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NEOMYTHOLOGY IN WORKS OF ART

Abstract. The article draws attention to the role of mythology in the literature of the twentieth century, particularly in postmodernism. It is asserted that the use of myth allows you to achieve various artistic goals: create images, convey relationships. It is noted that the mythological symbolism fits well into the process of formation of intertextuality as the main feature of postmodernism. The main statements are illustrated through the work of Ch. Aitmatov on the example of the novel "When the mountains are served" ("The Eternal Bride"). The writer uses mythological plot, which is transformed and acquires a new sound and meaning, corresponding to modern reality.

In the modern world, the synthesis of mythology and realism has become an integral part of culture. These changes gave impetus to the search for new signs and symbols in the literary process. Myth, parable, legend have an active formative influence on modern prose, contribute to the appearance of images-symbols, images-metaphors, images-allegories. The myth, crystallized for centuries and even millennia of its existence in the minds of different peoples, people of different eras, gives the most vivid examples of life situations, eternal emotions – such as love, loyalty, hatred, betrayal, selflessness. Ch. Aitmatov's mastery in this work consists primarily in the fact that the actual biblical events are pushed into the background here, as it were, and the author's main attention is focused on the study of the psychosocial state of the planet. The theme of Zoroastrianism is introduced through myths: the people believe that this is the only way to return the "Eternal Bride".

In the image of Ch. Aitmatov, myths change their structure. They become closer to modern life, synthesizing samples of the mythical creativity of the Kyrgyz people with the actual problems of our time, the writer creates a truly philosophical and psychological novel embodying the sacred covenant of the ancestors about love and protection of nature. Thus, the commonality between the symbolic image of Zhaabars and Arsen seems obvious, the writer turns to the origins of national cultures, to mythopoetic models of artistic thinking, deeply reveals the spiritual world of his heroes. In his works, Ch. Aitmatov through folk mythology was able to reveal the multifaceted symbolism of the meaning of human existence, preserved in the mythological consciousness of the people. It is no coincidence that the myth - making of Ch. Aitmatov became not only a school for Turkic writers, but also a moral reference point in the development of the mythological tradition. It is discussed the features of postmodernism at the final part of the article, its difference from other directions. The use of mythologems, their creative processing is evidence of the originality of the mythological thinking of modern writers.

Key words: postmodernism, mythological symbolism, spiritual world, culture, plot, myth, parable, legend.

Introduction. Literature in the 20th century has made its own adjustments to the world outlook of mankind. The synthesis of mythology and realism in the modern world has become an integral part of culture. In modernism, a person is a victim of unprecedented evil forces, this determines his fate. A person lives in a world of mystery; his consciousness has absorbed the infernality of the surrounding world.

These changes gave impetus to the search for new signs and symbols in the literary process. "The energy of myth is what feeds contemporary literature with the enormous primordial poetry of the human spirit, courage and hope. The myth, which is included in

realism and itself has become a reality of the human worldview, is a fresh wind that fills us into the future," the writer Ch. Aitmatov believes (Aitmatov, 1972: 69).

Academician Abdylidzhan Akmatalliev writes about this: "What is this - the original use of oral folk art? It is appropriate to answer this question with the words of Chinghis Aitmatov: "There are people who perfectly know many fairy tales, folk tales, myths, all the details, all the little things of everyday life have been preserved in their memory, but the author also needs modern training - modern knowledge and all previous experience of world culture. This is his support. Without having it, a writer cannot raise local problems to the proper level" (Akmatalliev, 1991: 11).

It is analyzed the peculiarities of mythology in the article «Echoes of the Turkic World and Folklore in the Holy Book Avesta» written by Aktoty Nusipalikyzy, Almasbek Maulenov, Dosbol Baigunakov, Toty I.Koshenova and Leila A.Mekebaeva (Nusipalikyzy, Maulenov, Baigunakov, Koshenova, Mekebaeva, 2020).

There is also an opinion that folklore is an atrophied and frozen relic of the past, even allegedly one of the obstacles to the development of modern literature. Ch. Aitmatov rejected this opinion, saying that it is inhuman to wave hands at the past, because a fairy tale is a stage on the path traversed by humanity. History goes on, and this makes myth an indispensable link in human memory.

Myth, parable, legend have an active formative influence on modern prose, contribute to the appearance of images-symbols, images-metaphors, images-allegories. The myth, crystallized for centuries and even millennia of its existence in the minds of different peoples, people of different eras, provides the most vivid examples of life situations, eternal emotions - such as love, loyalty, hatred, betrayal, unselfishness.

At one time, Academician S. Kirabaev said about the writers who stood at the origins of postmodernism that one of the distinguishing features of the literary process in recent years is the entry of a large number of talented youth into it. Kazakh postmodernism as one of the branches of a new direction is a wide field where experiments and games with words are carried out, where the composition of a work is formed on mechanical relations, fabulousness in the plot, mythological plots and mythologemes are used to display the process of alienation of a hero who has not found a place for himself in this world, double consciousness of the personality.

Materials and methods. In the XX century, you can find various manifestations of artistic search: the creation of a universal myth that allows you to comprehend the conditions of human existence in the modern world, to comprehend reality through the prism of mythologized consciousness, ironic use of mythological motives, etc. But behind all this, the same task is revealed as in previous times: through myth to achieve spiritual cleansing of a person, testing catharsis by him. Writers try to understand the laws of human life from the point of view of eternity.

Therefore, eschatological, totemic, cosmogonic myths were used in the prose of Ch. Aitmatov, A. Kim, T. Pulatov, M. Magauin, T. Abdikov, A. Suleimenov and other writers. This trend was subordinated to one goal - the unacceptability of the established system, accepted as the Absolute Truth, opposed the Eurocentric idea, which is still dominant in academic science. It is believed that postmodernism is devoid of the desire to explore the deep

problems and processes of being, it strives for simplicity and clarity, for the combination of cultural eras, for a superficial, but synthetic reflection of the world through a person's awareness that the world should not be understood, but accepted.

Postmodernism is characterized by a critical attitude to global ideologies and utopias, attention to marginal social groups (people of the "bottom"), a search for a synthesis between art and mass culture. Writers pay attention, first of all, to the way of expressing their thoughts through language, through a peculiar form, attaching great importance to conventions, mixing different styles in the text. Postmodernism is tied to quotations, and, on the other hand, it is strictly individual, does not accept a single program of action. And the main property of postmodernism is its intertextuality: the world is perceived as a huge multilevel and polysemantic text, consisting of a chaotic interweaving of various cultural languages, quotes, and periphrases. The first texts of Russian postmodernism were the works of Andrei Bitov, Venedikt Erofeev, Sasha Sokolov, Joseph Brodsky. The masterpieces of the new wave include works created in recent years by Chinghis Aitmatov, in particular, the novel "When the Mountains Fall (Eternal Bride)" (Aitmatov, 2008).

Results and Discussion. For a writer, nature is a kind of independent element that exists according to its own laws of growth, harmony, and freedom. It may even be cruel, but it is still ultimately fair. Ch. Aitmatov actively uses mythological symbolism, folklorism, according to A. Akmataliyev, Aitmatov's philosophical and psychological concept even wider opens up the dialectics of human character, the world, it frees a person from outdated traditional morality, promotes the education of the individual on the moral values of the social environment. The integrity of his creations is based on the organic combination of a person's personal life and people's fate.

The author in this work creates a triad around the Eternal Bride: the natural principle through Zhaabars, and the individuality of man as a part of nature in the image of Arsen, in this closely connected circle, nature feeds man, instead of that, it forms in him aesthetic and moral qualities by turning to the past: "Turn attention, in the flying image of the Eternal Bride, in this parable epic lives the eternal pain of separation and sacrificial retribution for the everlasting aggressiveness of the human world. Good inevitably pays for evil. The eternal bride cannot come to terms with evil, inflamed with hatred and envy, she wants to save, return the groom-hunter from his hermitage to life as it is, and in this saving impulse, in striving for truth, there is no limit to the human spirit either in time or in space. It has always been like this: saved by the river, it has become a symbolic image for all times. And at this hour she is here in the park, with us already because we think and talk about her, and she feels it. Do you catch the universal nostalgic motive of love in this folklore excursion? « (Aitmatov, 2008: 379).

The novel begins with an appeal to the eternal mythological plots about Adam and Eve: "There is one immutable given, the same for everyone and always, - no one is free to know in advance what fate is, what is written to his family, - only life itself will show what to whom destined, otherwise why should fate be fate ... this has always been from the creation of the world, even from Adam and Eve, who were expelled from paradise - this is also fate, and since then the mystery of fate has remained an eternal mystery for everyone and for everyone, from century after century, day after day, every hour and every minute ..." (Aitmatov, 2008: 326).

The skill of Ch. Aitmatov in this text lies primarily in the fact that the actual biblical events are relegated here, as it were, to the background, and the author's main attention is focused on the study of the psycho-social state of the planet. The Zoroastrian theme is introduced through myths: the people believe that this is the only way to return the «Eternal Bride».

In the depiction of Ch. Aitmatov, the myths change their structure. They are getting closer to modern life, synthesizing samples of the mythical creativity of the Kyrgyz people with the urgent problems of our time, the writer creates a truly philosophical and psychological novel, embodying the sacred covenant of the ancestors about love and protection of nature. Thus, the commonality between the symbolic image of Zhaabars and Arsen seems to be obvious, the writer turns to the sources of national cultures, to the mythopoetic models of artistic thinking, deeply reveals the spiritual world of his heroes.

On the basis of Turkic mythology, he created his own author's myth in order to reveal the true face of society in human and animal forms.

In the research work of O.A. Arukenova «Colonial discourse in the novel of Chinghiz Aitmatov "Whiteship" expressed through dichotomy» Chinghiz Aitmatov's work is considered by literary psychoanalytic and intertextual methods, the semantic layers of the work are studied in terms of ontological dichotomy. In the article, the author realizes his idea by contrasting the mythological worldview and the system of colonial punishment (Arukenova, 2021). In the research work of K.N. Zhapparkulova «Philological analysis off lash fiction by Chinghiz Aitmatov» attention is paid to the details and inner world of the characters and elements of mythology and it describes deep psychology in the prose of Chinghiz Aitmatov (Zhapparkulova, 2020).

At the turn of the centuries and millennia, the Kazakh people have gone through not without shocks and crises, however, it was during this period of their history that they gained independence and declared their sovereignty to the world. The colossal changes in the political and economic life of the state could not but affect the spiritual and cultural portrait of the society of young Kazakhstan. These events in a certain way influenced the development of literature, being a prerequisite for the formation and formation of new directions, the search for new genres and forms of literary works. Scientific and philosophical reflections on the past, present and future of the artistic word in Kazakh literature brought out new aesthetic concepts and definitions.

This turn of historical development was marked by the appearance in the spiritual space of completely innovative works written in the intellectual, visual, conceptual, postmodern genres. Found the embodiment of the idea of abstractionism and absurdism, forming some elements of the poetics of the «literary game», opened the way for the formation of a new realistic and unrealistic understanding of the essence, becoming more and more widespread.

Such new trends in the literature of modern times contributed to the portrayal of human feelings and thoughts through the deep processes of the subconscious, building the composition of the work in terms of conventionality (mechanism), non-fictional plots, describing the processes of alienation of characters who have not found a place for themselves in the modern world, the split personality of heroes, and many others. etc. All of the above fea-

tures of modern literature have not been without the involvement of elements of mythology and mythologemes.

At the same time, in modern Kazakh literature, such multidirectional mythopoetic artistic techniques (regarded as postmodern signs), such as finding common features between man and animals, a split personality, are widely used, the actions of characters are dictated by prophetic dreams or received signs. Such techniques are more inherent in prose works, folklore, samples of author's oral folk art, as well as written literature of recent years. Such real and unreal phenomena of deep-seated processes of the conscious and subconscious come to the surface only under conditions of the strongest psychological shock of a person, when he finds himself in extreme situations. The human essence, the processes of its origin, the facts of its separation from the rest of nature and many similar problems at all times remain a certain mystery, an unsolved mystery for the person himself. These questions, like life itself, are both old and new at the same time. A person, finding himself in a situation dangerous to life and health, just like a wild beast, makes screams. This example clearly demonstrates the connection between modern man and the mythical consciousness of ancient man.

The writer uses this psychological state of a person in his works to expose the inner experiences of the hero, to highlight the deep contradictions between a person and society. The modern era that we are experiencing, our whole life is permeated through and through with global connections (for example, the Internet), the interpenetration of cultures has contributed to informatization without borders. Thus, postmodernism is the culture of this world of informatization. Postmodernism has rightfully penetrated modern life, culture, art and literature. Its role as a new trend in modern prose literature is growing more and more.

This direction does not recognize a system that obeys a certain center and considers something to be absolute truth. Consequently, postmodernism opposes itself to Eurocentrism, which until now considered itself dominant in academic science. Postmodernism as a trend opposes the egocentrism of fundamental concepts that deny all other values, critically perceives both the modern world as a whole and a separate national entity, seeks to understand, reveal and interpret the peripheral and marginal problems of culture.

Therefore, postmodernism requires an appropriate assessment as a new methodological basis for solving complex and ambiguous problems at a new qualitative level. Jean Baudriard, Jean-François Lyotard, Gilles Deleuze, Felix Guattari, Kakuzo Okonuri, Martin Heidegger, Jacques Derrida, and others are considered the founders and main representatives of postmodernism in world philosophy.

Existentialists introduce the understanding that in order for a Human to realize his Self, for the ability to think, first of all, one must exist. In the philosophy of existentialism, they reflect on the meaning of life and the essence of death, on the insurmountable difference between thought and being, on the frailty and physical insignificance of man, on the fact that man is born to die ... Postmodernism differs from existentialism in that it tries to resist and resist the human I, his pride and arrogance, selfishness and arrogance, in general - the idea of indestructible egocentrism. It also differs from other trends, schools and trends by denying stereotypes and "unshakable" dogmas, ossified attitudes and principles. At the same time, its function, aimed at defining and clarifying the true essence of both history and modern times, cannot be reduced to nothing.

Because nothing arises from scratch, any creative process in one way or another has a foundation, a base on which it is based, and the essence of a work is revealed only through the identification of its roots. According to Jacques Derrida, the text is higher than the author, in the meaning and sense of the text, we are free to find those ideas that the author did not mean. This means that the text does not belong to the author, but the author belongs to his own text. This thought, touched upon in post structuralism, makes one think about the significant connection between the author and the text. It follows from this that literature is not a human soul, but a Force that pushes to generate art.

This worldview and view of literature take place in modern knowledge. Consideration of the state of art of the artistic word, the level of cognition within the framework of the literary understanding of phenomena that are not related to the interpretation of the text, opened the way for a wider application of the method of postmodernism in the art of words. The principle of postmodernism rejects the dominant of a particular paradigm and introduces a system of decentralization in art.

In the literary works of the period of independence, in particular, prose, writers, along with the traditional principles of literature, began to introduce mythological forms and motives to unravel the secrets of life and life, thereby developing neomythologism more deeply as a trend aimed at a new perception and rethinking of spiritual values. Now, instead of traditionally used myths, legends, parables and other folklore elements, the author's myths began to be built, mythologemes, symbolic infrastructures, mythological chains were born, expanding the boundaries and frameworks of the genre. When describing the spiritual life of the heroes, the authors began to resort to impressionistic techniques, paying maximum attention to philosophical reflections on their character.

The development of the process of neomythologism in the work of Kazakh writers was taken into account in the works of literary critics. A. Ismakova noted that the poetics of myth has enriched modern literature with metaphorical images (Ismakova, 1998). Aimukhambetova studied mythology through the poetics of O. Bokey's works (Aimukhambetova, 1999).

In the research of A. Galieva, differentiated manifestations in the forms of mythopoetics are distinguished [9] (Galieva, 2006). K. Beibytova notes that the process of mythology in Kazakh prose has changed the structure of works and the nature of the image, narration (Beibytova, 2002; Zhaksylykov, 1999). G. Altayeva analyzes how animalistic images, born of mythology, have become a way to study the relationship between man and reality more deeply (Altayeva, 2004).

Conclusion. In his works, Ch. Aitmatov, through folk mythology, reveals the multifaceted symbolism of the meaning of human existence, preserved in the mythological consciousness of the people. It is no coincidence that the myth-making of Ch. Aitmatov became not only a school for Turkic writers, but also a moral guide in the development of the mythological tradition.

Ch. Aitmatov claimed that myths, legends, traditions, i.e. meta text, clarify the semantic pattern of the text, connect elements, strengthen and consolidate their unified structure (see the quotation in the book by V. Savelyeva "The Artistic World and the Fiction Text" (Savelyeva, 2000: 126).

Summing up the use of mythologemes in the study we are studying, we can say that mythology in the literature of that time was intertwined with the environment and human life in it, providing the prerequisites for the emergence of Kazakh modernist literature of the 20th century. The very fact of the transition of many myths into anti myths, the desire to show the collision of the consciousness of a loner with the consciousness of the crowd and the collective consciousness with the consciousness of the individual, speaks of a kind of mythological thinking of modern writers.

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Көркем шығармадағы неомифологизм

Аңдатпа. Мақалада мифологияның ХХ ғасыр әдебиетіндегі, атап айтқанда, постмодернизмдегі рөліне назар аударылған. Мифті қолдану әртүрлі көркемдік мақсаттарға: образдар жасауға, қарым-қатынасты жеткізуге мүмкіндік беретініне көз жеткізеді. Мифологиялық символизм постмодернизмнің басты ерекшелігі ретінде интертекстуалдылықты қалыптастыру процесіне үйлесетіні атап көрсетілген. Басты қағидалар Ш. Айтматовтың шығармашылығы арқылы «Таулар құлаған» («Мәңгілік қалыңдық») романының мысалында суреттелген. Жазушы қазіргі шындыққа сәйкес келетін, жаңаша мағынадағы мифологиялық сюжеттерді қолданады.

Қазіргі әлемдегі мифология мен реализм синтезі мәдениеттің ажырамас бөлігіне айналды. Жаңа өзгерістер әдеби үдерісте жаңа белгілер мен символдарды іздеуге түрткі болды. Миф, астарлы әңгіме, аңыз қазіргі прозаға белсенді қалыптастырушы әсер етеді, образдар-символдар, образдар-метафоралар, образдар-аллегориялардың пайда болуына ықпал етеді. Әртүрлі халықтардың, әртүрлі дәуірдегі адамдардың санасында ғасырлар мен тіпті мыңдаған жылдар бойына қалыптасқан миф махаббат, адалдық, өшпенділік, сатқындық, жанқиярлық сияқты өмірлік жағдайлардың, мәңгілік эмоциялардың ең жарқын үлгілерін береді. Ш.Айтматовтың бұл шығармадағы шеберлігі ретінде, библиялық оқиғалардың кейінге ығыстырылуы және автордың басты назары планетаның психо-элеуметтік жағдайын зерттеуге аударылғандығына мән беріледі. Мифтер арқылы зороастрлық тақырып енгізіледі: адамдар «Мәңгілік қалыңдықты» осылай ғана қайтаруға болады деп санайды.

Ш. Айтматовтың бейнелеуінде мифтер құрылымын өзгертеді. Олар қырғыз халқының мифтік шығармашылығының үлгілерін біздің заманымыздың өзекті мәселелерімен синтездей отырып, қазіргі өмірге жақындай түседі, жазушы ата-бабалардың махаббат пен табиғатты қорғау туралы қасиетті өсиетін бейнелейтін философиялық және психологиялық роман жасайды. Сонымен, Жаабарс пен Арсеннің символдық бейнесі арасындағы ұқсастық айқын көрінеді, жазушы ұлттық мәдениеттердің шығу тегіне, көркем ойлаудың мифопоэтикалық модельдеріне жүгіну арқылы өз кейіпкерлерінің рухани әлемін терең ашады. Ш.Айтматов өз шығармаларында халық мифологиясы арқылы халықтың мифологиялық санасында сақталған адам болмысының сан қырлы символикасын аша білді. Мақалада Ш.Айтматовтың аңыз жасауы тек түркі жазушылары үшін мектепке ғана емес, сонымен қатар мифологиялық дәстүрді дамытудағы адамгершілік бағдарға айналғаны кездейсоқ емес деп ой түйеді. Мақаланың қорытынды бөлімі постмодернизмнің және басқа бағыттардан оның ерекшелігін қарастырады. Мифологемаларды қолдану, оларды шығармашылықпен өңдеу – қазіргі жазушылардың мифологиялық ойлауының өзіндік дәлелі.

Түйін сөздер: постмодернизм, мифологиялық символизм, рухани әлем, мәдениет, сюжет, миф, нақыл, аңыз.

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Неомифология в художественных произведениях

Аннотация. В статье обращается внимание на роль мифологии в литературе XX в, в частности в постмодернизме. Утверждается, что использование мифе позволяет достичь различных художественных целей: создать образы, передать отношения. Отмечается, что мифологическая символика органично вписывается в процесс формирования интертекстуальности как главного свойства постмодернизма. Основные положения иллюстрируются через творчество Ч. Айтматова на примере романа «Когда падают горы» («Вечная невеста»). Писатель использует мифологические сюжета, которые трансформируются и приобретает новое звучание и смысл, соответствующие современной действительности.

В современном мире синтез мифологии и реализма стал неотъемлемой частью культуры. Эти изменения дали толчок к поиску новых знаков и символов в литературном процессе. Миф, притча, легенда оказывают активное формообразующее влияние на современную прозу, способствуют появлению образов-символов, образов-метафор, образов-аллегорий. Миф, выкристаллизованный столетиями и даже тысячелетиями своего существования в сознании разных народов, людей разных эпох, дает наиболее яркие образцы жизненных ситуаций, извечных эмоций – таких, как любовь, верность, ненависть, предательство, бескорыстие. Мастерство Ч. Айтматова в данном произведении заключено прежде всего в том, чтобы собственно библейские события отодвинуть здесь как бы на второй план, а основное внимание автора сосредоточено на исследовании психо-социального состояния планеты. Через мифы вводится зороастрийская тема: народ верит, что только так должен вернуть «Вечную невесту».

В изображении Ч. Айтматова мифы меняют свою структуру. Они становятся ближе к современной жизни, синтезируя образцы мифического творчества киргизского народа с актуальными проблемами нашего времени, писатель создает поистине философский и психологический роман, воплощающий священный завет предков о любви и защите природы. Так, представляется очевидная общность между символическим образом Жаабарса и Арсена, писатель обращается к истокам национальных культур, к мифопоэтическим моделям художественного мышления, глубоко раскрывает духовный мир своих героев. В своих произведениях Ч. Айтматов через народную мифологию смог раскрыть многогранную символику смысла человеческого существования, сохраняющуюся в мифологическом сознании народа. Неслучайно мифотворчество Ч. Айтматова стало не только школой для тюркских писателей, но и нравственным ориентиром в развитии мифологической традиции. В заключительной части статьи рассматриваются особенности постмодернизма, его отличие от других направлений. Использование мифологем, их творческая переработка является свидетельством своеобразия мифологического мышления современных писателей.

Ключевые слова: постмодернизм, мифологическая символика, духовный мир, культура, сюжет, миф, притча, легенда.

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