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THE CHRONOTOPE OF THE «JÁNNET BAĞÍ (GARDEN OF PARADISE)» IN THE NOVEL OF THE SAME NAME BY KARAKALPAK WRITER AMANGELDI KHALMURATOV

Abstract: The article is devoted to one of the urgent problems of world literary studies, including Karakalpak literary studies. It explores the role of the chronotope of the "Garden of the paradise" in the novel of the same name by the talented Karakalpak writer Amangeldi Khalmuratov, which is a special artistic phenomenon in the literary process in the late 90s of the twentieth century. The author reveals the plot-compositional function and artistic and aesthetic significance of this chronotope as a way of expressing the poetic model of the author's world. The author of the article proves that in the novel the writer removes the special role of revealing the inner worlds of the characters through the mythologems of the garden.

Key words: chronotope, poetic model of the world, the mythologeme of the garden, Garden of paradise, the inner world of man, inner paradise.

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Introduction

"Artistic time and artistic space are the most important characteristics of the artistic image, which provide a holistic perception of the artistic activity and organize the composition of the work." [1, 488]. From this point of view, in the mystical-fantastic novel "Jánnet bağı (Garden of Paradise)" by the talented Karakalpak writer Amangeldi Khalmuratov in the late 1990s, which is valued as a special artistic phenomenon in the literary process, the chronotope is a characteristic figurative model which reflects the author's artistic, aesthetic and philosophical views on the world and the environment.

The interaction of time and space was called by the Russian scientist M. Bakhtin with the term "chronotope" (literally translated "time space") [2, 234]. "In the 30s of the twentieth century, M. Bakhtin introduced the concept of chronotope to the study of literature, it takes into account the genre, composition, plot, structure of the literary text based on the literary work, its coverage of important parts of the poetics of

images, the appropriate illumination of artistic space and time. This is because if a literary work, its each poetic part cannot be studied in the system of chronotope, it will be difficult to discuss a certain work as an independent artistic phenomenon "[3, 24]. Therefore, in this article, we want to study the novel "Jánnet bağı (Garden of Paradise)" (1998) by the talented and skilled Karakalpak writer A. Khalmuratov on the basis of chronotope theory and focus on the evaluation of Karakalpak literature, including the national novel in the context of world literature.

In the novel "Jánnet bağı (Garden of Paradise)" several types of chronotope are used (garden, Garden of Paradise, hotel, room 610, evening, morning, planet of Eternal Morning, threshold, window, etc.). All of these images are depicted in the plot of the work in connection with the author's idea in one center - "jánnet bağı (garden of paradise)" in terms of composition. Therefore, the external title of the work is also called "Jánnet bağı (Garden of Paradise)".

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"... The garden represents a mythopoetic model of the world in artistic space... Both in reality and in artistic works gardens have a high sacred status, they symbolize paradise on earth". [4, Electronic resource]. In A. Khalmuratov's novel "Jánnet bağı" the image of the garden is used in two senses: in the sense of a real garden and in the sense of the Garden of Paradise (sacred place). First of all, the image of the garden in the work, the protagonist, the artist Arthur, rests in the summer teahouse of the hotel "Úmit otları (Flames of Hope)" when he wants loneliness, while sitting in a separate place (indoor space) in the most beautiful of its kind, is given in connection with his thoughts (in the inner monologue) while looking at the beautiful place surrounded by green grass and green leaves of various trees through the window wall. For example: "Qalay da, ol japiraqlardıń qoyıw sayası astında sırlı mákan, sırlı dúnya ishinde mawjırağan bárshe gózzalıqlardan kózin almay zawıqlanar edi. "Misli jánnet bağı eken" – degen qıyal jilt etip ótti. Ruwxımız tánnen azat bolgannan soń barıp jetetuğın jeti jánnettiń biri usı úsh ólshemli dúnyanıń (Artur "úsh ólshemli dúnya" dep ótken, házirgi hám keleshek ómiri dúsinedi –S.J.) ózinde de bolsa ne ájep? Aqırı, solay bolıwı da múmkin góy... Ráhátinen mashaqatı basım mına dúnyanı qıyğımız kelmewinde de bir mánis bar, aqırı! Ayağımız jetpegen, kózimiz kórmegen qansha jánnet bağı Jer ústinde jariq Álemdi bezep tur. Olar sonshama ápiwayı, sonshama tábiyiy hám sonshama gózzal qarap kóz toymaydı. Qol sozım jerge Jánnet bağıń ákelgen hám onı kórip ruwxımız zawıq alğanday kewil kózlerin ashqan Allağa hamdusanalar bolsın! Qáne, endi házir usı jánnet bağıń ishine kirip barsań ..." (Anyway, under the shade of leaves, he would enjoy the mysterious place, the mysterious world, and all the beauties. The thought, "It's like a garden of paradise," flashed through his mind. What is so remarkable about this three-dimensional world (Arthur understands the "three-dimensional world" as past, present and future life - S.J), one of the seven heavens that the soul will reach after liberation from the body? After all, it can happen ... there is a meaning in that we do not want to leave this world, which is so busy with problems, not pleasure, after all! There are so many gardens of paradise that we have not yet gone, that we have not seen which decorate the light world on the ground. They are so simple, so natural and so beautiful, insatiable to look at. Prays to Allah, Who has brought the Garden of Paradise to the earth and opened eyes of soul to be delighted to see it and enjoy our spirit! Well, now will I enter this garden of paradise ...) "[5, 57]. M.D. Veslopolova in the article on the peculiarities of the use of the chronotope of the Garden of Paradise in the lyrics of the famous Russian poet F.I. Tyutchev in 1850-1870, notes that the space of the Garden of Paradise in the poet poems has the following characteristics: "... shadow (of trees or the vaults of a room); coolness as the opposite of heat, heat, flame, which are associated with the passions of

earthly life; water (fountain, river, in other poems a lake... separateness from ordinary life, a boundary (garden fence, windows, river). In this space the hero is in a special state of peace, harmony...". [6, 10]. In an excerpt from A. Khalmuratov's novel, the image of a garden, firstly, for the protagonist Arthur "a mysterious world, a mysterious place under the shade of leaves", secondly, a place of refuge from the scorching heat of summer, and most importantly, an artistic space that promotes to reveal the special spiritual state of the protagonist, his loneliness, the meaning of life, the disclosure of inner feelings "how to live?". However, the protagonist of the work is separated from the "paradise" on a short distance – through the window wall (window chronotope, wall chronotope in literature means the distance from the ancient times, boundary space), i.e. from the pleasures of life on earth, the pleasures of the body (delicious food, drinks –green tea, djin).

However, the characters depicted in the work have different ideas about the environment and life around them. For example, the protagonist of the work, the artist Arthur, whole life asks: "What is our place in the infinite world around us? Don't we waste most of our lives without setting goals in our lives? What is the purpose of the living?" [5, 53] and in order to find answers to these questions, triesé with all his heart and soul to find the "Garden of Paradise" which is considered to be the place where all human beings in this world are protected from the evils of the external world, from all kinds of evils and sins, and who are spiritually cleansed for human beings. This is because he thinks about the common human idea "I ... I ... anyway will find the Garden of Paradise, and I will not rest a bit until I achieve the unity of all on Earth." P. Nurzhanov, a scientist who studied Karakalpak novels of 1970-2000, wrote about the author's novelty in the novel: "raises humanitarian issues like the connection between man and the world around him, the meaning of human life, his aspirations, desires, etc... The topic raised by A. Khalmuratov in the novel is new. The world of images, their individual qualities, aspirations, desires do not fit into the spiritual world of the characters that already exist in our national romance. "[7, 52]. With such artistic peculiarities, the garden chronotope in A. Khalmuratov's novel "Garden of Paradise" is used in a symbolic sense (mythopoetic image - Garden of Paradise) and serves to reveal the author's philosophical, religious, artistic and aesthetic ideas about life and its meaning.

In the Russian literature Yu.M. Sokolova in revealing the peculiarities of the use of the chronotope of the Garden of Eden in John Milton's poem "Lost Paradise" in Western European literature proved it by quoting the following comments from the work of the famous scientist D.S. Likhachev "Poetry of Gardens" (M., 1998). "... The idea of closeness, "isolated from sin", formed the basis of the idea of the garden as an earthly paradise, which was embodied, in particular,

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in garden art. Up until the nineteenth century, the garden was understood as a likeness of the universe, as a "book by which one can "read" the universe. At the same time the garden is one of the topoi of the Bible, because the Universe itself is a kind of materialized Bible. The universe is a kind of text by which the divine will is read. But the garden is a special book: it reflects the world only in its good and ideal essence. Therefore the supreme meaning of the garden is paradise, Eden." [8, 17]. In Karakalpak prose, in the ideological-aesthetic and plot-compositional basis of A.Khalmuratov's novel "Garden of Paradise" lies the mythology of this Garden of Paradise.

In the work, the chronotope of the Garden of Paradise is considered to be the place of spiritual purification of the characters, in the novel, these intentions of the protagonists are conveyed through romantic descriptions of their occurrence in the Eternal Morning (where the time for prayer is never reached), as revealed by Pir (spiritual teacher, guide) in the teachings of Sufism (a major current in Islam).

The author also gives the protagonist Arthur's philosophical and religious views on the existence of a world adjacent to this world, and the fact that humanity will whenever pass into this world (place). This work, which was difficult for the simple reader to understand, was published in the 1998 issue [9] of the magazine "Amiwdarya" with a foreword by the editors. It states: "We would also like to point out that the events and opinions expressed in the novel about the neighboring world and the first steps of spiritual communication with these worlds are not invented by the author. In the Holy Qur'an, it is stated that God created eighteen thousand worlds. Whoever believes in the truth of this message will quickly understand the order of these worlds. But in what way can you imagine the order of these worlds? If whoever wants

to understand the unity of all creation, the interconnectedness of all the worlds in it ... understands that the cruelty of one person to the desired nature, to everything that comes with him, hurts all the worlds. So who should start the upbringing? ... Every human being is a world, an undiscovered world, where to find the way to other neighboring worlds? Of course, everyone is on their own" [5, 54]. Yu.M. Sokolova explains the role of the chronotope in John Silton's poem "Lost Paradise" as follows: "The pure, protected world of Nature is comparable to the inner world of man. In the treatises Milton wrote that the development of the inner world is essential to the development of a personal religious sense. Consequently, in the treatises Milton speaks of the very inner paradise (paradise within) which is embodied in the image of the Garden of Eden in the poem and whose attainment is proclaimed at the end of the work." [8, 9]. In Karakalpak prose like this, in A. Khalmuratov's creation, existential ideas about the person, his place in the world, the main content of living, subsistence, began their evolutionary path in the writer's fantastic stories of the 1970s and in his psychological, fantasy tales of the 1980s and 1990s, such as "Bir aqsham (One night)" and "Táǵdirlesler (Fate mates)" and took the most mature poetic form in the mystical-fantastic novel "Garden of Paradise", created in the last years of the author's life. From this point of view, the variable meaning of the chronotope of the Garden of Paradise, described in this novel by the Karakalpak writer A. Khalmuratov, can be understood as a mature inner world, a pure heart, which helps to understand the identity of man. Therefore, in this work, the author puts forward the idea of humanity that the ultimate goal of the survival of man in this life is achieved not by looking at the external (objective) world, but by looking for a way to one's inner (spiritual) world.

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