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Редакцияның мекенжайы: 010009, Астана қ., Жұмбаев даңғ., 4
Телефон/факс: (7172) 561 933; E-mail: eagi.vestnik@gmail.com, Сауім: ojs.egi.kz

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Адрес редакции: 010009, г. Астана., пр. Жумабаева, 4
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Zhumabayev Tel/Fax: (7172) 561 933: E-mail:
eagi.vestnik@gmail.com, Caïm: ojs.egi.kz*

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**ТІЛ ЖӘНЕ ӘДЕБИЕТТІ ОҚЫТУ ӘДІСТЕМЕСІ – МЕТОДИКА
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K. R. NURGALI¹ 
V. V. SIRYACHENKO² 

L.N. Gumilyov ENU, Astana, Kazakhstan^{1,2}
(e-mail: nurgalik1@mail.ru¹; vikalife020894@gmail.com²)

CHEKHOV'S PRINCIPLES OF ARTISTIC ORGANIZATION IN THE CREATIVE WORK OF G. MUSREPOV

Abstract. This article explores the principles of artistic organization of A. Chekhov's text and their influence on the creative work of the famous Kazakh writer G. Musrepov. The authors of the article identify the main features of the principles of the artistic organization of the text of A. Chekhov's creative works. Additionally, the main features of the principles of the artistic organization of the text, inherent in the works of G. Musrepov are considered. The article provides a semantic and comparative analysis of the works of the two writers, on the basis of which the authors identify the main "parallels" in the works of writers. The authors, referring to the notion of artistic organization of the text, examine such categories as the main features of the writers' artistic world, plot composition of their works, the use of lexical and semantic, graphic and expressive means, as well as the specificity of spatial and temporal organization of the artistic texts. The mentioned categories make up the internal form of the artistic whole of the work. The research methodology is based on the comparative and comparative-typological, as well as semantic methods of the research. The authors of the article touch upon the problem of reception of A. Chekhov's work in Kazakhstan. To date little research has been devoted to this topic, so this problem requires comprehensive study and analysis. Reception of creative work from the point of view of bearers of another culture, in comparison with the national literature of Kazakhstan, will highlight and explore new facets of the Russian writer's work. The uniqueness of this study lies in a systematic analysis of the principles of artistic organization of the texts of A. Chekhov and G. Musrepov. The results obtained will be used in the framework of the PhD thesis "Reception of A. Chekhov's Creativity in Kazakhstan".

Keywords: principles of artistic organization of the text, poetics of A. Chekhov, poetics of G. Musrepov, Russian literature, Kazakh literature, comparativism, semantic analysis.

Introduction. The artistic world of a writer's work has long been the object of study for many researchers. Each researcher pursues his own academic interests, but one thing is common to all of them is to understand the mystery of the creation of a piece of work. The author's inimitable style, his creative laboratory, which consists of various techniques, a system of images, space and time organization - their understanding and study leads to new scientific discoveries in the field of literary studies, linguistics, philosophy and other sciences. The need to study a writer's language and style leads a researcher to the study of the principles of the artistic organisation of the text.

The aim of this article is to investigate the principles of the artistic organisation of A. Chekhov's text and their influence on the work of the famous Kazakh writer G. Musrepov. In order to achieve the goal a number of the following tasks have been set: 1) to identify the main features of the principles of artistic organization of the text in the works of A. Chekhov;

2) to consider the main features of the principles of the artistic organization of the text, inherent in the works of G. Musrepov; 3) to conduct semantic and comparative analysis of the works of two writers, to note the main “points of similarity”. As part of the study of the concept of principles of the artistic organization of the text, the authors consider such categories as: the main features of the writers' artistic world, plot and composition of works, the use of lexical, semantic, figurative and expressive means, the specificity of spatio-temporal organization of artistic texts. The categories under consideration constitute the internal form of the artistic whole of the work.

Methods and methodology. The methodology of the study includes the comparative and comparative-typological, as well as semantic methods of the research. The theoretical basis of the research consists of the works of Kazakh and Russian philologists, literary scholars and critics: A. Chudakov, A. Derman, V. Kataev, I. Gurvich, S. Ashimkhanova, M. Sergaliev and others.

The significance of the research of this problem is determined by the fact that the work of A. Chekhov, his reception in Kazakhstan, is a little-studied issue, which requires comprehensive study and consideration. Reception of creativity from the point of view of bearers of other culture, in comparison with the national literature of Kazakhstan, will allow highlighting and exploring new facets of the work of the great Russian writer. The scientific novelty of this work lies in the systematic analysis of the principles of the artistic organization of the texts of A. Chekhov and G. Musrepov, their comparison and contrast. The scientific and practical significance of the results of the study lies in the fact that the results obtained in the research will be used within the framework of the dissertation research “Reception of A.P. Chekhov's Creativity in Kazakhstan”.

Discussion. Anton Chekhov, whose work refers to the late nineteenth and early twentieth centuries, was always attracted and interested in the problem of cognition of human consciousness. A renowned humanist, distinguished by his sincere humanity, Anton Pavlovich sought to create an image of the “little man” of the era. His findings, which were made up of a large number of individual cases, were summed up in his works in the form of generalizations, moving from the particular to the general. That is why the writer's works attracted not only his contemporaries, but also many generations after. After all, absolutely everyone can discern in the characters of his stories themselves, a relative, a friend, an acquaintance, a colleague or a boss. The searches, experiences, reflections, aspirations of the “little man”, and at a later stage of his work the “middle man” [1, 43] in Chekhov take on a universal meaning, the so-called features of the era, which remain unchanged from generation to generation. The theme of the “little man” is revealed by the writer in a different vein from that of other classics of Russian literature. Chekhov has no compassion for his petty people; he condemns them for having lost their humane qualities, replacing them with servility to superiors and dreams of promotion (“The Thick and the Thin”, “Death of an Official”, “Chameleon”, etc.).

There is no denying that the leading themes that Chekhov addresses in his works, such as the themes of need, poverty (“The Men”, “In the Gully”, “New Dacha”, etc.) and the finding of inner freedom by man (“The Student”, “The Bride”, etc.) [2, 93], freedom from the framework imposed by society, are as relevant in our time as ever. The same can be said about the theme of man's fear of life itself, the uncertain present and the ghostly and foggy future. Chekhov himself, as a man who treasured freedom above all else, encourages his readers to loosen up, to become free spiritually, to overcome and uproot banality and crudity. Chekhov often, in the course of his works, turns to the theme of exposing human vices: lying (“Name day”), vulgarity and philistinism (“Dushechka”, “Anna on the Neck”), greed (“Gooseberry”) and many others. Chekhov does not avoid the “eternal” themes of love (“Lady with the Little Dog”, “About Love”) and happiness (“Lady's Kingdom”), as well as the theme

of madness bordering on genius (“Ward No. 6”, “The Black Monk”).

The main themes of Chekhov's stories are the search for the purpose of life and the degradation of the individual (“Ionich”, “The Man in the Case”). The writer concentrates on the human being himself, his psychological state, his interaction in society, as well as his search for himself and finding happiness. The Chekhov hero, his consciousness, experiences fear of life itself, trying to circumvent the trials that fall to him through the will of a fate that is hostile to him [3, 25]. Appeal to such themes as need, poverty, happiness, love is peculiar to Chekhov, but a distinctive feature of the writer's work are such “Chekhovian themes” as: fear and alienation before reality; madness (public and personal); the theme of gaining inner freedom; the pernicious influence of vulgarity, servility, boorishness on a person; striving for intellectuality, humanity.

Turning to the subject matter of Chekhov's works, one may note that the writer was more interested in the problem of the correct delivery of an issue than in the search for the truth. A.P. Chekhov did not consider himself a judge, who could evaluate the actions of his characters, but only an observer - an “impartial witness”, who allows his reader to think for himself and find answers to the questions he poses. This is the main poetic principle of A.P. Chekhov, which distinguishes his works from others. The problem of studying the phenomenon of “casing” becomes one of the most important in A.P. Chekhov's work. The writer is interested in the question of what deprives a person of his inner freedom and drives him into a “case”.

The focus of Chekhov's early work is on revealing the ideas that fear of life itself is unnatural to human beings [4, 37]. This fear harbors dangers as it leads a person to degradation. Anton Pavlovich reduces the problematics of his stories to attempts to comprehend and push his reader to comprehend the causes of man's spiritual and moral decline, and what global problems this can lead to.

The writer's special narrative style allows him to draw the reader's attention to global questions about the meaning of human life. At the same time, Anton Pavlovich does not express his own point of view on a particular problem in his narration, but only brings his readers to it, allowing everyone to find their own answer to the question, based on their own system of values. This helps the writer form his unique objectivity, which becomes his principal aesthetic stance, to which he adheres in his works.

The subjects of the short stories of the later period undergo some changes. Thus, A. Chekhov, in the same characteristic manner, still tries to explain the spiritual degradation of the individual [4, 69]. His hero begins to have an epiphany. Yet again, the author does everything in his own manner, with exceptional subtlety. Unlike other writers, he does not tell about the happy life of the hero after his epiphany, the narrative ends at this transitional stage, through which his hero passes. The author does not undertake to describe the hero's further fate, it is unknown to him. This leaves room for the reader's imagination, giving him food for thought. This is where another unique feature of Chekhov's work comes from - the reader becomes a co-author, actively involved in the relationship with the text of the work and with the writer himself. This is another reason why Chekhov's works have remained relevant for many generations.

Another distinctive feature and uniqueness of Chekhov's work lie in the form in which his works are clothed. The literary capacity, capacity of form, brevity, expression, filigree use of artistic details, peculiar language of the characters, their exhaustive portrait all this allows us to call A. Chekhov an innovator.

If consider the writer's works from the point of view of their compositional construction, a number of peculiarities can also be noted. The main feature is Chekhov's sincere “dislike” of long, lengthy prefaces. The introduction in Chekhov's works is either completely absent, or consists of two or three sentences at most [1, 201]. This essential

feature opposes Chekhov's traditional poetics, and makes the poetics of his works unique. It is what allows Chekhov to significantly “reduce” the volume of his works, to increase their expression, to go straight to the climax of the work and its denouement. Also, the preservation of the internal energy of Chekhov's works is helped by their finale, which, as a rule, remains open to the author, as mentioned above. Quite often Chekhov uses the compositional structure of constructing a work known as “story within a story”. The grouping of stories into collections is also of interest, where the second story and the final story are often linked by meaning, and sometimes the stories enter into a more complex compositional relationship, thus forming a duology and a trilogy. An important part that also shapes Chekhov's writing aesthetic is the poetics of titles. In the titles, the writer reflects a continuous connection between the characters in the work, its plot, the main conflict, and the author's special intonation [5, 145]. Thus, it can be concluded that the dynamics of the composition of Chekhov's works are due to the unique connection between all the details of the narrative.

The following distinctive features should be noted when considering the “chronotope” of A. Chekhov's works. The writer creates a specific spatial reality in his works. Usually Chekhov's events are tied to a specific place, which is designated at the beginning of the narrative. Space becomes an important element of Chekhov's narrative. The place of action has clear boundaries (a house, a pub, a train car, a ship, etc.). However, throughout the work one can trace the evolution of the author's artistic space; the field of action gradually grows and expands. The themes of the works become more complicated, respectively, the volume of the works increases (“Steppe” – “boundless space”). This serves as a unique indicator of the striving of both the author and his characters for freedom, which, however, can sometimes lead a character to inner loneliness (“The Student”).

Another important part of the “chronotope” is the category of artistic time, which becomes the main “organizer” of the composition of the work. The temporal boundaries of Chekhov's works are most often defined, most rarely exceeding a few hours, but can be expanded by the author's resort to the above-mentioned technique of “story within a story”, through which the reader has the opportunity to travel even to the distant past. Another peculiarity is that in A. Chekhov, time is always independent of his characters. The flow of time is regulated only by the author himself, as is its intensity and direction.

The final category considered within this study is the system of character images and its particularities in Chekhov. Chekhov seeks to address the inner conflict of a person, which in ordinary life other people do not notice [2, 114]. This approach of the author explains the problematic of the writer's works, whose characters are doomed to misunderstanding and loneliness.

This explains the problematic nature of the writer's stories and novels, the constant doom of the characters' loneliness, and the lack of understanding even by those close to them. The study of the plots suggests a variant classification of the characters. Chekhov's heroes are ordinary people of different estates and professions. Their social background does not play a big role for Chekhov, the main thing is that they are all human, and therefore his aim is to learn their human essence. Their everyday life, interaction with other characters, habits, everyday life, reactions to the actions of others, all this forms their character.

Commitment to the principles of realism and objectivity did not allow Chekhov to create an image of the ideal hero. That is why the writer does not divide his characters into positive and negative, because in real life not everything is so unambiguous. Everyone has positive and negative character traits, no one is perfect. Chekhov's most pure and brightest character is that of a child, who is not yet touched by the hardships and difficulties of choosing “adult” life.

Results. Many Kazakh researchers note the influence of A. Chekhov's works on the classics of Kazakh literature, such as M. Auezov, I. Dzhanugurov, B. Maylin, G. Musrepov,

S. Mukanov, S. Seyfullin and many others. Many of them independently noted this kind of influence in their critical articles and essays. For example, G. Musrepov writes that “the classics and founders of Kazakh Soviet literature linked their creative destiny to Russian literature, to its most prominent representatives Pushkin and Lermontov, Tolstoy and Chekhov, Gorky and Mayakovski” [6, 246].

Stories and essays constitute a significant part of Musrepov's creative work. S. Ashimkhanova believes that A. Chekhov was one of serious teachers of Gabit Musrepov throughout his creative life. Laconicism, novelistic narration, and the special function of subtext had a serious impact on the structure and content of Musrepov's fiction text [7, 195]. The researcher in another work “Gabit Musrepov's Prose in Translation” also notes that Musrepov's short stories are differentiated between those psychological and event-driven, and those that combine the exploration of a hero's everyday life and an inner world with a sharp novelistic plot based on an unexpected, “accidental” or in the literal sense, an accidental occurrence [8, 31]. The writer's works in the smaller genre also deviate from the standard canon, using material from life, complicating the characters and the plot, and deepening on the moral and philosophical themes of the works.

Ilyas Dzhanugurov pays particular attention to the description of nature and landscape in his works. Nature occupies an important place in the writer's imaginative structure. Similarly to Chekhov, Dzhanugurov manages to combine the traditional function of the landscape with the parallel disclosure of the hero's state of mind. Thus, the author in the story “*Ana jyry*”, in addition to describing heavenly fruits and drinks, shows the reader the mental turmoil in which his heroine Hauva finds herself: *Ağaş basynda ösetin jemister tatyp ketkendei dämsiz de tüzsyz siaqtanyp barady. Bir kezde Hauva qyzdyň qyzyğyp jeitini alma, örik, qırma, meüz, anar, jaňğaqtar boluşy edi, qazır bärinen de jerinip ketti. Susyny ağaş süti, ağaş syrasy, soratyny qaiyn baly edi, osy küni Ğainelhiat būlağynyň möldir suynan basqany işpei jür* [9, 201-202] (*tran. in Rus. – A. Belyaninova: The maiden - her name would be Hauva - lived in paradise, unaware that it was paradise. The green foliage casts a welcoming shade, sheltering her from the scorching arrows of the sun; and once you stretch out your hand, you can pick any fruit of any colour, smell or taste: apricots, persimmons, grapes, oranges, nuts, pomegranates... Then you can - at your choice - drink the food with thick milk of coke or spicy nectar, or the frothy juice of white birch trees* [10, 534]). Gabit Musrepov's nature is also very often humanised, taking on anthropological characteristics: *Qazır Sedratil Mūntaha baqşasynda būdan körkem bir ağaş joq. Gülderı qandai! Qyzyl jüldyzdai jarqyrap, jainap, meruerttei tızılıp biik şynardıň ũşar basyna deiin qūlpyryp tūrady* [9, 203] (*tran. in Rus. – A. Belyaninova: And so...? In the garden of Sidrat-il-Muntah there is no tree more slender than the plane-tree, stronger than it, more beautiful, more enduring. And the flowers are lining its branches, shimmering with all the colours that the sun can show* [10, 538]). In general, the story “*Ana jyry*” contains an image of a paradise garden, which is Chekhov's symbol of beauty and goodness, happiness and humanity. Chekhov's garden often becomes a shelter for lovers (“The Teacher of Literature”, “The Black Monk”, “The House with a Mezzanine”, “Ionich”, etc.); the story of Adam and Hauva begins in Musrepov's paradise garden. The Garden of Eden, like Chekhov's gardens, is full of beautiful plants, light and music, that which is why the garden responds to the state of mind of its characters in both authors. However, while Chekhov's garden becomes an ideal of human existence and often its demise, withering, becomes a symbol of death, Musrepov's characters have a new beginning after their exile from the garden; it becomes a symbol of a new beginning, freedom.

Musrepov does not ignore the themes of poverty and destitution in his stories [11, 53]. Musrepov believes in man. He believes that people's salvation, their return to high moral ideals lies through the eradication of human vices, the desire to help a fellow human being and even a completely unfamiliar one. Musrepov also praises other human virtues, such as

love and honesty. The reader sees the cunning Bekbergen, the brave Kaisar, the honest boy, and Bekbergen's fair brother Kadyr in “*Borandy tünde*” short story, so it can be argued that the appeal to “eternal” themes and “eternal” images is typical for Gabit Musrepov as much as for Anton Chekhov.

If consider the works of the writer in terms of their composition, it can be noted that the stories of G. Musrepov are laconic, they are not characterized by a long introduction, sometimes it is absent, as in the above short story “*Borandy tünde*”, where the author immediately proceeds to the narrative. The narrative is often conducted in the form of dialogue, where the words of the heroes of the work are mixed with the words of the author, which, according to M. Sergaliev, is an outward reflection of the influence of the Russian language [11, 66]. It should be noted that in A. Chekhov's stories dialogue and open monologue, especially in his later works, are used regularly and sometimes occupy most of the narrative (“Name day”, “Trouble”, “Parry”, etc.). According to A. Ashimkhanova, dialogue has become an indispensable indicator of genre in Musrepov's works and one of the determining dominants of composition [8, 87]. As noted above, the preservation of the internal energy of Chekhov's works is facilitated by their finale, which, as a rule, remains open ended by the author. Analyzing the works of G. Musrepov, the researcher also comes to the conclusion that the ending of many of G. Musrepov's works is also of the open type [8, 98]. Furthermore, the peculiarities of the Kazakh writer's composition, which bring him closer to Chekhov, include the fact that the finale of his works often contains an overtly “psychological point of view” [8,111]. The points of view of the author and the hero of the work shift, however, the writer in G. Musrepov's works gets an opportunity to express his own point of view, at the expense of his inclusion as a historical figure.

An important part of Musrepov's aesthetics is the poetics of titles. S. Ashimkhanova within the framework of the textbook “Gabit Musrepov's Prose in Translation” devotes a whole chapter to the study of this problem [8, 24]. She concludes that despite a certain level of innovation inherent in Musrepov's creative style, most of the titles of his works correspond to the national tradition. She writes that the fruitfulness of Chekhov's study with his love for word semantics can be found in the title of the story “*Aspanda bolğan jekpe-jek*” [7, 195].

Finally, it should be noted once again that the authorial style of Gabit Musrepov is of great interest to researchers of Kazakh literature. He builds his own system of relationships between the author and the hero, and fills his works with harmony and musicality. Realistic description of the social life makes Musrepov as good as Chekhov. That is why his works are included in the golden fund of Kazakh literature of the Soviet period.

Conclusion. This article investigated the principles of artistic organization of the text of A. Chekhov and G. Musrepov. The authors have identified the main features of the principles of artistic organization of the text in the works of the writers. The authors of the article noted the main “points of contact” of the works by means of semantic and comparative analysis, which proves the influence of the works of A. Chekhov on the creative work of the famous Kazakh writer G. Musrepov. The works of the Kazakh writer are filled with spiritual meaning and promote the cultural values of the Kazakh people. The creative work of the writer is one of the brightest examples of the formation of national thinking. The stories, short stories, novels of the writer are humanistic, imbued with love to the native land, to his people. The writer believes in strength and steadfastness of the Kazakh people, glorifies their moral qualities. That is why the works of Gabit Musrepov are included in the golden fund of Kazakh literature, his name is on a par with the other great sons of the Kazakh people - Mukhtar Auezov, Beimbet Maylin, Ilyas Dzhansugurov, Saken Seyfullin, etc.

The authors of the article have researched the main features of the writers' artistic world, examined the plot-compositional structure of their works, the use of lexico-semantic, pictorial-expressive means and also studied the specificity of spatial and temporal

organization of the authors' literary texts. The mentioned categories enabled us to form an idea of the inner form of the artistic whole in the works of the writers. The results obtained in the course of the study have enabled us to explore new facets of the works of great writers, thanks to their comparison and juxtaposition. The authors of the article believe that the data obtained in the course of the work have scientific value and can be used in the framework of dissertation research.

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Қ.Р. НҮРҒАЛИ, В.В. СИРЯЧЕНКО

Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Астана, Қазақстан

Ғ. МҮСІРЕПОВ ШЫҒАРМАШЫЛЫҒЫНДАҒЫ КӨРКЕМ МӘТІНДІ ҰЙЫМДАСТЫРУДЫҢ ЧЕХОВТЫҢ ҰСТАНЫМДАРЫ

Аңдатпа. Осы мақала шеңберінде А.П. Чехов мәтінін көркемдік ұйымдастыру қағидаттары, олардың атақты қазақ жазушысы Ғ.М. Мүсіреповтің шығармашылығына әсері зерттеледі. Мақала авторлары А.П. Чеховтың шығармаларындағы мәтінді көркемдік ұйымдастыру принциптерінің негізгі ерекшеліктерін анықтайды. Ғ.М. Мүсіреповтің шығармаларына тән мәтінді көркемдік ұйымдастыру қағидаттарының негізгі ерекшеліктерін қарастырады. Мақалада екі жазушының шығармаларына семантикалық және салыстырмалы-салыстырмалы талдау жасалады, соның негізінде авторлар жазушылардың шығармаларындағы негізгі «байланыс нүктелерін» ажыратады. Мәтінді көркемдік ұйымдастыру принциптері ұғымына жүгінетін авторлар келесі категорияларды зерттейді: жазушылардың көркемдік әлемінің негізгі ерекшеліктері, шығармалардың сюжеттік-композициялық құрылысы,

лексикалық-семантикалық, бейнелеу және экспрессивті құралдарды қолдану, сонымен қатар көркем мәтіндерді кеңістіктік-уақытша ұйымдастырудың ерекшелігі. Бұл санаттар бүкіл көркем шығарманың ішкі формасын құрайды. Зерттеу әдістемесі салыстырмалы, салыстырмалы-типологиялық, сондай-ақ семантикалық зерттеу әдістерінің принциптеріне негізделген. Мақала авторлары Қазақстандағы А.П. Чеховтың шығармашылығын қабылдау мәселесін қозғайды. Бүгінгі таңда ұсынылған тақырып салыстырмалы түрде аз зерттеуге арналған, сондықтан бұл мәселе жан-жақты зерттеуді және қарастыруды қажет етеді. Шығармашылықты басқа мәдениеттің тасымалдаушылары тұрғысынан қабылдау, Қазақстанның ұлттық әдебиетімен салыстырғанда, ұлы орыс жазушысы шығармашылығының жаңа қырларын бөліп көрсетуге және зерттеуге мүмкіндік береді. Бұл зерттеудің бірегейлігі А.П. Чехов пен Г.М. Мүсірепов мәтіндерін көркемдік ұйымдастыру принциптеріне жүйелі талдау жүргізу болып табылады, оларды салыстыру болып табылады. Зерттеу барысында алынған нәтижелер «Қазақстандағы А.П. Чеховтың шығармашылығын рецепциясы» диссертациялық зерттеу аясында пайдаланылатын болады.

Түйін сөздер: көркем мәтінді ұйымдастыру принциптері, А.П. Чеховтың поэтикасы, Г.М. Мүсіреповтің поэтикасы, орыс әдебиеті, қазақ әдебиеті, компаративистика, семантикалық талдау.

К.Р. НУРГАЛИ, В.В. СИРЯЧЕНКО

Евразийский национальный университет имени Л.Н. Гумилева, Астана,
Казахстан

ЧЕХОВСКИЕ ПРИНЦИПЫ ХУДОЖЕСТВЕННОЙ ОРГАНИЗАЦИИ ТЕКСТА В ТВОРЧЕСТВЕ Г. МУСРЕПОВА

Аннотация В рамках настоящей статьи исследуются принципы художественной организации текста А.П. Чехова, их влияние на творчество знаменитого казахского писателя Г.М. Мусрепова. Авторы статьи выделяют основные особенности принципов художественной организации текста в творчестве А.П. Чехова. Рассматриваются основные особенности принципов художественной организации текста, присущие произведениям Г.М. Мусрепова. В статье проводится семантический и сравнительно-сопоставительный анализ произведений двух писателей, на основе которых авторы выделяют основные «точки соприкосновения» в произведениях писателей. Авторы, обращаясь к понятию принципы художественной организации текста, исследуют такие категории как: основные особенности художественного мира писателей, сюжетно-композиционное построение произведений, использование лексико-семантических, изобразительно-выразительных средств, а также специфика пространственно-временной организации художественных текстов. Указанные категории составляют внутреннюю форму художественного целого произведения. Методология исследования построена на принципах сравнительно-сопоставительного, сравнительно-типологического, а также семантического методов исследования. Авторы статьи затрагивают проблему рецепции творчества А.П. Чехова в Казахстане. Представленной теме на сегодняшний день посвящено сравнительное небольшое количество исследований, потому данная проблема требует всестороннего изучения и рассмотрения. Рецепция творчества с точки зрения носителей другой культуры, в сравнении с национальной литературой Казахстана, позволит выделить и изучить новые грани творчества великого русского писателя. Уникальность данного исследования заключается в проведении системного анализа принципов художественной организации текстов А.П. Чехова и Г.М. Мусрепова, их сравнение и

сопоставление. Полученные в ходе исследования результаты будут использованы в рамках диссертационного исследования «Рецепция творчества А.П. Чехова в Казахстане».

Ключевые слова: принципы художественной организации текста, поэтика А.П. Чехова, поэтика Г.М. Мусрепова, русская литература, казахская литература, компаративистика, семантический анализ.

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Сведения об авторах (соавторах):

Нұрғали Қадisha Рустембековна – филология ғылымдарының докторы, профессор, Л.Н. Гумилев атындағы Еуразия ұлттық университеті орыс филологиясы кафедрасының меңгерушісі, Астана, Қазақстан.

Нурғали Қадisha Рустембековна – доктор филологических наук, профессор, заведующая кафедрой русской филологии Евразийского национального университета имени Л.Н. Гумилева, Астана, Казахстан.

Nurgali Kadisha Rustembekovna – Doctor of Philology, Professor, Head of the Department of Russian Philology of L.N. Gumilyov Eurasian National University, Astana, Kazakhstan.

Сиряченко Виктория Владимировна – гуманитарлық ғылымдар магистрі, Л.Н. Гумилев атындағы Еуразия ұлттық университетінің докторанты, Астана, Қазақстан.

Сиряченко Виктория Владимировна – магистр гуманитарных наук, докторант Евразийского национального университета им. Л.Н. Гумилева, Астана, Казахстан.

Siryachenko Viktoriya Vladimirovna – Master of Arts, PhD student of L.N. Gumilyov Eurasian National University, Astana, Kazakhstan.