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MYSTICAL CHRONOTOPE AND MYTHICAL SYMBOLISM IN CONTEMPORARY KAZAKH YOUTH PROSE

Annotation. This article explores the mystical chronotope and mythical symbolism in contemporary Kazakh youth prose, focusing on the aesthetic, psychological, and archetypal dimensions of literary space and time. The study examines how mystical elements—particularly the motifs of night, moonlight, spiritual encounters, and symbolic thresholds—contribute to the transformation of characters and narrative structure. Drawing on the works of young authors such as Lira Konys and Madina Omarova, the research identifies how mythopoetic imagery and archetypal patterns are reinterpreted in post-independence prose. The methodological framework integrates mythopoetic analysis, archetypal psychology (Jung), and chronotopic theory (Bakhtin), allowing a complex reading of symbolic structures. The article argues that mystical space functions as a catalyst for inner transformation, where characters experience liminality, initiation, and metaphysical encounters. The findings show that myth and mysticism are not mere aesthetic features but serve as ethical and spiritual codes embedded within national cultural memory. This highlights the continuity between Kazakh mythic consciousness and the evolving poetics of youth fiction.

Keywords: mystical prose, mythopoetics, chronotope, Kazakh literature, symbolism, archetype, youth fiction

Introduction. Young writers in contemporary Kazakh prose increasingly engage in spiritual-mystical exploration, forging a fresh aesthetic space through enigmatic imagery. Among these, the motifs of the moon and night occupy a distinctive place. The moon and night are not merely natural phenomena or temporal markers; they become profound symbolic images that open onto the inner world of the character. In Kazakh oral literature and folklore, the cult of the moon has long held a special position. It is woven into the national worldview and calendarical rituals, resonating with cosmological and animistic ideas. Thus, a dedicated study of the moon and night motifs in youth prose offers a unique opportunity to discern the interplay of national mythological origins and contemporary consciousness in literary form. The scholarly novelty of this study lies in its first systematic and integrative consideration of moon and night motifs in modern Kazakh prose from archetypal, mythopoetic, and semiotic perspectives. In this article, these images will be analyzed in terms of their structural, semantic, and psychological functions, grounded in concrete textual examples, and the transformation of symbolic space in youth prose will be demonstrated.

The research question of this article is formulated as follows: what aesthetic, symbolic, psychological and cultural functions do the motifs of moon and night perform in contemporary Kazakh youth prose? The aim of the study is to reveal how these motifs shape mystical chronotope, character transformation and national mythopoetic memory in the prose of Lira

Konys and Madina Omarova. In accordance with this aim, the article examines the structural, semantic-symbolic and pragmatic roles of moon and night motifs in selected prose texts.

This inquiry is primarily aimed at uncovering how the motifs of moon and night in current prose express rootlessness in the era of globalization and also depict the existential quest of the individual. For example, in Lira Konys's story *The Goddess of the Apple Tree*, the phrase "moonlight poured its beauty through the window, its brightness reigning over the surroundings" occurs at a moment when the narrator is drawn to the window and sees a lady in a white dress — later revealed in the child's imagination as Almagul, "the goddess of the apple tree." Such scenes crystallize the mystical-functional nature of moon and night, showing the character's spiritual growth on the borderline between sleep and wakefulness, dream and reality.

In literary studies, a motif is understood as a meaning-bearing unit that allows delving into the deeper strata of a work, a structural-semantic knot that leads toward "thoughtful secrets." It functions as a linguistic-symbolic tool that synthesizes historical, cultural, philosophical, and psychological ideas into a poetic image. To analyze the moon and nightly motifs, one must attend equally to their archetypal, mythological, and psychological aspects. In scholarship, the moon image is often described in traditional cultures as a carrier of fertility, renewal, beauty, and death, deeply linked with the celestial realm. From a psychological perspective, the moon is associated with the hidden layers of consciousness, implicitly prompting introspection, intuition, and nonrational sense. Therefore, in analyzing moon and night motifs, it is important to ground the study in the text itself while simultaneously drawing on mythological and psychological theories.

On that theoretical foundation, we proceed to show how, in contemporary youth prose, the motifs of moon and night function in real texts. In *The Goddess of the Apple Tree*, the nocturnal landscape and moonlight become more than poetic scenery; they act as a symbolic "projector" illuminating the phantom maiden, thereby opening the mythological layer inherent in the text. The lady in a white gown is not merely decorative but entwined with sacramental space and national belief through intertextual allusion. Thus, moon and night are not only background atmosphere but are the structural and symbolic core that regulates the character's inner world, the turning points of the narrative, and the internal fabric of the text.

The objective of the research is to demonstrate the functioning, symbolic weight, and multi-level roles of moon and night motifs in youth prose in revealing plot dynamics and character psychology, as well as to clarify their archetypal-mythological roots. Methodologically, the study relies on both theoretical and comparative analysis, and close reading that relates textual instances to semantic fields. In this way, the motifs of moon and night are shown to erect a bridge between national mythic memory and contemporary consciousness in modern Kazakh prose. Such interpretation represents a methodological advance in understanding the mystical patterns of the new generation of writers.

Methodology and research methods. The corpus consists of selected works of Kazakh youth prose from the post-independence period. In particular, Lira Konys's "The Goddess of the Apple Tree" and "A Love Novel", and Madina Omarova's short stories "On the Road" and "The Night of Qadr" are chosen for analysis. To interpret these works, I build on domestic scholarship that has tackled their mystical potential. Key features of mystical literature are highlighted. In these works, the motifs of moon and night operate as central symbolic codes that help reveal characters' inner psychology, existential conflicts, and the spiritual state of society.

Several methodological approaches are employed. First, a mythopoetic analysis explores the traditional archetypal functions of moon and night and their transformations in contemporary texts. Second, a hermeneutic method is applied to interpret how motifs relay character psychology and authorial intention. For instance, moonlight and nocturnal chronotope in Konys's writing are interpreted as poetic details marking the moment of spiritual awakening or creative insight. Third, a narratological approach examines how depictions of night and moon operate in plot dynamics, how they serve as moments of tension, revelation, or resolution. Moreover, comparative analysis is used to link the moon/night motifs in current Kazakh prose to analogous

symbols in Turkic folklore and world literature. The convergence of these methods allows for a fuller uncovering of the multi-faceted function of moon and night motifs.

The methods are applied in an integrated way. Bakhtin's concept of chronotope is used to examine how mystical time and space are organized in the selected texts. Jung's archetypal psychology is applied to interpret shadow, intuition, fear, inner transformation and the symbolic encounter with the unknown. Mythopoetic analysis reveals the connection between moon-night imagery and traditional cultural memory, while semiotic analysis helps identify the functions of repeated signs such as moonlight, darkness, white clothing, coldness, silence, road, threshold and spiritual encounter. Thus, the methodological framework combines chronotopic, archetypal, mythopoetic and semiotic approaches within close reading of each text.

Discussion and observation. Although mysticism is rarely discussed in the history of Kazakh literature, its roots can be traced back to ancient literary traditions. Alongside mysticism, myths, legends, and folklore are frequently mentioned. While each of these concepts is distinct, in literary texts they often intertwine and serve as artistic methods to convey the author's ideas. Scholars such as M.Meletinsky, M.Bakhtin, and C.Jung have extensively explored the place and artistic function of mysticism in literature through concepts like mythological consciousness, chronotope, and archetypes. For instance, M.Meletinsky reveals the artistic function of mythological motifs in literature; M. Bakhtin uses the chronotope category to explain the symbolic-semantic meaning of time and space; and C.Jung views archetypes as universal codes of the unconscious. In addition, Mircea Eliade introduces the concept of mystical time and the "cosmic night," explaining the sacred significance of darkness and the moon in human culture. In global literary studies, symbolic dictionaries and mythopoetic theories also provide important tools for interpreting mystical themes, initiation, transformation and spiritual quest. In particular, the works of J.Chevalier and A. Gheerbrant help clarify the semantic field of the moon as a symbol of cyclicity, femininity, fertility and hidden knowledge.

There are not many studies on mystical elements in Kazakh literature, and most of them focus on contemporary Kazakh prose. In M.Akhmetova's research, totemic images in mystical works are analyzed, exploring how culturally and historically coded symbols such as the wolf, sacred tree, and snake are used and reinterpreted in modern prose. A similar line of research can be found in the article by M.Orazbek and S.S. Sagidullieva. The authors examine mystical images in the works of Lyra Konys, analyzing their artistic resolution, psychological function, and role in conveying the author's message. Furthermore, R.B.Sultangaliyeva and S.S. Sagidullieva focus on the influence of gothic, mystical, and magical elements in contemporary Kazakh youth prose, exploring the intersection of global literary traditions and local prose. A.O.Toksambayeva identifies the artistic features of modern Kazakh prose, noting the revival of mythological understanding and mystical themes among young writers. In addition, G.S. Sagynadin discusses the return of folklore plots and Turkic mythological motifs in new forms. G.R. Saulembek, analyzing M.Magauin's short story "Kuyrshak" ("The Doll"), reveals how images of vampirism and horror are employed within the framework of tradition and innovation. These studies demonstrate how mystical motifs in Kazakh prose are reflected in various ways in the works of individual authors, revealing the adaptation of national traditions in modern literature.

Time and space hold particular importance in mystical narratives. It is within these chronotopes that characters experience liminality, spiritual crises, or inner transformation. In Kazakh literary studies, there are virtually no works that specifically examine the motifs of the moon and night; instead, general mystical themes and mythopoetic images tend to receive attention. However, among Russian researchers, M.I.Kozyakova's work "The Mythologem of Day and Night: The Aesthetics of Metamorphosis" provides an in-depth analysis of the cultural-aesthetic transformation and binary opposition of day and night. By associating day with Apollonian and night with Dionysian origins, she explores their symbolic function in art and literature. This shows that the moon and night are not merely natural phenomena, but also artistic codes that reflect inner conflict and spiritual change. In another study by M.V.Pimenova and N.P.Balashova titled "Somatic Metaphors of the Moon in Contemporary Poetic Works", the

moon is seen as a “somatic code” of linguistic and visual culture, with clearly defined metaphors of life, emotion, and the body. By portraying the moon as a living organism, the researchers connect its image with mythological archetypes. The shared conclusion of both studies is that moon and night symbols carry significant archetypal, mythological, and aesthetic meanings and act as key codes of transformation and spiritual trials in literary texts. These conclusions also serve as a methodological basis for analyzing moon-night motifs in contemporary Kazakh prose.

Results. In mystical prose, the use of images and totems serves multiple functions. In the research of A.M.Akhmetova and G.M.Akhmetova, it is observed that folkloric totemic concepts in art do not only function aesthetically but also play utilitarian and pedagogical roles. Totemic myths and legends are reactivated in contemporary texts in hybrid ways. These totemic images are not mere embellishments; it was proved that rather, they operate across aesthetic, cognitive, and ethical levels as semiotic mechanisms [1, 201].

Three levels of semiosis are evident: firstly, textual level: Totemic signs propel the conflict and mark turning points. A sacred tree or a ruined orchard may transform the nocturnal space into a trial zone; moonlight acts as a revealing radiance at a hinge moment. Secondly, semantic-symbolic level: Totems recall archetypal meanings: the tree as axis mundi, wolf as protector and solitude, the snake as boundary and transformation, the moon as cyclical recurrence and overseer, night as threshold and initiation. Thirdly, pragmatic level: Totemic imagery intensifies emotional response, inviting unconscious associations. Markers such as a white dress, distant music, or a “touch” provoke unease or awe, deepening the affective impact of the text.

In youth prose, totemic signs are recontextualized in novel environments. Sacred places are not exclusively rural: urban voids, nighttime streets, and bridges may also become “ensouled.” The notion of “kiye” (sacred essence) is inflected by social and ecological trauma: rumors arise about the “spirit” of a burned orchard or its guardian. In mystical prose, such imagery weaves atmosphere, advances plot, opens interiority, and revives national memory. Hence, when analyzing such motifs one must attend to simple markers (light/dark contrast, white clothing, resonant music, touches) alongside archetypal meanings and the structure of nocturnal chronotope.

In Lira Konys’s “The Goddess of the Apple Tree”, we find: “During the day it cannot be seen; at night it is said to wander among the apple trees singing. When people come to rest in the area, they say miscreants once caught a girl there and murdered her; her spirit is said to roam the mountains. Others say she was really stabbed; the burnt orchards are sacred, they say she weeps over the trees by night — who knows the truth...” [2, 28]. This passage frames night as “sacred time”. Referential terms such as “spirit” and “sacred” convey the mystical responsibility associated with the orchard. The villagers’ rumors contribute a mythic dimension that intensifies conflict. Nightly space awakens imagination and heightens intuition; thus night becomes a time of trial and revelation. As Akhmetova supposes, totemic markers such as “kiye” and “spirit” function not just aesthetically but ethically, calling characters to accountability.

The semantic field of night motif is well articulated by M.Kozyakova through her aesthetics of day and night. She asserts that the nocturnal phenomenon is richly semantically charged, traditionally associated with sacred experience, magic, and esoteric knowledge. She describes the night as “primarily emotional and creative,” noting that “night frees one from the body ... night awakens imagination.” The ancient idea that “light emerges from darkness” is revived, and the notion that the “mystery of rebirth of person and world always happens at night” is affirmed in art and literature [3, 155]. Thus night is seen as the chronotope of initiation, revelation, and transformation.

The semantic richness of the night phenomenon is not limited to the aesthetic-emotional dimension described by M.Kozyakova. Eliade, in his exploration of initiation and cosmogonic myths, introduces the idea of the “cosmic night”: descent into darkness symbolically parallels the “womb,” and dawn becomes the moment of rebirth. In Jungian psychology, night corresponds to the realm of the “Shadow” and is a domain where repressed contents, anima/animus, the

Earth-mother, or the moon archetype may surface [4]. Night thus becomes a “psychological laboratory” for inner transformation [5]. G.Bachelard sees night, in poetic terms, as a medium that deepens imagination: the contrast of light and shadow sculpts emotional relief, while the silence of darkness amplifies inner hearing. Durand, in his anthropological poetics, distinguishes a “night regime” (*régime nocturne*), associating night with water, moonlight, resonance, lullaby, and symbolic restoration of inner unity [6]. C.E.Cirlot, in his dictionary of symbols, describes night as “the sacred space opening to mystery” and moonlight as a “cold but guiding light” that reveals the hidden [8]. These theoretical frameworks enrich Pimenova’s notion of the moon’s somatic code and provide tools to interpret moonlight as a guiding symbolic ray in youth prose. In Konys’s writing, the moon motif concretely appears: *“When I awoke, I heard a tinkling tune. In the mountains, under the cover of seven nights, I pondered who it might be. Moonlight poured its beauty through the window, its radiance reigning over the surroundings. Getting up, peering through the glass, I saw outside a maiden in a white dress; her twin locks rested on her elbows.”* [2, 29]. Here moonlight does more than illuminate — it *makes visible* the phantom figure. The white dress and twin locks are striking signs of the supernatural visitor. The earlier “tinkling melody” acts like an invitation to the encounter. This moment marks a narrative turning point: the character crosses a threshold into a new state. Scholars interpret the moon symbol as anthropomorphic: “waking,” “quieting,” “whispering” — thus the light is not inert but a meaning-bearing sign. In symbolic dictionaries, the moon is described as “cold but orienting,” revealing what is concealed. The moon’s presence or phase is often read as a subtle barometer of the character’s emotional state (hope, doubt, disclosure, concealment).

Pimenova writes that the symbolism of the moon is among the oldest and richest in associative meaning; *the crescent moon in ancient cultures is a sacred emblem*. Her “somatic code” concept views the moon as a living image anthropomorphized through metaphors. The feminine dimension of the moon is recurrent in poetic texts. These views align with Jungian psychology, where the moon is tied to collective unconscious, intuition, and shadow realms. In youth prose, the moon functions as a “watchful light,” “cold eye,” or “guiding signpost,” marking moments of moral decision in nocturnal chronotope [9].

The interpretations of the moon by the aforementioned authors resonate with reflections found in several classical works. In archetypal psychology, Jung describes the moon as a symbol associated with the collective unconscious — a maternal image, a guide to intuition and the “shadow” realm. Thus, the moon awakens the character’s inner instincts and serves as a “soft light” that stirs hidden emotions. Eliade considers the cyclical nature of the moon as a model of sacred time, linking the idea of “rebirth” with the moon’s phases: the full moon represents completeness, the new moon signifies a beginning, and the dark moon indicates concealment or stagnation. In the Dictionary of Symbols, Chevalier and Gheerbrant describe the moon as a sign of the feminine principle, fertility, and rhythmic life; in some civilizations, however, it is also connected to the masculine principle — highlighting the multilayered nature of the moon symbol [9]. Cirlot portrays the moon as a “cold yet guiding” light and compares it to a spotlight that reveals the mysteries of the night. These theoretical foundations complement M.V.Pimenova’s concept of the “somatic code,” offering a clear explanation of the moon’s role in contemporary youth prose as a “guardian light,” a “cold gaze,” or a “guiding sign.” The moon becomes a moral marker that signifies key moments of inner decision-making and serves as a symbolic guide within the nocturnal chronotope.

In “A Love Novel”, Konys deploys a motif of “nocturnal summons”: the protagonist feels a nudge in the darkness that compels decision. One episode reads: *“It was Friday. As evening cloaked the windows in black, someone nudged me by the sleeve. I understood this was a sign that I must leave. ‘Yes, I shall now return,’ I muttered without turning around. Again I was nudged. When his fingertip touched my hand, I felt some coldness; my body trembled. Involuntarily looking, I saw not the library attendant but a girl in a black veil and white gown smiling at me.”* [2, 82]. Here the “sleeve touch” and the “cold chill mark” a boundary between the mundane and the uncanny. The white gown is again a clear supernatural sign. Night disrupts rational order and draws the character

toward inner listening. The moment is narratively pivotal: darkness becomes an invitation; the awakened character emerges transformed. In Jungian terms, the tremor is a psychic trigger to inner change. Thus night is a call, and the one who heeds it awakens anew.

In Madina Omarova's story "On the Road", the opening lines evoke a thick nocturnal atmosphere: "*It was night. The air carried a separate scent. Darkness has a smell. Cold. We were walking...*". These sensory details — scent, cold, motion — intensify suspense and contribute to a gothic ambiance [10]. As scholar T. Asemqulov suggests, the plot echoes the well-known Kazakh legend of "Death arriving untimely, seventy years late." Initially told in first person, the narrative increasingly reveals that the night's companion was a stranger — later revealed to be a ghost. Scholar A. Jakulaev highlights the story's gothic traits: nocturnal backdrop, mysterious companion, traveling with a phantom, and the final revelation of the mystery [11].

The night is not mere scenery but a meaningful driver of narrative motion. Nocturnal road becomes a *threshold linking* past and future. Coldness, silence, and slow pacing reflect the character's liminality. At the plot level, night is both call and recognition time. The phantom companion is a manifestation of death, and the journey becomes an existential trial. The language is terse, staccato, and fragmentary — designed to mirror breathless tension. First-person narration sustains oscillation between certainty and doubt. The delayed revelation intensifies impact, making night a shared ground of fear and spiritual insight. In "On the Road", the night motif merges national legendary motifs with modern psychological prose, turning the nocturnal path into an existential passage.

In Omarova's "The Night of Qadr", the story centers on a girl awaiting the spiritual figure Qydyr (Khidr) on the holiest night in the Islamic calendar. The night here is not background but *consecrated time*. The narrative unfolds at the liminal instant when the heroine stands on the border between two worlds. Prayer, silence, dim light, and empty space are markers of tension and expectancy. Unexpected encounters, apparitions, internal tremors, and revelations shift the narrative direction. The structure aligns with B.A. Ysraq's neo-gothic model: Omarova deepens the mystical atmosphere gradually and brings the secret to light at the climax, drawing both heroine and reader to ethical and existential choice [12].

In "The Night of Qadr", the motif of night acquires not only mystical but also sacred-religious meaning. Unlike the nocturnal spaces in Lira Konys's prose, where night often opens the sphere of imagination, phantom vision and psychological awakening, Omarova's night is connected with expectation, prayer and ethical choice. The heroine's waiting for Qydyr transforms ordinary chronological time into sacred time. The night becomes a spiritual threshold where the visible and invisible worlds come close to each other.

The atmosphere of the story is built through silence, darkness, dim light and inner tension. These details do not simply create a mystical background; they organize the heroine's psychological state. The expectation of Qydyr is simultaneously an expectation of miracle, fear and self-recognition. In this respect, the night functions as a chronotope of spiritual testing. The heroine is placed in a liminal situation: she is between childhood and maturity, between ordinary reality and sacred revelation, between fear and hope. Therefore, the night motif in Omarova's text performs several functions at once: it structures the plot, deepens the mystical atmosphere, reveals the heroine's inner world and leads the reader to ethical reflection.

At the semantic-symbolic level, the Night of Qadr is associated with purification, divine mercy and the possibility of renewal. At the pragmatic level, it produces an effect of expectation and anxiety in the reader. The sacred night does not merely frighten the heroine; it forces her to face the question of faith, responsibility and inner readiness. Thus, Omarova reinterprets the religious-cultural meaning of Qadr night within the poetics of contemporary mystical prose.

Table 1 – Three-level semiotic functions of moon and night motifs in the analyzed texts

Text	Textual level	Semantic-symbolic level	Pragmatic level
Lira Konys, "The Goddess of the Apple Tree"	Night and moonlight mark the appearance of the phantom girl and become a turning point in the narrative.	Moonlight, white dress and sacred orchard symbolize mythic memory, "kiye" and the connection between the living and the dead.	The motif creates awe, fear and moral responsibility before sacred space.
Lira Konys, "A Love Novel"	The nocturnal touch and the appearance of the mysterious girl move the plot toward the uncanny.	Darkness, coldness and white clothing mark the boundary between everyday reality and the supernatural.	The motif intensifies psychological tension and reveals the character's inner instability.
Madina Omarova, "On the Road"	The night road structures the movement of the plot and leads to the final revelation.	Road, darkness, cold air and ghostly companion symbolize death, liminality and existential passage.	The motif produces anxiety and forces the reader to experience uncertainty together with the narrator.
Madina Omarova, "The Night of Qadr"	Sacred night organizes the heroine's expectation and spiritual encounter.	Qadr night, silence, prayer and waiting symbolize purification, hope and sacred revelation.	The motif leads the reader to ethical reflection and strengthens the feeling of spiritual trial.

As the table demonstrates, the motifs of moon and night function consistently across all four texts. Although each author uses them differently, these motifs operate at textual, semantic-symbolic and pragmatic levels, shaping plot structure, symbolic meaning and readerly perception.

Conclusion. In contemporary Kazakh youth prose, the motifs of moon and night have consolidated into a deeply meaningful symbolic mechanism. These motifs are not poetic decorations but instruments for unveiling the character's interior life, spiritual journey, and existential condition. Through moonlight and nocturnal chronotopes, young authors link traditional mythological consciousness to modern psyches. In this study, the fairy-tale and psychological roles of the moon and night motifs in the works of Lira Konys and Madina Omarova are shown to operate on mythopoetic, symbolic, and psychological levels. The nocturnal chronotope and moonlight mark the moments when characters make decisions, undergo purification, or mature. These motifs, newly revived in national literature, function as bridges between folkloric codes and contemporary prose. Moreover, the symbolic systems of moon and night intensify mystical texts and guide readers into deeper psychological and philosophical reflection. In this way, this research demonstrates that the moon and night motifs have secured their place as a richly layered symbolic system within the aesthetic-ideational space of contemporary Kazakh prose.

At the same time, the study has certain limitations. The analysis is based on four selected texts by two authors; therefore, the conclusions should not be generalized to the whole body of contemporary Kazakh youth prose. Nevertheless, the selected works clearly demonstrate how moon and night motifs function as recurring symbolic structures within mystical prose and how they connect individual psychology with collective cultural memory.

The comparative perspective also shows that the motifs of moon, night, sacred space and spiritual encounter preserve links with Turkic folklore, Kazakh mythological consciousness and religious-cultural imagination. Future research may expand the corpus by including other young Kazakh prose writers and by comparing moon-night symbolism with similar motifs in

Central Asian and world mystical literature. The three-level semiotic model proposed in this article may also be further developed as an analytical tool for studying other mythopoetic motifs in contemporary Kazakh literature.

Literature

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ҚАЗІРГІ ҚАЗАҚ ЖАСТАР ПРОЗАСЫНДАҒЫ МИСТИКАЛЫҚ ХРОНОТОП ЖӘНЕ МИФТІК СИМВОЛИЗМ

Аңдатпа. Мақалада қазіргі қазақ жастар прозасындағы мистикалық хронотоп пен мифтік символика көркемдік, психологиялық және архетиптік қырлар тұрғысынан қарастырылады. Зерттеуде түн, ай сәулесі, тылсым кейіпкерлер мен шекаралық күй сияқты мотивтердің кейіпкердің трансформациясы мен оқиға құрылымына қалай ықпал ететіні талданады. Лира Қоныс пен Мәдина Омарова шығармаларын негізге ала отырып, автор мифопоэтикалық образдар мен архетиптік құрылымдардың қазіргі проза контекстінде жаңаша көрініс табуын көрсетеді. Зерттеудің әдістемелік негізі ретінде мифопоэтикалық талдау, Юнгтің архетиптік психологиясы және Бахтиннің хронотоп теориясы қолданылады. Нәтижесінде, мистикалық кеңістік кейіпкердің ішкі өзгерісіне себепкер болатын шекаралық, инициациялық және рухани кеңістік ретінде сипатталады. Мақалада миф пен мистика эстетикалық құрал ғана емес, ұлттық мәдени жадқа негізделген этикалық және дүниетанымдық код ретіндегі қызметімен маңызды екені дәлелденеді.

Түйін сөздер: мистикалық проза, мифопоэтика, хронотоп, қазақ әдебиеті, символика, архетип, жастар прозасы

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МИСТИЧЕСКИЙ ХРОНОТОП И МИФИЧЕСКАЯ СИМВОЛИКА В СОВРЕМЕННОЙ КАЗАХСКОЙ МОЛОДЕЖНОЙ ПРОЗЕ

Аннотация. Статья посвящена исследованию мистического хронотопа и мифической символики в современной казахской молодежной прозе с эстетической, психологической и архетипической перспектив. Анализируются мотивы ночи, лунного света, мистических встреч и переходных состояний, формирующих трансформацию героя и сюжетную динамику. На материале произведений Лиры Коньсы и Мадина Омаровой выявляется, как мифопоэтические образы и архетипические структуры переосмысливаются в постсоветской казахской литературе. Методология включает мифопоэтический анализ, архетипическую психологию К.Г.Юнга и теорию хронотопа М.М.Бахтина. Исследование показывает, что мистическое пространство выполняет функцию катализатора внутреннего преобразования, раскрывая героев в состоянии лиминальности, инициации и духовного испытания. Сделан вывод, что миф и мистика — не только эстетические элементы, но и этические, сакральные коды, опирающиеся на культурную память народа и формирующие поэтику современной прозы.

Ключевые слова: мистическая проза, мифопоэтика, хронотоп, казахская литература, символизм, архетип, молодежная проза

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