

IRSTI 17.01.45

<https://doi.org/10.26577/EJPh.2022.v185.i1.ph21>**E. Suleimenova** 

Al-Farabi Kazakh National University, Kazakhstan, Almaty

e-mail: elya_aman@mail.ru

ARCHETYPAL IMAGES IN THE NOVEL “NAKANUNE” BY I.S. TURGENEV

This article examines the archetypal images in the novel “Nakanune” (“On the Eve”) by I. S. Turgenev. For a detailed analysis of them, it was necessary to study the poetics of the novel’s title, the semantics of the characters’ images, the functions of archetypes and mythologems in work.

Myths can be perceived as literature itself and as historical sources for subsequent creation of literary works. Some scientists regard such literary works as reworked myths. In the days of the Stoics and Epicureans, mythical stories were understood as allegories. The people, not being able to explain various phenomena, endowed them with their own properties. People perceived obscure, magical, strange phenomena as real, valid, and explained all this with ordinary human logic. And they perceived myths as allegory.

The interest in myths at the beginning of the twentieth century lies in human consciousness and interest in the topic: what our life is. And although the myth can sometimes be opposed to modernity, but it is he who allows us today to understand modern human life. Myths contain history, distorted facts, and experience, based on which we can develop our consciousness and build our lives.

The relevance of the article lies in the need for a detailed study of the mythopoetics of the novel by I. S. Turgenev “Nakanune” from new methodological positions, namely, in the aspect of the mythopoetic approach. It allows using methods of analyzing mythopoetics and considering the archetypes of character images, symbols and other details transmitted by the author with the help of mythologemes.

We tried not only to give the comments about mythological images of this novel, but also to study their aesthetic functions, and we tried explore the archetypal nature of the images and motives of the work together. For this work we used mythopoetic, semiotic, comparative and other methods.

Key words: mythopoetics of the novel, mythological subtext, archetypal images, mythological symbols, functions of mythologemes.

Э. Сулейменова

Әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.

e-mail: elya_aman@mail.ru

И.С. Тургенев «Накануне» («Қарсаңында») романдағы архетиптік бейнелер

Бұл мақалада И.С. Тургенев «Накануне» («Қарсаңында») романдағы архетиптік бейнелерді зерттелген. Оларды егжей-тегжейлі талдау үшін роман атауының поэтикасын; кейіпкерлер бейнесінің семантикасы; жұмыстағы архетиптер мен мифологемалардың қызметтері зерттеу қажет болды.

Мифтерді әдебиеттің өзі және әдеби шығармаларды кейінгі жасаудың тарихи көздері ретінде қабылдауға болады. Кейбір ғалымдар мұндай әдеби шығармаларды қайта өңделген мифтер деп санайды. Стоиктердің және эпикуршылардың дәуірінде мифтік әңгімелер аллегория ретінде түсінілді. Адамдар әртүрлі құбылыстарды түсіндіре алмай, оларға өзіндік қасиеттер берді. Адамдар түсініксіз, сиқырлы, оғаш құбылыстарды шынайы, негізді деп қабылдап, мұның бәрін қарапайым адами логикамен түсіндірді. Мифтерді олар аллегория ретінде түсінді.

Сонымен қатар, ХХ ғасырдың басындағы мифтерге деген қызығушылық адамның санасында және біздің өміріміз қандай деген тақырыпқа деген қызығушылықта жатыр. Миф кейде қазіргі заманға қарсы болуы мүмкін, бірақ ол бізге қазіргі заманғы адам өмірін түсінуге мүмкіндік береді. Мифтерде тарих, бұрмаланған фактілер, тәжірибе бар, соның негізінде санамызды дамытып, өмірімізді құра аламыз.

Мақаланың өзектілігі И.С. Тургенев «Накануне» жаңа әдістемелік позицияларда, атап айтқанда – мифопоэтикалық көзқарас аспектісінде жатады. Бұл мифопоэтиканы талдау әдістерін қолдануға және автор мифологемаларды қолдана отырып жеткізген кейіпкерлердің бейнелері, таңбалары мен басқа да бөлшектерінің архетиптерін қарастыруға мүмкіндік береді.

Біз бұл романның мифологиялық образдарына түсініктеме беріп қана қоймай, олардың эстетикалық қызметтерін де зерттеуге тырыстық. Шығармадағы бейнелер мен мотивтердің архетиптік сипатын бірге талдауға тырыстық. Зерттеу үшін біз мифопоэтикалық, семиотикалық, салыстырмалы және басқа әдістер қолданды.

Түйін сөздер: романның мифологиялық поэтикасы, мифологиялық подтекст, архетиптік бейнелер, мифологиялық символдар, мифологемалардың қызметі.

Э. Сулейменова

Казахский национальный университета имени аль-Фараби, Казахстан, г. Алматы
e-mail: elya_aman@mail.ru

Архетипические образы в романе И.С. Тургенева «Накануне»

В настоящей статье рассматриваются архетипические образы в романе И.С. Тургенева «Накануне». Для подробного их анализа необходимо было изучить поэтику заглавия романа; семантику образов героев; функции архетипов и мифологем в произведении.

Мифы могут восприниматься как собственно литература и как исторические источники для создания в последующем литературных произведений. Некоторые ученые подобные произведения рассматривают как переработанные мифы. Во времена стоиков и эпикурейцев мифические истории понимались как иносказание. А люди, не умея объяснить различные явления, наделяли их собственными свойствами. Неясные, волшебные, странные явления люди воспринимали как реальное, действительное и объясняли все это обычной человеческой логикой. И мифы они воспринимали как иносказание.

Интерес к мифам в начале двадцатого века состоял в человеческом сознании и интересе к теме: что есть наша жизнь. И хотя миф порой может противопоставляться современности, но именно он позволяет нам понимать сегодняшнюю человеческую жизнь. В мифах есть и история, и искаженные факты, и опыт, опираясь на которые мы можем развивать свое сознание и строить свою жизнь.

Актуальность статьи заключается в необходимости подробного изучения мифопоэтики романа И.С. Тургенева «Накануне» с новых методологических позиций, а именно – в аспекте мифопоэтического подхода. Он позволяет использовать методы анализа мифопоэтики и рассмотреть архетипы образов персонажей, символы и другие детали, переданные автором с помощью мифологем.

Мы попытались не только прокомментировать мифологические образы данного романа, но и изучить их эстетические функции, а также мы постарались проанализировать, изучить архетипичность образов и мотивов произведения в целом. Для исследования были использованы мифопоэтический, семиотический, сравнительный и др. методы.

Ключевые слова: мифопоэтика романа, мифологический подтекст, архетипические образы, мифологические символы, функции мифологем.

Introduction

The novel “Nakanune” was written by Ivan Sergeyevich Turgenev in 1859. At first, as a liberal democrat, the writer did not accept the ideas of the revolutionary-minded masses. However, he wanted to create a hero’s image with more active positions, more progressive ones. Turgenev felt that a generational change was coming, that the progressive forces in Russian society were building up, and he did not want to stay away from what was happening. In the novels “Dvoryanskoe gnezdo” (“Home of the Gentry”), “Rudin”, the author begins to create a new image of the local hero, who will strive for freedom and will be true to his idea.

During this historical period, many countries were in a state of crisis. Russia was also in a dif-

ficult social, economic and political situation (Vinikova, 1986: 416, 7). The country was defeated in the Crimean War with Turkey in 1853–1856. Russian society was experiencing a state of uncertainty about what would happen next. Later, Alexander II abolished serfdom, carried out military, judicial, zemstvo and city reforms. The Polish autonomy was liquidated, and the war in the Caucasus was over.

All these events significantly affected the lives of ordinary people who found themselves being involved in such events.

Materials and Methods

Myth criticism regarded the creation of myth (with its association with magic, imagination, dreams etc.) as integral to human thought; and myth

as the collective attempt of cultures to establish a meaningful context to human existence. This context C. G. Jung called the "collective unconscious", since this part of the unconscious has not an individual, but a universal nature. In contrast to the personal part, the psychion contains behavior patterns that are found in all cultures and in all individuals (Jung, 2021: 6-7).

The content of the collective unconscious is represented by archetypes. The Swiss scientist believed that the archetype denotes only those elements that have not undergone conscious processing, comprehension (Jung, 2021: 10).

These elements can be transmitted in the form of secret teachings, traditions, rituals, myths, fairy tales, and so on. As M. Bell said, historically speaking, modernist appreciation of myth descends from a European romantic tradition in which literary creation and a national or folk spirit were intimately associated; yet it also constitutes a distinctive new phase reflecting philosophical and political shifts, as well as other cultural and intellectual developments around the turn of the twentieth century (Bell, 2015: 46-67).

Archetypal image (archetypische bild) is a form of representation of an archetype in consciousness; at the individual level, an archetypal motive is always a pattern or pattern of thought or deed that is characteristic of a person in general at all times and everywhere. "Just as science explains the world using the laws of nature, so myth explains the same processes, tracing them back to a sacred primitive phenomenon, which is regularly repeated" (Hübner, 1985: 135).

This article aims to study archetypal images and determine the role of mythologems in the poetics of the novel "Nakanune". The goal is achieved by solving the following tasks:

- 1) to study the poetics of the title of the novel "Nakanune";
- 2) to consider the archetypes of the characters' images;
- 3) to identify the functions of mythologems in the novel.

For this work we used mythopoetic, semiotic, comparative and other methods.

Literature review

Poetics of the title. Reading the novel for the first time, the reader may ignore its heading, but he begins to understand its meaning in the course of the text.

V. I. Tyupa believes that the title has a certain character that contributes to understanding the author's intention (Samrukova, 2002: 23). A.A. Zinchenko wrote that "the title proceeds, depicted in a work of art, world and evaluates it" (Samrukova, 2002: 23).

N. R. Halperin defined two functions of the literary text's title: nominative and predicative (correlation of the name to reality) (Samrukova, 2002: 23). The title of the novel "Nakanune" ("On the Eve"), in addition to highlighting the category of time, draws our attention to the state of society on the eve of the revolutionary events in Russia.

The novels of the second half of the XIX century are characterized by the study of the psycho-emotional state of the individual, the interest in the inner world of a person against the background of a difficult situation in the society of the period. Literature is viewed as emerging out of a core of myth, and as a "system" based on "recurrent patterns" (Mambrol, 2016).

Northrop Frye shares two types of heroes: if a man has superiority over other men and such a hero is perceived as a divine being, then the story about him will be a myth about God. But this happens most often outside of literature. If a man is a typical hero of the novel, who surprises with his actions, but he is perceived as an ordinary person with extraordinary strength and skills (Frye, 1957: 33).

The myth describes various, sometimes dramatic, powerful manifestations of the sacred (or supernatural) in this world. It was these manifestations that were the real basis for the creation of the World (Eliade, 1963: 237-239).

The myth has its own value. It is a part of history. In the sense, some meaning has already been laid, and it could have completely dominated if the myth had not taken possession of it ... The function of the myth is to remove reality, things in it literally bleed out, escaping without a trace by fading reality (Bart, 312: 242).

In the Concise Oxford Companion to English Literature is wrote that "myth criticism is usually concerned to demonstrate that literary works draw upon a common reservoir of archetypes or recurrent images, or that their narrative patterns repeat those of ancient myths or religious rituals, as in quests for sacred objects, or cycles of death and rebirth" (<https://www.oxfordreference.com>).

N. A. Dobrolyubov "drew an allegorical parallel" (Dobrolyubov, 1984: 205) of the characters with the situation that developed at that time in the country. In an article about the novel "On the Eve"

and its main character Yelena, he writes: "She was affected by that vague longing..., that almost unconscious, but the irresistible need for a new life, new people, which now covers the entire Russian society" (Dobrolyubov, 1984: 205). The new life gave a rise to the emergence of gender literature and provoked the creation of a new image of women in the society's consciousness. Consequently, a woman becomes one of the main characters of the novel "Nakanune".

The title of the novel tells us about an important event that takes place on the eve of another, no less significant event. Just before leaving, Dmitry and Yelena are married. On the eve of important events in Russia, Insarov decides to return to Bulgaria and devote himself to the struggle for its liberation, then falls ill and dies. He is unable to fulfill his civic duty.

Thus, the title of the novel announces to us what the story will be about in the novel.

Semantics of character images. Researchers speak of not only the symbolic subtext in Turgenev's novel, which is associated with its social orientation but also the mythopoetic subtext, "the study of which reveals the archetypal foundations of the writer's poetics" (Lebedev, 1990: 97). According to Campbell's study of origins (Campbell, 2003: 186-187), many myths have a common plot – the archetypal hero appears and evaluates various problems, this is a monomyth. We have such a hero in our novel, he is Dmitry Insarov. But we have another hero – Yelena, who also reconsiders and becomes the main character after the death of Dmitry. There are two other main characters: Bersenev and Shubin. Therefore, we must not forget that in our novel there is a monomyth.

The images of the characters in the novel "Nakanune" reflect a part of society that is able to defend the Motherland, to sacrifice itself to the idea, to the people. The author explores the characters as integral personalities, studies the combination of their external appearance and inner world. These are the types of leaders that characterize the country on the eve of revolutionary events.

The characters of Turgenev's novel differ from others in their aspirations and characters. They think differently; they are smart, educated and want certain changes in the country and in their lives. The image of Dmitry Insarov is heroism, selfless love for the Motherland. Yelena Stakhova is the pursuit of truth and sacrifice. Andrey Bersenev – represents the mind, education, knowledge. Pavel Shubin –

shows talent, sincerity, emotions. On the whole, the characters are shown in the development and integrity of their images.

Yu. V. Lebedev writes: "The social and everyday plot of the novel complicates the symbolic subtext: Yelena Stakhova personifies young Russia on the eve of the upcoming changes. Who is more necessary for Russia now: people of science or art, government officials, or heroic natures who are ready for a civil feat?" (Lebedev, 1990: 391).

Experiment

In this section, we explore the portraits of heroes, their artistic images, through which the author wanted to convey the state of society on the eve of the revolution.

Yelena Stakhova. The main character of the novel is the image of a new hero capable of sacrifice. Yelena is 21 years old. She is fast, independent, demanding, quick to draw conclusions and judgments, does not tolerate lies, weaknesses, and stupidity. At the same time, Yelena pities all the unfortunate, gives alms, helps the weak and the needy. Her father calls her an "enthusiastic Republican." Outwardly calm and balanced, inwardly, she is full of anxiety and concern. The author writes that Yelena wants something unclear, which no one around is looking for. Nevertheless, it is obvious that she wants a different life in the country than those around her. She loves reading, but she loves action even more. Therefore, the heroine is ready to take a risk, to take a bold step.

During the years of the novel's creation, a public women's movement emerged in many European countries, whose members fought for equality with men; they actively protested against the country's widespread patriarchy, but not by force, of course, after all, they are women. However, in some of them, this aspiration was expressed in literary creativity, in which the corresponding female images began to appear.

And now Yelena is one of these new images of the era. She is sincere, selfless, and ready to perform a feat in the name of love and for an idea. She is the image of Russia at its best – brave, desperate, searching, and willing to protect her people.

Dmitry Insarov. Yelena's lover Dmitry Insarov is a Bulgarian who is studying at Moscow University in order to apply his knowledge later to save his Motherland. He is a staunch patriot, a well-bred, honest young man. To illustrate, when

Andrey Bersenev offered Dmitry to share a room with him, Insarov did not want to occupy a room for free – he insisted that he would pay for his share.

As a child, the boy was left without a mother, who tragically died. Dmitry was sent to live with his aunt in Kyiv, which is why he speaks Russian well.

It seems that the author tells us the usual story of a man. But we have a main character, which means it can't be normal. That is, his fate cannot be trivial. According to Campbell (see above), makes a journey in several stages.

The hero first gets summoned. Our hero Dmitry Insarov, he is convinced that he made the right decision to participate in the liberation of Bulgaria from the Turks. Civic duty is a priority for Dmitry. Despite his love for Yelena, he decides that nothing should stand in the way of saving his Motherland. The hero leaves the familiar world and with the help of a mentor (in our case, together with Yelena) overcomes the barrier on the way to the supernatural world.

Hard trials await the hero, and having overcome the most difficult trial, he receives a reward. This is followed by a metaphorical death and resurrection. In Turgenev's novel "Nakanune", the hero receives a reward in the form of Yelena's love and loyalty. But in the end he dies. And if usually the hero returns home with honors and rewards, but our hero returns only to be buried in his homeland.

According to Campbell, the hero returns and can use the reward he has received to improve the ordinary world. So Dmitry and Yelena become an example of fortitude, a mythologeme of the struggle for an idea, for the liberation of the Motherland.

Yelena, despite being courted by two other men – Pavel and Andrey, chose Dmitry. They are similar: both are obsessed with the idea of salvation, change; both are ready for the feat. I. S. Turgenev is very sympathetic to these heroes, their selflessness and firmness of spirit.

Insarov represents heroism and selfless love for the Motherland. Nothing could stop him from willing to save her. But after experiencing many difficulties and never reaching his country, Insarov falls ill and dies.

Poor Yelena decides to bury him in Bulgaria and goes on a ship with his body. The ship gets into a terrible storm; the wind and waves rock the ship. This is an image of the tragic ending of their history. Yelena finds the strength to follow her idea to the

end. She will write a letter to her parents saying that she will not return to Russia and devote herself to the work of her beloved one.

Thus, Dmitry Insarov is the personification of the image of a selfless man loyal to his country. I. S. Turgenev creates the image of a smart, brave hero-defender. Yelena and Dmitry's love in the novel is proportional to their faith in the common cause of saving the Motherland. Insarov is an image of heroism and the idea of salvation, which is not always destined to come true.

Bersenev and Shubin. Other characters of the novel "Nakanune", a young scientist Andrey Bersenev and sculptor Pavel Shubin, also recreate the beautiful images of the Russian intellectuals, passionate about culture, history, philosophy, and music. These are decent, intelligent, educated young people, of whom any country could be proud.

Andrey was in love with Yelena, but after seeing her sincere love for Dmitry, he accepts their feeling. Andrey Bersenev is characterized by the phrase that you should always put yourself in second place. The most important things for him are the Motherland, science, love, happiness, and freedom.

Pavel Shubin is loving, emotional, a little spoiled, sometimes cynical, but an honest guy. He just wants to enjoy love, does not like to study, but at the same time speaks French fluently; does not recognize any professors, but is educated and talented. Pavel was also in love with Yelena; nevertheless, he was attracted to other women.

The researcher L. Pumpyansky characterizes the novel of I. S. Turgenev as a novel of artistic image (Rebel, 2007: 4), a novel of the challenge. It is the images of the heroes, their intellectual and cultural content, their characters, and the desire to overcome any difficulties that reflect the author's hope for victory in the struggle for happiness, love, and freedom.

Functions of archetypes in the novel. The Secret meaning and subtext of myths and archetypes. The myth, as is known, tells about the ideas of ancient people about the world, about their places in it, about the origin of everything around. Mythology preserves these ideas in a changing world. They are not necessarily real, but they make up a certain picture of the human world, allow him to find meaning in life and understand the meaning of being.

The archetype has a social meaning because it lives in the representation of people. The literary archetype exists in the present when the reader reads

the novel, while the mythological archetype is an ancient narrative about the distant past, but it is used to explain socially important phenomena in the present and future. In this work, we will try to recognize the myths and archetypes that the author of the novel refers to.

As is well known, mythopoetics conveys the archetypal and symbolic in the artistic text and its composition, plot, and images. The mythopoetic basis of the images in the novel by I. S. Turgenev contributes to the transmission of the novel's main idea – the idea of high aspirations and feelings of the individual. However, our attention is drawn not only to the novel's social aspect but above all, to the archetypal and mythopoetic subtexts.

We draw attention to the fact that the novel "Nakanune" is filled with many symbols, myths, and subtexts expressed in archetypes and mythologemes. Yelena's dream of a cornflower wreath (centaureacuanis, "a wreath is an ascetic crown" (Mikhailichenko, 2008: 98), and the smell of mignonette, which remains a trail after Yelena's visit to Insarov's room (resedare – to heal), reminds us of the heroine's constant help to the destitute, and of the myth of getting rid of suffering (in this case, about saving the Motherland).

Myths find their expression in archetypes and mythologemes. Mythology was the first step in the assimilation of archetypal images. C. G. Jung wrote that "... myths are primarily psychic phenomena that express the deep essence of the soul. ...All mythologized natural processes... are not so much an allegory of the objective phenomena themselves, as symbolic expressions of the inner and unconscious drama of the soul. It is captured by the human consciousness through projections, i.e., being reflected in the mirror of natural events... the soul contains all the images from which myths originate" (Joyce, <http://www.james-joyce.ru>).

Functions of mythologemes in the novel. The mythologeme is a combination of variations of the archetype. It combines various mythologemes into one cultural and mythological field. In the novel "Nakanune", there is a mythopoetic aspect leading to the ritual archetype. The term "mythologeme" refers to mythological subjects, images that may have a specific expression. Frequently, the mythologeme is called borrowed mythological motifs that have been transferred to modern culture. If an archetype is a base of non-specific mythological plots and motifs, then mythologemes are specific images, different manifestations, varieties of one archetype.

I. S. Turgenev uses the mythologeme of a thunderstorm – it was there when Yelena and Dmitry were married and when Dmitry fell ill. The storm seems to mark the critical moments of the fate of the heroes.

The mythologeme of water in a well symbolizes purification, renewal (for example, the well at the chapel where Yelena and Insarov got married). The water symbolizes the birth of the young's love; if to recall their meeting at the pond, we regard as a font in which they dip in Epiphany. Yelena sees a dream of an unsettling sea – this is the archetype of anxiety, fear. The mythologeme of the stormy sea represents a fate that cannot be avoided. Yelena's desire to transport Dmitry to Bulgaria across the stormy Adriatic Sea refers to the myth of the god Hades and Charon, the carrier to his kingdom of the dead (Mikhailichenko, 2008: 102).

The sky also conveys the state of the hero. Its color can reflect the atmosphere of the moment. The sky is generally thought of as blue, but in reality, it has many colors. It may be the pale blue and pink of sunrise, the deep blue of mid-day, the touch of gold added in the afternoon, the mix of blue, lavender, and orange at sunset, or the night sky, dark blue and full of stars (Arbel, 2018: <https://pantheon.org/articles/t/tekhelet.html>).

In the novel "Nakanune", the categories of time (nine days of Dmitry's illness) and space are defined – the boundary between the worlds (the top of the chapel is the sky, and the bottom of the well where it stands is the underground kingdom; the space between them is the center of the world (Mikhailichenko, 2008: 99). Yelena and Dmitry are secretly married in the chapel, which stands above the well and reminds us of the rite of initiation. It marks the transition to a new stage. Another symbol, expressed in Yelena's handkerchief, which she passes to the old woman, marks the border between the past and future life. It is also symbolic that Yelena decides to finish her diary, drawing a line under her former life. The intention to move to Bulgaria marks a new stage in the lives of young people.

Here we can talk about initiation (or rite of passage). The rite of passage is a ritual ceremony that marks and formally fixes the transition of a person to a different status or social position. The concept of rites of passage was first formulated by Arnold van Gennep in his book "Rites of Passage". According to his definition, the rite of passage is a sequence of ceremonies that accompany the tran-

sition from one state to another, from one world (cosmic or social) to another. Thus, the water in the well, and the top of the chapel-bottom of the well, and the diary, and the handkerchief, and the departure of Dmitry and Elena tell us about the rite of passage.

Motives of dream and death. The dream motif is often used in works of art, and it can be said that its roots go back to the philosophy of symbolism. Plunging into a dream, a person's consciousness loses the boundaries between dreams and reality. While in a dream, a person, according to Freud's theory, plunges into an unconscious state. The sphere of the unconscious is made up of dreams, the analysis of which reveals the desires and aspirations of a person in reality. In a dream, a person sees various objects, phenomena that symbolize or explain his anxieties or unrest. The writers use this to convey the experiences of the characters.

The motif of sleep is used in the novel as an unconscious state of the characters, during which the inner world of the characters can be revealed. In a dream, the heroes are trying to find out what is not clear to them in reality; they have a premonition of trouble in a dream. When Dmitry had a dream of a tree on which he climbed up but fell from it. Insarov actually failed to achieve his goal. Yelena also sees a dream before the death of Dmitry, which carries many signs of death: a boat in a pond that turns into a stormy sea; cold, winter and a sleigh in which the deceased is taken away in Christian rites; an abyss where a cart falls. R. Bultmann wrote that the image of the event of salvation corresponds to the mythical picture of the world. That is, the work describes the moment, the time of the end comes. "When the fullness of time came", God sent His Son – a divine being in the form of a man. He perishes and thereby atones for the sins of people. When he is resurrected, demonic forces lose their power (Bultmann, 1989: 1-43).

The motif of death appears more often in the end of the novel. Yelena's mother dissuades her from leaving, mourns her daughter as dead. Of all the sources of danger, the savage (in our case, just a person) fears above all magic or witchcraft,

and he suspects all foreigners of involvement in this art (Frazer, 1923; 1976: 423). Helena's beloved was Bulgarian. Parents were afraid that she would disappear there, in another country. After Insarov's illness, the motif of the "dead groom" also appears. In addition, the author uses the image of a bird in the novel as a harbinger of trouble. Rushing down with a sharp cry, the seagull seems to predict the irrevocability, the inevitability of misfortune.

Overall, the archetypes and mythologems used by the author reveal to us the subtext of myths and details of plot motifs when creating artistic images in the novel "Nakanune".

Conclusion

Thus, we tried to study the work of I. S. Turgenev through the consideration of myths, archetypal images and mythologems. This allowed us to understand the poetics of the title of the novel "Nakanune" and find out that it announces to the reader a narrative about important events in the history of Russia in the middle of the 19th century.

We also tried to study the archetypal image; characters' images and emotions in more detail and understand the essence of their desire to overcome difficulties in the desire to find happiness, love, and freedom. They represented a part of Russian society that was eager and ready for big changes in the country. Thus, they created a unified image of Russia in the mid-19th century.

The property of archetypality is manifested in images and motives in different ways due to the unequal nature of the investigated phenomena. In the structure of archetypal images, an archetypal core can be distinguished, a sample that serves as a semantic framework for their construction (Fedorenko, 2018: 3).

The embodiment of this archetypal fundamental principle can be not only images-characters, but also images-symbols. Studying the work through archetypal images and mythologems, we tried to reveal the subtext of myths and symbols and, therefore, understand the main idea of the novel.

Литература

- Arbel I. (2018) Tekhelet: The Mythical Color of the Sky (<https://pantheon.org/articles/t/tekhelet.html>).
- Барт Р. Мифологии: пер с фр., вступ. ст. и коммент. С.Н. Зенкина. – П.: Editions du Seuil, 1957; М.: Издательство имени Сабашниковых, 1996. – 312 с. – С. 242.
- Bell M. (2015) Myths and Texts from part I // A History of Modernist Poetry. Chapter 2. Cambridge University Press, pp. 46-67.
- Bultmann R. (1941) New Testament and Mythology: The Problem of Demythologizing the New Testament Message. USA, Philadelphia: Fortress Press (published 1989). pp. 1–43.
- Винникова Г. Тургенев и Россия. – М., 1986. – 416 с. – С. 7.
- Добролюбов Н.А. Литературная критика: в 2 т. – Л., 1984. – Т. 2. – С. 205.
- Campbell J. The Hero's Journey: Joseph Campbell on His Life and Work, 3rd edition, Phil Cousineau, editor. Novato, California: New World Library, 2003, pp. 186-187.
- Eliade M. (1963) Aspects du mythe. P., 247 p., pp. 237-239.
- Федоренко О. Архетипичность образов и мотивов в драматургии Т. Уильямса. – М., 2018. – 28 с. – С. 3.
- Frazer J.G. (1923) The golden bough: a study in magic and religion. L. [Frazer, James George (1976). The Golden Bough. A Study in Magic and Religion. Part 1: The Magic Art and the Evolution of Kings. Vol. 1. London: The Macmillan Press. Pp. ix, 423].
- Frye N. (1957) Anatomy of Criticism With a new foreword by Harold Bloom. N. J., O., 1973; 1990.
- Hübner K. (1985) Die Wahrheit des Mythos. S. 135 ([https://de.wikipedia.org/wiki/Kurt_H%C3%BCbner_\(Philosoph\)](https://de.wikipedia.org/wiki/Kurt_H%C3%BCbner_(Philosoph)))
- Лебедев Ю.В. Тургенев. – М., 1990. – С. 97, 391.
- Mambrol N. (2016) Myth Criticism of Northrop Frye (<https://literariness.org/2016/03/21/myth-criticism-of-northrop-frye/>).
- Михайличенко Г.А. Мифопоэтический подтекст романа И.С. Тургенева «Накануне» // Филология и человек. – 2008. – №2. – С. 97, 98, 103.
- Ребель Г.М. Герои и жанровые формы романов Тургенева и Достоевского (типологические явления русской литературы XIX века). – 2007. – 46 с. – С. 4.
- Самрук И.В. Заглавие как индекс дискурсивной стратегии писателя // Вестник Самарского госуниверситета. – Самара, 2002. – С. 23.
- The Oxford Companion to English Literature. 7 ed. <https://www.oxfordreference.com/view/10.1093/acref/9780192806871.001.0001/acref-9780192806871-e-5337>
- <http://www.james-joyce.ru/articles/kategoriya-mifologicheskogo-vremeni6.htm#:~:text=%D0%95%D1%81%D0%BB%D0%B8%20%D0%B0%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%20%E2%80%94%D0%BF%D0%BE%D1%81%D1%82%D0%BE%D1%8F%D0%BD%D0%BD%D0%BE%D0%B5%20%D1%81%D1%85%D0%B5%D0%BC%D0%B0%D1%82%D0%B8%D1%87%D0%B5%D1%81%D0%BA%D0%BE%D0%B5%20%D0%B8%D0%BD%D0%B2%D0%B0%D1%80%D0%B8%D0%B0%D0%BD%D1%82%D0%BD%D0%BE%D0%B5,%D0%B2%20%D0%BE%D1%82%D0%BB%D0%B8%D1%87%D0%B8%D0%B5%20%D0%BE%D1%82%20%D0%B0%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%D0%B0%20%D1%8D%D1%82%D0%BD%D0%BE%D1%81%D0%BF%D0%B5%D1%86%D0%B8%D1%84%D0%B8%D1%87%D0%BD%D0%B0>
- Юнг К.Г. Архетипы и коллективное бессознательное: перев. с немецкого А. Чечиной. – Walter Verlag AG, Olten, 1971; Foundation of the works of C.G. Jung, Zurich, 2007; Paul & Peter Fritz Agency; М.: Издательство АСТ, 2021. – 224 с. – 6-7, 10.

References

- Arbel I. (2018) Tekhelet: The Mythical Color of the Sky (<https://pantheon.org/articles/t/tekhelet.html>).
- Bart R. (1996) Mifologii: per., vstup. st. i komment. S. N. Zenkina: 2-e izd. M., 312 s., s. 242. (In Russian)
- Bell M. (2015) Myths and Texts from part I // A History of Modernist Poetry. Chapter 2. Cambridge University Press, pp. 46-67.
- Bultmann R. (1941) New Testament and Mythology: The Problem of Demythologizing the New Testament Message. USA, Philadelphia: Fortress Press (published 1989). pp. 1–43.
- Dobrolyubov N. A. (1984) Literaturnaya kritika: v 2 t. L., t. 2, s. 205. (In Russian)
- Campbell J. The Hero's Journey: Joseph Campbell on His Life and Work, 3rd edition, Phil Cousineau, editor. Novato, California: New World Library, 2003, pp. 186-187.
- Eliade M. (1963) Aspects du mythe. P., 247 p., pp. 237-239.
- Fedorenko O.Ya. (2018) Arhetipichnost' obrazov i motivov v dramaturgii T. Uil'yamsa. M., 28, s. 3. (In Russian)
- Frazer J.G. (1923) The golden bough: a study in magic and religion. L. [Frazer, James George (1976). The Golden Bough. A Study in Magic and Religion. Part 1: The Magic Art and the Evolution of Kings. Vol. 1. London: The Macmillan Press. Pp. ix, 423].
- Frye N. (1957) Anatomy of Criticism With a new foreword by Harold Bloom. [N. J., O. Copyright Princeton, Oxford, 1973; 1990. First essay. 384 p. P. 33].
- <http://www.james-joyce.ru/articles/kategoriya-mifologicheskogo-vremeni6.htm#:~:text=%D0%95%D1%81%D0%BB%D0%B8%20%D0%B0%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%20%E2%80%94%D0%BF%D0%BE%D1%81%D1%82%D0%BE%D1%8F%D0%BD%D0%BD%D0%BE%D0%B5%20%D1%81%D1%85%D0%B5%D0%BC%D0%B0%D1%82%D0%B8%D1%87%D0%B5%D1%81%D0%BA%D0%BE%D0%B5%20%D0%B8%D0%BD%D0%B2%D0%B0%D1%80%D0%B8%D0%B0%D0%BD%D1%82%D0%BD%D0%BE%D0%B5,%D0%B2%20%D0%BE%D1%82%D0%BB%D0%B8%D1%87%D0%B8%D0%B5%20%D0%BE%D1%82%20%D0%B0%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%D0%B0%20%D1%8D%D1%82%D0%BD%D0%BE%D1%81%D0%BF%D0%B5%D1%86%D0%B8%D1%84%D0%B8%D1%87%D0%BD%D0%B0>

%80%D0%B8%D0%B0%D0%BD%D1%82%D0%BD%D0%BE%D0%B5,%D0%B2%20%D0%BE%D1%82%D0%BB%D0%B8%D1%87%D0%B8%D0%B5%20%D0%BE%D1%82%20%D0%B0%D1%80%D1%85%D0%B5%D1%82%D0%B8%D0%BF%D0%B0%20%D1%8D%D1%82%D0%BD%D0%BE%D1%81%D0%BF%D0%B5%D1%86%D0%B8%D1%84%D0%B8%D1%87%D0%BD%D0%B0.

Hübner K. (1985) Die Wahrheit des Mythos. S. 135 ([https://de.wikipedia.org/wiki/Kurt_H%C3%BCbner_\(Philosoph\)](https://de.wikipedia.org/wiki/Kurt_H%C3%BCbner_(Philosoph)))

Lebedev Yu. V. (1990) Turgenev. M., ss. 97, 391. (In Russian)

Mambrol N. (2016) Myth Criticism of Northrop Frye (<https://literariness.org/2016/03/21/myth-criticism-of-northrop-frye/>).

Mikhailichenko G. A. (2008) Mifopoeticheskij podtekst romana I.S. Turgeneva «Nakanune» // Filologiya i chelovek. No. 2, ss. 98, 99, 103. (In Russian)

Rebel G. M. (2007) Geroi i zhanrovye formy romanov Turgeneva i Dostoevskogo (tipologicheskie yavleniya russkoj literatury XIX veka). I., 46, s. 4. (In Russian)

Samrukova I. V. (2002) Zaglavie kak indeks diskursivnoj strategii pisatelya // Vestnik Samarskogo gosuniversiteta. S., 48, s. 23. (In Russian)

The Oxford Companion to English Literature. 7 ed. <https://www.oxfordreference.com/view/10.1093/acref/9780192806871.001.0001/acref-9780192806871-e-5337>

Vinnikova G. (1986) Turgenev i Rossiya. M., 416, s. 7. (In Russian)

Yung K.G. Arkhetipy` i kollektivnoe bessoznatel`noe: perev. s nemeczskogo A. Chechinoj. – Walter Verlag AG, Olten, 1971; Foundation of the works of C.G. Jung, Zurich, 2007; Paul & Peter Fritz Agency; M.: Izdatel`stvo AST, 2021. – 224 s. – 6-7, 10.