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MYTHOPOETICAL ANALYSIS OF THE KAZAKH STORY OF THE SECOND HALF OF THE XXTH CENTURY

In modern Kazakh prose, works written in Russian are of great importance. The Russian-language Kazakh prose of the 60s of the XX century turned into a historical fact not only of Kazakh literature, but also of Kazakh culture. Representatives of the Kazakh Russian-language literature make attempts to comprehend the new reality by artistic means, recreate pictures of old history. Kazakh literature has managed to preserve its national identity, because it has always relied on folk traditions, on centuries-old cultural heritage. The article deals with the main mythological motifs and images found in the stories of S. Sanbaev and A. Alimzhanov. The features of their author's mythologism, the refraction of the myth in the context of modernity are studied. The necessity of using the mythopoetic method for understanding the philosophical subtext of a work of art and the author's intention as a whole is substantiated. The author analyzes the symbolic meaning of the names of the heroes of the works, reveals the archetypal image of the old man, the mythology of blindness and insight, etiological and totemic myths are intertwined with the motives of Tengrism. The article substantiates the close relationship between man and nature in the spirit of syncretic mythological consciousness. In conclusion, the author dwells on the advantages of this method in the interpretation of the text.

Key words: myth, mythologeme, archetype, image, mythopoetics.

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XX ғасырдың екінші жартысындағы қазақ повестеріне мифопоэтикалық талғау

Қазіргі қазақ прозасында орыс тілінде жазылған шығармалардың маңызы зор. XX ғасырдың 60-жылдарындағы орыс тілінде жазылған қазақ прозасы қазақ әдебиетінің ғана емес, қазақ мәдениетінің де тарихи фактісіне айналды. Орыс тілді қазақ әдебиетінің өкілдері жаңа шындықты көркем шығармамен бейнелеуге тырысып өткен тарихтың суреттерін қайта қалпына келтірді. Қазақ әдебиеті өзінің ұлттық бірегейлігін сақтай білді, өйткені ол әрқашан халықтық дәстүрлерге, ғасырлар бойғы мәдени мұраларға сүйенді. Мақалада С. Санбаев пен Ә. Әлімжановтың повестерінде кездесетін негізгі мифологиялық мотивтер мен бейнелер қарастырылды. Олардың авторлық мифологиздерінің ерекшеліктері, қазіргі заман контекстіндегі мифтің жаңаша түрде сипатталуы зерттелді. Мифопоэтикалық әдісті қолдану қажеттілігі көркем шығарманың философиялық астарын және тұтастай алғанда автордың айтпақ ойын түсіндіруге негізделді. Автор шығармалардағы кейіпкерлері есімдерінің символдық мағынасын талдайды, қарт адам бейнесінің архетиптілігіне, соқырлық пен дүниені тани бастаудың мифологемасына талдау жасайды, шығармаларда этиологиялық және тотемдік мифтер тәңіршілдік уәждермен тоғысып кететінін сөз етеді. Мақалада адам мен табиғаттың тығыз байланысы синкретикалық мифосана түрінде негізделген. Қорыта келе автор мәтінді түсіндірудегі осы әдістің артықшылықтарына тоқталады.

Түйін сөздер: миф, мифологема, архетип, образ, мифопоэтика.

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Мифопоэтический анализ казахской повести второй половины XX века

В современной казахской прозе важное значение имеют произведения, написанные на русском языке. Русскоязычная казахская проза 60-х годов XX века превратилась в исторический факт не только казахской литературы, но и казахской культуры. Представители казахской рус-

скоязычной литературы предпринимают попытки осмысления художественными средствами новой действительности, воссоздают картины далёкой истории. Казахская литература сумела сохранить свою национальную самобытность, потому что всегда опиралась на народные традиции, на многовековое культурное наследие. В статье рассматриваются основные мифологические мотивы и образы, встречающиеся в повестях С.Санбаева и А.Алимжанова. Исследуются особенности их авторского мифологизма, преломление мифа в контексте современности. Обосновывается необходимость применения мифопоэтического метода для понимания философского подтекста художественного произведения и авторского замысла в целом. Автор анализирует символическое значение имени героев произведений, выявляет архетипичность образа старика, мифологему слепоты и прозрения, этиологические и тотемические мифы переплетаются с мотивами тенгрианства. В статье обосновывается тесная связь человека и природы в духе синкретического мифосознания. В заключение автор останавливается на достоинствах данного метода в интерпретации текста.

Ключевые слова: миф, мифологема, архетип, образ, мифопоэтика.

Introduction

Myth, parable, legend have an active influence on modern prose, contribute to the appearance of images-symbols, images-metaphors, images-allegories. The myth in the past has served a variety of functions. With its help, the past was connected with the present and the future, collective ideas of a particular people were formed, and the spiritual connection of generations was ensured. Mythology consolidated the system of values adopted in a given society, supported and encouraged certain forms of behavior. Mythological consciousness also included the search for the unity of nature and man, harmony in the world.

“They (myths, folk legends), as you know, are the memory of the people, a clot of their life experience, its philosophy and history, expressed in a fabulous and fantastic form; finally, these are his behests to future generations ...” (Aitmatov, 1978:131).

The appeal to myths and folk legends is the most typical for the oriental literature. Mythological motives, plots and images are actively used in works of art. 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). A kind of fusion, synthesis of the past and the present, historical synchronicity, mythologism are noted in the works of S. Sanbaev and A. Alimzhanov by many researchers.

Research methodology

Mythopoetics analysis of literary text as a method emerged in the 1830s in Western Europe and has its relevance in our days.

As the methodological basis of the research were the works of scientists devoted to the issues of historical poetics, the genesis and structure of mythological and folklore genres by A.N. Veselovsky, V.Ya. Propp, E.M. Meletinsky, V.N. Toporov, V.V. Ivanov, O.M. Freidenberg, Ya.E. Golosovker and others, the functional and ritualistic principle of systematization of mythology by J.Frazer, M. Eliade, J. Campbell, psychoanalytic interpretation of mythological images and motives by Z. Freud, K.G. Jung. (K.Jung, 1997). Representatives of various scientific schools (psychoanalytic, ritual mythological, ethnographic, structuralist, etc.) focused on different sides of the myth. For example, B. Raglan (Cambridge Ritual School) defined myths as ritual texts (Raglan V., 1956: 85). E. Cassirer (a representative of the symbolic theory of myth) considered myth as one of the symbolic forms of culture (Cassirer, 2002). J. Campbell, a representative of the Jungian school, believed that myth has been a source of human inspiration throughout world history (Campbell, 1997: 262).

Literature Review

In modern Kazakh literary criticism the works on the close relationship of literature, myth and folklore by S.A. Kaskabasov, E.D. Tursunov, S. Kondybay, R.B. Berdibaev, Z. Nauryzbaeva, A.S. Ismakova and others appear as more valuable and actual.

A. Temirbolat also notices regularity of the inclusion of the myth component in Kazakh literary texts, its certain functional assignment: “Return” to the bosom of the myth was quite natural – myth, folklore, religion have always been the soil that nourished spirituality, enriched literature, multiplying its capabilities and expanding her horizons. The idea of universal connection and interdependence, the unity of humanity and the cosmos, history and

eternity, grows out of the spiritual experience contained in the myth, to which the writers appeal" (Temirbolat, 2009: 27).

In literary mythologism, the idea of the eternal cyclical repetition of primary mythological prototypes that appear under different "masks", a kind of interchangeability of literary and mythological heroes, comes to the fore.

Modern mythopoetics analysis investigates the dynamics of art forms due to the historical genesis of literature, and archaic images, and mythologemes, and the peculiarities of the organization of the space-time continuum.

An archetype in modern literary criticism is a prototype, a model of the world and human relations, that unconsciously contained in the collective memory of mankind, going back to its single primitive ideas (for example, old man is wisdom; motherhood is protection). The archetype manifests itself in individual motives or in the plot of the work as a whole. The images and motives of the folklore of the peoples of the world are archetypal.

In modern literature, the word "mythologeme" is often used to denote deliberately borrowed mythological motives and transfer them to the world of modern artistic culture.

Mythological plots, motifs, images deliberately used in the creation of works of art are attributed to the neo-mythological trend, or neo-mythologism. (Zhanysbekova, 2018: 28).

According to Ya.V. Pogrebnaya, "Neo-mythological consciousness has become one of the main trends in the cultural mentality of the 20th century" (Pogrebnaya, 2010: 5).

Discussion

"A. Alimzhanov is a writer in whose work the theme of modernity and the historical theme are organically combined ... Telling about modernity, he does not forget about the historical continuity of the present and the past; speaking about the activities of historical figures, he seeks to answer topical issues of modern life ..." (Berdibaev, 1976: 201).

As you know, the nomads had little developed writing, folk wisdom was comprehended through folklore, and passed orally from generation to generation. As one of the heroes of A. Alimzhanov's story "Karasunkar Bridge" Zhomart says: "Our ancestors wrote little, kept more in their memory. We have no written stories. We have land and memory ..."

That is why in the works of A. Alimzhanov and S. Sanbayev there appears the image of an archae-

ologist-ethnographer who studies the history of his people, their spiritual life through the monuments of material culture. Similar in spirit are the images of the archaeologist Bulat ("When they crave a myth" by S. Sanbaev), who came to study the cultural monuments of Mangystau, and Zhomart ("Karasunkar Bridge" by A. Alimzhanov). "My dream is to try to see how my ancestors lived through the artistic monuments preserved in Mangystau. Everyone only knows what they write and say about ancient raids and wars, but I want to know the spiritual side of the life of the steppe people. States, perhaps, were created by wars, but the high basis of life, probably, was art ..." ("When they crave a myth" by S. Sanbaev) – "You need to know the culture of the past. To finally understand that we are the heirs not only of great nomads, but also of a great culture ... To know the past means to rise to the height of the future. Knowledge of the past allows us to deny or encourage certain events of our time. Gives a specific formula for good and evil ... And the fate of the future probably depends on how the past is interpreted..." ("Karasunkar Bridge" by A. Alimzhanov)

G.M. Argybaeva emphasizes the category of historical memory as the main, basic artistic and semantic category in the work of S. Sanbaev: "Memory is a connection of times, a person's involvement in the historical past ... the world, connecting different layers into a single whole ..." (Argybaeva, 1992: 100)

It is no coincidence that category of memory found its embodiment in the archetypal images of old storytellers and keepers of the history of their people: Yelen ("When they crave a myth" by S. Sanbaev) and Karasunkar ("Karasunkar Bridge" by A. Alimzhanov). "The myth is the" sacred history" of the tribe, and its guardians are social groups that are called upon to observe the inviolability of existing customs – old people, at later stages – secret unions, shamans, sorcerers, etc. " (Eliade, 1987)

The old horse herder Yelen is the embodiment of folk wisdom, folk memory, a certain absolute truth of national existence. "On his land was everything that a person needed: ancient and young, land and sea, kumis and springs, horses and cars, collective farms and forgotten wells. At times he himself seemed to himself to be something consisting of all this. Therefore, he himself seemed at times to be something consisting of all this. That is why he lives ..." ("When they crave a myth" by S. Sanbaev. But he feels the approach of death, and he needs to pass on his accumulated experience and the wisdom of past generations to the young people, this is how the

topic of mentoring arises: "Experience and wisdom have long been a burden to him. The songs kept by man must be sung, otherwise they will break the heart; legends – to trust people in order to easily escape from the living ..." Yelen is able to revive the real picture of the past, to become a spiritual guide between the past and the present. This is the manifestation of the special vitality of the myth. According to A. Gulyga, "a myth is a vivid image (story and image), which is perceived as reality itself." (Gulyga, 1985) Orynbasar says about Yelen's abilities as a storyteller: "When he talks, you don't notice that you believe everything. Probably, he also has the magical power of bucksy..." ("When they crave a myth" by S. Sanbaev)

Results and discussions

Great importance in stories, as in folk epics, is attached to the name of the hero. Often in myths, the name of the hero expresses his essence, character. Yelen means "to be noticeable, revered, respected", Orynbasar – "the deputy, coming to replace", Karasunkar – "black falcon". "Did you hear the name of that old man? His name is Karasunkar – Black Falcon. Black falcons are like eagles. They keep the secret of their nests. And wherever, in whatever country they fly, they come to defend their nests." ("Karasunkar Bridge" by A. Alimzhanov).

The name indicates the continuity, spiritual closeness of the images of the past and the present. Bucksy Becket dies – and another dervish takes his name as a sign of the continuation of his business. A spiritual connection is established between the architect Shakpak and the archaeologist Bolat: "They say that Shakpak was just as stubborn. Stubborn to madness ... No wonder, apparently, they called him Shakpak – flint ... " (Bolat – "steel"). The name of the Khorezm shah is Atsyz: "Nameless" meant the name of the shah, but the steppe inhabitants, using a play on words, called him "horseless" ("When they crave a myth" by S. Sanbaev) Means, that he became sedentary, lost the traditions of nomadism.

The images of the distant past are projected onto the present, the features of the national character of distant ancestors, their attitude to nature, views on life, on art are uniquely repeated in the people of the 20th century. The similarity of the worldview makes the images of Yelen and bucksy Becket related. They live in harmony with nature, feeling themselves as its an inseparable part, its child. Becket tells Shakpak: "Life is about finding a second mother. The main mother, the savior. For me it is a steppe. For

you, probably nature. But they are the same thing. And until you find her, have not found unity, have not merged with her – you are alone! .." And Yelen recognizes the power of nature, its superiority: "... the laws of nature have evolved over millennia, and wisdom is hidden in them ..." It is no coincidence that he accompanied by images of animals and birds (figurative parallelism). "Two black eagles – mighty, old and young, not yet strong – soared in the sultry heights. The old one made circles, even, as if measured once and for all, almost without moving his wings. The young man flew restlessly, turning his head, looking now at the rival, now at the ground ..." Close, almost kinship relations connected Yelen with his horse Blue, whom he tried to save at the cost of his life. "The trumpet, sad long neighing of Blue rolled across the steppe ..." Raising his head high, the stallion said goodbye to his protector..." And at the moment of death, Yelen himself seems to merge with nature, dissolves in it: "And suddenly Yelen felt an unearthly lightness, as if he had soared above the ground. Seemed to himself an old eagle, going high up so as not to fall ..." ("When they crave a myth" by S. Sanbaev)

In myth, on the one hand, a person anthropomorphizes nature (endows it with human properties and traits), and on the other hand, does not distinguish himself from nature, considers himself as a part of it, as a natural being. Man considers nature as his own continuation, he has a vague sense of kinship with certain species of animals, plants, and even objects of inanimate nature.

Bucksy Becket and the herd keeper Yelen ("When they crave a myth") are characterized by pagan worship of nature, the cult of Tengri – the sky, the sun. Becket believes in the holiness and power of Tengri: «The sky will take your arrow away from me! » – he warns the shooter, and turns to Shakpak: "I was marked by the sky ... You are also marked by the sky, but you are still alone ...". And at the end of the story, the mythical image of the Sun also appears: "The Sun went its usual way ... to kill some, and to caress and raise others. From immemorial time this justice has been going on. At first, people could not comprehend his essence, then they did not want to accept his power and invented new gods for themselves, but still in their hearts they bowed to the omnipotence of the day star ..." ("When they crave a myth" by S. Sanbaev)

Shakpak in a painful search for truth, affirming the inviolability, eternity of beauty, art, comes to the realization of the value and power of nature: "... Truth leads to perfection, to understanding and

acceptance of the laws of nature." He creates a temple similar in concept to the model of the universe. "His four disciples will cut down four rooms in the rock, going to each other with a cross, which will be an expression of the immensity of the earth ... The sphere will lead his gaze to the shanrak – a sunny window, and there he will see the bottomless, ever-calling sky ..." Shakpak through the main idea of the temple ("Movement is a life") tries to overcome death, to affirm the idea of the eternity and omnipotence of art. "But there is a higher truth. This is art. Following all beliefs, the time will come for the reign of art in the land, and people will learn to worship beauty that will elevate them and prolong their life ... Only in this way, Shakpak, believes to resist time, and maybe even to defeat it ..." ("When they crave a myth" by S. Sanbaev) The same idea is expressed by the wiseacre Sikri in A. Alimzhanov's story "Souvenir from Otrar": "But art is not subject to the sword and time!"

The motive of blindness and spiritual insight at critical moments of life (starting with the myth of King Oedipus) is found in the stories "White Aruana", "Kop-ajal" and "When they crave a myth" by S. Sanbaev. Shakpak's strength and greatness of spirit help to overcome his physical injury. "...Shakpak was blind and still saw ... But he saw with his inner gaze ... for he lived in this world, he was not superfluous in it ..." Trust your body to the spirit, and you will forget about death ... Injustice is strong while a person is blind ... insight leads to struggle, struggle to victory ... maybe you will see the world as wonderfully as the sighted person cannot see it ... " ("When they crave a myth" by S. Sanbaev)

The vision of the forcibly blinded White Aruana is replaced by her powerful intuition, an instinct that helps her find her way to her native land, to the origins.

Two storylines of "White Aruana", a camel and her owner, old Myrzagali, are parallel. Through the history of the camel passes the history of her master. The lines of the old man and Aruana overlap one on the other.

As we know, a space in the myth is also endowed with a sacred meaning. For many peoples, myths indicate the world vertical (division into the upper, middle and lower worlds), as well as a horizontal division (into the center-periphery and along the cardinal points).

According to Turkic mythology, "the camel in mythology corresponds with the highest sphere of being. In the hierarchy of figurative and symbolic representations of the archaic consciousness, which

perceived all the phenomena and elements of the surrounding world as the personification of various animals and deities, the camel occupies a special place, being an intermediary between man and the sky <...>. The camel is a symbol of a single and indivisible cosmos, created from nothing and is the fundamental principle. <...> In the view of the Turks, he is a symbol of the initial world" (Abisheva, 2014: 88).

This is facilitated by the symbolism of color – White Aruana. The white color among the Kazakhs is a symbol of purity, innocence, holiness, kindness ("ak niet" – pure thoughts, "ak bata" – good wishes, "ak zhurek" – a good heart, etc.)

During the last escape of the aruana, the vertical of the spatial model of the story's artistic world is marked. The text expressively outlines the ravine – the lower space, the place of death – where the aruana falls. "Comparison of a white aruana with a cloud not only poeticizes the image of a camel, but also ties it to the upper vertical space ... S. Sanbaev creates a poetic image of a white cloud that has fallen into a ravine ..." (Saveleva, 2002: 251).

All the stories of S. Sanbaev and A. Alimzhanov are characterized by a deep sense of patriotism, great love and devotion to the Motherland. Love for the Motherland, for their people and their stories evoke myths about the origin of the Turks from a she-wolf in the sacred mountains of Almaty (Kaskyr-Zhol in the story "Kop-ajal" by S. Sanbaev), legends about Mangystau (in the story "When they crave a myth" by S. Sanbaev), a legend about the appearance of a zhusan (in the story "Karasunkar Bridge" by A. Alimzhanov).

But these myths are not of a narrow national character, they acquire a universal, universal significance.

The myth about the creation of all people by God from white clay and reviving them with fire in a furnace, told by a brahman (in the story "Souvenir from Otrar" by A. Alimzhanov), suggests the general brotherhood of mankind, about the equality of all people. "It turns out that we are all from the same stove ..." ("Souvenir from Otrar" by A. Alimzhanov)

Conclusion

Myth becomes an integral and organically necessary element of 20th century literature, enriching its form (genre, style, composition) and content.

The mythopoetics approach allows us to identify most significant motives, images and ideas in the work.

"Decoding" of various mythologemes makes it possible to reveal in it a multitude of meaning-forming "layers". This, in turn, allows us to judge the richness, ambiguity of the narrative, to comprehend in all the nuances of the artistic concept of the work.

The mythopoetics method also makes it possible to create an idea of the author's poetic picture of the

world, to determine the cultural, philosophical and other phenomena that had the greatest influence on his creative consciousness.

Thus, mythopoetic analysis allows you to comprehend the author's intention through the symbolism of color, the name of the hero, the organization of space, and much more.

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