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MYTH AS A CONVENTIONALLY METAPHORIC NARRATIVE FORM

Abstract. The article is written within the framework of the grant AP05133019 “Cultural codes of modern Kazakhstan (literary and media discourses)” funded by the Committee of Science of the Ministry of Education and Science of the Republic of Kazakhstan. The subject of the article is myth viewed as a conventionally metaphoric form. Some basic correlations of myth with folklore and literature are considered. It is argued that the specificity of mythic narration and mythic thought suggests an ample opportunity for creating a myth-oriented imaginative literature, since mythic plots have essential functions in literary texts.

Key words: myth, archetype, narrative, mythic consciousness, mythologeme, mythic chronoscope.

Introduction.

The specificity of mythic narration. Mythological direction is an integral part of the history ofliterature and culture of all mankind. Over the centuries, the poly-semantic nature of the myth, its inexhaustible artistic resources, have attracted the attention of philosophers, poets, artists of diverse ideological and aesthetic orientations: realists, classicists, sentimentalists, symbolists, modernists, postmodernists, avant-gardists and others. In this regard, we can quote E.A. Tsurganova: "myth is inherent in different methods, with its help it is possible to recreate different concepts of the world and personality" [1, p.9].

What is myth in general and myth in literature? What are its functional possibilities for structuring the textual and non-textual space, reflecting the integral artistic concept of the work? There are many different definitions of a myth.

The word **“**myth” comes from the ancient Greek word *μῦθος* meaning “story” or “plot” and, most generally, is applied to sacred and secular stories that "offer supernatural explanations for the creation of the world ... and humanity, as well as for death, judgment, and the after life" [2, p. 284]. Creation or origin myths often position “the cultural group telling the myth” as the first people or the "true" people [ibid.]. Such sacred stories, or narratives and a particular mythology express a culture’s worldview: that is, a people’s conceptions and assumptions about humankind’s place in nature and the universe, and the limits and workings of the natural and spiritual world. A myth as a sacred legend helped the ancient recipient to create a kind of mentally and emotionally logical image of the world, nature, harmony, to set up algorithms for his subsequent actions.

These much used definitions highlight the myth’s fundamentally narrative and discursive nature. The French structuralist anthropologist Claude Levi-Strauss defines myth as “language”, arguing that "Its substance does not lie in its style, its original music, or its syntax, but in the story which it tells. It is language, functioning on an especially high level where meaning succeeds practically at "taking off" from the linguistic ground on which it keeps on rolling. <…>language in myth unveils specific properties. Those properties are only to be found above the ordinary linguistic level" [3, p. 430-431]. In other words, myth can not and should not be reduced to the semantics of linguistic phenomena: it is all-encompassing and mobile, ready to disclose new meanings to readers of every epoch as soon as the artist and the interpreter of the "told story" are susceptible enough to see them.

Robert Weiman, a leading German theoretician,was as well aware of the complexity of myth and of the theoretical contradictions around this phenomenon. "Nowadays it is very difficult to give a theoretical definition of the concept of"myth "and its relation to artistic creation. With the wide and varied use of this concept, literary criticism tries in every possible way to avoid its definition. There are strange discrepancies between the concept of myth and myth as an object" [4, p. 260].

Classical definitions of myth as a story of "first creation" are especially favoured by philosophers, anthropologists, cultural studies persons and mythologists of different schools and directions. For literary critics, myth and mythology are of particular interest from the point of view of their content and functional orientation in a specific artistic text and / or in analyzing the creative method of a concrete writer, poet or playwright. Simply put, it is not so much a myth for a myth, but a myth in the text, a myth as a text, a myth in the context, a myth as a pretext that matters. In the complex analysis of a work of art, it is important not only to identify the signs of the archaic myth in it, but also to understand the purpose for which it is brought into the plot or in the text structure. This remark applies to the so-called new myth, which is very common in modern culture and literature.

Myth is regarded as a phenomenon of culture and as a "phenomenon of the future" (W. Jens), as the foundation of all artistic, philosophical, folklore and other practices and as "absolute reality" (A.F. Losev). "Myth is most often regarded as one of the forms of artistic convention, or the compositional beginning of a work, i.e, the problem of myth is solved in terms of poetics, – writes E.A. Tsurganova. – / ... / Western literary critics, often express the idea that myth-making is a sign of modernist art.

At the present stage of the development of literature (novel and drama) it is obvious, however, that myth is rather a disregarded category of creative methods, and therefore it is wrong to associate it with modernism" [1, p. 9]. M.K. Mamardashvili characterizes the "the world of myth and ritual" as "a world in which there is nothing incomprehensible, nothing problematic / ... / myth is an organization of the world in which, no matter what happens, everything is clear and meaningful" [5].

However, a myth is built into almost any artistic narrative: the mythical (or conceivable events) "unfolds" the story in the direction of its deeper comprehension and leads to the widest possible generalizations. The text becomes elastic, "porous", multifaceted, regardless of its genre. "Myth is not a genre, not a definite form, but a content that does not depend on the form in which it is expressed" [6, p.57].

Considering the universality of myth's functions and properties, we propose to view it as a basic conventionally-metaphorical narrative form of artistic creativity, which, along with other philosophical, aesthetic, and cognitive possibilities, has great inter-textual connections and potencies. Of course, the proposed definition refers primarily to myth in the context of a literary work.

The problems of myth poetics, in our opinion, cannot be considered outside the context of the concept of the multi-dimensionality of contemporary art [7]. A holistic and harmonious mythic world, the "real and maximally concrete reality" (A.Losev) contained in it, is often a concept of even greater importance than those of realistic or historical and philosophical planes. These planes overlap, complement each other, revealing their hidden meanings or creating new meanings and a certain tonality. "An important methodological approach to analyzing a particular myth poetic system is the principle of inter-textual analysis. In this case, into the orbit of the research phenomena are entered. These phenomena are connected not only with an immediate ("close") context, but also with "distant" and "mediated" ones, not excluding the possibility of involving a deeper intent of the author, be it conscious or unconscious " [8] .

Myth and archetype, myth and folklore. Another fundamental problem of contemporary humanist thought is that of identifying correlations of myth and archetypes, myth and folklore, and that of interpreting each of the phenomena in question as primary or secondary. It is a well-known fact that the notion of the archetype was introduced into scientific discourse in 1919 by the father-founder of analytical psychology K.G. Jung. According to Jung's conception, the archetypes (Greek ἀρχέτυπον– primitive) are "universal innate mental structures that make up the content of the collective unconscious, recognized in our experience and, as a rule, in the images and motifs of dreams. The same structures underlie the universal symbolism of myths and fairy tales. Theoretically, any number of archetypes is possible" [9].

"The concept of the archetype, belonging to K.G.Jung, has acquired a historical and cultural meaning as the basis on which the system of mythology is built. On the basis of primitive archetypal connections, mythologems of external and internal space are formed, models of binary oppositions, culture of elements, certain situations" [8].

As is often the case in science, this term, due to its semantic flexibility and universality, has gained wide recognition in many branches of fundamental knowledge: psychiatry, psychology, biology, computer science, linguistics, philosophy, history, ethnography and others. This led to establishing a specific interdisciplinary discourse, built around various analytical interpretations of the term in question. Naturally, the issues of artistic realization of archetypes in literary creativity could not but attract the attention of philologists in search of its semantic and communicative filling.

As N.O. Osipova puts it, "An immersion into the psychology of the unconscious (S. Freud, C.Jung) determined the application of the archetype theory and symbols to myth poetic analysis; The structural approach allowed to designate a system of binary oppositions and system-forming cultural models reflecting the representations of the ancient person in the structure of the myth poetic model (C.Levi-Strauss, R.Jakobson, J.Lotman, V.V. Ivanov, V.Toporov). The study of the semantic structures of the language and the mechanisms of genre formation (A. Potebnya, O. Freidenberg) was reflected in the concepts of myth-generation of figurative systems"[8].

In the Great Encyclopedic Dictionary, in addition to the Jungian interpretation, two more meanings of the archetype are also given: "1) The most ancient text unknown to us, the rest of the texts of the written record go to; 2) Hypothetically reconstructed or actually attested linguistic form, initial for its later developments, for example, Indo-European languages *Mater –all-Slavonic Mati (Russian "Mati"), Latin Mater, etc."* [9, p.73].

Archetypes, archetypal complexes and models in the literary text become the subject of many literaryand cultural studies. The semantic, emotional, communicative capacity of this concept led to an extensive understanding of the archetype, the emergence of its invariant – the "literary archetype". "Literary archetype - often repeated images, plots, motifs in folklore and literary works. By the definition of A. Yu.Bolshakova, the literary archetype is a "through", "generative model," which, despite the fact that it has the capacity for external changes, conceals in itself an invariable value-semantic nucleus"[10].

There are two main characteristics of a literary archetype, "his typological stability and a high degree of generalization. According to A.A. Faustov, the archetype can designate "a universal image or a plot element, or their stable combinations of different nature and different scale (right up to the author's archetypes)" [11]. Although, in our opinion, the literary archetype is a concept ambivalent: on the one hand, the archetype is the prototype, on the other - literature as a phenomenon of a later, mainly, written culture.

E. Luludova gives a lot of dictionary and reference definitions of the term "archetype", their semantic similarity is noted: "archetype" – "prototype", "original image", "idea"; "primary form", "sample"; "model"; "a symbolic formula," "a model, a prototype" [12, p.9]. A complex analysis of the archetypes and mythologems of the Chekhov's artistic world is presented by her. Summarizing the set of definitions and relationships of the archetype (according to Jung), she derives the following formula: "The archetype is a concentrated human experience (inclinations, views, traditions, patterns, typical life situations, etc.) and averaged picture of mental life (the possibilities of all mental Processes and experiences, predispositions, innate forms of representation and imagination, ideas and any manifestations of creative imagination). The primary and therefore irreducible language of archetypal patterns is the metaphorical language of myths" [ibid, p.11].

Thus, it can be considered that in the bundle "archetype is a myth (mythologeme)", the first is the basis on which "a system of binary oppositions and system-forming cultural models" (N.Osipova) is built, among other structures, various figurative, cognitive constructions of the myth. The literary archetype is an important, but secondary, in our opinion, structure in relation to the myth. Graphically, these relationships can be represented as follows: archetype → myth → folklore and/or literary archetype.

"Folklore (from the English *"folk wisdom"*) - folk art, most often oral. Artistic, collective, creative activity of the people, reflecting his life, views, ideals, principles; The popular among the masses of the people and are created by people *poetry* (legend, songs, ditties, anecdotes, tales, epic), *folk music* (songs, instrumental plays and plays), *theatre*(drama, satirical plays, puppet theater), dance, architecture, pictorial artwork, décor and applied art.

The most important feature of folklore, unlike literature and modern literary-bookish culture, is its traditionalism and orientation to the oral method of communication. The term "folklore" was first

introduced by the English scholar William Thoms in 1846 to designate both the artistic culture (legends, dances, music, etc.) and the material culture (habitation, utensils, clothing) of the people's culture" [13].

E.M. Meletinsky notes the genesis of the connections between myth and other narrative forms: "Genetically, literature is connected with mythology through folklore; In particular, the narrative literature that takes us first of all – through a fairy tale and a heroic epic that have arisen in the depths of folklore (of course, many of the epic monuments and tales continued to develop or even re-created as book works). Accordingly, the drama and partly the lyrics initially perceived the elements of the myth directly through rituals, folk festivals, religious mysteries" [14].

Generally speaking, the myth is primary in relation to folklore, since its action is prehistoric, secondly, its goal-setting (ritual, comprehension and explanation of the surrounding world, sanctification, etc.) differs significantly from folklore (didactics, entertainment, fiction). These two powerful narrative corps unitethe common aesthetic function: the creation of an artistic reality. Both myth and folklore have an enduring high value for literature, as sources of timeless imagery and symbolism.

At the same time, authoritative opinion of one of the founding fathers of Russian folklore V. Propp: "Propp recognizes the identity of myth and fairy tales, emphasizing, however, the role of religiosity in the comprehension of myth. So the motive of the campaign for the Golden Apple is in the myths about Hercules and Russian fairy tales about Ivan Tsarevich. However, Hercules was for the ancient Greeks a deity to whom sacrifices were made, and Ivan Tsarevich is nothing more than an artistic hero. It is in this, in the opinion of V. Ya. Propp, that there is a main difference between the fairy tale and the myth. Myths differ from fairy tales in function: the main functions of the myth are explanatory, ritual and sacred, and the fairy tale has entertaining, moralizing and poetic. Myth is perceived both as a narrator and a listener as a reality, a fairy tale as an invention. The time of the myth is prehistoric, the tale takes place in an extra-historical time" [13, 15]. For example, in the TV program "The Hour of Truth. Where did the Turks come from?" we can hear from competent orientalists the myth about Ashin Khan, the mythic progenitor of the Turks. (*Where did the Turks come from*. http://youtube.com/watch?v=QE4IGmW3x8I). As an interesting illustration of the "germination" of the mythic component in folklore material, it is also possible to offer a supplementary video "Tatars from Siberia" [16].

Myth and literature: aspects of correlation. Inconsistency, quickness of changes in the modern era gives a powerful impetus to the development of various symbolic and mythological discourses in literature and art. Myth has the integrity of the expressions and symbols embedded in it, sense is equally as exceptional value of aesthetic phenomenon. "Thanks to old centuries tradition of its understanding, the myth of the twentieth century, - writes A. Mozhayeva, - has become an extremely important category that can express, illustrate, indicate and symbolize an extremely wide palette of meanings» [17]. The myth can be perceived as an image of the world, a holistic meaning, a conceptual system, or, on the contrary, highlighting certain aspects of life.

The usage of ancient myth in modern narrative is poured:

– a new interpretation of the myth,

– re-creation of famous sacred images as a metaphor for modernity,

– appeal to myth as an additional means of internal organization of the plot. When analyzing the myth poetics of specific literary works, it is necessary to concentrate on the certain terms: myth-poetic analysis, mythologem, mythical chronoscope (mythical time and space) and etc.

It is important to understand the functional load carried by one or another conditional and metaphorical narrative forms (myth, parable, legend, fairy tale, etc.) in the context of the whole artistic world. What is their aesthetic focus? It is in as a some goal-setting mythic and other conventional and metaphorical forms of it can be called:

– creating a specific poetry tone;

– construction of the original structure and composition of the work;

– expression of the author's concept, ideas;

– formation of author's style or offer new styles;

– creation of a new genre or its variety.

In this regard, we distinguish the so-called "mythological chains" with the presentation of individual basic and specific mythologems in works of different aesthetic orientation. Installation on metaphoric, conditionality in the most extreme and probabilistic values makes myth for literature and art so attractive means of achieving maximum aesthetic impact on the reader/recipient.

Artistic creation is, primarily, a fiction. Fiction is genetic feature of literature. In this sense, myth is an inexhaustible source of building of complex communicative – discursive, narrative plans of the work. But it is also true that "the era that gave rise to them lives in artistic images, and the viability of artistic creation is its practical comprehensive test of artistry, the problem of artistry puts us before the understanding of holistic (the specificity of art) and value (axiological aspect) of knowledge" [18, p.4, p.12].

In the context of a literary work myth can be perceived in several aspects: as the way of the world, holistic sense -the conceptual system, or, vise verse, highlights certain aspects (fragments) of being. E. G. Malygina, exploring the genre and stylistic features of romantic fragments of Novalis, identifies and substantiates the specificity of the fragment of the narrative, the mythologem "the World is like a Symphony": "Mythologizing the world picture is carried out in fragments by creating a romantic kind of "directory" of the universal images, motives and concepts, reflecting the morphology of entities in the world; shuffling them, revealing their deep genetic and historical connections, superstructure over the "system of entities" ("world cognized/conceivable") "system of ideas" ("world imaginary"), understanding the relationship between the world of matter and the world of spirit, universe and man, external and internal universe.

So fragments reveal not only features of philosophical thinking of romantics and specific principles of their logic, but also peculiar formation and development of their artistic image of the universe: from the micro – image depicting this or that side of the universe, through its system of interactions with other images – reflections, attraction and repulsions – to the macro-image of the Cosmos as a mytholodem about the "World-Symphony" [19]. The following typical features of the myth in the context of literature are justified by the specifics of mythological consciousness.

Basic characteristics of myth and mythical consciousness. Mythological consciousness is a significant (however not the only) type of artistic thinking. It is a specific consciousness determined by mythical content, corresponding goal-setting. The content and purpose of literature determines the system of interrelated, sometimes opposing each other, the types of artistic thinking. Exploring the existential paradigm in the Russian literature of the twentieth century, V. Zamanskaya raises the question of "comprehension of the multidimensional artistic consciousness of the XX century": "Literature of the XX century is a system of dominants (types) of consciousness (existential, dialogical, religious, mythological, politicized, etc.), which are embodied in the individual figurative thinking of writers, in the stylistic structure of their works» [20].

To the selected type of aesthetic consciousness can also be added: metaphysical, catastrophic ("landslide"), ritualized. Mental processes of modern art suggest a well-known synthesis of the above-mentioned types of consciousness with the dominance of one or another type. For example, in postmodern texts existential and mythological types of consciousness often prevail, taking into account the conceptual setting of postmodernism on the "plurality" of interpretations, including mythological, eschatological subjects and motives.

The most accurate and reasonable presentation of the theoretical aspects of the mythological consciousness is presented in a review paper "Literature and myth" by J. Lotman, Z. Mints, E. Meletinsky in the encyclopedia "Myths of Nations of the World" [21]. By the way, this is the only joint work of outstanding scientists J. Lotman and E. Meletinsky, who made a fundamental contribution to the development of the relevant issues of the General theory of myth, myth-poetics, correlation of myth and literature [22].

The authors consider the relation of myth and literature in two aspects: evolutionary and typological. From an evolutionary point of view, according to scientists, there is an irresistible "opposition" myth and literature, because they "never coexist in time". Typological aspect "removes" the problem of such opposition: "mythology and written literature are mapped as two fundamentally different ways of seeing and describing the world that exists simultaneously and in interaction, and only in varying degrees manifested in a certain era" [21]. Of course, in our opinion, for the theory of literature preferred typological aspects of the study of the relationship between myth and literature, particularly in the study actually poetic characteristics of a myth/newmyth in the modern literary text.

E. Meletinsky, Z. Mints and Yu. M. Lotman identified several basic signs of myth and mythological consciousness, which confirm the uniqueness of the myth ("and the texts generated by it") as a holistic aesthetic phenomenon:

– "Inseparability, unity, isomorphically and homomorphically transmitted by these texts messages" [ibid]. Inseparability of mythological consciousness defines clearly oriented communicative, informative approach and the cognitive specifics of the myth, mythological text, mythological messages;

– limit of conventionality, metaphors of mythological consciousness: "the symbolic image represents the otherness of what it models" [ibid]; "the naive humanization, the universal personification in myths and a broad metaphorical mapping of natural and cultural (social) objects» [ibid];

– previous thesis implies an additional sign of mythological consciousness – creation model of genesis of an object – modeling the sign;

– "the symbolism of myth" [ibid], mythical consciousness operates of the most part concretely sensuous forms. The myth acts as a symbol of many ideas and concrete objects.

– "Myth genetics - the replacement of cause – and-effect relationships by precedent-the origin of myth is given for its essence" [ibid]. Hence case is a sign of mythological consciousness;

– focus on the initial (mythical) precedent as the root cause of all events, situations. You can tell the orientation of mythological consciousness on quasi maximum accuracy in a wide range;

– "etiology (from Greek "cause") is included in the specifics of the myth, because the myth of notions about the world are transmitted in the form of a narrative about the origin of certain of its elements» [ibid];

– syncretism of myth and mythological consciousness: "Mythology, by virtue of its syncretic nature, played a significant role in the genesis of various ideological forms, serving as a source material for the development of philosophy, scientific ideas, literature» [ibid];

– mythical consciousness is characterized by a model of "direct" superposition of meanings on the objects of narration, images, symbols: what is the idea, this is the model of the world.

Considering the specifics of mythological consciousness N.O. Osipova writes: "Myths belong to the second level of mythological consciousness, i.e. do not belong to the age-old ancient consciousness, and the culture that develops beyond primitive mythology" [8]. It highlights the following important functions: epistemological/.../; axiological/.../; aesthetic (focus on the story-shaped system of the archaic myth is due to the idea of its high artistic and national cultural value, the installation on the creation of its own text-myth)" [ibid.]. In other words, mythologems in the modern text act as a kind of coded elements.

"Roland Barthes sees myth as semiological system, referring to well-known models of the sign Saussure, as it has three main elements: the signifier, signified and the sign as a result of the association of the first two elements. According to Barthes, in the myth we find the same three-element system, however, its specificity is that the myth is a secondary semiological system, built over the first language system or language object. This secondary semiological system or myth Barthes calls "meta-language" because it is a secondary language in which they speak about the first» [23].

Mythologism is associated with the search for adequate artistic and stylistic forms of complicated reality. As E.Tsurganova rightly points out: "Modern mythological thinking captures and features the most persistent life situations and character traits of a person, the most slowly changing laws of their existence and development of their personality, which do not depend directly on socio-historical conditions (love, friendship, honor, duty, kindness, aspiration to the truth). The myth in the literature highlights the real and poorly understood processes occurring in the life" [1, p.9-10].

In other words, the issues of mythological poetics in contemporary literature and wider - in culture are closely intertwined with the global and national cultural tradition, the free author's choice of a peculiar, subordinate to the concept of the work, chronoscope, various conventional art forms, including mythological, folklore, fantastic and other motives and images.

Speaking of mythological consciousness, one should keep in mind that it is one of the dominants of modern artistic consciousness along with existential, transfrontier, dialogic, religious, politicized and other types "that finds expression in the individual imaginative thinking of writers in their style, structure of their works" [24, p.146]. As S. Kaskabasov points out: "For the mythical consciousness is typical the unity of spirit and nature which is based on the law of identity" [25]. In many works, in particular "Kazakh unsubstantial prose", of S.Kaskabasov, we can find deep reflection of the ambiguous connection of genre-conditioned folklore narrative forms and proper literary texts. In particular, the scientist is one of the first who investigates the fundamental question of the reliability / unreliability of the narrated events, comprehends such central categories of narrative poetics as "narrator", "event", "situation" and others.

In historical prose, as a rule, the "narrator is behind the scenes" prescribes a large space-time extension of the novel: previous events ↔ narrative event ↔ subsequent, future, supposedly, in a certain sense, speculative events. S. Kaskabasov points out "the normality of Kazakh folklore" [25, p.41]. He substantiates the interesting in the aspect of narratology, main points about the nature of the events and, in general, the plot of the Kazakh epic: "The epic story is a chain of successively stated events, and the events are different adventures of the hero during the wanderings, the difficulties he meets ... The plot develops not on the basis of internal contradictions, but through the contamination of various motives and situations, which allows to interrupt it anywhere or continue further» [ibid, p.40].

A significant perspective direction of modern philological and cultural studies are the questions of the correlation of postmodern aesthetics and the philosophy of mythology, the study of specific archetypal forms in the contemporary artistic text.

In the development of modern world culture and literature, a special place takes the development of the so-called "myth-poetic paradigm" as one of the "iconic cultural areas of the epoch, its meaningful factors" [8]. In relation to the mythological tradition, in different literatures new methodological approaches and terminological definitions are singled out and substantiated.

The theory of the "mythological infrastructure" of the Latin American literature developed by the well-known Russian scientist A. Kofman is the most reasonable, scientifically proved concept [26]. Based on the comparative typological analysis of many of the works of Latin American literature, especially the twentieth century, he revealed in it "the sum of the stable artistic elements - permanent images, characteristics, motifs, plot moves, types of heroes, etc." [ibid]. This system of interconnected and interdependent elements is called by him the "mythological infrastructure" of Latin American literature.

A.Kofman proved that “Latin American culture and literature is a complicated civilizational artistic and philosophical “code”. The world of modern Latin American literature combines myths, legends, tales and other universals at the same time with European images, motifs, symbols, allegories, autochthonous Indian and own historically formed national traditions. Therefore, we can say that the existence of a Latin American mythological tradition that has had a huge impact on world literature. Here we are talking about a special art-philosophical "code," which is convincingly postulated by Russian Latin Americanists, a universal "key" that determines the peculiar image of not only Latin American, but of any other literature and culture.

Modern Latin American prose continues Asturias, Borges, Marquez’s tendencies of a complicated interacting of traditional and innovative, in both artistic and genre-style decisions, and in the choice and development of original ideas, themes, images. Here, surprisingly closely and subtly, on the level of allusions, reminiscences, symbols, roman-Germanic (European) and Indian mythological artistic "codes" were intertwined. Therefore, it is difficult to agree with some researchers who argue that "the artistic code of Latin American literature is inversion, paraphrase, travesty, reinterpretation of the European tradition", reducing the genesis of Latin American literature to one, although sufficiently developed, European system. In this context, it is appropriate to quote A. Zverev’s "myths of Indian origin become an important component of the narrative / ... / mythological method" not only orders chaos, it enriches the panorama with great meanings that reveal a certain understanding of the phenomenon of man and the phenomenon of time, and the phenomenon of history "[27, p.35,34].

S. Kaskabasov revealed deep interrelations of common archaic myths and national Kazakh folklore genres in his book "The Cradle of Art": "Kazakh myths were found in the composition of oral folk prose, for all of its main components were close to / ... / archaic classical myth. They may reveal (of course, not purely in the archaic form)the traces of the ancient mythical consciousness, mythical time, various mythical representations and concepts"[28, p.42]. He distinguishes such specific features of the archaic myth as "mythical time and mythical consciousness, mythical concept and mythological thinking, understanding of heaven and earth, man and nature as a whole" [ibid, p.40].

In further researchin the field of folklore, mythology’s corresponding areas are history and literary theory, Kazakh scientists are mainly agree with the theory which was given by S. Kaskabasov, and also R. Berdybai, B. Azibaeyva, Sh. Ibrayev, A. Konyratbayev, B. Abylkasymov, A. Seidimbekov, S. Kerim, B. Rakymov, K. Matyzhanov, P. Auesbayeva and others. Complex development of various aspects of semantics and typology of Kazakh folklore and mythology is also presented in the works of A.Margulan, E.Tursynov, S.Kondybai and others. Questions of the ancient and medieval history, including the early

period, the Turkic literature and philosophy, whose monuments belong to the intangible cultural heritage, connected on the ontological level with the mythical consciousness, are deeply covered in the works of H. Suyenskaliev, A.Kiraubayeva, K.Omiraliyev, A.Egeubai, M.Orynbekov and others.

Modern Kazakh literature continues the tradition of a wide-format lyric and epic narrative. So, on the basis of the analysis of the novel by R. Seisenbayev, "Despair, or the Dead roam in the sands", G. Shainova identifies several specific parameters of the mythology I the text: "Mythical time and space, mythical consciousness, cultural hero," trickster", the struggle of two principles-Good and Evil, and finally, the Apocalypse. The novel is built like a myth. Myth is realized at all levels - ideological, imaginative, plot, space and time. Every image and motive in the novel has its own prototype in the myth" [29, p.50]. She also notes that "the synthesis of the mythological aspect with the intellectual led in the end not only to the expansion of the subject matter, but also to the complication of the artistic structure of the work. / ... / Writers of modern prose are characterized by close attention to ancient, archaic myths. Especially the myths of an eschatological nature predominates" [ibid, p.49]. The mythical structure of the artistic text is subordinated to the author's concept of the total intertwining of the original universal mythologems indicated by the researcher.

Conclusion. Myth poetics as a field of the theory of literature deals with numerous mythological constructs embedded in the text and performing various functions. In some cases, myth poetic agents perform an additional function of expanding the philosophical, ideological, and aesthetic doctrine of the work, in others we are dealing with texts of a mythologizing type. The latter are characterized by a dominant mythological structure and semantics; in fact these are new myths, or new myths, which act as cross-cultural phenomena of the all-encompassing artistic thinking.

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МИФ КАК УСЛОВНО-МЕТАФОРИЧЕСКАЯ ПОВЕСТВОВАТЕЛЬНАЯ ФОРМА

Аннотация. Статья выполнена в рамках грантового финансирования КН МОН РК по проекту AP05133019 «Культурные коды современного Казахстана (литературный и медийный дискурсы)». В статье исследуются особенности мифа как условно-метафорической формы. Определяются основные аспекты соотнесенности мифа и фольклора, мифа и литературы. Специфика мифического повествования, мифического сознания показывает большие возможности построения мифоориентированной художественной литературы. Для литературоведения мифология представляют особый интерес с точки зрения его содержания и функциональной направленности в конкретном художественном тексте.

Ключевые слова: миф, архетип, нарратив, мифическое сознание, мифологема, мифохронотоп.

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ШАРТТЫ-МЕТАФОРАЛЫҚ ФОРМАНЫҢ МИФТІК ЕРЕКШЕЛІКТЕРІ

Аннотация. Мақала ҚР БжҒМ ҒК AP05133019 «Заманауи Қазақстан дағы мәдени кодтар (әдеби және медиалық дискурстар)» жобасы бойынша гранттық қаржыландыру аясында орындалған.

Мақалада шартты-метафоралық форма мифтік ерекшеліктер ретінде қарастырылады. Миф және әдебиет, миф және фольклор мағыналарының бір-біріне байланысының негізгі аспектілерін айқындайды. Мифтік сипаттама, мифтік сананың ерекшелігі көркем әдебиеттегі мифтік бағыттағы үлкен мүмкіндіктерді көрсетеді. Әдебиеттанудағы мифология нақты көркем мәтіндегі аса қызығушылық тұрғысынан қарастырғанда оның мазмұны мен функционалды бағытын қарастырады.

Түйін сөздер: миф, архетип, нарратив, мифтік сана, мифологема, мифохронотоп.

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