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MYTH IN THE STRUCTURE OF A NARRATIVE TEXT (Modern Kazakhstani prose as a case study)

The article is devoted to the study of classical/ancient myths. It functions in modern literary works in the form of «fragments» (images and motives). These images and motives are inserted in the narrative text, these elements of poetics are most productive to analyze. To trace the forms of existence, evolution and transformation of myth in the literature of the modern period. Classical myth as a prospectively directed source of inter-textuality is interspersed in a modern work, as a way of artistic organization of the material, and gives a special worldview.

The study of the reflection of the myth is also in demand in the internal cultural policy of the Republic of Kazakhstan in connection with the actualized processes of national self-identification, cultural and mental specifics of the Kazakh ethnic group and other peoples of our multinational country. Modern man does not deal with archaic myths as creations of collective fantasy, but with their literary treatments placed in a different space-time continuum. When actualized in a literary text, the myth as a precedent text loses its independence, acquiring a new contextual meaning. One of the main features of the new mythological prose is the introduction of peculiar layers of national identity into the plot. Thanks to the most significant constants of existence, mythological elements are spilt into the individual author's vision.

Key words: myth, a new myth, prose, mythological consciousness, classical myth.

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Баяндамалы мәтін құрылымындағы миф (қазіргі қазақстандық проза материалы негізінде)

Мақала қазіргі әдеби шығармаларда «фрагменттер» (образдар мен мақамдар) түрінде жұмыс істейтін классикалық/ежелгі мифті зерттеуге арналған, бұл образдар мен мотивтер баянды мәтінге енеді және қазіргі кезең әдебиетіндегі мифтің өмір сүру формаларын, эволюциясы мен өзгеруін бақылау үшін поэтиканың осы элементтерін тиімді талдауға арналған. Классикалық миф интертекстуалдылықтың перспективті бағытталған көзі ретінде қазіргі шығармаға, материалды көркемдік ұйымдастырудың тәсілі ретінде еніп, әлемге ерекше көзқарас береді.

Мифтің көрінісін зерделеу ұлттық өзін-өзі сәйкестендірудің өзекті процестеріне, қазақ этносының және біздің көпұлтты еліміздің басқа халықтарының мәдени және психикалық ерекшеліктеріне байланысты Қазақстан Республикасының Ішкі мәдени саясатында да талап етіледі. Қазіргі адам архаикалық мифтермен ұжымдық жалпыхалықтық қиялдың жаратылысы ретінде емес, басқа кеңістік-уақыт континуумына орналастырылған әдеби өңдеумен айналысады. Көркем мәтіннің жалпы кеңістігінде актуализация кезінде миф іс мәтіні ретінде жаңа контекстік мағынаға ие бола отырып, тәуелсіздігін жоғалтады. Жаңа мифологиялық прозаның басты ерекшеліктерінің бірі – сюжетке ұлттық өзіндік сананың өзіндік қабаттарын енгізу. Тіршіліктің ең маңызды константаларының арқасында мифологиялық элементтер жеке автордың көзқарасына енеді. Қазіргі адам архаикалық мифтермен ұжымдық ұлттық қиялдың туындылары ретінде емес, олардың басқа кеңістік-уақыт континуумына орналастырылған әдеби бейімделуімен айналысады.

Ғылым мен техниканың дамуы әлем бұрынғыдай емес екенін көрсетті. Қазіргі қоғамда жаңа миф құру қажеттілігі туындады. Жаңа мифология құбылысы ерекше айқын ұсынылған қазіргі әлемдік әдеби процесс миф пен әдебиеттің өзара әрекеттесуінің формалары мен әдістерінің алуан түрлілігін сипаттайды. Миф мәтінді ұйымдастырудың тәсілі ретінде, сонымен бірге

автордың өзіндік стилін растайтын семантика құбылысы әдебиетте формальды-мазмұнды категория ретінде түсініледі. Мифтер әдеби шығармалардың сюжеттеріне айналады.

Түйін сөздер: миф, жаңамиф, проза, мифологиялық сана, классикалық миф.

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Миф в повествовательном тексте (на примере современной казахстанской прозы)

Статья посвящена исследованию классического/античного мифа, который функционирует в современных литературных произведениях в виде «осколков» (образов и мотивов), эти образы и мотивы вкраплены в повествовательный текст, и именно эти элементы поэтики продуктивнее всего проанализировать, чтобы проследить формы существования, эволюцию и трансформацию мифа в литературе современного периода. Классический миф как перспективно направленный источник интертекстуальности вкрапляется в современное произведение, как способ художественной организации материала, что придает особое мировосприятие.

Изучение отражения мифа востребовано и во внутренней культурной политике Республики Казахстан в связи с актуализовавшимися процессами национальной самоидентификации, культурной и ментальной специфики казахского этноса и других народов нашей многонациональной страны. Современный человек имеет дело не с архаическими мифами как созданиями коллективной общенародной фантазии, а с их литературными обработками, помещенными в иной пространственно-временной континуум. При актуализации в общем пространстве художественного текста миф как прецедентный текст теряет свою независимость, обрастая новым контекстуальным смыслом. Одной из главных особенностей новомифологической прозы является введение в сюжет своеобразных пластов национального самосознания. Благодаря наиболее значимым константам бытия мифологические элементы выплескиваются в индивидуальное авторское видение. Современный человек имеет дело не с архаическими мифами как творениями коллективной национальной фантазии, а с их литературными адаптациями, помещенными в иной пространственно-временной континуум.

Современный мировой литературный процесс, в котором феномен новой мифологии представлен особенно ярко, характеризует многообразие форм и методов взаимодействия мифа и литературы. Миф как способ организации текста, одновременно феномен семантики, подтверждающий оригинальный стиль автора, в литературе понимается как формально-содержательная категория. Мифы превращаются в сюжеты литературных произведений.

Ключевые слова: миф, неомиф, проза, мифологическое сознание, классический миф.

Introduction

Before gaining independence the Kazakh folklore and mythology were considered as a whole. As the latter is related to initial faith, every nation has its myths and legends concerning their ancestors and occupied territory. The evidence of naming a certain place has its history which descending the one generation to other. Therefore, after gaining independence rebirth of our identity and forgotten stories become in demand.

In modern conditions, the antique myth operates in literary works as «remnants». The latter functions as mythical images and motives which is crucial in examining social issuers, disillusionment, depicting good or evil qualities of people. Certain mythological images could be the main protagonists of the work; concerning the space,

there is a mountain, sacred place as well. As particular well-known images and places are ready-made cast for further characters and chronotype (M.M. Bakhtin). The main reason for this is the unique location of Kazakhstan at the junction of several continents, it's like a bridge between different worlds and worldviews, religions Totemism, Zoroastrianism, pagan, Muslim, Jewish, Christian, a mixture of different cultures, which left its trace in rich national folklore of Kazakh people. That contributed to the diverse literary genres. The interaction between cultures, religions, languages, nations had started at the dawn of human history. This process started not just by conquered cultures but also by invasions of other countries by our ancestors till Deli it was descendants of Tamerlane, Egypt of Sultan Baibars, Mongols ruling in China on behalf of Kublai Khan and so on.

Researching the worldviews of people who developed separately from each other, one can trace the common features of perception and the endowment of human qualities to certain natural phenomena. The difference between an animate and an inanimate was washed away, inanimate objects were animated, which resulted in the appearance of animism, man and animal become equal, suggesting an equality or kinship relationship which in turn gave rise to totemism. The connection between the animate and the inanimate, the divine and the human, the animal and the human was perfectly connected in the myth. Myth contributed to a holistic perception of the world, it was a convenient tool for understanding the mystery. A myth was a kind of ancestral foundation of all sciences; it was close to folklore and literature due to narrative structure. Because of the most significant constants of being mythological elements spill over into an individual author's vision. Modern man does not deal with archaic myths as creations of collective nation-wide fantasy, but with their literary adaptations placed in a different space-temporal continuum. Myth as a precedent text loses its independence, acquiring a new contextual meaning. According to T.A. Apinyan «myth, on the one hand, is perceived as a cultural atavism, on the other hand, as a bearer of tradition, a national historical heritage. Mythology as an aesthetic thesaurus is a treasury of images and archetypes with an artistic and creative meaning» (Apinjan, 2003: 376).

Thus, for some reason in philosophy, art and literature, which is the product of an individual, reflective consciousness, reproducing the features of an archaic collective myth a new type of myth is emerging. The development of science and technology has shown that the world is not that it was before. In modern society, the need to create a new myth has occurred. The modern world literary process, in which the phenomenon of new mythology is vividly represented, characterizes the variety of forms and methods of the interaction of myth and literature. Myth contributes to the structuring of a text, as well as it's a phenomenon of semantics. As the distinctive style of an author, it's comprehended as a formal and substantive category. Myths are transformed into plots of literary works. It is turned out to be a necessary condition for the culture and artistic consciousness of the 20th and 21st centuries.

Materials and methods

For analyses of elements of mythology comparative, historical and typological methods have been

used. As well as structural, figurative and associative methods were also used.

Literature and mythology are very similar in their development, which refers to myth as a «matrix» of ready-made figurative forms. By the change in the general historical and cultural situation the attitude to mythology was also changed. In the 20th century in literature, a new type of artistic generalization has formed «new mythology». This «new myth» consists of several traditional and metaphorical forms, such as a symbol, allegory, parable, legend, etc.

Literature review

According to E. Cassirer, myth is a code, a form of cognition and creative ordering of reality. The specificity of mythological consciousness is not in distinguishing between real and ideal, a thing and its image, theme and properties. Moreover, «in myth, causal relationships are established on the principle of similarity and this, in turn, underlies the metaphor and is the path to the formation of a symbol. Thus, the world is perceived by mythological consciousness as a system of metaphors, mythological ideas about space, time, numbers, in particular, depends on it» (Cassirer, 1979).

M. Eliade, a prominent philosopher and historian of religion asserts, «comprehend the structure and function of myths in traditional societies means not only clarify a certain stage in the history of human thought, but it's better to comprehend one from the most important categories of modern life» (Eliade, 1996: 12). He offers the following definition of myth, which he considers «more acceptable since it covers the issue that interests us more broadly: myth sets out a sacred story, tells about an event that occurred in memorable times of the beginning of all beginnings... The characters of myth are supernatural creatures... Since the myth *narrates* about the deeds of supernatural beings and the manifestation of their power, it becomes a *model for imitation* (italics – M. Eliade) with any significant manifestation of human activity» (Eliade, 1996: 25).

V. Propp's works remain very popular in the research of folklore, fairy tales, and mythological works. His study of the motive, plot embodiments (variants, schemes) is still relevant among modern researchers of folklore and literature around the world.

Academician S.A. Kaskabasov founded the Kazakh tradition of myth study; he considers that the myth was closely connected with folklore studies, due to the close interweaving of the latter and the

complexity of their differentiation in Kazakh culture. He gave a clear distinction and the main criteria of folklore and myth and why this genre was not developed in the Kazakh society.

Results and discussion

This article analyzes the works of literature in which authors master the art of introducing extraordinary characters into extraordinary events, being the premise of the myth. The authors play with the mythological consciousness, the mythological opposition: white and black, birth and death, profane and divine, woman and man, man and animal. As myth creates contrast and introduces extraordinary plots and images. For example, A. Altai introduces the motive of the extraordinary birth of a child, as a result of a nuclear weapons test, which located on the territory of Kazakhstan during the Soviet time. The author involves the problem of ecology, resulted in the birth of such unusual children. L.Konys narrates about an extraordinary image of a mermaid living in the waters of the Syr Darya River, which flows into the Aral Sea, and about the period when this region has not yet faced the problem of drying out. The region is known for its global environmental disaster, which was created by humans. The aspirations and problems of inhabitants of this region are given in the outstanding work of A. Nurpeisov *Qan men ter* (Blood and sweat). A.Kim narrates about an extraordinary union of mythological creatures of centaurs and Amazons. Thus, irrationality and special narrativeness inherent to the myth are very skillfully used by Kazakh authors. Ordinarity and extraordinarity are used in a unique symbiosis.

Another feature noted by the authors is repetition. These are lexical – repetition of words, phrases, endings, which is typical to folklore forms of literature, including myth, where repetition is one of the means of influencing the reader. That is, «rhyming» the text for better memorization. «Without repetitions and their similarities («half-repetitions», variations that complement and clarify reminders of what has already been said), verbal art is unimaginable. This group of compositional techniques serves to highlight and emphasize the most important, especially significant moments and links of work. Any kind of repetition plays a similar role in the artistic whole, as an italics and discharge in the printed text» (Khalizev, 2000: 263). Associated with the category of time repetition becomes truly mythological. Thus an event repeated several times mixes the past, present and future. According to E.M. Meletinsky, repeatability, the cyclical nature of events

and situations leads to a specific historical time to the «untimely world of myth». F.M. Dostoevsky «The fantastic must be in contact with reality so that you should almost to believe it» (Dostoevski, 1928-1959: 178).

Modern writers use diverse mythological models and motives, extraordinary plots and characters. A certain myth in a work of art performs a formal structural function. An antique mythological characters/gods as a prospectively directed source of intertextuality inserted in a modern work, to achieve an artistic organization of the material. For example, A.Altai's Centaur, L.Konys's apple garden as Garden of Eden, the origin of the world a cosmogonic myth are represented.

Indeed, modern writers create a new myth preserving the skeleton of classical myths. Myth is «a tool for structuring the narrative, formative and semantic factor, a way of organizing empirical life and literary material, which allows solving several artistic tasks related to composition, plot, with emphasis on his/her main ideas, etc.» (Meletinski, 2012: 149).

Myth is a form of holistic mass experience and interpretation of reality with the help of sensor and visual images, which are considered independent phenomena of reality; it is an explanation of complex phenomena of nature, the origin of the world and man, the creation of philosophical and religious concepts with the help of artistic imagination, which makes up for the lack of scientific knowledge. The myth justifies the structure of society and its moral categories; it is distinguished by its multi-function since it performs educational, moral and normative, compensatory and regulatory functions (Zhanybekova, 2018: 50).

In the 21st century, new mythological consciousness permeated all aspects of life, both the artistic and social transformation of life. Evidence of which works of Kazakhstani authors made up with myth or several archetypal images. Myths in literary work stand out as a tool to show ecological, social and universal values. Lira Konys is a twice winner of Shabyt international festival is one of these already recognized writers. In her stories *Alma agashynyn qudaiy* (The Goddess of the apple tree) and *Su perisinin ziraty* (The mermaid's grave), there are elements of an ancient myth embedded in Kazakhstani' reality written in the Kazakh language.

In the story, *Alma agashynyn qudaiy* the ancient myth of the apple of discord is used. According to the mythological dictionary, «The apple of discord is an allegorical reason, the object of a dispute, a quarrel. The expression is associated with the myth of the goddess of discord Eris. She was

not invited to the wedding of Peleus and Thetis and decided to plant a golden apple with the inscription «to beautiful» among the guests. That caused a dispute between the goddesses Hera, Athena and Aphrodite; each considered herself the most beautiful. The goddesses turned to the court of the Trojan prince Paris, who gave the apple to Aphrodite, who promised him the love of the most beautiful woman on the earth. The goddess helped Paris to abduct the wife of the Spartan king Menelaus, the beautiful Helen. This abduction caused the Trojan War» (Myths of the peoples of the world, 1987: 289). The author draws a parallel: «An apple was the reason for the first war. According to ancient Greek legend, a cunning goddess tossed an apple with the inscription «to the most beautiful» between two goddesses» (translated by me – E.Zh.) (Konys, 2013: 17).

It is important to note the semantics of the names of the protagonists of the story «Almagul» literally from Kazakh «apple flower» and «Arman» – «dream». The author introduces the archetypal image of the mountain, an allusion to the world tree.

L. Konys begins the story by contrasting a city and a village, own and alien, where the alien is always hostile: «I couldn't adjust to the noisy city, I don't like cars rushing along flat streets, a donkey-loaded cart moving along a dusty and rough road much more convenient for me, and the screech emitted by the wheels is also good ... I also don't like tall buildings competing with the peaks of Alatau, reeds which grow on the roofs of our village's houses, and mice which populate the floor, but still, these houses seem to me as a palace (Konys, 2013: 15).

From this passage, it is clear that this is Almaty, i.e. the city of apples, a city located at the foot of the Zailiysky Alatau (Transili Alatau) mountain. In world mythology, the image of the mountain has special semantics. «The sacred mountain, a peculiar version of the world tree by the ancient people was perceived as an image of the world, the universe» (Myths of the peoples of the world, 1987: 28).

The ecosystem of Trans-Alatau is unique; there are centuries-old deciduous and coniferous forests, which are the lungs of the city. But gradually this system is being destroyed. The environmental problem is one of the global problems of the modern world. The author creates the text according to the eschatological model of myth, reveals the general environmental problem created by humans.

The main character of another story is a young gardener named Arman (a dream), who falls in love with the goddess of apples – Almagul (apple flower). Arman and his mother live in the mountain of

Zailiysky Alatau. He takes care of apple trees, which he inherited from his grandfather.

The fictional character Almagul – the goddess of apples, wanders in the apple orchard at night, mourning thousands of cut apple trees and protecting the remaining trees. «I was surprised who sings at night in the mountains. Moonlight penetrated through the window. I got out of bed and saw a girl in a white dress with two braids. «Almagul» I whispered. As Arman said, she was beautiful» (Konys, 2013: 29). The story has a parallel with the mythologem of the exodus from the Garden of Eden.

The next story narrates the fate of a young guy who falls in love with a mermaid, and the main mythological character of the story is a half-female, half-fish. «Her body was covered with scales» (Konys, 2013: 79). «The mermaid is an image associated with the cult of plants, fertility, moisture, the spirit of reservoirs, personified by the elements of nature (water, «green» life)» (Propp, 1995: 89-90). «My nephew's sweetheart turned out to be a mermaid. Indeed, a mermaid occupied the river. The poor fellow was depressed. They have met on a hot July night. There were feelings between a man and a mermaid» (Konys, 2013: 79).

The narration is conducted on behalf of the uncle of a young man who tragically died in a hospital for the mentally ill: «With the coming of autumn, he was placed in a clinic for the mentally ill, fearing that he would drown. Unable to withstand mental anguish and parental rigour, the young man died» (Konys, 2013: 17). In A. Kim's novel *Squirrel* of another representative of mythological realism, the last of the four character-artists, representing a splitting of the same central image of the character, dies a squirrel, torn in two by a hunting dog. This symbolizes the removal of the animal, the instinctive radical from the high human essence; the ascent by the spirit ladder to its most divine heights, since tearing to pieces, fragmentation of the body plays an important role in archaic sacrifices. The vestiges of this rite can be found in the Christian myth, in the scene of tearing clothes from Christ (Kim, 1984: 111).

The same illustrative goal serves the rich Kim's poetry of quotes and reminiscences from various myths and cultures, which represents the appeal to myth. Greek mythology (the plot lines of Odysseus and Penelope, Orpheus and Eurydice, the kingdom of Hades) in a novel are combined with Christian mythologies, shamanism and pagan conspiracies and spells (Kim, 1984: 33). Not by chance one of A. Kim's latest novels titled *Joy of Paradise*. Hence the image of steppe in A. Kim's novel *The Village of Centaurs* is called a paradise for a horse with access

to the invisible world through the *left* (sacred) bank of the river, and behind *the veil of peace* are hidden those who observe and laugh over the characters – four-fingered *punishers/rescuers* (Kim: 2013: 191), aliens who remove from space as a single «not adjusted» ancient peoples, *invisible directors laughing at the torment of drunken slaves* (Kim, 2013: 269). And this Oedipus, atheistic motive of the mistake made by the Creator, cross-cutting for the poetics of A. Kim, creator of the mythological world, from the novel to the novel competing with the Creator of the whole universe (*Squirrel, Onliriya, Joy of Paradise*, etc.).

Mythological discourse rests on antithesis. If there is paradise, then must be the hell: a young person, the colour of the Canarian nation in A. Kim's novel *The Village of Centaurs*, perishes in a fire – «in a fiery hell,» as if sacrificed to some unknown and incomprehensible plan. A. Kim draws parallels with biblical motives: «Then he understood the hidden actions of invisible rescuers. If a person thinks once in his life about his neighbour, who is dying, as of himself, then they will notice such a person and come to the help at the right time» (Kim, 2013: 98). The centaur named Passius, parallel with Gumilev's passionate, cultural character of A. Kim's novel, whose image goes back to Jesus, crucified on the cross is megalomaniac. Passius is tied (crucified) on a tree in the camp of people. By K.G. Jung, gaining the Self is Christ, it is «a treasure of positive ideas», «unconscious – it is something like the Kingdom of Heaven» (Rudnev, 2013: 98).

The obsessive plot in A. Kim's novel is the story of Job (biblical figure), the eternal return to one's mistakes, the hyper-reality of the picture of the world and the compensatory (boomerang) of fate: «Perhaps all this not exist, a great test of love for one's neighbour, which is simple, clear, pure, omnipotent and happy – probably, all this has not happened yet. Neither salvation nor trial, otherwise why, why didn't he stand it?» (Kim, 1984: 262).

Meanwhile, the structure of the narrative and the substantial content of national myths and national folklore have their characteristics but at the same time are close in meaning.

The myth as a narrative is connected with literature. «The whole conceptual inventory of myth in the form of things, living creatures, connections, motives have been preserved in the narration. Narration is a conceptual myth» (Freidenberg, 1978, 282). The language of literature is mythological and archetypal. Folklore as a matrix served as the foreground for a new text, a new meaningful content. As S.A. Kaskabasov asserts «highly developed

literature has always turned to folklore and, using it creatively coined world-class masterpieces. Consequently, the development of folklore themes and plots from the perspective of modernity on the «new coil of the spiral» is one of the brightest evidence of its heyday» (Kaskabasov, 2008: 349).

Folklore of the Kazakh people as a representative of the Turkic-speaking ethnos arose and developed in similar social, climatic and historical conditions. The economy that arose in the Eurasian steppes served to the development and formation of the spiritual culture of the Turkic-speaking peoples and led to the emergence of rich folk art. The spiritual culture of the Kazakh people compose norms, rules, patterns, standards, models of behaviour, laws, symbols, myths, knowledge, traditions, values, rituals. This culture is a symbiosis of the nomadic and settled, mixed cattle-breeding and agriculture economy.

The folklore of the Turkic people, including the Kazakhs, was based on the mythological elements of the worldview of the Turks as followers of Tengrism. The mentality of the Kazakh people is connected with collective representations, unconscious and conscious. Deep collective bowels of the subconscious, according to K.G. Jung are the receptacle of not only complexes but also archetypes. K.G. Jung defines archetypes as «myth-forming structural elements of the unconscious *psyche*» (Jung, 1994: 53). The collective unconscious keeps a memory of the past, an archetypal memory.

Adapting to the local environment, the Kazakhs lived in harmony with nature, the sky, earth, animal, plant and man as a whole. For the nomad, the animal served as a friend, companion, food, clothing. The veneration of a particular area and animal served as the formation of cosmogonic myths, totemism, shamanism and other ritual-symbolic systems. The first ancestor, a totem of the Turks was a she-wolf. According to legend, «a wolf fed the surviving nine-year-old boy. Inhabited in Altai, she gives birth to sons from him. This is how the tribe of the Ashina tribe begins» (Gumilev, 1994: 22). Anthropogenic myths of the Turkic people often act as the central poetic and mythological concept reflected in many subsequent folklore patterns, as well as in fiction. Some similarities in animals (or plants) became the impetus for the emergence of the complex. Later, this mental phenomenon is interpreted as a derivation from this first ancestor totem. «Totemism is a religion of an emerging genus and is expressed in the origin of the genus from ancestors represented as fantastic creatures – half-humans, half-animals, half-plants or objects of in-

animate nature, or people, animals and plants that simultaneously can reincarnate. The clan group bears the name, breed of the totem animal, plant species or an object of inanimate nature and believes in kinship with the totemic species and the embodiment of the totem in members of the genus and vice versa» (Khaitun, 1958: 69).

Conclusion

The folklore images as an artistic reflection of the world appeal to the sacred knowledge of the world and the subject of faith – a myth. In a literary text, myth performs several functions: cognitive, structuring, explanatory, modelling, poetic and philosophical. In other words, the myth may be something real, interpreted particularly. This thesis can be illustrated in the works of modern Kazakh writers. In the worldview of the Kazakh people, folklore is an integral part of mythology. This is largely an experimental platform for testing various methods, styles and genres, their hidden and overt diffusion. Accordingly, mythological motives, i.e. condition-

ally metaphorical forms play an important role in the genesis of literary plots. The author, returning to the myth, creates a new vision of the world through the prism of myth, its meanings and structure. The structure of myth distinguishes from all other products of human imagination. Thus, it is the structure that determines the characteristics of some elements of the work as mythological. Whatever myth the writer uses part of a myth as an image or motive, writers first of all search for ways to solve any essence, whether it is social, natural or human. It is important to show and justify through a common and accessible mythological form what can save humanity from destruction, misunderstanding, and chaos of existence. A myth created at the dawn of humanity and accompanies a man to this day. The functions of myth have not changed in modern society, ancient myths help humanity learn oneself and environment, they differ from modern ones in ideological content, and as the modern literary process shows, myth is inseparable from our being. Myth is a reflection of our subconscious, which is metaphorical, supernatural and mystical.

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