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**Philosophy of «movements» in
artistic chronotope (Based on the
M.M. Prishvin's creations)**

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Жолдасбекова Б.Ә.

**Шығармашылық
хронотоптағы «қозғалыс»
философиясы (М.М. Пришвин
шығармаларының бойынша)**

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Джолдасбекова Б.Ү.
**Философия «движения»
в художественном хронотопе
(на материале произведений
М.М. Пришвина)**

Сарғатта Н. Наркис, Пәннелердегі сабактардың көрсеткіштерінде мәдениеттік мәселелер

In the article on the example of M. M. Prishvin explains conceptually-semantic constants of motion, which is the semantic core of the motive of the path. It is the plot-forming and meaning-forming in the writer's works, in different versions it is implemented in the complex spatial and temporal relations.

Key words: movement, chronotope (time and space), Unity, path.

Мақалада М.М. Пришвин шығармалар мысалдары бойынша жолмақамының семантикалық ядросы болып келетін «қозғалыс» феноменінің концептік-мағыналық константылары түсіндіріледі. Ол жазушы еңбектерін демагына мен арқау тұдымғыш ретінде болып келеді, түрлі нұсқаларда күрделі кеңістік пен кезеңдік қатынастарда жүзеге салылады.

Түйін сөздер: қозғалыс, хронотоп (кеңістік пен кезең), бірлік, жол.

В статье на примере творчества М. М. Пришвина поясняются концептуально-смысловые константы феномена движения, являющегося семантическим ядром мотива пути. Он представляется сюжетообразующим и смыслообразующим в произведениях писателя, в различных вариантах реализуется в сложных пространственных и временных отношениях.

Ключевые слова: движение, хронотоп (время и пространство), Всеединство, путь.

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Акташова

PHILOSOPHY OF «MOVEMENTS» IN ARTISTIC CHRONOTYPE (Based on the M.M. Prishvin's creations)

Movement is a universal and comprehensive attribute of life in variety of its forms. By ontological status, it is considered as the main way of empirical reality existence and «main cause of phenomena» [1]. Ancient philosophers defined movement as the origin of universe, the root cause of things, because it was inevitable description of every organic and inorganic object's principle of changing.

In science, it used to be differed how researcher perceived structural and functional characteristics of movement category, depending on the focus of research attention. For example, Hegel and Leibniz, in their philosophy, considered movement not as mechanical, but qualitative change, aimed to resolve dialectical contradictions. Dialectical materialism was based on the idea that «matter without movement is as inconceivable as movement without matter. Consequently, movement is so uncreatable and indestructible, as the matter itself» [2].

Modern science represents this phenomenon as inseparably connected to the time, space and energy. In European culture movement used to be depicted through semantic differentiation of change, development and peace states. That is reflection of objects' modification. Mechanical movement determinants were revised by German classical philosophy, creating new ideological basement for deep analysis of problem, which resulted in three different categories in the focus – change, formation and development. Nietzsche regarded the world as a perpetual formation, permanent changes of qualitative and quantitative potencies. According to him, that is the only real way of apparent the formation of the world. In the Schopenhauer's philosophy, basic principle is will, which causes universal movement of objects and phenomena. That is central philosopheme in his system.

Particularly interesting are the scientific and philosophical conception of the movement in the second half of the XX century: in addition to traditional studies, researches started dissemination from the point of view of cosmology, biosphere, social and cultural evolution. Many classical theories were revised. Movement was defined by duration and change, and often as self-movement of complex system, constructed on qualitatively diverse units. By adding the concept of anthropocentricity we should underline, that two definition of movement can be given as material and spiritual, which

is, in fact, can be differentiated as intellectual, will-powered and directed to reach the goal.

In the modern science category of movement is being examined in the context of connection with space and time, as the continuous process of the world development by interaction of human with material and spiritual spaces. Furthermore, nowadays movement is building up particularly high level of intensity and the voltage in the local and temporal value.

Movement, made in a dialectical unity of contradictions of external and internal, discontinuous and continuous, stable and unstable, manifests itself in the chronotope – a particular synthesis of time and space. This is the universal aesthetic category in modern cultural model of the new world, which have integrative functions. Chronotope got a deep grounding in the works of M. Bakhtin, where this phenomenon is attributed to a «substantial relationship of temporal and spatial relations, artistically developed in the literature» [3]. Chronotope («space-time»), sophisticatedly, is the aesthetic category that captures the ambivalent relationship of temporal and spatial relations, artistically cultivated and expressed by appropriate pictorial tools in literature and other arts.

This category becomes particularly important in the context of the narrative of M. M. Prishvin's works, because of associations with the creative settings of the writer, in the art world whose main semantic core is the principle of dynamic «space-time» inquiring, in an environment of the life's variety in its totality and unity.

Prishvin was very close to the philosophy of the life, in particular, intuitionism of A. Bergson, whose believes system was formed under the influence of spiritualism. With underlining huge meaning of applying to self-observation, intuition in the process of learning, Bergson singled out «duration» – perpetual changes of things and conditions. In the same time, «duration», in the point of view of Bergson, also had the concrete time features, which is especially important for understanding of the Prishvin's artistic settings.

Philosophical «diversity» of the writer does not contradict his attachment to Russian cosmism. Prishvin certainly shared V. I. Vernadsky's peculiar view of the chronotope notion, who claimed the «infinitelikeness» of research project: «By this term we are implying examination methodology of finite, local concepts, when it becomes as infinite and global,

as the concept in which they are in. In the work of Vernadsky «infinitelikeness» expressed in two basic forms: «spacelikeness», when, for example, he considered living organisms as a small spaces; «timelikeness», attitude to change as the time itself «[4]. By Vernadsky, substance is space-like and time-like. Space and time, in his representation, is persistence, lasting (look for Bergson's «duration», Vernadsky, himself, used the word «dlenie»), unity of «yesterday, today, tomorrow».

Prishvin, whose dialectical opposition of «time and eternity» was the central philosophy, considered the world as Unity (in his own model of Sologoyev's integrity concepts system), allowing to consolidate the being in time and space, make it readjustable by time, and save changed form in eternity.

Building a model of motion in the chronotopic dimension, literary consciousness vigorously extends the idea of human's existence space, in which the chronotope of path and road obtains special emphasis, serving in Prishvin's works as universal, existential form. It matches with the modern concepts of literary the road chronotope. For example, it was evidenced in the works of M. Lotman, who claimed that the idea of the constitutive attributes of chronotope defines «the transformation of natural space-time» into literary, acting as a «universal modeling language».

Examining literary concepts of time and space development history in his book «Poetics of Old Russian literature», D. S. Likhachyev talks about the peculiar relationship of time and space in which different types of artistic time «represents forms of struggle with time» [5].

Road and path are multifunctional spatial reference points in the metaphorical system of thought. The chronotope of the path may also acquire an axiological dimension, «as an artistic space becomes a formal system for the construction of various, including ethical models, there upsprings the possibility of moral characteristics of literary characters through a corresponding their types to appropriate literary space, which already appears to be dual, local-ethical metaphor»[6].

Various road-path chronotope variations can be found in literature works: of different genre, of like-structured and motive organization, by the time of writing and other parameters. Quite often examined the chronotope is positioned as a «way of life», «life path», «road of the fate» and so on.

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