

UDC 82.0; IRSTI 17.01

<https://doi.org/10.47526/2022-2/2664-0686.02>

R.Zh. YESBALAYEVA¹✉, M.B. SHAIKHYSTAMOVA¹

¹Researcher at the Research Institute of Turkology,
Khoja Akhmet Yassawi International Kazakh-Turkish University
(Kazakhstan, Turkistan), e-mail: roza.yesbalayeva@ayu.edu.kz
e-mail: malika.shaikhystamova@ayu.edu.kz
<https://orcid.org/0000-0003-1164-9107>
<https://orcid.org/0000-0002-7572-8069>

ANALYSIS OF THE ART WORK AND ITS TYPES

Abstract. The article presents clear conclusions that after identifying the materials and foundations related to the history of writing a work of art, it is possible to consider their formation, creation, organization, placement in a literary text, i.e. to differentiate specific types of images in their text, based on concepts such as compositional rearrangement, compositional structure, architectonics, scheme, installation, design, system, structure. The plot structure of the artwork, each image, picture, moment, episode, detail, portrait, landscape, retordation, lyrical digression, monologue and dialogue, a separate word are visual aids that make up the composition. The composition of a literary work is a consistent arrangement and continuity of the depicted subject units and linguistic and artistic techniques, a system of connections of the elements of the work, a sign. The plot is the connection of people in the work with each other, communication, struggle, the development of events in the work. So, the story is not described randomly, but develops in a certain order. One event is its cause, the other is its result. Composition is present in all works, because without composition, the work loses its artistic value. The composition also combines things that go beyond the plot, i.e. it is a broader concept than the plot. The article explains the approaches and methods of step-by-step analysis of the structure of the work, provides an analysis by examples.

Keywords: composition, theme, plot, image system composition, compositional techniques, time and space composition.

Р.Ж. Есбалаева¹, М.Б. Шайхыстамова¹

¹Туркология ҒЗИ-ның ғылыми қызметкері,
Қожа Ахмет Ясауи атындағы Халықаралық қазақ-түрік университеті
(Қазақстан, Түркістан қ.), e-mail: roza.yesbalayeva@ayu.edu.kz
e-mail: malika.shaikhystamova@ayu.edu.kz

КӨРКЕМ ШЫҒАРМАНЫ ТАЛДАУ ЖӘНЕ ОНЫҢ ТҮРЛЕРІ

Аңдатпа. Мақалада көркем шығарманың жазылу тарихына қатысты материалдар мен негіздер анықталғаннан кейін олардың көркем мәтіндегі түзілімін, құрылуын, ұйымдастырылуын, орналастырылуын қарастыруға, яғни композициялық бітім,

***Бізге дұрыс сілтеме жасаңыз:**

Yesbalayeva R.Zh., Shaikhystamova M.B. Analysis of the Art Work and Its Types // Ясауи университетінің хабаршысы. – 2022. – №2 (124). – Б. 24–35. <https://doi.org/10.47526/2022-2/2664-0686.02>

***Cite us correctly:**

Yesbalayeva R.Zh., Shaikhystamova M.B. Analysis of the Art Work and Its Types // *Iasau universitetinin habarshysy.* – 2022. – №2 (124). – B. 24–35. <https://doi.org/10.47526/2022-2/2664-0686.02>

композициялық құрылым, архитектоника, сұлба, монтаж, конструкция, жүйе, структура сияқты ұғымдарға сүйене отырып, олардың мәтіндегі нақты бейнелену түрлерін саралауға болатыны нақты тұжырымдармен баяндалады. Көркем шығарманың сюжеттік құрылымы, әрбір образ, сурет, сәт, эпизод, деталь, портрет, пейзаж, ретордация, лирикалық шегініс, монолог пен диалог, жеке сөз – композицияны құрайтын көрнекі құралдар. Әдеби шығарманың композициясы – бейнеленген пән бірліктері мен тілдік-көркемдік амалдардың бірізді орналасуы мен сабақтастығы, шығарма элементтерінің байланыс жүйесі, белгі. Сюжет дегеніміз – шығармадағы адамдардың бір-бірімен байланысы, қарым-қатысы, күрестартыстары, шығармадағы оқиғаның дамуы. Ендеше оқиға қалай болса солай суреттелмейді, белгілі бір тәртіппен дамиды. Бір оқиға – себебі болса, екіншісі – оның нәтижесі. Композиция барлық шығармада болады, өйткені композициясыз шығарма көркемдік қасиетінен айрылады. Композиция сюжеттен тыс нәрселерді де қиюластырады, яғни ол – сюжеттен кең ұғым. Мақалада туындының құрылымын сатылай талдаудың тәсілдері мен әдістері түсіндіріліп, мысалдармен талдау жасалады.

Кілт сөздер: композиция, тақырып, сюжет, образдар жүйесінің композициясы, композициялық тәсілдер, уақыт пен кеңістік композициясы.

Р. Ж. Есбалаева¹, М. Б. Шайхыстамова¹

¹научный сотрудник НИИ Тюркологии,

Международный казахско-турецкий университет имени Ходжи Ахмеда Ясави

(Казахстан, г. Туркестан), e-mail: roza.yesbalayeva@ayu.edu.kz

e-mail: malika.shaikhystamova@ayu.edu.kz

АНАЛИЗ ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ И ЕГО ВИДЫ

Аннотация. В статье излагаются четкие выводы о том, что после выявления материалов и основ, относящихся к истории написания художественного произведения, можно рассмотреть их формирование, создание, организацию, размещение в художественном тексте, т.е. дифференцировать конкретные виды изображения в их тексте, исходя из таких понятий, как композиционное перестановка, композиционная структура, архитектоника, схема, монтаж, конструкция, система, структура. Сюжетная структура художественного произведения, каждый образ, картина, момент, эпизод, деталь, портрет, пейзаж, ретордация, лирическое отступление, монолог и диалог, отдельное слово – это наглядные пособия, составляющие композицию. Композиция литературного произведения – последовательное расположение и преемственность изображаемых предметных единиц и языковых и художественных приемов, система связей элементов произведения, знак. Сюжет – это связь людей в произведении друг с другом, общение, борьба, развитие события в произведении. Так, история не описывается беспорядочно, а развивается в определенном порядке. Одно событие есть его причина, другое – ее результат. Композиция присутствует во всех произведениях, потому что без композиции произведение теряет свою художественную ценность. В композиции сочетаются и вещи, выходящие за рамки сюжета, т.е. она является более широким понятием, чем сюжет. В статье разъясняются подходы и методы поэтапного анализа структуры произведения, дается анализ на примерах.

Ключевые слова: композиция, тема, сюжет, композиция системы образов, композиционные подходы, композиция времени и пространства.

Introduction

Each reader will have information about the work, starting with the title of the work, looking at its annotation, introduction, content, etc. This cannot determine the full nature of the work. The

reader, who is in the field of literature, attaches great importance to the whole structure of the work in order to understand the nature of the work. It analyzes the plot of the work from the point of view of its external form character and internal structure, examines its images and Episodes, its artistic coloring and way of telling, etc. through artistic approaches. In literary studies, composition – (the Latin word *composito*) – means to compose, to order [1, p. 5]. M. Atymov called the term as the construction of a composition work, an artistic tool that unites all parts of artwork in a single world, reflects the reality of life through images, expresses the author's understanding, and carries to the student the idea the writer intends to express [2].

Research methods

The composition is present in all genres of literature. In the compositions of the lyric, dramatic, epic, lyric-epic genres, although the methods of its research also have their own characteristics, the work is not complete without an idea and composition. But they will have common parts for everyone. Lyrics consist of letters, sounds, syllables, words, sentences, syllables, points, noises, drama-act, scene, phenomenon, etc. Well, the epic work consists of several separate novels and episodes. They themselves are divided into such parts as the portrait of the hero, his behavior, behavior, actions, speech, and the author's narrative. Secondly, parts of works of all genres serve the idea that the author was going to tell in the work. The author's idea is manifested through the images in it. Fourth, the reality of life in the work is transmitted through the author's worldview, the author's philosophy.

Subsequently, the parts in the study are not arranged as they should be, but one is combined as a legitimate continuation of the other [3]. Hence the skill of the artist occurred. So when you define a composition, these main features mentioned above should be clear to define. As for the concept of composition, it has many recognized definitions that are used in literary studies in various capacities. The integrity of the composition depends on the plot, the location of images, and the natural transition of such forms as narration, description and message.

The structure of the plot, each image, picture, moment, episode, detail, landscape, lyrical digression, monologue and dialogue, a separate word - visual means that make up the composition. As components to be included in the systematization of the compositional structure of the work, we can consider the external composition; the structure of the plot and plot; the system of themes; the composition of a number of images; time and space in the work; types of narration. This is due to the fact that if we continue to distribute these structural components, we will go deeper into the structure of the work.

Results and discussion

The external composition of a literary prose work consists of title, epigraph, author's thesis; chapter, section, book, encyclopaedia, paragraph, poem, or dramatic supplement; and epilogue. Dramatic works include instruments such as an act, a stage, a curtain, and a replica.

The definite title defines the face of the work. It gives an idea of the writer, defines the genre and style of the work. Each writer has their own requirements for the title, so the researcher should think about it. You can also specifically study the title of a novel or drama.

Thematic analysis is very complex. The theme is typical for the entire literary work. It is considered that works have titles of general or separate parts. But when all the additional themes do not follow the main theme, there is no integrity in the composition of the work.

If we consider literature as an artistic model of life, then any topic carries information about what is happening in society, which comes from the specifics patterns. If you look at the history of Kazakh literature, you can see the vast expanses of topics raised. In the literature of the 20th century, many topics are covered in abundance, conditionally classified as historical, environmental, political, social, man of art, love, production, etc.

For example, in the work «Frog» by Mo Yang, a writer who received the Nobel peace prize [4] forced abortions, the topic of the most relevant for Chinese society was raised. The same theme is also present in the story «Miscarriage» by A. Altay [5]. But although the same topic is addressed, the problems that are raised in the two works are different. In other words, the desire to master the themes inherent in all of humanity is also present in our literature. The problem is at what level and to what extent the artistic solution resulting from these themes reaches the people. Literary Critic E. Soltanaeva states there is not enough propaganda, promoting the local literature, population suffers from the lack dialogue between the reader and the author. In Soviet times, it was possible to notice a popular social order on topics in readers' letters published on the pages of newspapers. Taking into account the social significance of society, there was a clear social order established by political ideology. But in transition periods, when public formations were replaced, there is a certain blurring of topics. Nevertheless, the process of development of society in its own way highlights and promotes relevant topics. For example, such topics as self-identification, individualization, and mannerliness of a nation are clearly shown in modern literature [6]. Themes that follow from a certain political and ideological order of the authorities can be traced in the genres of modern Kazakh poetry. History has proved that themes that are not caused by the order of the main power reach their destination, by the social and spiritual request of the period. So the name of the work is the subject of the work. And the subject of the work is a short summary of the composition. Sometimes the title is the same, the idea is different works, sometimes the idea has similar themes, although the name is different.

A comment written for a particular work is a preface. The preface is given before the main text. Information about the author's life, purpose, type of work, reason for writing, structure, significance, etc. is given. Depending on who wrote it, you can convert the preface (from «Editor», «Author», «Co-author», «Translator», «Publisher», etc.). For example, the preface to S. Mukanov's novel «Moldir makhabbat» (*Pure Love*) [7], M. Makatayev's book «Qosh makhabbat» (*Farewell, My Love*) [8] belongs to the preferred sample.

Sometimes the Afterword performs the preface task. A preface to a literary work is called a foreword. However, the preface cannot be replaced by an author's dedication. The author's dedication, which occurs in a literary work as a stylistic approach, is expressed in the attitude of the hero, the reader to a natural phenomenon, to some living, inanimate things. For example, take the text portion from the novel by Zhusipbek Aimauytov «Akbilek». «*Poor Akbilek! Who would be crying, if it were not you? You lost your mom, the mother, who widened her narrow belly by giving you life and softened her breast by feeding you with her white milk, like aruana (pretty lady). Now you have lost your pure treasure, the key to a future happy life, that you held like the apple of your eye. Your puffy heart has burnt before starting to beat. Your new-born saffron withered before its blossom. Your happy childhood has ends so quickly. Cry, do not stop, but cry! May your tears wash away our grief and make the sea from your tears. May this sea generates strong waves. And may the people who hurted you be buried under these waves. May god take them and let their wives and daughters stay alone and suffer as you*» [9, p. 24]. The lyrical experiences of the author in the form of this dedicated word addressed to Akbilek did not seem so strange to him, as if he expressed sincere sympathy for his hero, showed solidarity with him, shared his sadness. Analysis of the history, reason, and meaning of dedication in a work can also lead to interesting reflections and identification of the problems and ideological specifics of the work. Of course, it is not surprising that the reason for the dedication is sometimes not related to the artistic content, but the writer must not leave the dedication without attention to analysis.

The next element of the external composition is an epigraph. In the ancient Greek country, inscriptions on tombstones were called epigraphs. The epigraph is as short as possible. If the title of the work is a designation of the topic by the author, then the epigraph is an indication of the author's idea. The epigraph is taken from a book, any publication, a fictional basis, in addition, letters and

conversations are used. In one work there are several epigraphs, in this case, much determines their logical, artistic connection.

Among Kazakh writers, one of the most frequently used epigraphs is Oralkhan. Bukeev. In such stories as «Kar kyzy» (*Snow Girl*) [10], «Atau kere» (*Last meal before dying*) [10], the writer cites text portions from other publications and compositions. Epigraphs have a special part in the composition of the mentioned studies, understanding images, and presentation of the theme. It is difficult to read at first glance, but you can keep your eyes on the stories and connect them with the thoughts in the epigraph.

The following components of the composition are the prologue (Preface) and the epilogue (last word) included in the prose from the drama. The Preface is not directly related to the events of the novel, story, drama, sometimes given on behalf of the publisher, sometimes on behalf of the author-narrator. It can describe a general event, or questions such as characters and genre, style, or purpose of the work. In the Preface to the first edition of the book [11]. Saken Seifullin does not stop at the genre of the work, but sets out the purpose of writing his work. When studying the genre features of this work, you should pay special attention to this opinion.

The last word, as a rule, is more common in novels, it distracts from the events in the works in time. In the epilogue, the course of events changes quickly, the narrative is based only on the main lines. An epilogue is a component that summarizes a work of art. Although the epilogue is separated from the main storyline, it complements the author's idea, provides brief information about the main characters of the work, and indicates the continuation of their subsequent actions. In dramatic works, the author's thought can be conveyed in the epilogue through the words of the characters. In novels and novellas, the epilogue is placed after the decision of the work and reports on the actions of the characters that occur a certain time after the end of the main event. In Kazakh literature, M. Auezov's outstanding piece of art «the Way of Abai» [12] uses a classic example of an epilogue. Sometimes it can be transmitted in several ways, without being highlighted under the title «epilogue» (B. Maylin, «Sign of Blaze» [13], «Jamilya» by Sh. Aitmatov [14]). In some cases, the event described in the epilogue is also mentioned by the author's philosophical, aesthetic, and moral statements (the end of the speech in the novel by G. Musrepov «Ulpan» (*Fur*) [15]).

An artistic story is based on different subjects, whether it is a poem or a novel, and whatever we read. The plot is the connection of people in the work with each other, communication, struggle, and development of events in the work. So the story is somehow not described, but develops in a certain order. One event is the cause, and the other is the result.

It turns out that the struggle between people is not just a random thing, but the reality of life, two different views of life, the combination of two different characters. Indicates that the event occurred in a certain place, at certain times of the year. Since we are talking about people, their appearance, image, behavior, actions, seduction, speech, in short, about what kind of person in life, in a work of art we meet those with whom we encounter. Thus, having found many different details of the story in the work, the writer masterfully combines them, creating a single whole. In this case, it is called construction or compositionproduction.

The construction of a work of art plays a crucial role in evaluating the work as good or bad. When you read basisby, tarttu, the excitement of history, the leader Cerceda a distinctive way-type inspired feats cute images, passionate images of the ugly crime of burning fires and tragedies in works perfect skillful interweaving of the natural laws of composition. If it were not for her, neither a story that is not connected with each other, nor a beautiful landscape, nor portraits, nor well-composed literary characters could interest their students. Such works do not have compositional integrity in the event development and are therefore weak, useless works that have not been able to rise to the artistic level.

Composition is a concept that applies to all types of artwork. And the plot applies only to adventure works. We pointed out above that the development of events in an epic work in a certain order, the place that the characters occupy on the path of the development of this event, what they

do must be complete, in lyrical works there is no complete event. Therefore, they belong to the group of plotless works. But lyrical poems also have their own plot composition. If the poems themselves related to the lyrical genre are diverse, then their forms may be the same. Hence the compositional features of these lyrical poems. The construction of works of art is not only a question of type, but also a question of content and idea. The events described in the works, the skilful combination of their details and people's actions are related to the writer's talent, which plot to take and how to show which of the participants in the event, are related to the writer's attitude to life, with the idea of the work. This is a characteristic feature not only of plot works, but also of plotless lyrical poems. Various types of lyrical poems are born out of the need for content.

After a scientific understanding of the features of the external structure of the analyzed work of art, it is possible to study the regularities of the organization of its internal composition, i.e. the foundations that convey the content of the work. Scientists give different definitions of the plot and plot. Someone suggests using the concept of a plot and excluding the plot from scientific circulation. The latter are in favor of preserving both terms, clarifying the meaning of each and defining the scope of application. If you look at the story, the plot began to be used long before the plot.

Without the slightest differences, most well-founded scientific opinions stop at the fact that the content range of the term plot, the scope of application is wider than the plot. There are also opinions that the Plot is a natural formation of events, and the plot is an artistic formation.

A plot composition is the arrangement of its constituent bases in the text. By antithesis, shanding, narration, changing the rhythm, changing the chronology of events, the writer deepens the meaning of the work. In textbooks, the elements that make up the composition include narration, the narrator's speech, visual episodes, main and additional lines, artistic proof and clarification. When it comes to a story composition, it is convenient to interpret it not just as a narrative, but as a sample of the analysis of a work of art. So, let's conduct a compositional analysis of the plot of the story by M. Auezov's «Qorgansyzdyn Kuni» (*Homeless Life*) exposition of the plot is the beginning of the work. The work begins in different situations. Sometimes with a landscape (stories by M. Auezov), sometimes with the end of the story and a digression, you can go back to the past (Sh. Aitmatov «Borandy Beket» (Blizzard Destination). And then one day, starting with a dialogue (B. Maylin «Sign of Blaze»), i.e., the presentation of the text of the work. But the exposition of a work is not the beginning of the main event, but a description of this work or data about the event.

In «Homeless Life», the work begins with a landscape like «over the black road of the country, located South of the city of S., rises mount Arkalyk. (On the disappointing long journey of the steppes, to the caravan on its way, the arch is visible from afar and teases. At the mouth of the road, which stretched horizontally, the length was about ten kilometers, but, oddly enough, a lonely mountain. No brother, no bitch, no human. On a winter day, the wind blows from the skin, but does not blow from the right side. Since the beginning of winter, snow on both sides, like an egg). Therefore, when other lands were discovered, Arkalyk was often not released from the Blizzard [16, 10]. The author informs the reader about the place and time of the event through the landscape. For greater clarity, the scene is called not only mount Arkalyk, but also the period of Kushikbai, which slowly settles on the beam. Kushikbai was the grandfather of five or six villages, wintering in Arkalyk. He was a hero, and it is at the mouth of the back door, on top of one of the peaks of the beam, that the only grave that looks like a stone mound is located. The same burial ground-grave of Kushik Batyr. The author tells about who is Kushikbai in the work and why it is called the period of Kushikbai, based on an indirect plot adjacent to the exhibition

An indirect plot is a recollection of something else that goes beyond the main event, or a narration of what happened before, in between the main plot.

In an indirect story says that 21-year-old Kushik warrior, fulfilled the desires of those who left, having no equal to him, has undergone smallpox in Kusimba for the mukata of Kushik Batyr located on the belt, was named Kyzyl besti, and seeing this, Kushikbai was still not honor, it chased

the last of his strength, the other, admiring the feat of Kushik, said: do not let the sons of Uak (The name of Tribe) will kill each other» [16, p. 27] - in particular, due to the fact that work is currently underway on the territory of the Republic of Kazakhstan to ensure road safety, including road safety.

The development of the plot is the beginning of the real story. In the story, the author brings Aqan and Kaltai to the stage to start the story, and they go right back to the time of the Kushikbai period. The author does not talk about them for a long time, but only describes their appearance (portrait) Akan to determine who he is, and calls Papay a very affectionate and very comfortable guy for Akana's night walk. The first phrase that the author put in the hero's mouth was «the cunning smallpox that killed me». This is the author's fear of the reader before his hero. On the way back, they disembarked at Kanai's only stable at this point, as they were unable to reach their destination. A man who was watching from the direction of the stable asked, «Poor, what kind of stable is this?» as they say involuntarily. Anyway, when Qaltai turned the horse's head into the stable, which had become a chasm during the day due to the fact that it did not have time to break away from the winter, but because of the thick snow that remained without Aqan's attention. However,

« - Where did we come with you house? «I don't want you to go to one of the other houses», he said. Lying down :

- be silent, why you will find out later» [16, p. 15] riddles and secrets of the notorious dialogue of the reader, the author does not hide in the presence of unnoticed.

Aggravation of the plot is the escalation and aggravation of the story into dead-end fights. What the reader will now experience, be upset, or regret further complicates the story. But, arguably, the tension doesn't happen immediately. We need to create conditions for it. This will be a situation-a situation, and the present acute state is a conflict [17, p. 26].

The author introduces his characters to a very dark house. They are the male owner of the house, Jacob, and little Mukash, who recently died of typhus, an elderly mother and wife who is blind from crying and crying, and Gaziza, aged thirteen, who lives in this house. And these three sorrows, and joy, and Hope are mounds, as if buried by a cold wall together with Jacob and Mukash. What the purpose of the akan and Karmi came in such a dark house? The further tension of the work depends on this. Akan and kaltai, not to mention that they are not guests, this is a real situation when a person enters the house expressing condolences. The women already knew that they would not look at the door when the son of Joao-aul came to their poor home, and they would be delighted with this word of akan. Akan is quite in the old mother's confidence. All he saw was what he saw. But hearing such a word, akan does not feel where his thoughts are. Akan did not know at this time whether Gaziza had entered and was waiting for night to fall.

After a long time, the guests sat for a while, sipping their food, lay down, and went outside to calm down. This opens up the real situation. After the guests went outside, the old lady, wishing to once again redeem her respect for the guests, took Gaziza to the stable, indicated the place where she would get grass. And although the girl did not want to go, but still went out into the street in light clothes. That's when the real tension begins. Akan, walking in the stable, whispers into his pocket and utters a secret word. Carmi nodded and approved his word. At this point, Gaziza told kaltai that She would not trample on her honor, put the candle on the ground, and when she left, akan, hearing the words of Kaltai and Gaziza, was able to hold Gaziza. Meanwhile, akan is playing his black game. Gaziza was trampled underfoot and hacked into the future with an axe, without opening her eyes from the misery of her youth. His disappointed hopes are irrevocably extinguished, his conscience is trampled by fate, and the reader suffers along with the hero. «I don't know what will happen next». The struggle described in the work is how the struggle unfolds, what relationships between people lead to adventure battles, begins mainly with the situations that occur at this point, with the initial activities of the characters. However, tension is only the beginning of the conflict, where the General course of the event, its participants are clearly visible and ghostly,

but it is not yet clear how the dispute will unfold, what will happen to the hero, how many turns will take place. It all depends on how the story developed, changed and developed further.

The climax (climax) of the plot is the end of the main story. The volume works there are a few conflicts, a few of the highlights. Unable to withstand the violence of the akan, Gaziza wants to die. But, thinking that the blind mother has no one else, that she can't bear this grief, that she is really defenseless, the girl goes to her father's cemetery in horror to grieve, and on a cold night Arkalyk, who has no shelter, carries the grave to the surface.

At this time, the mothers, suspected of being late for Gaziza, begin to search for the girl. In order not to feel suspicious, he comes up with different words and justifies himself. But there will be no messages. How many women cried, wished and gave from God, there was no help. Dawn at last. In the morning, having found nothing, Carmay continued the search, informing the neighboring brothers. And akan, unable to withstand the mournful bitter Dawn of the old woman, returned. The assembled brothers found Gaziza's dead body lying between two young burial grounds without much searching.

In the work, the climax of the plot, a seemingly separate cause, is an increasingly escalating dispute that has become the main basis of the work. What the story breathes, what channel it is suitable for, what will be the state of the characters—all this is not yet fully known to the student at the moment. However, as the story becomes tense, tense, and the conflict escalates, one feels the approach of the period when the fate of the characters is either this or that, and the student can find out how the story ends. However, the decision of the plot ends with the last paragraph of the work or an epilogue.

The solution of the plot is the end point, where the whole story and thought ends. The solution of M. Auezov's story «Homeless Life» ends with the author's story as: «as a child», I don't have a plain, I'm clean» [16, pp. 17–20].

Since artistic time is a concept that is parallel and adjacent to the plot and plot, it is possible to distinguish plot time and plot time, as well as analyze them in unity. Plot time includes events that occur during a certain period of time. Plot time is the arrangement of specific moments in time in a certain order with the description of the author in the work.

In the course of an event, there is a need to go back to the past, which in literary studies is called a retrospection (digression). It can make the author's narration more economical and capacious, so it is often used in creative searches (the story of the event, the memories of the characters, color, thoughts, the author's return to past events).

Retrospective as the type of text that is spoken at the end of words (inference, conclusion). Draws the reader's attention to the most significant episodes, events, and facts presented in the main text.

We call the art slowing down time, slowing the flow of time – recordacoes. Literary critic, scientist T. Esembekov says: the author needs to change the rhythm of the plot flow of time [3]. Fascinating descriptions of nature and the world around us, a journey through the plot of the hero's thoughts and fantasies, and spatial review also use plot time to stretch. "I don't know why he did it. In the epic «the Way of Abai», the plot time is mostly very bright, one or two pages describe a lot of events, and the author's assessment is given. But, M. Auezov is also a master of stretching time at any moment. For example, when Birzhan Sal comes to the village of Abay, he is given several pages of the epic, every moment of the meeting of the great singer and the great poet is very dear to the writer, so in the novel not only the Village of Abay, but all nature, even time itself, seems to stop and listen to Birzhan's songs. Here, perhaps, is a perfect example of the development of the plot with a slowdown in plot time. Such paper structures as a letter, a document, or an excerpt from a poem are also directly related to the movement of plot time. There are studies that have specifically considered their artistic function. Some points from what is read in the fiction text can also be repeated several times during the story time. In the epic, the death of Kodar and kamka is repeated three times. The author set out to give this tragedy the character of Abai's boyfriend, a poetic face.

Of course, the true essence of the cruelty that passed before his eyes, the boy Abai did not know until the end, he achieved a lot in childhood, the poet Abai experienced difficulties like a trap around the neck of Kodar and Qam qa. After several repetitions in one successful plot of the plot time, the writer showed the development of the image of Abai, the poet's worldview.

Artistic time does not consist only of three dimensions (past, present, and future), it can be realistic and fantastic. The fantastic time itself is defined by such characteristics as fabulousness, dreaming, illusion, and dreaming. Sometimes, in a work of fiction, the author can portray time as nonexistent, or as eternal.

Literary composition is also interested in the organization of the artistic space. Events and images live in the space created by the author. The artistic space becomes real or fictional. The specific space is limited. when the author wants to hold an event in one room from beginning to end, he pays special attention to the choice of a character. A house, village, city, steppe, or country are selected as the real space.

Real space has three dimensions (high, medium, low), while fantasy space consists of a single size or countless dimensions. Artistic time and space is one of the most pressing problems in literary studies. We can evaluate all the phenomena of existence only by these criteria. There is nothing in mysterious nature that does not obey the laws of time and location. In Soviet times, class-based researchers considered space and time only within the framework of historical time. However, in recent years, theoretical works have been published that have studied the problem of time and space in artistic creativity. One of the first in Russian literary criticism to speak about artistic space and time – M. Bakhtin. He calls the unity of time and space "chronotope", which enters into a mutual connection worthy of the truce of an artistic work and performs an artistic function. The concept of «chronotopos» or «mekensak» (B. Maitanov) in a work of fiction makes it possible to comprehend the profound changes in the literary process of the transition era through the reflection of the philosophical and logical model of the world.: «the chronotope in a Literary work of art is a reflection of the signs of time and space in a unity worthy of the nature of a particular whole. Here time thickens, condenses, and contracts. Thus, it reaches such an extent that it becomes noticeable: space, if it exists, is concentrated, subject to the movement of history, plot, time. The time symbol is indicated in space. And space is known in time and measured in time. Here the artistic chronotope is characterized by such an interweaving of folds, such a combination and integrity of signs» [18–20].

These concepts of time and space can be divided into three areas related to literature and art: real (physical) time and space; conceptual time and space; and perceptual time and space [19, 11]. Real time and space refer to phenomena that occur objectively outside of us, to their differences in exchange and movement. In the concept of humanity, there can be both the presence and absence of an idea of them. Conceptual time and space are concepts accumulated in our time about nature, celestial bodies, and the environment. This is actually a model of real time and space in our minds. These include the features of months, days, calendars, members, counting years, donations of years, which each nation uses in its own way. The concept of perceptual time and space is associated with changes in people's feelings and psychological images. For example, this is evidenced by the change in people's mood regarding time and space, which occurs only within the artwork itself.

No matter what model of time and space is depicted in our minds, their differences, sizes and shapes are determined by real times and spaces, everything follows from them. Time and space play an important role in shaping the writer's worldview, worldview, and style, thereby revealing 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, and the internal organizer of the disclosure of artistic images. The study of time and space allows you to get into the fabric of a work of art, determine the specifics of its creation, the writer's concept of the world.

The writer creates in his work a certain space in which the event occurs. It can expand in space and include many things that go beyond events. In adventure, travel, or fantasy, modernist

novels, the story may take place in other worlds beyond Earth. In addition, an event can only occur in one room or during a day or hour. Space as a «geographical environment» has a clear, realistic appearance. For example, space in historical novels. It can have a fictional, fantastic character. There is also a mythical type of space and time.

In the Kazakh prose of the second half of the twentieth century, the dimensions of time and space became more complex. Realism was intertwined with a fairy tale, a myth. As a result, the chronotope became conditional. Space and time in a work of art change in relation to the event, actions in this work. And their exchange, their entry into the system in relation to each other, is conditioned by social conditions, subordinated to the meaning of action. In the work, there is an accelerated narrative about the period from the birth of the hero to perfection, the compression of time or its extension, the accumulation and development of events only around it, etc. also affects the categories of time and space. Real time passes continuously and constantly moves smoothly forward. In our perception, time sometimes changes slowly, sometimes quickly. And time in a work of art can either speed up or slow down, and sometimes be interrupted due to the description of an event. In some works, the story begins at the end, and the artist can show the time by moving later. So, in the works of Oralkhan Bokeev «Urker» [10], «Bari de Maidan» [10] time shifts from the dead point, the main events of the Pleiades are transmitted through a lyrical digression.

A large place in the works of Bukeev is occupied by the composition of time and space. In the writer's prose, the seasons are depicted as a measure of time, as well as time, in accordance with their periods. The works clearly reflect the time, the time of the events described. Continued to occur fragmentation transmission, output of the sun, radiation, method, char color end of the update oliar month, tolysyuy month, stand all seasonal activities. At the same time, events and actions in the writer's works reflect only a two-or three-day period in terms of real plot time. The rest are transmitted through a critical entry into the hero's soul, through a lyrical digression, through the hero's monologues. The writer's story «Muztau» [10] describes the life of the main character Aktan in real time, in the country of three days. Aktan's thoughts and memories, retreating into the depths of centuries, enhance the cognitive character and impressionability of artistic time. The author increases the capacity of historical time in the work by choosing significant stages and circumstances that had a special impact on the formation of the hero's worldview. The writer, whose life is connected with the story of Arshal, through the tales of the liar Asan Shal, whom he describes as «a man of white mood», is convinced of how important and significant artistic time can be. Through the lies of this shal Asan's in the work is also reflected in the folklore of time and space.

Conclusion

The composition of a literary work is a consistent arrangement and continuity of the depicted subject units and Linguistic and artistic techniques, a system of communication of elements of the work, signs. Based on the theory, both the plot and the composition belong to the form that artistically generalizes the content of a literary work. In addition, they have their own differences. Composition is present throughout the work, since without composition the work loses its artistic qualities. The composition also combines things that go beyond the plot, i.e. it is a broader concept than plot. Each artist builds the plot of his work at his own discretion, without obeying a certain form. The architectonics of each work are different.

Composition not only organizes, arranges and combines the stages of the plot development, but also provides a system of unity and integrity of the components of the work of art. The composition gives the work an internal rhythm, divides it from itself (novels and stories) into parts and parts, (drama) into an act, curtain, scenes, (lyrics) into branches. And compositional skill is to put all the details together, to subordinate everything to one basic idea.

BIBLIOGRAPHY

1. Қабдолов З. Сөз өнері. – Алматы: Санат, 1992. – 360 б.
2. Атымов М. Идея және композиция. – Алматы: Ғылым, 1970. – 240 б.
3. Есембеков Т. Көркем мәтінді талдау негіздері. – Алматы: Қазақ университеті, 2009. – 122 б.
4. Мо Янь: Мен халықтың мұңын жеткізушімін. [Электронды ресурс]. URL: <https://aikyn.kz/3182-mo-yan-men/>
5. Алтай А. Түсік. [Электронды ресурс]. URL: <https://bilim-all.kz/article/7561-Ayaully-Astana>
6. Солтанаева Е. Бір тақырып, екі мәселе. [Электронды ресурс]. URL: <https://qazaqadabiet.kz/6749/ta-dyr-men-ta-yrup>
7. Мұқанов С. Мәлдір махаббат. – Алматы: Атамұра, 2006. – 520 б.
8. Мақатаев М. Қош, махаббат. [Электронды ресурс]. URL: <https://kitap.kz/book/qosh-mahabbat>
9. Әдебиеттану терминдер сөздігі. – 3-бас. – Семей-Новосибирск: Талер-Пресс, 2006. – 400 б.
10. Бөкеев О. Атау-кере (Қауіпті будан). Мұзтау (Соңғы ертең): хикаяттар. – Алматы: Аң Арыс, 2010. – 320 б.
11. Сейфуллин С. Шығармалары. Бірінші том. Тар жол тайғақ кешу. Роман. – Астана: Фолиант, 2013. – 336 б.
12. Әуезов М. Абай жолы: роман-эпопея. 4-кітап. – Алматы: Жазушы, 2002. – 312 б.
13. Майлин Б. Шұғаның белгісі. – Алматы: Атамұра, 2002. – 230 б.
14. Айтматов Ш. Жәмилә: повестер. – Алматы: Атамұра, 2005. – 312 б.
15. Мүсірепов Ғ. Ұлпан. Роман. – Алматы: Атамұра, 2003. – 256 б.
16. Әуезов М. Қорғансыздың күні. Әңгімелер мен повестер. – Алматы: Атамұра, 2002. – 236 б.
17. Есбалаева Р. Композициялық талдауды меңгерудің тиімді жолдары // Ясауи университетінің хабаршысы. – 2018. – №3. – Б. 74–78.
18. Бахтин М.М. Формы времени и хронотопа в романе. Очерки по исторической поэтике / Бахтин М.М. Вопросы литературы и эстетики: Сб. – М.: Худ. лит., 1975. – С. 234–407.
19. Жанұзақова Қ.Т. Қазақ романтизмінің поэтикасы: Монография. – Алматы: «Бекқожанова А.Г.» баспасы, 2015. – 224 б.
20. Baltabayeva A.Yu., Yesbalayeva R.Zh., Shaikhystamova M.B., Yildiz Naciye, Beskempirova U. Development of Turkestan from the Great Silk Road // Bulletin of National Academy of Sciences of the Republic of Kazakhstan. – 2019. Volume 6, Number 382. – P. 24–33. ISSN 1991-3494. <https://doi.org/10.32014/2019.2518-1467.142>

REFERENCES

1. Qabdolov Z. Soz oneri [Word art]. – Almaty: Sanat, 1992. – 360 b. [in Kazakh]
2. Atymov M. Ideia jane kompoziciia [Idea and composition]. – Almaty: Gylym, 1970. – 240 b. [in Kazakh]
3. Esembekov T. Korkem matindi taldaу negizderi [Basics of literary text analysis]. – Almaty: Qazaq universiteti, 2009. – 122 b. [in Kazakh]
4. Mo Ian: Men halyqtyn munyn jetkizushimin [I am the bearer of the people's grief]. [Elektrondy resurs]. URL: <https://aikyn.kz/3182-mo-yan-men/> [in Kazakh]
5. Altai A. Tusik [Abortion]. [Elektrondy resurs]. URL: <https://bilim-all.kz/article/7561-Ayaully-Astana> [in Kazakh]
6. Soltanaeva E. Bir taqyryp, eki masele [One topic, two issues]. [Elektrondy resurs]. URL: <https://qazaqadabiet.kz/6749/ta-dyr-men-ta-yrup> [in Kazakh]

7. Muqanov S. Moldir mahabbat [Transparent love]. – Almaty: Atamura, 2006. – 520 b. [in Kazakh]
8. Maqataev M. Qosh, mahabbat [Goodbye, love]. [Elektronды resurs]. URL: <https://kitap.kz/book/qosh-maxabbat> [in Kazakh]
9. Adebiettanu terminder sozdigi [Dictionary of literary terms]. – 3-bas. – Semei-Novosibirsk: Taler-Press, 2006. – 400 b. [in Kazakh]
10. Bokeev O. Atau-kere (Qauipti budan). Muztau (Songy ertek): hikaiattar [Atau-kere (Dangerous hybrid). Muztau (Last fairy tale): stories]. – Almaty: An Arys, 2010. – 320 b. [in Kazakh]
11. Seifullin S. Shygarmalary. Birinshi tom. Tar jol taigak keshu. Roman [Works. The first volume. The road is slippery. Novel]. – Astana: Foliant, 2013. – 336 b. [in Kazakh]
12. Auezov M. Abai joly: roman-epopeia [Abai's way: novel-epic]. 4-kitap. – Almaty: Jazushy, 2002. – 312 b. [in Kazakh]
13. Mailin B. Shuganyn belgisi [The sign of Shuga]. – Almaty: Atamura, 2002. – 230 b. [in Kazakh]
14. Aitmatov Sh. Jamila: povester [Zhamila: story]. – Almaty: Atamura, 2005. – 312 b. [in Kazakh]
15. Musirepov G. Ulpan. Roman [Ulpan. Novel]. – Almaty: Atamura, 2003. – 256 b. [in Kazakh]
16. Auezov M. Qorgansyzdyn kuni. Angimeler men povester [Day of the defenseless. Stories and short stories]. – Almaty: Atamura, 2002. – 236 b. [in Kazakh]
17. Esbalaeva R. Kompozitsiialyq taldaudy mengertudin tiimdi joldary [Effective ways to master compositional analysis] // Iasaui universitetinin habarshysy. – 2018. – №3. – B. 74–78. [in Kazakh]
18. Bahtin M.M. Formy vremeni i hronotopa v romane. Ocherki po istoricheskoi poetike [Forms of time and chronotope in the novel. Essays on historical poetics] / Bahtin M.M. Voprosy literatury i estetiki: Sb. [Questions of literature and aesthetics: Sat.] – M.: Hud. lit., 1975. – S. 234–407. [in Russian]
19. Januzaqova Q.T. Qazaq romantizminin poetikasy: Monografiia [Poetics of Kazakh romanticism. Monograph]. – Almaty: «Bekqojanova A.G.» baspasy, 2015. – 224 b. [in Kazakh]
20. Baltabayeva A.Yu., Yesbalayeva R.Zh., Shaikhystamova M.B., Yildiz Naciye, Beskempirova U. Development of Turkestan from the Great Silk Road // Bulletin of National Academy of Sciences of the Republic of Kazakhstan. – 2019. Volume 6, Number 382. – P. 24–33. ISSN 1991-3494. <https://doi.org/10.32014/2019.2518-1467.142>