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RESEARCH ARTICLE

NEW MYTH ELEMENTS

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ABSTRACT

The article discusses the main elements of myth and poetics in Kazakhstani prose. In Kazakhstani literature, the main postulate is still in demand that the only right way to revive the spiritual essence of Kazakh is in returning to one's national origins, history, ethnos, connection with nature, in returning to national moral values, that is, to myth, folklore, to its deepest sacred meaning. The reference in literature and culture to national roots, mythology and folklore as sources and patterns of national identity actualized in Kazakhstani reality of independence period (the 1990s – 2016). Mythological genetic (totem consciousness, zoomorphic and chthonic mythology, archetypes and ritual thinking) are in the focus of Kazakhstani literary new myth.

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INTRODUCTION

Through a mythological image or motif (a fragment of myth) authors create a new vision of the world, artistic space and time through the prism of myth and folklore, and fill it with new meanings and structure. Kazakhstani authors of the new wave use mythological images as an inexhaustible source of spiritual culture of Kazakh people. The idea of the eternal cyclic recurrence of primary mythological prototypes, under different "masks", and a kind of interchangeability of literary and mythological characters come to the fore in literary mythology. Modern authors "customize" images for their prototypes, focusing on the qualities they need. Usually, characters put on a mask of an ancient well-known character taking on its properties. Thus, mythological prototypes rarely appear in their primary form. The main text. In literature and culture reference to national roots, mythology and folklore as sources and patterns of national identity actualized in Kazakhstani reality of independence period (the 1990s – 2016). Mythological genetic (totem consciousness, zoomorphic and chthonic mythology, archetypes and ritual thinking) are in the focus of Kazakhstani literary of new myth. During the period of global political and ideological transformations, the most archaic forms of cultural genesis become in demand.

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Archetypes of space: In the works of Berik Dzhilibayev, in particular, in his novel *Blue Wolf*, an appeal to totem mythology and spatial boundaries of new Kazakh statehood can be found. In the novel primary qualities of ancestor-totem are replaced by new discrete images of the Soviet reality. The author connects the emergence of his ethnic group as a social super-organism as the penetration into the flesh of the modern character of a certain transpersonal quality of their ancestor. According to mythological thinking, identification with the totem ancestor - the blue wolf, the figurative father of Kazakh people is occurred in a holy place for people (space). Modern totemism not only transports the heroic past of ethnos but also addresses to its glorious future, being the source of the immortality of particular ethnos. The social differences and moral qualities of B. Dzhilibayev's characters are also identified on the basis of spatial and geographical antithesis of city and village. The mythological division of space by the model of world-tree and mythological cosmo-genesis (B. Dzhilibaev), binarity (A. Kodar), radiality and ornamental (A. Zhaksylykov) can be traced in modern Kazakhstani texts. Lycanthropy (Gulia Koroleva, A. Kim), images of centaurs (A. Kim, A. Altai), various allegorical images of the animal world (A. Zhaksylykov, etc.) animalistic remythologizing is also no less frequent. However, the author's idea, superimposed on myth and poetic plan, generates a new version of myth, different from its prototype, primarily in its function, which becomes mythotherapy (Rudnev 2004, Nikolaenko 2007, Ivanova-Kazas 2004). The space in new mythological thinking, as in A. Kim's novel *Squirrel*, time becomes dimensionless; movements in it are spasmodic, chaotic, like

the mosaic picture of the world. Kim's integrated character is of an extremely extended spatial existence, which connected with otherworld reality. Time is space-like in the bizarre world of the mosaic personality of this character-squirrel (Dann 2000); it is possible to move through it as if in space: "*Time is considered to exist only because an event occurs, and then it does not exist. Some events happen in space – well, let's say, someone's life happens – and this just changes space itself, that's what is called time, Liliانا. The modification of space is life and not the sad loss of time as we think*" (Kim 1984). Indeed, space and time are functionally identical, that reflects the plot of initiation of Kim's novel main character. His idea - the conspiracy of animals - organizes plot twists and turns. Fairy plot (when the impossible becomes possible) is combined with the epistemological (when the unknown becomes known), including fragments of twin myth, carnival action, plot of error (transformation).

Eschatological motifs: In modern Kazakhstani literature several motifs are closely connected with the mythological content and form. First of all, this is an eschatological motif, arising, as a rule, at the change of epochs and cultural paradigms. Thus, the eschatological myth as the basis of plot and depressive pathos of literary text can be observed in a number of novels of Kazakh-Russian author Anatoly Kim. In his novel *Father-Forest*, a plot of "reverse knowledge" connected with the cyclical nature of peace in myth, with the expectation of inevitable apocalypse in connection with the events of the Second World War and world evil, which is universal for the eastern writer is observed. According to A. Kim, way to future is closed to later generations until the world evil is redeemed, since children reckoning for the sins of their fathers. A. Kim's well-known Christian eschatological myth (apocalypse) connected with Korean shamanism, ideas about the relocation of ancestral souls to forest trees, sanctification of the forest-father.

The mythological model of time is the oldest and is a cyclic model, similar to "*motionlessly frozen squirrel wheel*" [5, 268]. "*Oh, the cyclical circulation of being, the echoing pendulum of the clock, slowly tapping: to be ... or not to be! To be... or not to be! Here... there! Here... there!*" (Kim 1984). However, the plot of initiation, the first creation of the world, realized in the fairy tale genre which is crystallized from myth, unfolds in a certain temporal sequence; therefore, the category of time becomes one and the most important in Kim's mythological novel *Squirrel*. At the stage of creating a literary text, the mythological projection forms an eschatological, linear model of time, which is also related to Christian motifs in the works of Kim. That performs a vector representation of the course of history. Entropic time¹, time of realism, which moves to death, passes to the time of the eschatological myth. Eschatological² time is the time of expectation of a general catastrophe, the end of time and revival in a new ideal quality. According to the author, only talent and creativity is anti-entropic, worthy of eternity:

"*One draws not to be praised and exalted, but for himself. That is, not for self-love and glory, but for the gradual revelation of the Eternal Painter in oneself*" (Kim 1984).

¹Entropy time is a time of destruction, aging, leading to death.

²Eschatological time is the time of expectation of a general catastrophe, the end of time, the Last Judgment and the resurrection of the just in an ideal world.

In B. Dzhilkibaev's novel, *Kazakh erotic novel* the Stalinist national terror, fragments of the eschatological myth are also present. The violent russification of Kazakhstani people during the Soviet empire, the colonial horrors and separation on *friend* and *alien*, that is, the mythological opposition "friend - alien" rested primarily on the national and territorial principle closely connected with Stalin myth. In particular, in B. Dzhilkibaev's novel, this opposition is realized both in Kazakh / Russian culture and more widely in the opposition of East/West. For Kazakh nomadic culture, the territorial attributes are particularly relevant. Therefore, "friend/alien" opposition is often revealed in the contrast "city/village". And the symbol of city is always negative (as something alien, introduced from the West), on the contrary village are positive (such as freedom, lack of borders, national origins, the land of ancestors, the world universe as a whole, etc.).

For example, in I. Odegov's story *Purusha*, the ancient Indian legend is included "in the discourse of the ancient Indian myth a family legend of grandfather, the author introduces the motif of *link of generations*, combining with the motif of a certain universal connection of all mankind, starting with the creation of the world" (Dzhundubaeva 2015). The author's title is a well-known myth, based on ancient Indian God-Creator Purusha. According to encyclopedia "*Purusha* (ancient Indian Púrusa, literally "man") in ancient Indian mythology is the first man from whom the elements of the cosmos, universal soul have emerged. For Purusha is inherent: multiplicity, it has a thousand eyes, a thousand legs, a thousand heads, has large sizes (it is everywhere, covers the earth from all sides, a quarter of it is all creatures, three quarters is immortal in the sky), power over immortality, the property "*to be a parent of own parents*" (Viraj was born from Purusha, and Purusha was born from her). It is sacrificed to the gods by dismembering the constituent parts from which the basic elements of social and spatial organization arise: the mouth - the brahmins- the priests; hands -rajanya or kshatriya- warriors; hips - vaisyas - farmers, legs -sudras- lower class; spirit is the moon, eye is the sun, the mouth is Indra and Agni, the breath is the wind, the navel is the airspace, head is the sky, feet are the earth, ear is the directions of the world, etc.

The opposition "city / village", "friend / alien", the motif of fatal connection of generations (a son is in charge for father!) and the apocalyptic plot can also be found in B. Dzhilibaev's novel *Blue Wolf*, A. Zhaksylykov's novel *Another Ocean*, and in V. Plotnikov's stories *The Ninth Wave* and *The Titans and Olympians*, and A. Kim's novels *Squirrel*, *Onliria* and others. Feature of modern Kazakhstani prose is that all these motifs are connected by a common myth of creation/re-creation of the world (peacemaking). "Alien" is overthrown and debunked, "friend" is sanctified and idealized, elevated to folklore and mythological origins of ethnos, to a certain golden age in the history of people. The myth of peacemaking associated with the idea of independence of Kazakh ethnos from the Russian colonial policy and strengthening of Kazakh statehood takes even aggressive, tough forms. As in A. Zhaksylykov's novel *Another Ocean* eschatological motifs in Kazakh prose may also be associated with genre genesis, eclectically uniting folk legends, tales, anti-utopia and modern saga. In this postmodern eclectic genre, the plot axis is the struggle between good and evil, a universal battle going back to the world-famous fantasy sagas such as *The Lord of the Rings* by John Ronald Reuel Tolkien and *Harry Potter* by J.K. Rowling. A. Nurpeisov in his novel *The Last Duty* also creates his text according to an

eschatological model of myth. The eschatological myth developed by A. Nurpeisov is combined with other motifs, contributing to creation of his specific author's interpretation. In contemporary Kazakhstani mythological prose antonymic mythologems (sun/moon, night/day, earth/sky, stone/water, and steppe/bazaar) play a special role. Light and darkness mythologems accompany both apocalyptic Kazakhstani plots and anti-utopia (A. Zhaksylykov, B. Dzhilkibayev, D. Nakipov, etc.). The archetypes of a horse, road, water, deer, totem images of wolf/dog and others are frequent.

Antique motifs: Authors applying to classical mythology, transfer mythological structure into the structure of work and create a new myth in the context of own culture, answering to questions of modern society. The statement of K.G. Jung that the archetypes are inherited by man since ancient times and clarify the similarity/repetition of literary and mythical images, making out the main idea by means of new myth consciousness is quite appropriate. According to K.G. Jung, "the desire for eternal images is normal, for that they exist. They must attract, convince, fascinate and shake. They are created from the material of revelation and reflect the original experience of the deity. They open the way for a person to understand the divine, and at the same time protect them from direct contact with them. Due to millennial efforts of human spirit, these images are put into an all-encompassing system of world ordering thoughts" (Jung 1991). In other words, while preserving the structure of classical myths, the authors of modern works often build on it a new myth.

Askar Altai is a modern Kazakhstani writer who awarded the highest literary awards, is fond of mythical poetics. His story *Centaur* is to some extent an autobiographical work. Since in it, as in his other works, the action unfolds against the background of the unique nature of Altai Mountains, where the author was born and raised. The writer narrates about the habits of animals which inhabit the Altai and the unique plants of this region. Thus, *Centaur* accommodated the originality of Kazakhs' life and issues of an environment. In Greek mythology, Chiron is the centaur, the son of Kronos and the Oceanid Filira, who were secretly married. Chiron was born a half-horse and half-man, as Kronos, caught by Rhea in a situation of adultery, took the form of a horse. Chiron, unlike other centaurs is endowed with wisdom and benevolence. He is a tutor of ancient heroes (Theseus, Jason, Dioscuri), and, as a doctor, he taught Asclepius to heal. The name Chiron points to his skillful hands (in Greek Cheir, "hand"). In describing the birth of a boy centaur, a half-man half-horse, elements of a fairy tale, myth, fantastic anthropology were synthesized. It's, closely intertwined with the realities of modern time:

"Does he look like a monster or a serpent, he is our child born by us!" – saying so, they went away from the people and hid in the mountains. Over time, just as all life in nature grows, so the calf with a human torso and the horse's body quickly rose to its feet, as fast as if it were a foal. As in a fairy tale, he rapidly grew: he began to speak and matured early <...> His father cradled him, his mother fed him, gently pressed him to her heart, and his uncle lifted him high and seat him on his shoulders. He lived among the old rocks, in the arms of three mortals, and was hidden from human eyes. But he grew free" (Altai 2008).

Horses are especially revered by Kazakh people to this days; it is an important component of spiritual world, the core of

nomad's soul. "In the everyday life of Kazakhs, among the four types of domestic animals, a horse always been valued and hold special main place" (Toktabai 2004). Perhaps, that is why one of the main mythological images in modern Kazakh prose is the image of the centaur. In Russian mythology the latter is known as Kitovras. For European culture, the centaur is an archetype of a nomad (Zhanyzbekova 2016). The image of a centaur is often found in world literature, as evidenced by the novels of J. Updike *Centaur*, A. Kim *The Village of Centaurs*, etc. As a rule, all of the above authors in connection with the issuers of centaurism deal with the *otherness* of their characters. Thus in A. Altai's story the phenomenon of Otherness is narrated: a born child-centaur is different from his fellows. Virtually, such a dual opposition "friend/foe", inherent to myth, has an ancient origin. Note that various kinds of dual oppositions constitute the foundation of any society: "The dual opposition is the result of people's desire to turn chaos into order, divide the world and synthesize the results of dismemberment" (Ahiezer 2002).

A person perceives the world through the structuring of binaries: man / woman, animal / man, space / chaos, good / evil, friend / foe, etc. Bipolar consciousness is an integral feature of social life; relations between peoples, social groups and individuals are built on the basis of polarization of friend and foe, the clash of two types of cultures – "civilizational" and "natural". To the issuers of social and personal self-identification, the question of the inner essence of man is added. In this regard, to reveal irrational in modern man appeal to literary and mythological subjects is important. In A. Kim's novel, split Kim's character, existing only in the unconscious of author and reader are supplanted into Squirrel / Keshu Lupetin / Zhora Aznauryan triad are considered as rejected radicals. Thus false sub-personalities must be reduced. The last to die is a squirrel torn by a hunting dog. This metaphor manifests the removal of animal, instinctive radical from high human essence (since a depressed person is much closer to an animal world due to the loss of life meaning), climbing on the ladder of spirit to its most divine heights, as tearing it apart, fragmenting the body plays an important role in archaic sacrifices. The rudiments of this image can be found in the Christian myth, in the scene of tearing clothes from Christ. The same illustrative purpose serves rich Kim's poetics of quotations and reminiscences from different myths and cultures, which represent the mythological discourse. Greek mythology (the storylines of Odyssey and Penelope, Orpheus and Eurydice, the kingdom of Hades), is synthesized in a novel with Christian mythologies, shamanism and pagan conspiracy and entreaty.

Totemism: Kazakhs lived in harmony with nature adapting to local environment, comprehending the sky, the earth, animal, plant, and human being as a whole. An animal for the nomad served as a friend, companion, food, clothing. The worship of a particular locality and an animal served to form of cosmogonic myths, totemism, shamanism, and other ritual-symbolic systems. The forefather, the totem of Turks is a she-wolf. According to the legend, "survived a nine-year-old boy was fed by a she-wolf. Living in Altai, she gave birth to sons from him. This is the Ashina tribe origin" [Gumilev 1994]. Anthropogenic myths of Turkic-speaking peoples reflected in many subsequent folklore samples. And thus, in fiction mythical and poetic concept often acts as the central. The similarity of man and some animal (or plant) became the impact for the emergence of their imaginative complex, the

archetype. Later, this mental phenomenon is understood as the origin of this forefather-totem. Totemism is a religion of primitive society. D.E.Khaitun gives the following definition: "Totemism is a religion of an emerging genus and is expressed in the origin of a clan from ancestors, represented as fantastic creatures – half-man, half-animal, half-plants or inanimate objects or people, animals and plants simultaneously having the ability of reincarnation. The clan group bears the name, the breed of the totem animal, the plant species or the object of the inanimate nature and believes in kinship with the totem species and in incarnation of the totem as members of the clan and vice-versa" (Khaitun 1958). The persistent search for new artistic forms give birth to a creation "hybrid" works, hypertexts and meta-text structures, and combination of different-genre and multi-style elements: novel-myth, novel-revelation, novel-ballad, etc. Often, in a modern non-linear (multi-dimensional) work the reinterpreted classic myth and folklore image become the conceptual basis of the entire text, the energy spring of the story line. One of such works in modern Kazakh literature is the novel-myth of Askar Altai *Altai Ballad*.

The literary author's myths created by O. Bokeev and A. Altai, which serve as the spring of the plot, are based on the national Kazakh folklore (Kazakh fairy tales "Ayudau", "Ayubala", etc., where the union of man and animal is narrated). In *Altai Ballad* by Askar Altai (Altai 1997) relation between man and animal (bear) is presented. It seems that reflecting the Kazakh mentality, the writer, first of all, emphasized its totemic character. The ancient myth in the *Altai Ballad* loses its sacredness; there is no harmonious union of man and animal. A. Altai treats the ancient myth differently, giving rise to new myth. Man and animal in the novel-myth are opposed to each other. The detailed natural behaviour of an animal, which is represented from human being point view, is of particular interest. In this case, the bear, in addition to the instinctive-physiological characteristics, has intellectual analytical abilities. Psychological image of the beast takes place in a situation where a person – the lady Bulabike – becomes an obsessive idea of a bear. The collision of two natural phenomena and two principles (human in animal and animal in human) ultimately leads to the death of the main characters of the novel – Bulabike, Ular and Aikonyr (bear).

It should be noted that three main characters of the novel-myth are congenital to the surrounding Altai biosphere. For myth, naturalness is important, cyclical, not only of the surrounding nature, but also of human nature. The work is built on the myth-realistic narrative, ethno-social conditions, toponymy, flora and fauna, in parallel with the magic world, organically intertwined in the text. Consequently, it creates the impression of maximum realism. Any myth event is a precedent, it is an unusual case. In this case, it is a "love triangle" in which the third person is a beast. The totemic code system organizes the traditional mythological oppositions involved by the author – woman/man, person/animal, life/death, winter/summer and others. In A. Kim's novel *Squirrel* an integrating power of the split character is the dominant depressive sub-personality, the character-squirrel (...ий). The latter was found as a baby in a forest near a dead mother and a squirrel jumping beside him. The main character projected his mother on the image of a squirrel, the lost object that created the depressive narrative, the totem image. According to Otto Rank, the myth of character's birth always begins with a description of an extraordinary child.

The entire character's fate is a reaction to the trauma of his/her birth, which is overcome by a number of achievements that have a compensatory nature, among which on the first place is the re-acquisition of a mother (Rank 1997, Rank 2009). Such, for example, is the plot of the fate of Hercules, from whom his mother refused in infancy, but Hera, the mother of all gods adopted him. According to O. Rank, these achievements (heroic feats), both in myth and in neurosis, serve to regain the primary situation "in the womb". Almost by the same plot, A. Kim's novel *Squirrel* was started, beginning with the words "I am an orphan, my father died during the Korean War, and my mother died of starvation in the forest ..." (Kim 1984). Virtually, the plot of the transition, initiation of the main character; it is not by chance the author titled his novel as a fairy tale based on the initiation plot. The concentration of depressive emotions in the novel is phenomenal ("At the very bottom, you have a lump of poison" (Kim 1984)), and depression, according to Yu. Kristeva a reaction to a lost love object, first of all – for the loss of the mother (Kristeva 2013). Fear ("free-floating anxiety"), emptiness, being somatic, somatoform disorders (KeshhaAkutin's hip tumour is his hallucinatory child) are typical signs of A. Kim's prose (Rudnev 2010). The early loss of mother makes the character's life senseless, leads to suicidal thoughts and a subconscious attempt to find the mother in other female images, in the images of the beloved and wife. A depressed person, as a rule, re-evaluates love as a "reproduction of the primary love for the mother" (Rudnev 2010). Therefore, the transformations/reincarnations on which A. Kim's character system is built go back primarily to three basic images: the lost mother, the absent father (god) and the central narrator character split into several sub-characters that suffer this loss differently. All other images in the novel are beasts.

Ritual: The symbolism of names, allegories, allusions, quotation – all these are elements of the modern mythological form, which appeals to the reader's response. Since the thinking of the modern Kazakhstani reader is still largely mythological. Ritualism, belief in magic, signs inherent to myth an attempt to control reality through prayers or rituals is an integral feature of the oriental mentality. This is the story of the Kazakhstani author Lavrenti Son *Triangle Square*, there is absolute faith of the main character-dressmaker in the magic of numbers (clothes she measures) and the possibility of influencing their fate through the clothes sewn to customers. V.N. Toporov describes the number in archaic cultures as "a means of periodic restoration in a cyclical developmental scheme, which serves to overcome destructive chaotic tendencies" (Toporov 1980). Concentration on numbers regulates the inner world of a person and protects against chaos and uncertainty, danger and possible death. Internal orderliness = self-confidence, harmony obtained through forecasting and managing events using numbers protects from the Other's ambitions destructive to humans (originally an archaic deity, according to V. Rudnev, an ancient analogue of God, and later a blind fate or a cruel state machine). According to Yu.Kristeva the focus on numbers has the function of protecting a person's identity, which is under threat of destruction due to chaos and uncontrollable reality. Therefore, the union with the number as with the mythological ruler of reality (the main function of the number is organizational) becomes the realization of the desire for L. Sone's characters to adapt to an alien society, which is trying to level their national identity.

The cyclical nature of the myth, the predictability of the mythological picture of the world for modern Kazakhstani authors, primarily as a therapeutic tool is very important. The mythological picture of the world not only streamlines modern chaos but also removes the fear of the future, relieves from guilt before the ancestors and responsibility for the present, returns the correct historical guidelines to the nation, raises self-esteem, linking modernity with the great past of Kazakh people.

Connection of myth and folklore in Kazakh culture: In Kazakh literature, mythological tendencies began to appear from the turn of the 60-70s of the 20th century, remaining relevant to this day. In works of such writers as A. Zhaksylykov, A. Kemelbaeva, D. Nakipov, O. Bokeev, A. Altai, and others new forms of narration and new artistic methods of describing reality were used. Literary works of modern times acquire new quality: Kazakh writers turn to myth through folklore. In archaic societies, folklore, like mythology, is collective, i.e. belongs to the consciousness of all members of a particular society. The folklore was an integral part of the mythology in the worldview of Kazakh people. The symbiosis of myth, folklore and modern literature is in many ways an experimental platform for testing various methods, styles and genres, their hidden and apparent diffusion. Folklore of Kazakh people as a representative of the Turkic-speaking ethnos arose and developed in similar social, climatic and historical conditions. A new type of economy that emerged in the Eurasian steppes, nomadic cattle breeding, led to the emergence of new skills and crafts (horse riding, stirrups, chain mail, etc.). Such an active development of economic and cultural achievement could not but effect on the social and property differentiation of society and served to develop and form a rich spiritual culture of peoples, and led to the emergence of rich oral folk art. The oral art of the Turkic peoples, including Kazakhs, in which the folk traditions of the social system are represented, was based mainly on mythological images, the worldview of the Turks as followers of Tengrism.

The most important of these worldview elements is harmony with nature, comprehending heaven, earth, animal, plant and man as a whole. The animal (horse, deer, dog, etc.) was (and in many respects remains) a friend, a companion, a source of food and clothing. The veneration of a particular area and animal served as the formation of cosmogonic myths, totemism, shamanism and other ritual-symbolic systems. The animalistic attitude and anthropomorphization of nature is a characteristic sign of the worldview of ancient Kazakhs. Moreover, specific mythological representations of a totemic character about the kinship (basically – about the identity) of one kind or another (tribe) and breed of animals or plants, about the origin of man from plants or animals, etc. Such anthropogenic myths often act as the central mythical and poetic concept reflected in many subsequent folklore patterns, as well as in fiction. Thus, the central characters of A. Altai and O. Bokeev are close in that they emphasize their totemic connection with animals: O. Bokeev's character is associated with a deer; A. Altai's character with Centaur a half-man half-horse. Thus, the folklore-mythical principle is emphasized in nature and consciousness of the main characters. Throughout ethnogenesis, oral poetry was a constant companion of Kazakh people, reflecting the complex processes of spiritual life, understanding and comprehension of the world around them. Kazakh folklore is a rich spiritual heritage, part of the national

culture. Thus we can say of Kazakh myth-folklore tradition than mythological. In works of Kazakhstani authors, the issuers of typological links between folklore and mythology, and secondly, national-cultural identity are raised. The spiritual culture of Kazakh people consists of norms, rules, patterns, standards, and models of behaviour, laws, symbols, myths, knowledge, traditions, values and rituals. As known, mentality is associated with collective representations, unconscious and conscious. This culture is a symbiosis of nomadism and agriculture, a mixed cattle-breeding and farming.

Conclusion

New mythological works, combining with folk elements, undoubtedly make a huge contribution to the popularization of folk traditions, customs and heritage. Appeal to the myth implies a close relationship between nature and man, past and future, conscious and unconscious, very relevant in modern Kazakhstani literature. The basic postulate remains that the only correct way to revive the spiritual essence of any nation is to return to its national sources, stories of tribe, ethnos, connection with nature, in return to national moral values, that is, to myth, folklore, to its deep sacred meaning. Thus, the basis of the myth-making of modern Kazakh authors is the process of re-mythologization, the purpose of which is to demonstrate the imperishable value of national mythology. The mythological orientation of modern Kazakhstani prose writers proves the relevance of the national myth and its important axiological function on the harmonious organization of the chaotic world of our time in accordance with the laws of the ancestors.

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