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### **ҒЫЛЫМИ-РЕДАКЦИЯЛЫҚ КЕҢЕС**

Ж. Дәдебаев (төраға), С. Ашимханова, Қ. Әбдезұлы, Ө. Әбдиманұлы,  
З. Бисенғали, Т. Есембеков, Б. Жақып, А. Жақсылықов, Б. Жолдасбекова,  
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А. Темірболат, Д. Ысқақұлы

#### **Пікір жазған**

филология ғылымдарының докторы, профессор **Қ. Мәдібаева**

#### **Жалпы редакциясын басқарған**

филология ғылымдарының докторы, профессор **Ж. Дәдебаев**

#### **Электрондық басылымға дайындағандар:**

Л. Мұсалы, Б. Даутова, Г. Ыбырайқызы

#### **Авторлар ұжымы:**

Ж. Дәдебаев, Д. Ысқақұлы, Қ. Мәдібаева, С. Жусанбаева,  
А. Темірболат, М. Аймағамбетова, Г. Искакова, А. Айтмұханбетова,  
Б. Даутова, Ж. Оразбаева, Б. Баязитов, Л. Мұсалы

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## **LINGUISTIC FORMS OF EXPRESSION OF TIME AND SPACE CATEGORIES IN ABAI'S POEMS**

Time and space form the basis of a work of art. They complement each other; reveal the content and meaning of the work. Artistic time and space in fiction is a kind of picture, a moment, a phenomenon that has firmly entered the worldview and aesthetic position of the writer, not buried in the dust of time, but subjected to a slight delay. That is, to deliver aesthetic pleasure to the reader. The problem that allows a comprehensive analysis of the writer's artistic search, artistic time and space that fits into the artistic world of a work is the concept of a person in a work. It also shows the attitude of the writer to it, the author's position. For example, in the work of Abai Kunanbaev, we conduct a comprehensive study of their close connection, organic unity with an emphasis on real time and abstract time, historical time and mythical time, as well as on real space and abstract space.

In fiction, the time has various peculiarities that are connected to literary texts and the author's goal. Time in the context of the book may have well-distinguished or extremely ambiguous boundaries (for example, events may occur across decades, a year, or a few days), which may be represented in the work, vice versa, it does not correspond to historical or modern time, which is set by the author tentatively.

Time in a work of art can be multidimensional. The character of a literary work, in which there is an author and a reader, and the boundaries: the beginning and the conclusion are both tied to this property of artistic time. As a result, the text contains two time axes. Therefore, when time and space work together, finding harmony, the specific goal of the author is determined. We will analyze it using examples from Abai's poems. The magic of Abai's words is strong. This is mainly due to the tenderness of the poet's soul, his ability to express the truth, albeit bitterly, without compromising the sympathy of other subjects for the anxieties and tragedies of life.

Time and space play a big role in shaping the style of the poet, depending on the worldview and point of view of the author, thereby

determining the specifics of creating an individual author's picture of the world, the internal laws of a work of art, being the compositional support of the work, the internal organizer of the disclosure of artistic images, forming an artistic picture of the world.

This is evidenced by Kazhim Zhumaliev's assessment of Abai's works: "And in this imitation, the young talent, who thought that fate only smiled at him, proved that his science and strength are superior to his contemporaries. Abai surpassed in his time all the imitators of the East and argued with the poets themselves, who claimed the title of the pinnacle of the East. However, when Abai came of age and matured, he did not remain completely under the influence of oriental literature, but critically returned to the ancient Kazakh literature. Of course, before Abai, the Kazakh literary language had a basis and was strong in its own way. The richest Kazakh oral literature, great figures in the history of literature, such as Bukhar, Dulat, Makhambet, will become the pinnacle of literature both in the national context and in the literary language. As Kunanbai, the father of the great poet Abai, said: "what is the superiority of a person is also his disadvantage", the preservation of the national identity of our pre-Abai literature was both an advantage and a disadvantage. It shows the power of our language. The fact that Kazakh proverbs, sayings, parables or poems of Makhambet are not translated into another language was due to the strong preservation of the root position of the language as a national personality" (Abaitanu, 2020: 81].

Space is the environment, state, life of the poet in childhood. This is due to the fact that space depends on the moment of existence of motion. The basis of this space is any event, action and place in which events took place, which are reflected in the flow of time. Because the poet cannot return to the past. The scientist A.A. Zhanabekova noted that "Measuring time, when the past never returns, is something alien to historical time, because history itself is measured by the past. If so, then the non-return of time is a measure of physical time. Historical time is time in the mind, everything good is left in the past therefore, people must weigh every deed, thoughts on the scales of the past, comprehend it and try to connect with it" (Zhanabekova, 2012: 81). The scientist also clarifies the measurements of time and space. The one-dimensionality of time is manifested in the following: all events

occur only in one direction - from the past to the present, from the present to the future. And this happens outside of human consciousness, objectively. In the space of the body, you can move from right to left, from left to right, from top to bottom, from bottom to top, but time cannot be moved later, earlier, from the future to the past. Time does not return. This is its important difference from space. As we can see, time and space differ from each other, and thanks to these differences, they turn objective reality into artistic reality without losing their significance. And the poet very skillfully combined real events and abstract thoughts, taking in parallel two spaces and two times. We have interpreted all these features in poets' poems using methods of descriptive and contextual analysis.

One of the outstanding literary critics M.M. Bakhtin introduced in his studies the term 'chronotope' (time-space) in the 30s of the 20th century. This term used to relate to natural science. Reconsidering this notion in the context of artistic creativity, he introduces the chronotope as a traditionally relevant notion of literature, significant interrelation of artistically attracted space-time relations (Bakhtin, 1975: 81). The concern literary critics in the artistic chronotope was prompted by the wish to grasp what is the world into which a work of art involves us, what is its time, space, social and material environment, what are the rules of psychology and the fluctuation of ideas in it, what are the overall essentials that make individual constituents a single artistic whole. Space and time take a huge place in the formation of a work of art, since the chronotope defines the genre, supplies a compositional structure, and is inevitably connected with the plot, the system of images and motives (Nesterik, 2015: 235). The vital role of this literary notion takes root from the reality that 'artistic space and time serve as forms of existence of the artistic world' (Temirbolatova, 2001: 61).

Linguists have recently started to search chronotope since space and time belong to fundamental notions of philosophy (Askin 1966; Zeman 1971; Aguessy 1977), natural sciences, art (Ivanov 1974). Social and psychological issues of time and space have been considered by Fraisse (1963: 23), humanitarian aspects of these notions have been widely investigated in Meyerhoff (1968: 95) and Stuart-Smith (2003: 8) and Blankson studied them from the angle of exact sciences

(Blankson, 2006: 9). In 1960s a new branch which is known as text linguistic arose in linguistic research. At first, it was involved only in the search for means in formal cohesion in the text not engaging the content aspect of the text (Karasik, 2001: 113). In the late 1970s and 1980s, one of the main goals of linguistic was detection and characterization of special text categories. The research of text categories would allow to get full picture about the exact object of discipline, because it's most basic and significant features, since it includes recognizing peculiarities of the text structure, the structure of language units, same and the connections that are fixed between them (Stachel, 2005: 16). The artistic chronotope took a part in the text types discovered by researchers as well. This is the category continuum which is defined as "a certain sequence of facts, events unfolding in time and space". Chronotope is one of the important directions that make "the connection between the text and objective reality, reflected and refracted in the text". As text categories, artistic space and time are used to develop the text's content, form a compositional scheme, express "the flow of artistic reality in time and space," and add concreteness and realism to the portrayal (Bloh, 2001: 13). Let's jump right into artistic time. Let's take a look at this occurrence from the standpoints of literary criticism and linguistics. However, while discussing time in literature, it's important to distinguish between creative time and time as a subject. The time which the writer himself generates in his work is not the writer's concept about time, but rather the time which the writer himself makes in his work. The action of the work takes place in artistic time: its people live and act, and the events represented in it occur. To put it another way, artistic time is a state of being in the artistic universe. It does not accurately reflect real-time events. This is merely a representation, a model of reality that combines the real and the fictional. The interweaving of the properties of several times: real, perceptual, and individual, is referred to as artistic time. The writer creates several types of artistic time based on these times: real artistic time, such as the time of a person's life (physiological time) and cyclic time, psychological time which is the time of the human mental world, and surreal artistic time, such as astral, infernal, magical, mythological, fabulous, fantastic, and the Looking Glass time. A poetic text has a somewhat different typology: special artistic time which is a

time associated with the life of a lyrical hero, generalized artistic time which is correlated with the life of any individual, abstraction time which is an empty time of a topic of being, and time-transformation time where an unreal image is a substitute for time.

In Kazakhstani context the notion of chronotope and its reflection in Abai’s poetry have been studied by Professor Alua Temirbolat. In her earlier work as “Chronotope problems in modern prose” (2003) she defined the role and function of chronotope in modern literature and analyzed reflection this notion in the works of A. Kim, Paulo Coelho “The Alchemist” and modern Kazakh writers. Later in the monograph “Poetic World of Abai” (2015) A. Temirbolat considered the category of chronotope in Abai’ poetry claiming that many of his poetic works are permeated by images with space and time content (Temirbolat, 2015: 108).

Analyzing time and space in the poet’s verses, setting the task of interpretation, we chose the poem “Ġabidollaġa” (“To Gabidulla”). It is one of the Abai’s poems that have not become the object of analysis so much. Abai wrote this song as a dedication to a young man named Gabidulla Gabitkhanuly from his village:

**Table 1.**

The poem “To Gabidulla” by Abai and its interlinear translation into English

<b>Original</b>	<b>Transcript in Latin</b>	<b>Interlinear translation in English (by authors)</b>
<p>Жазғытұрым кылтиған бір жауқазын, Қайдан білсін өмірдің көбін азын. Бәйтеректі күндейді жетемін деп, Жылы күнге мас болып, көрсе жазын. Күз келген соң тамырын үсік шалып, Бетеге жете алмай болар жазым. (Abai, 2016: 23)</p>	<p>Jazġytūrym qyltiġan bır jauqazyn, Qaidan bılsın ömirdiñ köbin azyn. Bäiterekti kündeidi jetemin dep, Jyly künge mas bolyp, körse jazyn. Küz kelgen soñ tamyryn üsık şalyp, Betegege jete almaı bolar jazym.</p>	<p>Breaking snowdrop in springtime, How does it know that life is a lot or a little? Envyng the poplar, it says I'll get to you. Drunk on a summer day, if it sees summer, Freeze the roots with the onset of autumn It won't get to the fescue, it'll die.</p>

In this verse, the poet gives time objectively, while space is hidden from the abstract character. And his reader can determine this by time. The main purpose of the work as a whole is to be understandable. And in order to quickly and easily grasp the works of the poet, it is necessary to have knowledge from the life, condition, environment, even from the lexical fund of the Kazakhs. In this poem, we first get acquainted with the language units expressing time and space. They are: spring, penetrating, life, many, few, poplar, warm day, summer, autumn, my summer.

It is true that death is real. It itself is embodied in the lives of different nationalities through various rites. Let us analyze how the poet conveys this to his reader in terms of time and space.

**Table 2.**

The poem “Qartaidyq, qaiǵy oiladyq, ūiqy sergek” (“Gone old, we grieve and can’t sleep”) by Abai and its interlinear translation into English

<b>Original</b>	<b>Transcript in Latin</b>	<b>Interlinear translation in English (by authors)</b>
<p>– Жас қартаймақ, жоқ – тұмақ, туған – өлмек, Тағдыр жоқ өткен өмір қайта келмек. Басқан із, көрген қызық артта қалмақ, Бір құдайдан басқаның бәрі өзгермек.</p> <p>(Abai, 2016: 72)</p>	<p>– Jas qartaimaq, joq – tumaq, tuǵan – ölmek, Taǵdyr joq ötken ömir qaita kelmek. Basqan iz, körgen qyzyq artta qalmaq, Bir qūdaidan basqanyñ bāri özgermek</p>	<p>The young grow old, no is born, the born die, There is no fate in which life returns again. Traces and fun will be left behind Everything will change except for one god.</p>

In this poem by Abai, a dispute between the concept of number and quality is traced; philosophical conclusions demonstrate the traditions and customs associated with death in Kazakh life, from the point of view of time and space. The poet clearly gives the golden mean of his entire philosophy with the following poetic lines:



**Table 3.**

The poem “Ölsem, ornym qara jer syz bolmai ma?” (“If I die, won’t my place become black cold earth?”) by Abai and its interlinear translation into English

Original	Transcript in Latin	Interlinear translation in English (by authors)
<p>Өлсем, орным қара жер сыз болмай ма? Өткір тіл бір ұялшақ қыз болмай ма? Махаббат, ғадауатпен майдандасқан Қайран менің жүрегім мұз болмай ма?  (Abai, 2016: 82)</p>	<p>Ölsem, ornym qara jer syz bolmai ma? Ötkir tıl bır üialşaq qyz bolmai ma? Mahabbat, ğadawatpen maidandasqan Qairan meniñ jüregim mūz bolmai ma?</p>	<p>If I die, won't my place become black cold earth? Will not sharp tongue become a shy girl? Fighting love and betrayal Alas, will my heart turn to ice?</p>

There is conscious and clear cognition. At the same time, entering the times of all life, nation, country, destiny, human existence, it reflects the national values and knowledge of the Kazakh people.

The following poem is rich in artistic and aesthetic coloring of definitions and substitutions. The playful nature of this approach is illustrated by the dramatic dynamism of the tragic atmosphere in the work. The referents of coldness, silence, darkness reveal the content of psychology in its uncompromising condensation of images between the two poles of time and space perceived by human consciousness. Emotions of fear, anxiety, hopelessness, risk are rooted in the philosophy inherent in modernist aesthetics about the impermanence of existence (Dudley, 1996: 200). The indicated persons in the Kazakh language changed to *tūry*, *tūrym* and, having retained their meaning, united with the word *jaz* (summer). Then the meaning of *jazğytūry*, according to the modern understanding, means *before summer*, *beginning of summer*. Consequently, we know the concept of the season preceding the summer season, as a herald of summer. We can say that this word, which characterizes the spring period, is not currently used.

**Table 4.**

The poem “Jaz” (“Summer”) by Abai and its interlinear translation into English

Original	Transcript in Latin	Interlinear translation in English (by authors)
<p>Жаздыгүні шілде болғанда, Көкорай шалғын, бәйшешек, Ұзарып өсіп толғанда, Күркіреп жатқан өзенге, Көшіп ауыл қонғанда; Шұрқырап жатқан жылқының Шалғыннан жоны қылтылдап, Ат, айғырлар, биелер Бүйірі шығып, ыңкылдап, Суда тұрып шыбындап, Құйрығымен шылпылдап...</p> <p>(Abai, 2016: 96)</p>	<p>Jazdygünü şilde bolğanda, Kökorai şalgyn, bāişeşek,  Ūzaryp ösıp tolğanda, Kürkirep jatqan özenge,  Köşip auyl qonğanda; Şürqyrıp jatqan jylqynyñ  Şalgynnan jony qyltyldap, At, aiğyrlar, bieler Büiiri şyğyp, yñqyldap,  Suda tūryp şybyndap,  Qūiryğymen şylpyldap...</p>	<p>When summer was in July Green meadow, lily of the valley, When they blossomed to their full height, To the rushing river When the village moved; galloping horse neighing  From the meadow, barely visible back Horses, stallions, mares Satisfied, breathless,  Standing in the water, brushing off the flies Tail wagging...</p>

Abai’s poem “Qansonarda<sup>8</sup> бүркітші<sup>9</sup> шығady аңға” (“Berkutchi goes hunting in Kansonar”) is written about the hut.

<sup>8</sup> Qansonar (Kansonar) is a good time for hunting in Kazakh culture, when the tracks of the beast are visible on the first snow (powder). During the qansonar, hunters took with them birds of prey (golden eagle, eagle and others) and greyhounds. Many Kazakh proverbs and sayings are dedicated to Qansonar; there are also customs associated with it.

<sup>9</sup> бүркітші (berkutchi) is a name of a person in Kazakh culture who trains golden eagles. The golden eagle is a huge eagle with a wingspan of up to 2 meters. For three thousand years, people in the steppes and mountains have been taming golden eagles for hunting. Only a few hundred people around the world are engaged in training such birds, they call themselves berkutchi.

**Table 4.**

The poem “Qansonarda бүркітші шығady аңға” (“Berkutchi goes hunting in Qansonar”) by Abai and its interlinear translation into English

Original	Transcript in Latin	Interlinear translation in English
<p>Қансонарда бүркітші шығады аңға, Тастан түлкі табылар аңдығанға. Жақсы ат пен тату жолдас – бір ғанибет, Ыңғайлы ықшам киім аңшы адамға. Салаң етіп жолықса қайтқан ізі, Сағадан сымпың қағып із шалғанда. Бүркітші тау басында, қағушы ойда, Іздің бетін түзетіп аңдағанда...</p> <p>(Abai, 2016: 110)</p>	<p>Qansonarda bürkitşı şyğady ańğa, Tastan tülki tabylar ańdyғанға. Jaqsy at pen tatu joldas – bir ğanibet, Yńǵaily yqşam kiim ańşy adamǵa. Salań etip jolyqsa qaitqan ızı, Saǵadan sympyń qaǵyp iz şalǵanda. Bürkitşı tau basynda, qaǵuşy oida, Izdin betin tüzetip ańdaǵanda...</p>	<p>Early in the morning, just before dawn, berkutchi goes hunting, The fox will be found behind the stone for the hunter A faithful friend and a reliable horse - what else do you need on a campaign, And the clothes are comfortable, gathered.</p> <p>He bravely makes his way through animal paths, Hearing sensitively catches the sounds that come from the valley. Down there, already a friend - a beater, climbing up the hollow, Kicked out the redhead, already drives up the thorn bushes.</p>

During the first snowfall, the right time to hunt the huts is called “Qansonar”. This is due to the fact that the tracks of the beast are clearly visible on the freshly fallen snow. In this poem, Abai describes interesting moments of the hut with views of nature. Through the hut, he conveys information about the winter of the area inhabited by the Kazakh people and about the secrets of hunting. In the poem, in Qansonar, the hunters took their eagles and, going out to hunt, met a fox and let the eagle go. The fight between the fox and the eagle, the actions of both are depicted convincingly. A. Temirbolat analyzed linguistic means that express chronotope in this poem in detail: “When describing birds, the verbs of the present and future tense are used

in the work. This creates a sense of the reader's involvement in the events taking place. The action seems to be unfolding at the moment. The author gives the reader the opportunity to observe the behavior of people and birds." (Temirbolat, 2015: 135).

The elements that define the chronotope in this poem are: Qan-sonar, on top of a mountain, blue (sky), earth, sky, tomorrow. With these words, the reader can determine the season and time of the hut. The chronotope, expressed through the main language units denoting time, not only reveals the content of the poem, but also affects the national knowledge and understanding of the reader. That is why the poem takes a deep breath and has a special meaning for the readers.

It is known that the essence of the author's thought lies in the ideals of either a single or a common era and society. "... The text itself does not exist, it necessarily comes out of any context (historical real or conditional)" (Whitrow, 1981: 197). That is why the essence of any work of art is truth. And the world that objectively embroiders it is chronotopic language units. Therefore, through a broad analysis of chronotopic units, it is possible to determine the ideological decision of the author, the image of the author and historical reality.

Artistic reality, in which the support of the poet's poems underlies, defining artistic time and space. These are linguistic units that weigh this artistic reality with knowledge and decorate it with words. The linguistic forms of expression of the categories of time and space identified in the analysis of Abay Kunanbayev's poems are closely related to the life of the author, his environment and lifestyle, worldview of that period. The results of the study showed that the linguistic forms of the chronotope in the poet's poems are found in the faces of nouns, adjectives, verbs and adverbs that express seasons, addresses, moods. The poet's use of archaic words characteristic of the time in which he lived indicates an abundance of vocabulary. At the same time, the selected poems in determining the functions and artistic features of language forms in the poet's works fully revealed the purpose of the study. In the poem "Ğabidollağa" ("To Gabidulla") we see how masterly poet describes the concept of time, eternity and mortality in human life in comparison with time change, circle and seasons in nature. The concern of aging, inevitability of getting old has been reflected in "Qartaidyq, qaiğy oiladyq, ūiqy sergek" ("Gone old, we

grieve and can't sleep"). The same connection of mankind and nature's time and space, their interconnection is seen in "Qansonarda bürkitşi şyğady aňğa" ("Berkutchi goes hunting in Kansonar"), "Jaz" ("Summer"). Overall, time and space not only reflect the worldview, artistic world of the poet in poetry, but also reflect the image of the era in which the poet lived, reflect the significance of events and historical moments of that period. Through the chronotop, all the facts and secrets of the era in which the poet lived are inherited.

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