

## MYTH'S PHILOSOPHY AND MODERN LITERATURE

Zhanysbekova Elmira, Orazbaeyva Khafiza

Abai Kazakh National Pedagogical University, Almaty, Kazakhstan

### ABSTRACT

The article deals with the phenomenon of myth in literature. The focus is a myth as a significant anthropological category. Understanding the contemporary socio-cultural situation is increasingly leading to the need for the study of the phenomenon of mythological consciousness, which determines the features of the worldview and social human behavior. Mythological and folkloric images that use the Kazakhstani authors of the new wave, it is an inexhaustible source of spiritual culture of the Kazakh people. The spiritual culture of the Kazakh people compose the rules and regulations, samples, models, behaviors, laws, symbols, myths, knowledge, traditions, values and rituals. Author by returning to the myth creates its new vision of the world, art space and time through the prism of myth and folklore, fills them with new meanings and structure. Distinct focus on archaic myth with an extensive system of binary oppositions, universal myths, manifested on the semantic and structural levels, including of folk invariants, ritualistic descriptions, the synthesis of specific cultural and mythological codes, event-recurrence, cyclicity of mythical time suggests allow saying about the dominance in these works of "poetics of mythologizing".

Mythological consciousness produces an initial understanding of the world, as a kind of an organized whole, sets guideline to perception of the world and behavior. Thus providing mental stability of the human mind, not only during the unstable situations and throughout the existence of human culture.

**Keywords:** mythology, new myth, mass consciousness, art work, symbol.

### INTRODUCTION

In traditional understanding, myth is the narrative form that emerges at various stages of history, in which phenomena of nature and culture are represented in spirited and impersonated form. According to later interpretation, it is a historically stipulated kind of cultural conscious. In

modern understanding, myth is considered as non-critically perceived views. In such a way, the term of myth possesses three meanings in ordinary and cultural language:

1. The ancient legend;
2. The myth-making, mythological cosmogenesis;
3. The specific state of conscious that is historically and culturally stipulated (Rudnev, 1999).

Being one of the central phenomenon in the history of art and literature, the most ancient mean of environmental reality and human's nature perception and also the primary model of any ideology and various types of culture, including religion and philosophy, myth has been occupied the attention of scientists for centuries.

American scientist W. Douglas determines "uncertainty principle" states, that the concept of "myth" has much value as applying by researchers (Lotman, 1973). Many scientists - philosophers, folklore researchers, religious scholars, anthropologists and literary critics are interested in myths.

Myth for the writer becomes a kind of treasure trove, a source of new themes and images, helping to write surreal characters in the present and strengthen entertaining plot of chronicles. Begin to appear works that are not only well-known mythological characters, but also the individual motifs of world mythology (initiations, transformations, battle with monsters, finding the kidnapped). The myth used by author acquires new features and value. Author's thinking imposes on mythical and poetical thinking and creates, in fact, a new myth, somewhat different from the prototype.

Another theory that had deepened and enriched the idea about peculiarity of mythological thinking is the myth theory of German philosopher E. Cassirer. Considering myth as an autonomous symbolical form of culture distinguished with specific way of symbolical objectification of sense data, Cassirer supposed that myth-making is the principal manifestation of spiritual activity of people. He stated that, "myth is the closed symbolic system unified with the character of functioning and the way of visual environment modeling." Cassirer E. is also being the author of the concept that implies that "visual-sensual thinking can generalize anything, only when it becomes a sign or a symbol". Thus, we observe the considerable importance of myth-making in the process of man and society's self-cognition (Cassirer, 2002).

We should also consider myth a significant anthropological category. Conceptualization of modern sociocultural situation with ever increasing frequency leads to the necessity of research

of mythological conscious phenomenon that stipulates peculiarities of man's world-view and social behavior. The wish to understand the nature of mythological ideas, study their influence on development of cultural universum, reveal internal mechanisms of myth functioning within culture is mainly linked to reasoning of human existence in the world of culture.

The founder of "new myth" Wagner R. asserts that nation becomes a creator of art by means of myth, and the myth is the poetry of deep life views having universal nature.

Thus, for a number of reasons in philosophy, art and literature a new type of myth being the product of an individual, reflective consciousness, not just reproducing the features of the archaic collective myth are developed. The development of science and technology has shown that the world is not what it represented before. In modern society, there was a need to create new myths. The variety of forms and methods of interaction of myth and literature characterizes the modern world literary process in which the phenomenon of new myth is represented most brightly. Myth in literature refers to as the category of formal-substantial: as a way of organizing the text, while the phenomenon of semantics, proof of the original style of the author. Myths acquire plot figuration and into plots of literary works are transformed.

A literature being genetically closely related to mythology in all the way of its development refers to the myth as an "arsenal" of complete forms. Attitude to mythology changed from age to age in accordance with the change in the overall historical and cultural situation, and accordingly, changed its form of perception. As a result of this process of the 20<sup>th</sup> century in literature a new kind of artistic generalization, which received the name "new myth" are emerged. This "new myth" includes a number of traditional conventional-metaphorical forms, such as a symbol, allegory, parable, legend, etc.

Modern literature is very rich with quasi-metaphorical forms. The conventional-metaphorical forms used in the literature since ancient times, since the myth is the base of science, being the eternal example and comparison for all artistic creation. The function of myth in literature is that it is a tool for structuring, i.e. artistic method. The method allows you to organize the artistic work. According to S.M. Telegin, "Myth used as a "frame", "matrix", i.e. means of forming the material. Myth restoration is the method of analysis of the artistic or folklore text, in which the researcher restores its mythological base" (Telegin, 1994). One could argue that the story is completely structured by means of an ancient mythological plot of the author's own decision, but did not change the structure of the myth.

In the literary text myth carries out several functions: informative and explanatory function. In other words, the myth can be something real, interpreted in a special way. This thesis is illustrated by the works of contemporary Kazakh authors. In the Kazakh literature mythological

tendencies sharply began to appear at the turn of the 60-70s of the 20<sup>th</sup> century. In his works, the authors A. Zhaksylykov, A. Kemelbaeyva, A.D. Nakipov, O. Bokeev, A. Altai, etc. used as a new forms of narration, and new artistic methods of describing the reality. Literary works of this time is particularly of new quality as well. Kazakhstani authors appeal through folklore to the myth, because the folklore developing from mythology and contains mythological elements. In archaic societies folklore, and mythology as well, is of collective worldview, i.e. it belongs to the minds of all members of a particular society. The main difference between mythology and folklore is that the myth - sacred knowledge about the world and the subject of faith and folklore is art, i.e. artistic and aesthetic display of the world, and to believe in its truth necessarily.

Namely, folklore is an integral part of the mythology in the worldview of the Kazakh people. There are embodied in the literary works of modern Kazakhstani writers. This is largely an experimental platform for testing different methods, styles and genres, of their covert and overt diffusion. Accordingly, mythological motives, i.e., conventional-metaphorical forms, in the genesis of literary plots play an important role. Author, returning to the myth, creates its new vision of the world through the prism of myth, its meaning and structure. Evidence of this is the works of Kazakh authors of the "new wave".

As rightly observes George White, "difficult" prose is actively invaded modern literature, and much of its mythological prose - has become one of the most notable literary trends" (White, 1971). At the same time no matter what the specific artistic purpose pursued individual writers, referring to the myth, they themselves are no doubt sure that mythological prose is perspective. And according to writer Ch. Aitmatov, "The myth is the background. However, against this backdrop, we are trying to trace the entire life. It's a rather mainstay than device" (Levchenko, 1983). Constructing a mythological model, the authors use the ancient philosophical systems, most of the eastern and Sufi. They are building a complete system of motives and myths, indicating the presence of a certain version of eternity as the opposition to the surrounding characters "tiny world", when the builds traditional mythological opposition chaos - cosmos, white - black, etc. On this basis develops key image of new myth prose – a quasi-reality that replaces the real world in the minds of the characters.

In the literary mythologism special place is given to the idea of eternal recurrence of the primary cyclic mythological prototypes manifested under different "masks" a kind of compatibility of literary and mythological heroes. Writers "urge" their characters for their prototypes, emphasizing the qualities they need. But at the same time, mythological prototypes rarely appear in their original form, usually the heroes put on a mask of an ancient character, taking on its properties.

## **MYTH IN MODERN LITERATURE**

The author referring to ancient mythology, brings mythological structure into the structure of his work, and thus creates new myth in the context of his/her culture, responding to the questions of modern society. According to K.G. Jung archetypes are inherited by man since ancient times, which explains the similarities/repetition of the literary and mythical images. Making the main idea as the myth, i.e. as the new mythological mind. Here is what writes on this subject K.G. Jung “desire for eternal image is normal, for that purpose they exist. They have to attract, convince, charm, stunning. They are created from the material of revelation and reflect the initial experience of the deity. It opens the way to understanding the divine and at the same time protects against direct contact with him. Thanks to the efforts of thousands of years of human spirit these images are stacked in the comprehensive system of world order” (Jung, 1991). In other words, while maintaining the framework of classical myths, the authors of contemporary works, often build on it a new myth. Myth by E.M. Meletinsky "instrument for structuring narration, semantic and form-factor, the way of organization of life and literary material, which allows to solve a number of artistic tasks associated with the composition plot, with emphasis on its main ideas, etc.” (Meletinsky, 2012).

While adapting to the local environment Kazakhs lived in harmony with nature, comprehension of heaven, earth, animal, plant and man as a whole. Consequently, it is for the nomad the animal served as food, clothing, a friend and companion. The veneration of a particular area, animal served to formation of cosmological myths, totemism, shamanism and other ritual and symbolic systems. Ancestor, totem of Turks is a she-wolf. According to the legend "survived nine year boy was brought up by she-wolf. Inhabiting the Altai, she-wolf gives birth to sons. This is how the tribal family of Ashina is appeared" (Gumilev, 1994). Anthropogonic myths of Turkic peoples often serve as the central myth poetic concept and in many subsequent samples of folklore as well as in literature are reflected.

Totemism is a religion of primitive society. D.E. Khaitun gives this definition: "Totemism is a religion of nascent clan and is expressed in the origin of the clan from ancestors, represented in the form of fantastic creatures - half-animals, half-plants or objects of inanimate nature or human beings, animals and plants at the same time having the ability to reincarnation. Generic group bears the name, breed of totem animal, plant species or an inanimate object of nature and believes in the relationship with the totemic species and in the incarnation of the totem in members of the clan and vice versa” (Khaitun, 1958).

Kazakhstani writers appeal to folklore images as artistic and aesthetic reflection of the world, appeal to the sacred knowledge of the world and the thing of faith - the myth, because folklore develops from mythology and contains mythological elements.

The Kazakhstani literature of recent years authentically says about Kazakh myth-folklore tradition, rather than a purely mythological. In creations of Kazakhstani writers, writing in Kazakh language typological, genetic links between folklore and mythology, and secondly, the issuers of national and cultural identity were reflected.

Askar Altai is the modern and acknowledged Kazakhstani writer. It's worthy to note that his work *The Centaur* is his autobiography. He often writes about the unique nature of the Altai Mountains, where he was born and grown up. In his interview given to Kazakhstani newspaper he noted that as a child he often went hunting with his father. Descriptions of habits of an animals and plants which can be found only in the Altai region in works of A. Altai are given.

The story of A. Altai *The Centaur* begins with the birth of a boy - half man, half horse. The story has elements of a fairy tale, myth and fantastic anthropology. The centaur is myth originated in Greek mythology. According to the mythological dictionary, centaurs - wild creatures, half man, half horse, the inhabitants of the mountains and the forest, has violent temper and lack of restraint. In Russian mythology this image is known as *Kitovras*. According to the Kazakh folklore and mythological tradition the horse especially honored among the Kazakhs till now. The horse is an important part of the spiritual world of the Kazakhs, the core of the soul of a nomad. For the Europeans centaur is a cultural archetype associated with the nomadic people. Altai in his story presented entire identity of Kazakhs, as well as the human dedication and ecological issues.

Accordingly in the famous novel *The Centaur* of American writer John Updike, Kazakhstani writer interested in the situation of connection and separateness of the two principles of the main character, which in itself creates the effect of the original contradictions and tension. Therefore, the history of the child-centaur gets dramatic shades. On the other hand, the modern ideology of pluralism and tolerance faces in the story with the ideology of traditional communities which keep their fundamental traditions and hostile to any manifestation of otherness (the boy in this case is different than the others).

Thus, using the myth in the structure of the plot and in the creation of images of heroes, the writer has a specific aesthetic purpose, so you need to allocate an aesthetic function of myth. According to J. Losada, "When a character from this world acts only in this world something in particular is required to be able to speak about myth. That "something" is for the act to be able to

be mythologized, that is, that the action be at least hypothetically otherworldly or that it is mythologizable" (Losada, 2014).

We can trace the mythological context, analyzing the work *Purusha* of the young Kazakhstani writer Ilya Odegov, who in 2011 received a diploma in the nomination "Prose" of the IX International Voloshinski literary competition (Russia).

In ancient Indian mythology "Purusha" is a (Old Indian, Púrusa, literally "man") first man, from who emerged the elements of the cosmos, the universal soul. Purusha is characterized by: multiple or multi-piece, he is thousand eyed, thousand legged, thousand headed of large size (it is everywhere, on all sides covers the land, a quarter of him - all beings, three quarters - immortals in heaven), the power of immortality, the property "to be the parent of its Parents". He sacrificed to the gods by breaking into parts, of which there are basic elements of social and space organizations are appear: the mouth - the Brahmins - the priests; hands - Rajani or Kshatriya - soldiers; hips – the Vaisyas - farmers, legs - the Sudras - the lower classes; Spirit - the moon, the eye - the sun, the mouth - Indra and Agni, the breath - the wind, the navel – airspace, head - the sky, feet - the land, ear - the part of the world, etc.

In I. Odegov's work *Purusha* and G.G. Marquez's *Hundred Years of Solitude* a mass of mythological parallels and motives, subplots and mythological situations are presented. Moreover, I. Odegov use the ancient Indian mythology, G.G. Marquez joins in his work Latin American motives, biblical and ancient folklore, historical legends and facts, and use it very skillfully. Here there is an author's myth, new myth. Modern art works are assimilate to the myth by the structure, its internal logic and its rules of the game.

In the A. Altai's another *Altai ballad* novel-myth the relationship of man and animal (bear) are presented. It seems that reflecting the Kazakh mentality, these writers, especially, emphasized its totemic character.

Created by Altai literary author's myth that serves as a spring of the whole plot, based on the national Kazakh folklore (there are Kazakh tales *Audau* (Big bear), *Aubala* (Bear Boy) in which the union of man and animal are narrated) but here a difference with the traditional, folk and mythological interpretation of man and animal union.

Ancient myth in *Altai ballad* loses its sacredness there is no union of man and animal. A. Altai differently treats the ancient myth, the new myth is born. Man and animal in this novel-myth in opposition to each other. A characteristic feature is the detailed naturalistic behavior of the animal but from the position of a man. In addition, bear by intuitive and physiological features has ability of analysis.

Psychologization of animal's image in a situation where a human being – young lady Bulabike - becomes an obsession of bear is occurred. Collision of two natural phenomena (human in animal and animal's in human) leads to the death of the main characters of the novel – Bulabike (young lady), Ular (hunter) and Aikonyr (bear).

Any myth event - it is a precedent, it is an unusual case. In this case is a "love triangle" in which a third party reserved the animal. Totemic code system organizes author's traditional mythological oppositions - woman/man, man/animal, life/death, summer/winter etc.

According to many researchers of myth in the literature, it is repeats. This lexical, that is, repetitions of words, phrases, endings, which is typical for the folk forms of literature, including myths, where repetition is one of the means of impact to the reader. That is, "rhyming" text to better memorization.

V.E. Khalizev reasonably noted, "Without repetitions and similarities ("semi-repetitions" variations, complementing and clarifying reminders which are already mentioned) verbal art is unimaginable. This group serves to highlight compositional techniques and focus the most important, especially important moments and links of subject-speech structure of artistic work. Any kind of returns to the already marked performed as part of the artistic whole role similar to the one that belongs to the italic and discharging of the printed text" (Khalizev, 2000). A truly mythological repetition becomes when associated with the category of time. When the event is repeated several times to mix the past, present and future as well. Repeatability, the cyclical events and situations removes them from the concrete historical time into the 'timeless world of myth "(E.M. Meletinsky). F.M. Dostoevsky asserts, "Fantastic must contact with the reality that you have to almost believe it" ( Dostoevsky, 1929).

Mythologism of modern literature it is the active use of its models, structures, schemes, motives. Myth carries out formal-structural function. The classical myth as prospectively directed source of intertextuality comes to contemporary work of art as a way to organize the material. The cosmogonic myths are used, for example, by G.G. Marquez - the village of Macondo, in the origin of the world of I. Odegov. Let's recall G.G. Marquez's gypsy Melquiades. It's kind of a hero, the trickster, the demiurge who brings the latest inventions of civilization in village: a telescope withering away, artificial ice, etc.

The whole history of Buendia family in the novel *One Hundred Years of Solitude* is a "spinning wheel" (Marquez, 1979). With varying content, the whole story returns to the same myth.

This composition has a parallel with the ancient myths. This phenomenon of world literature is very accurate asserted by V.P. Rudnev, "extremely characters is that as a myth, "illuminating" the

story, begins to act not only as the mythological in narrow sense, but also historical legends, everyday mythology ... Text impregnated with allusions and reminiscences. And here comes the most important thing: the literary text of the 20<sup>th</sup> century in its structure begins to resemble the myth. The main features of this structure are cyclical time; the game is at the junction between illusion and reality, assimilation of the language of the art text to mythological paralanguage with its "meaningful tongue-tie". Mythological twins, tricksters-intermediaries, gods and heroes inhabit the world of literature - sometimes under the guise of ordinary villagers. Sometimes a writer comes up with his/her original mythology that has features of traditional mythology..." (Rudnev, 1999).

## **CONCLUSION**

In conclusion, we can assume that the analysis of the artistic works of the last decade of the 21<sup>st</sup> century shows that the movement of the myth, as one of the possible forms of modern literary process, occurred gradually. Myth is used for the structure of works; mythological images contain own archetypal content and the author's idea as well. The structure of products are also widely used techniques (metaphors, symbols, visual tools), etc. In the last decade it has changed not only ways how writers use myths, but also the content of this concept.

Due to the whole arsenal of imagery, especially the literary and mythological enclosed attempt to answer the eternal existential questions facing the person at all times. Works refers to the eternal universal in-depth responses to reactualization person seeking salvation from the horror of death, from the existential loneliness as an individual human and the collective consciousness. It can be argued that the elements of conventionally symbolic poetics of prose writers dictated by the peculiarities of the author's conception, an individual approach in the formulation of social, moral and philosophical issues of our time. Thus, the author seeks to reveal the inner world of thoughts, feelings of characters and philosophical reflection on the fate of everyone, revealing it through the prism of drama weaves, complex world of personal relationships, love and hate. That is, the shape of the novel at the present stage of moral conflicts than social. The eternal question of morality, notions of good and evil continue to be valid to this day.

## **REFERENCES**

- Losada J. Myth and the extraordinary event // *International journal of Languages and Literatures*. June 2014. Vol. 2, No., 2, pp. 31-55.
- White J.J. *Mythology in the Modern Novel. A study of Prefigurative techniques*. Princeton University Press. 1971. 246 p.

Gazeta «Kazak adiebiet» # 6 (3326). Access 08.02.2013.

Dostoevskii F.M. Pis'ma. M., L.: Gos. Izd-vo, 1928-1959. T.4. 606 s.

Levchenko V.G. Chingiz Aitmatov. M.: Sov. pisatel', 1983. –232 s.

Lotman Iu.M. O mifologicheskom kode suzhetnykh tekstov // Sbornik statei po vtorichnym modeliruiushchim sistemam. Tartu, 1973. – 86 s.

Markes G. Izbrannoe: Per. s isp. M.: Progress, 1979. 588 s.

Meletinskii E. M. Poetika mifa. – M.: Akademicheskii Proekt; Mir, 2012 – 331 s. – (Tekhnologii kul'tury).

Meletinskii E.M. Istoricheskaia poetika fol'klora: ot arkhaike k klassike. M., 2010.

Mify narodov mira. Entsiklopediia. Tom 1. A-K./gl.red. S.A.Tokarev. M., Sovetskaia entsiklopediia, 1987.

Rudnev V.P. Slovar' kul'tury XX veka. – M.: Agraf, 1999. – 384 s.

Telegin S.M. Filosofii mifa. Vvedenie v metod miforestavratsii. – M.: Obshchina, 1994. – 144s.

Khaitun D.E. Totemizn, ego sushchnost' i proiskhozhdenie. Stalinabad, 1958.

Khalizev V.E. Teoriia literatury. Ucheb. 2-e izd. - M.: Vyssh. shk., 2000. – 398 s.

Jung K.G. Arkhetip i simvol . Per. s nem. M.: Renessans, 1991. 299s.

Jung K.G. Snovideniia. Razmyshleniia / per.s nem. – Kiev, 1994. – 423 s.