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ACTUALIZATION OF THE MYTH PLOT IN THE LITERARY DISCOURSE

The article deals with topical issues of the content and functioning of the mythological plot in an artistic text. The author proposes an original interpretation of the mythological plot, its narrative specificity in the space of a literary work. It is determined that the mythological plot is marked by a system of mythological images and motifs, events, as well as in a special way structured by time and space. The named myth markers act as the main «driving plot units» of the mythological plot in the artistic text. The main and peripheral (additional) myth-subject lines are distinguished. The definition of myth-labeled text is introduced. The principles of construction of the mythological plot, the content of isomorphism with reference to the mythological text are investigated. The article is written within the framework of the grant AP05133019 «Cultural codes of modern Kazakhstan (literary and media discourses)» funded by the Committee of Science of the Ministry of Education and Science of the Republic of Kazakhstan.

Key words: myth, literary text, mythological plot, myth markers, event.

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Әдеби дискурстағы мифтік әңгімелердің өзектілігі

Мақала мәтіні көркем мәтіндегі мифологиялық сюжеттің мазмұны мен жұмыс істеуінің өзекті мәселелерімен байланысты. Автор мифологиялық сюжеттің түпнұсқалық интерпретациясын, әдеби шығармадағы повестік ерекшелігін ұсынады. Мифологиялық сюжеттің мифологиялық суреттер мен мотивтер жүйесі, оқиғалар, сондай-ақ, уақыт пен кеңістікте құрылымдалған ерекше түрде белгіленетіні анықталды. Аталған миф маркерлері көркем мәтіндегі мифтік суреттердің басты «қозғалыс бөліктері» болып табылады. Негізгі және перифериялық (қосымша) миф-тақырып сызықтары ерекшеленеді. Миф-таңбалы мәтіннің анықтамасы енгізілді. Мифологиялық құрылымды құрудың принциптері, мифологиялық мәтінге сілтеме жасап, изоморфизм мазмұны зерттелді. Мақала ҚР БЖҒМ ҒК АР05133019 «Заманауи Қазақстан мәдени кодтары (әдеби және медиа дискурстары бойынша)» жобасы бойынша гранттық қаржыландыру аясында орындалған.

Түйін сөздер: миф, әдеби мәтін, мифологиялық сюжет, миф маркерлері, оқиға.

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Актуализация мифсюжета в литературном дискурсе

В статье рассматриваются актуальные вопросы содержания, функционирования мифологического сюжета в художественном тексте. Автором предлагается оригинальная трактовка мифологического сюжета, его нарративная специфика в литературном произведении. Определяется, что мифологический сюжет маркирован системой мифологических образов и

мотивов, событий, а также особым образом структурированным временем и пространством. Названные мифомаркеры выступают в роли основных «движущих сюжетных единиц» мифологического сюжета в художественном тексте. Выделяются основные и периферийные (добавочные) мифосюжетные линии. Вводится определение мифомаркированного текста. Исследуются принципы построения мифологического сюжета, содержание изоморфизма применительно к мифологическому тексту. Статья выполнена в рамках грантового финансирования по гранту АР05133019 «Культурные коды современного Казахстана (литературный и медийный дискурсы)».

Ключевые слова: миф, художественный текст, мифологический сюжет, мифомаркеры, событие.

Introduction

Myth-poetic paradigm of modern literature includes the following important conceptual and category-based elements: myth, new myth, mythologem, archetype, additional conventional-metaphorical form, acquiring the status of myth; mythonym, mythictoponym, mythiczoonym, monomyth, mythological story, mythological image, mythological motif, mythological time and space (myth chronotop), mythic symbol, mythological metanarrative, mythological event, mythograp and others. Selected concepts and categories perform any additional features deepen the artistic conception of the text, or are its basis, and in postmodernist texts – their artistic concept. Naturally, called the myth poetic elements do not exist at work in isolation: they are interconnected, often interdependent, connected by numerous semantic, structural, logical, intertextual, narrative, mental, emotive and other ties.

In this series, a special place is occupied by mythological plot. It gives the creation the necessary semantic, informative and cognitive impulse.

Experiment

Fundamental categories of myth poetics of the work are mythological time and mythological space. They make up the mythological chronospace (myth chronospace). As noted, «in the myth poetic chronotope, time thickens and becomes a form of space (it is «spasialized « and thus, postponed, extensuated), its new («fourth») dimension. Space, on the other hand, «infects» by internally-intensive properties of time («temporalization» of space), is drawn into its movement, becomes inherently rooted in a myth unfolding in time, a story (i.e., text). Everything that happens or can happen in the world of mythopoetic consciousness is not only determined by the chronotope, but also chronotopically in essence, in its origins» (Mifokhronotop. <http://slovar.lib.ru/> dictionary/

hronotopmifopoetich.htm) (translated by author – S.A.).

Mythological time is the time of «first creation», hence its sacralization, sanctity. In the mythologies of all nations, mythological time of events is marked by a special status of «timelessness», if we mean ordinary human time.

J. Lotman, E. Meletinsky singled out the maximum «length» of the myths of time: «In any typical myth, mythological (state) event is separated from the «present» time by a certain long period of time: as a rule, mythological stories refer to «old times, «initial times». The sharp distinction between mythological period and modern («sacred and «profane» time) is characteristic of the most primitive mythological notions, there is often a special designation for ancient mythological times. Mythological time is the time when everything was not as it is now. The mythical past is not just the preceding time, but a special epoch of the first creation, mythical time precedes the beginning of the empirical time; mythical epoch is the era of perverse subjects and first actions» (Lotman, Mints, Meletinskiy. www.philologos.narod.ru/myth/litmyth.htm; http://dic.academic.ru/dic.nsf/enc_myphology/) (translated by author – S.A.).

Mythological time is inherently paradigmatic: «Everything that happened in the mythical (world) time acquires the significance of the paradigm, is considered as a precedent, serving as a model for reproduction as the given precedent took place in the «primitive times». Therefore, the myth usually combines two aspects (narrative – A.S.) – a story about the past (diachronic aspect) and a mean of explaining the present, and sometimes the future (the synchronic aspect). For primitive consciousness, all that we have now is the result of the deployment of the original precedent. Mythical time is the time of the unfolding of the mythological plot, therefore it is conceived as «here and now» regardless of real empirical time»[ibid.] (translated by author – S.A.).

For example, myths about the creation of the world, including the Quranic, Biblical myths,

Regional myths (Hindu, Egyptian, Sumerian-Akkadian, Proto-Türkic), calendar myths reflect «time», conceivable beyond historical time.

In the folk literature, the interpretations of myths of sacral semantics are popular, since it is their «consecration» that enables the writer to project the events of the text into a timeless universal semantic plane.

V. Toporov in the work «Space and Text» substantiate expanded connotations of the myth chronotope: «The space-time continuum is inextricably linked with material filling (creator, gods, people, animals, plants, elements of sacral topography, sacralized and mythologized objects from the sphere of culture, etc.) all that «organizes» space in one way or another, collects it, unites it, rooted it in a single center (the language of space compressed to the point ...) – thus, the Cosmos differs from non-space, Chaos, where space is absent. Space and time can be understood as properties of things. Space liberates site for sacred objects, revealing their highest essence, giving this essence life, being, meaning; it opens the possibility of the formation and organic living of space by the cosmos of things in their mutual belonging. Thus, things do not only constitute space, through its boundaries separating space from non-space, but also organize it structurally, giving it significance and meaning (semantic settlement of space)» (Toporov. <http://slovar.lib.ru/dictionary/prostranstvomifopoetich.htm>) (translated by author – S.A.).

Temporal markers of mythological time in a literary text can be:

- abstract concepts hinting at the maximum remoteness of the narrated event from the time of the narrator («in the distant past,» «at that glorious time,» etc.);
- a precedent through allusion to a specific archetypal hero («during the reign of the first ruler of Upper and Lower Egypt» by W. Golding, «times of Gody and Moira» by M. Druon);
- a hint on the length of a specific time in this context («for two thousand years of my night», time of the year («time of the Nile flood» by Golding);
- markers that characterize the quality of the passage of time (long / short, slow / fast, sudden);
- markers of the beginning and end of a sacred concept («the beginning of the world», «the end of the world») and others.

These markers group events in a special way, their sequence or, conversely, illogicality. In the latter case we are talking about the desynchronization of the mythological time of the eventual outline of the work.

Results and discussion

Mythological plot: concept, structure and semantics

It is important for us to present the general principles of organizing a mythological plot or plots, their typology and goal setting in the context of a work of art. Before moving on to the mythological theme, one must remember what is included in the basic category of poetics – the plot.

According to the accepted interpretation, «the plot (from the French *sujet* – subject) – in literature, drama, theater, cinema and games – a series of events (sequence of scenes, acts) that occur in an artwork (on the stage of the theater), and lined up for the reader (player) according to certain rules of the demonstration. The plot is the basis of the form of the work. According to Ozhegov's dictionary, the plot is the sequence and connection of the description of events in a literary or stage work; in the work of art – the subject of the image. In an extremely general form, the plot is a kind of basic scheme of the work, including the sequence of actions occurring in the work and the totality of the characters' relations existing in it» (Syuzhet. <http://ru.wikipedia.org/wiki/syuzhet>).

«Usually the plot includes the following elements: exposure, outset, development of action, climax, denouement and postposition, and, in some works, prologue and epilogue. The main prerequisite for the development of the plot is time, both in the historical plan (the historical period of the work of the work), so in the physical (the passage of time during the work)» [ibid].

There is one important «but» mentioned by A. Nikolaev: «In general, we must admit that the given plot scheme, for all its popularity, has many flaws. First, not all works are built according to this scheme; Secondly, it does not exhaust the plot analysis in any way. The well-known philologist N.D. Tamarchenko noted with some irony: «In reality, such» elements «of the plot can be isolated except in criminal literature.» At the same time, within reasonable limits, the use of this scheme is justified, it is, as it were, the first view of the development of the storyline. For many dramatic stories, where the development of the conflict is fundamentally important, this scheme is all the more applicable. Modern «variations» on the topic of classical understanding of the plot take into account, as a rule, a few more moments» (Nikolayev. <http://www.listos.biz/filologiya/nikolayev-a-i-osnovy-literaturovedeniya/kllassicheskaya-teoriya-syuzheta-elementy-syuzheta-syuzhet-i-fabula-terminologicheskii-apparat>).

At one time an outstanding scientist who anticipated many fundamental discoveries in the field of narratology, structural poetics of texts, J.M. Lotman distinguished two types of plot: «classical and mythological.» Analyzing the concept of the plot of J. Lotman, A. Nikolaev writes: «The classic story, according to Lotman, begins when someone or something breaks the frame. In Lotman's language, this sounds like this: «An event in the text is the movement of the character across the boundary of the semantic field». At the heart of the mythological plot is not a violation of the framework, but a situation, the universe. Strictly speaking, the violation of the framework in the mythological plot is impossible, since all the boundaries are permeable. There it is difficult to talk about ethical frameworks (for example, parricide or infanticide – a characteristic plot of many myths), the boundaries of life and death are permeable there, etc. The tradition of this type of plot can be felt, for example, in A. Platonov's *Kotlovan*, that strikingly distinguishes the works of Platonov from, for example, the novels of Leo Tolstoy « [ibid].

In the work «On the mythological code of the plot texts,» J. Lotman notes: «The mythological code of the plot in the historical destinies of the narrative genres is only the primary one, which is subject to further transformation as a result of the transfer of more complex later cultural codes into the systems» (Lotman. <http://yankos.chat.ru/ya.html>). According to the scientist-semiotic, «because of the cyclic construction of the mythological text, the concepts of the end and the beginning are not inherent in it. Death does not mean the first, but birth is the second.

The story can begin with death (crop and death of the grain precedes growth, conception – the identity of death – birth, which is the rebirth of the dying, winter – spring). Death can be settled in the middle of existence (compare initiation), after which a radical degeneration occurs, but existence remains a continuation of the former being, and not the appearance of a new one. When retelling in the system of linear construction, an image is formed, glued together from two mirror-symmetrical halves» [ibid].

It is necessary to understand that the ritual and ritual component is extraordinarily developed in all mythological texts: «Mythological texts were distinguished by a high degree of ritualization and narrated about the fundamental order of the world, the laws of its origin and existence. Events, of which the gods or the first people, the ancestors, etc., once participated, could be repeated in the unchanging

roundabout of world life» (Literatura I mify. www.greekroman.ru/lib/myth/litmyth.ht).

Thus, the cosmogonic myths of different nations reproduce in many invariants the plot of the birth of the world and the universe. Artistic recitation of this or that myth can be found in almost all the world's literature, from antiquity to the present day. For example, an interesting experimental plot was proposed by Kazakhstani postmodernist Ilya Odegov in the story «Purusha» (Odegov. <http://magazines.russ.ru/druzhba/2012/3/o7.html>). The famous Hindu mythological image *Purushais* translated into the context of modern life with its inherent psychology of interpersonal relations, everyday realities, but the original archetypal scheme, albeit in metaphorical form, is preserved in the story.

Mythological plot included in the literary text – a set of interrelated mythological events, characters acting in them, subordinate to the logic and goal-setting of a myth. For the literature, mythological subjects are the source of the construction of a multifaceted structure, an outlet to broad philosophical and philosophical generalizations. Mythological subjects are different, depending on what myth is put in its basis.

«Mythological narrative about the confirmed and correct order of life turned into a linear reading into stories about crimes and excesses, creating a picture of the disorder of moral norms and social relations. This allowed mythological subjects to be filled with a diverse social and philosophical content «(Literatura I mify. www.greekroman.ru/lib/myth/litmyth.ht). Mythic bytes, as a rule, are marked both temporally and spatially, and also through the corresponding myths and motifs.

As for the typology of the subjects of world literature, one can see that among them, a large place is devoted to mythological subjects: «The analysis made it possible, in particular, to single out a large group of so-called» stray plots «- plots that are repeatedly repeated in different designs for different peoples and in different regions, mostly in folk art (fairy tales, myths, legends). According to AE Neamtsu, four main genetic groups can be distinguished from the whole variety of traditional plots: mythological, folklore, and literary.

As E.M. Meletinsky notes: «Most of the traditional stories are based in the West on biblical and ancient myths». There are several attempts to reduce the diversity of subjects to a small, but exhaustive set of plot schemes. In the well-known novel «Four Cycles» Borges asserts that all the subjects are reduced to only four options:

- on the assault and defense of the fortified city (Troy)
- on a long return (Odysseus)
- about the search (Jason)
- on the suicide of God (Odin, Attis)

The French researcher Georges Polti published in 1895 the book «Thirty-Six Dramatic Situations», in which he reduced the entire experience of world drama to the development of 36 standard plot collisions» (Syuzhet. <http://ru.wikipedia.org/wiki/syuzhet>). As the main «moving subject units» (Pyatigorskiy. <http://magazines.russ.ru/druzhba/2012/3/o7>) mythological plot in the artistic text can be identified: the event, the image, the motive, space, time, within which this event occurs. It is important to take into account the fundamental differences between the mythical time with its cyclicity and time linear in the classical narrative structure, which, in particular, J. Lotman says in the above cited work.

Principles of organizing a mythological story in a literary text

One can not lose sight of the original isomorphism of the mythic sets: «The principle of isomorphism, brought to the limit, reduced all possible plots to a single story, which is invariant to all mytho-pervasive opportunities and all episodes of each of them. All the variety of social roles in real life in myths «rolled up» in the extreme case into one character. Properties that in the non-mythological text appear as contrasting and mutually exclusive, incarnating in hostile characters, within the myth can be identified in a single ambivalent image. In the archaic world, the texts created in the mythological sphere and in the sphere of everyday life were excellent both in structural and in functional relations» (Lotman. www.philologos.narod.ru/myth/litmyth.htm; http://dic.academic.ru/dic.nsf/enc_myphology).

Mythological plot is based, as a rule, on the basis of binary oppositions. E.M. Meletinsky gives a rather large list of repeated binary oppositions: «The initial bricks of mythological symbolic classifications are not motives, but relations in the form of elementary semantic oppositions, primarily those corresponding to the simplest spatial and sensual orientation of a person (top / bottom, left / right, Close / distant)» (Meletinskiy, 2012: 204-205). Further, the scientist cites the following links of logical transformations of semantic relations: «relations in the form of elementary semantic oppositions» → «the simplest relationships in the cosmic space-time continuum» → «on the brink of society» → «up to abstract numerical oppositions (odd / odd, three / four) And such fundamental

antinomies as life / death, happiness / unhappiness «→» the main mythological opposition of the sacral / secular « [ibid].

With the idea of isomorphism, the idea of a «single myth», the mono-myth of J. Campbell, also correlates. The principles of the organization of the mythological plot are based on isomorphism, «repetitions, likenesses, parallels», as clearly stated in the article «Literature and Myth»: «... it is in the field of art and literature that the influence of mythpoetic consciousness, the unconscious reproduction of mythological structures, continues to hold its (Sanders, 1993: 432). On, it would seem, the complete victory of the principle of historical and everyday narrativity.

Some types and genres of fiction – the epic (see Epic and Myths), the knightly and picaresque novel, the cycles of «police» and detective novels – are especially gravitating towards the «mythological» artistic construction. It is found, in particular, in the interweaving of repetitions, similarities and parallels. The whole in them is clearly isomorphic to the episode, and all the episodes to a certain general invariant» (Lotman. www.philologos.narod.ru/myth/litmyth.htm). Mythological plot is based, as a rule, on the basis of binary oppositions. E.M. Meletinsky gives a rather large list of repeated binary oppositions: «The initial bricks of mythological symbolic classifications are not motives, but relations in the form of elementary semantic oppositions, primarily those corresponding to the simplest spatial and sensual orientation of a person (top / bottom, left / right, Close / distant)» (Meletinskiy, 2012: 204-205). Further, the scientist cites the following links of logical transformations of semantic relations: «relations in the form of elementary semantic oppositions» → «the simplest relationships in the cosmic space-time continuum» → «on the brink of society» → «up to abstract numerical oppositions (odd / odd, three / four) And such fundamental antinomies as life / death, happiness / unhappiness «→» the main mythological opposition of the sacral / secular «[ibid].

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Mythological story marked system of mythological images and motifs, as well as a specially structured time and space. Famous Kazakh folklore S.A. Kaskabasov, highlighting the «normativity of Kazakh folklore» (Kaskabasov, 1990: 41), proves interesting in the aspect of narratology conclusions about the nature and the overall plot structure of the Kazakh epos «epic story – is a chain of succession of the developments and events – is different adventures of the hero during the journey, the challenges he faced ... The story does not develop on the basis of internal contradictions, and contamination by various motives and adverse situations, that allows to interrupt it in any month e or continue more» (Kaskabasov, 1990: 41).

These conclusions are clearly correlated with the problems of the mythological plot in the work of art. So, the mythological plot is a story of a myth that is a consecutive, consecrated by the world and national tradition, a story about certain mythical events that occurred in mythical time and space. According to Lotman, it is not limited to certain «frames», but is developed according to a clear (mythic) scheme. Mythic *sujet* in the art text has a number of differences from the archaic plot. These differences are subordinated to the idea of the work, its concept.

These differences are subordinated to the idea of the work, its concept. As a rule, the mythological

story in the literary text is more free from its archaic analogue, its elements are built into the general plot, and they can perform basic or additional plot-building functions. In literary text, the mythological plot lines can be basic or peripheral (additional). In the analysis of myth-labeled literary text, one should take into account the fact that mythologems (myths) build corresponding imaginative and motivational series, in their totality they constitute the mythological plan of narration. Myth-marked literary text is a work in which mythological elements are clearly traced, first of all, myth images, myth motifs, myth plot.

As one of the leading Latin Americanists A.F. Kofman correctly notes: «Literature is not a scheme and not a concept, but a living organism that feeds on the spirit of contradiction. Literature does not tolerate either limited motives, or absolutely stable interpretations. Literature is always a multiplicity» (Kofman, 1994: 74).

Conclusion

The mythological plot in the literary text performs the function of a «narrative framework» (Stepanov, Lebedev. <https://books.google.kz>) when the mythical event, the image, along with the set of relevant descriptive elements (description of the situation, appearance, terrain, etc.) constitute the conceptual core of the narrated story. As a rule, such a narrative strategy is built in neo-mythological works with a manifested neo-mythological dominant. A similar artistic approach can be found in the myth-novel Altai Novels (Altybayeva, Zhanyzbekova, 2016 : 218). The inclusion of a myth element in the artistic text of a different aesthetic nature gives it additional semantic and stylistic nuances, thereby expanding the concept sphere of the work.

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