінбеді. Мақалада готикалық әдебиеттің қалыптасу кезеңі, қазақ әдебиеті мен мажар әдебиетіндегі готикалық туындылардағы уақыт пен кеңістіктің бейнелену ерекшелігі сөз болады. Мажар жазушысы Д. Костолин, тәуелсіздік кезеңіндегі қаламгерлер Қ. Мұбарак, М. Омарова, М. Мәлік шығармаларында ұлттық танымдымызды жаңғыртатын, бүгінгі күнгі ұмыт қалған мифтік детальдар, оқырман санасын оятатын ұлттық құндылық мәселелері көтерілген. Мақала авторлары ұлттық дүниетаным жаңа форма мен ресми ізденіс негізінде құрылған шағын сюжетке негізделген жоғарыда аталған авторлардың шығармаларын талдаған. Готикалық стильді беру әдісі, оның ішінде хронотропты жағдай, сондай-ақ жазушылардың уақыт пен кеңістікті бейнелеудегі жаңа тәжірибелері қарастырылды.

Кілт сөздер: қазіргі қазақ әдебиеті, готикалық стиль, хронотоп, әдеби үрдіс, ұлттық құндылық, ұлттық код, ұлттық таным, көркемдік шешім, мистика.

С.С. Сагидуллиева, М.С. Оразбек, Р.Б. Султангалиева

Проблема хронотопа в готических произведениях

Известно, что готическая литература сравнительно недавно стала объектом изучения многих литераторов. В качестве актуальной проблемы исследования рассматривались история становления, этапы развития готической литературы, сюжетная специфика, хронотоп, способ передачи персонажей и система мотивов. Хотя проявление готических элементов изучалось ранее в английской, европейской, русской литературе, картина готического жанра в казахской литературе до сих пор не изучена. В произведениях писателей периода независимости (Д. Костолин, К. Мубарак, М. Омарова, М. Малик, А. Адилбек) изложены национальные коды, воспроизводящие наше национальное познание, мифы забытого сегодня фольклора, сотрясающие сознание. Авторы настоящей статьи проанализировали произведения указанных выше авторов, построенные на небольшом сюжете, где национальное мировоззрение построено на основе новой формы и формального поиска. Были рассмотрены способ передачи готического стиля, в том числе и хронотопная ситуация, а также новые практики писателей в представлении времени и пространства.

Ключевые слова: современная казахская литература, готический стиль, хронотоп, литературный процесс, национальная ценность, национальный код, национальное познание, художественное решение, мистика.

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