

**MYTH IN "NOMADIC NOVELS" BY S.SANBAEV
(ARTISTIC SPACE AND TIME)**

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Abstract. Myth is not only a source of “eternal” plots and archetypes, but also has a structuring effect on the organization of space and time of a work of art. A particularly close connection with folklore and mythology is observed in national literature. The purpose of the article was to analyze the features of the organization of space and time in S. Sanbaev's “Nomadic novels” as a reflection of the mythological and national picture of the world, which is a new approach in the study of S. Sanbaev's work. During the study, literary and mythopoetic analysis of the text was used, which allows us to better understand the author's intention, identify hidden meanings and codes, as well as systematic research for a holistic analysis of the work. As a result of the study, a number of provisions were established that reveal the scientific significance of the work. The cyclicity of time is reflected in the roll call of epochs, the succession of the hero's name, the repetition of storylines, as well as in the construction of the cycle of stories itself. The circular construction of the stories is enhanced by the motifs of the road and returns, which are cross-cutting in the cycle. The mythological space is characterized by a tripartite structure of the universe: the division into the upper - middle - lower worlds. The horizontal cosmogonic model with orientation to the cardinal points is clearly traced in the principle of the structure of the Shakpak temple. The practical significance of the work is that the article can be used as an additional educational material in preparation for lectures and seminars on the discipline “Mythopoetic analysis of literary text”, “Methods of literary criticism” in higher educational institutions, as well as in university special courses in the creative laboratory of writers.

Keywords: myth, mythopoetics, motif, image, mythmaking, chronotope, Russian literature, prose of Kazakhstan

Basic provisions

The cyclical nature of time is evident in the repetition of plot lines, the continuity of the hero's name, and the construction of the cycle of novels.

Additionally, the circular construction of the novels is reinforced by the motifs of the road and returns, which are pervasive throughout the cycle. The mythological space is characterized by a three-part structure of the universe, divided into upper, middle, and lower worlds. S. Sanbaev's novels also explore the concept of verticality in the organization of artistic space. The principle of the Shakpak

temple structure clearly follows a horizontal cosmogonic model with orientation to the sides of the world.

Introduction

One important characteristic of modern literature is its appeal to universal human problems and eternal questions of existence, often reflected in myths and philosophical prose. The subject of the study is the chronotope in “Nomadic novels” by S. Sanbaev. Artistic time and space help model the artistic world of a work and reflect the author’s worldview. The spatio-temporal worldview, transforming into various mythologies, has the ability to acquire original forms in the works of writers. The chronotopic aspect of works indirectly expresses the mentality of a certain people and is a source of mythopoetic ideas.

Materials and methods

The use of myth in literature allows for the organic, enriched, and transformed inclusion of the artistic heritage of the past into modern art, as an imperishable experience of our ancestors and an integral part of our national artistic culture.

The authors agree with G.D. Gachev's perspective that each nation creates a unique structure of the world, known as the national cosmos. Mythology fully reflects a nation's worldview and attitude towards the world [1].

The typological features of modern literature imply the inclusion of historical time in the narrative, pushing the spatial and temporal boundaries of the narrative, the use of different ratios of time, open and closed space with the predominance of the former, and the increasing role of landscape and its multifunctionality. Memory helps to establish a link between a person and the historical past; within the framework of the artistic reality of modern Kazakh prose, historical memory connects different layers into a unified whole.

The modern novella often recreates archetypal images that embody folk wisdom, truth, and moral values. These images transmit invaluable experiences to future generations. Examples of such characters include Yelen in S. Sanbaev's “When they crave myth”, Mankas in “Kop-azhal”, and Momun and Organ in the novels “White Steamboat” and “The Peggy Dog Running by the Edge of the Sea” by C. Aitmatov. Denying folk wisdom and traditions can lead to the moral decline or death of the hero.

Results and discussion

The concept of chronotope refers to the fusion of spatial and temporal signs, where time is artistically visible and space is intensified [2, p.234].

A number of works by modern researchers are devoted to the study of the role of the chronotope and the mythological organization of space [3, 4].

The chronotope of myth is characterized by the division of time into sacred and profane, as well as the cyclical nature of time. Space is also marked by coordinates that are correlated with the concept of sacredness and ordinariness.

The interpretation of the state of the world in myth is based on initial mythological events and deeds performed by mythological heroes and gods in the

distant past. Although the story of the myth may be set in the past, the consequences of the event persist, and therefore, in a sense, the event itself endures. "Comprehension" has been changed to "understanding" for simplicity. 'This kind of contemporary human event' has been changed to 'such events' for conciseness. The text appears to already meet the desired characteristics. However, I made a few minor changes to improve clarity and readability. Finally, the citation has been reformatted to adhere to the desired style guide [5, p.27].

The spiritual connection between Yelen, the herdsman, and Beket, the buksy, as well as Shakpak, the architect, and Bolat, the archaeologist, is not coincidental. The names Shakpak, meaning 'flint', and Bolat, meaning 'steel', reflect the traits of the national character of distant ancestors and their views on nature, life, and art. The images of the distant past are projected onto the present day.

The cycle of "Nomadic Novels" by S. Sanbaev, as analysed by D.H. Karimov [6, p.118-122], is noteworthy for its alternating scenes of the past and present, which intertwine to form a cohesive artistic whole. For instance, the story "When they crave myth" comprises seven chapters, with the odd-numbered chapters dedicated to the modern-day story and the even-numbered chapters comprising the legend of Shakpak. As such, the legend is framed by reality in the tradition of Oriental literature.

The concept of cyclic time, often found in mythology, helps to alleviate the 'horror of history' and creates the illusion of a continuous rhythmic revival of life cycles. The semantization of space also aids in orientation, contributing to a sense of stability and orderliness. This idea is discussed in the book by D.N. Nizamiddinov [7, p.22].

The concept of 'spatial deployment' in mythology begins with a central point, typically represented by the earth's axis, which is expressed in various mythologies through symbols such as the world tree, mountain, temple, cross, or altar. This central point holds great significance as it represents the completion of the act of creation and is therefore considered the ultimate value. The universe is often depicted as having a three-part structure: the upper, middle, and lower worlds.

After receiving a vertical orientation, the mythological space is organized in the horizontal plane. The horizontal cosmogonic model is typically quadratic, with four, eight, or twelve branches of the world tree. The Shakpak temple is shaped like a cross, oriented towards the sides of the world. The dome symbolizes the sky, and the temple itself is a model of the universe [7, p.20].

Chingiz Aitmatov, Timur Pulatov, and Chabua Amirejibi, among others, structure their works according to the laws of myth. This technique helps these national writers to establish value priorities and emphasise them to the reader. For instance, in T. Pulatov's work, the 'cosmologized' city is juxtaposed with the chaos of the desert. However, the desert, which represents the desired peace and harmony, is positively portrayed, but it forces the heroes to part with their human essence [7, p.40].

In her analysis of S. Sanbaev's story "White Aruana", V.V. Savelyeva focuses on the artistic representation of time and space. The spatial model of the world is based on the open, unenclosed space of the aul and pasture. The story also explores

the concepts of distant and near space, as well as 'own' and 'alien' space for each character. The first chapter of the story combines present and past time, historical time (war) and everyday time, time of the natural cycle (summer, fall, winter) and time of human life.

During the last escape of the aruana the verticality of the spatial model of the artistic world of the story is marked. The text expressively outlines the ravine - the lower space, the place of death - where the aruana falls. "The comparison of the white aruana with a cloud not only poeticizes the image of the camel, but also binds it to the upper vertical space...S. Sanbaev creates a poetic image of a white cloud that fell into the ravine ..." [8, p.251].

The novels' ring structure is reinforced by the recurring motifs of the road and returns, which are interwoven throughout the cycle. Examples include the return of Mankas in "Kop-azhal", Bolat in the story "When they crave myth", and the camel in "White Aruana".

These motifs represent nomadism, open space, movement, and life, while sedentary life represents closed space, immobility, and death.

According to E.T. Zhanysbekova [9, p.120], the Kazakh nomadic culture often presents the 'us-them' opposition in the context of 'city-village' (or more broadly, 'civilization-nature'), where the city is negatively marked, carrying a destructive element for the hero, posing a threat to his life or contributing to his moral decline. On the other hand, the village (and more broadly, the steppe) is a source of inspiration and vitality, a spiritual connection with one's ancestors and nature.

The contrast between the City and the Steppe, representing settled and nomadic ways of life respectively, is a recurring theme in S. Sanbaev's cycle of novels. The City is portrayed as 'evil', representing power, coercion, slavery, and suppression of personality. It brings misfortune upon its inhabitants and attracts invaders and rulers. This echoes the stillborn city of Fatehpurum from A. Alimzhanov's story "Souvenir of Otrar", where the death of people is depicted in "The death of Otrar" by D. Doszhanov. In 'Another Life of the City', Zholaman dies in the city.

The shaman believes that the city betrayed the steppe, while the warrior sees it as a necessary fortress for the defense of his native land. The artist, on the other hand, views the city as a place for artistic expression [10]. However, the shaman's perspective is correct. The city destroys the free spirit of the nomad, and cannot liberate people from war or slavery. The artist ultimately reaches a disappointing conclusion: "I will build the most beautiful city on earth ... I will wall them (people) up in beautiful rooms, separate them from each other with painted walls, make them look at the world through multicolored glasses. They will become strangers to each other. In the most beautiful city on earth will live the happiest slaves..." [11, p.145].

The steppe is the habitat of the nomad, embodying the world of people and nature.

It serves as a metaphor for homeland, life, earth, and cosmos, representing the "middle world" of people.

The nomadic way of life left a special imprint on the type of national worldview: the attitude to the cyclical nature of life, the special organization of interpersonal relationships, the gonic (as opposed to urgic, according to D.G.

Gachev) nature of ethnoculture found artistic representation in a number of literary works. It should be noted that the very concept of “nomadic culture” relatively recently secured its terminological status: the scientific tradition has long considered nomads as an element of natural rather than cultural development: the reason, as we see it, lies in the difference in approaches to analyzing the content of sedentary and nomadic cultures.

The highest value of a nomad was considered to be unlimited movement in space: the idea of perpetual motion is considered as a manifestation of his existence. Consequently, the immobile has a secondary value, since fixity is an indicator of the transcendent. All living things (and the nomads perceived even the heavenly bodies as alive, cyclically repeating their movement across the sky) must be in constant motion. Therefore, settling down was perceived by nomads as a forced state. In this sense, the sacred architecture of the nomads is indicative, which developed as the idea of immobility, the fixity of the eternal rest of the dead. In contrast, the dwelling of the “living” - the yurt, symbolizing the forces of space, is mobile and movable. Thus, dynamism is not just an element of the nomad’s worldview, but also the very basis of it. It should be noted that the dynamism (as a way of being) of Western man differs from the dynamism of the nomad. In the first case, the individual thinks of himself as a point of reference, the middle node of the universe, striving to subjugate the forces of nature. In the second - the desire to move according to the rhythms of nature, without opposing oneself to the world, but existing on the principle of a single being and co-development. It is no coincidence that nomadic culture created a special model of the world, built on an authentic perception of such categories as time and space.

Space, in the minds of nomads, prevails over time. The entire surrounding world is a single unlimited space, which has a rigid structure. As noted by N.E. Nurzhanov, in the thesaurus of nomadic peoples there is no concept of “space” in its Western sense. In the mentality of a sedentary person, space is a certain place, a mental formation of an individual, fixed in a limited territory of his habitat: it is actively transformed and stores numerous traces of his life activity [12, p.197]. The nomadic principle of space development is to fit into it. Most of the life of nomadic peoples was spent in constant movement within vast territories, so orientation in space became a paramount task for them. The space of the nomad is spiritualized and has semiotic architectonics: it is not only a real, but also a “imaginable” landscape, replete with sacred symbolism: symbols of the sky, the four cardinal directions, the endless wormwood steppe, the world tree (Baiterek), the sacred mountain, mythologized animals (such as horse and camel, symbolic sign of cosmogony). Some symbols formed the basis of special signs called tamga.

Unlike the linear time of the farmer, the nomad perceived temporal structures as cyclical, since the pastoral cycle was not limited to one year. Constant movement in a circle is not only a principle of time perception, but also a special type of worldview: cyclical time returns to a person everything he has ever done in relation to nature or another person, good or bad. That is why contemplation and deliberation underlie the life behavior of a nomad. Hospitality and mutual assistance are scripts of a nomadic society that has learned the cause-and-effect relationship of phenomena

and formed the basic axiologem of the entire nomadic culture - ethism. It is no coincidence that respect for elders, veneration of aruakhs (dead ancestors), and the interests of the clan are among spiritual and moral values among nomads. If among sedentary peoples the cult of ancestors disappears over time, then among nomads it remains system-forming to this day. It is determined by their small numbers, harsh climatic conditions, and the presence of external threats, which have formed a special corporatism in the ethno-collective, taken to the absolute.

The very hierarchy of nomad values was formed in the system of human relations with the world: passive perception of reality, contemplation became an expression of the philosophical thinking of nomads. Nomadic thinking was sensory and symbolic. This determined (and for many centuries) the development of oral culture of speech, intensified in the art of composing epics.

If a sedentary culture views nature as something that requires conquest (hence the importance of the basic archetype "Friend or Foe"), the path of a nomad is adaptive. Adaptation to the natural and climatic conditions of the steppe reached the point that the nomads themselves became an organic part of the ecosystem [13, p.112].

It is noteworthy that nature was perceived by nomads as something that does not depend on man and has equal status with him; relations with it are interdependent, but not exploitative: it was this approach that allowed nomads to live on their land for thousands of years without negative consequences for it. It is also symptomatic that the nomads worshiped the phenomena of the external world not out of fear of elemental forces, but out of a feeling of gratitude for the fact that they were capable of showing mercy and generosity towards the sons of men.

For a Kazakh nomad, the steppe is, first of all, the Motherland, native land. This implies a whole series of meanings that cover the entire depth of this lexical unit, acquiring the power of a metaphor for the homeland, life, love, song. "The song burst from her chest, quiet, long, in her native melodious language, and it flowed sadly and endlessly, like a thread that ran and ran from under her fingers. And then Seker's blue eyes, which reflected the Kipchak steppe, filled with tears" [11, p.17]. "There was silence all around, like on a sultry afternoon, when the edge of the sky is heavy with thunderclouds. Nothing moves in the steppe at such a moment: not grass, not animals, not birds. Unless an eagle, the mighty master of the steppe, flies heavily, spreading its powerful wings and as if checking the kingdom for the last time before the approaching thunderstorm. Only the distant, drawn-out song of the Kipchaks grazing their herds reached the people, splashed in the night, then dying down, then taking off again" [11, p.30]. "The distant cries of shepherds, the muffled clatter of horses and the impatient neighing of foals, the sonorous sounds of bird call, and the cry of a child came into the yurt. The earth greeted the morning with the uncontrollable, continuous noise of life" [11, p.33]. "You will recognize the steppe if you are as patient as she herself is. Then no one will hide anything from you: neither the land nor the people," Elen concluded contentedly and exchanged glances with his assistants. It was getting dark above the ground, thick warm air was now floating from the sea, and the smell of water mixed with the intoxicatingly thick aroma of tulips. Yellow tongues of fire silently licked the convex side of the

cauldron, and lumps of soot that had stuck to the metal constantly sparked and went out. It looked like stars” [11, p.126]. “In deep thought, the old man looked into the steppe: he saw something similar to his life in this ghostly picture” [11, p.94]. The steppe is contrasting, multi-colored, multi-voiced, beautiful at different times of the year. The steppe absorbs the whole world, the world of people and nature, earth and space.

In accordance with the three-part structure of the universe, the lower world is associated with death, as seen in the ravine where the white aruana dies, and in Amin's grandfather falling off the cliff in Kop-azhal.

The Zindan represents the grave, a temporary death of Shakpak. (Vertical immobility, the underworld, descends underground, dies). “Day and night merged into one. Shakpak never imagined that silence could be so oppressive. He couldn't see any light in the familiar dungeon. His voice sounded weak and hopeless in the grave he had created by himself.” [11, p.140]

V. Turner, who studied rites of passage, including initiation, relies on A. van Gennep's definition of their three-part structure. The first stage involves detaching the subject from their social group or place in the social organization. This transition should occur outside of the established world. The second stage, known as the liminal or 'threshold' stage, lasts from several days to several years. During this stage, the subject acquires features of duality and a status that has little or no [14, p.21]. Returning from the zindan is seen as a rebirth, as man is doomed to make mistakes. Comprehending the meaning of mistakes, one can reach the truth. The truth leads to perfection, understanding, and accepting the laws of nature. It is important not to extract stones from the earth. The protagonist mentally expresses gratitude for being thrown into the depths of the earth, where he found the truth... (Shakpak 'reborn'). The protagonist mentally expresses gratitude for being thrown into the depths of the earth, where he found the truth... (Shakpak 'reborn'). The ancient Turks viewed the grave as a place of rebirth, where the deceased would be nurtured for a new life. Archaeological excavations reveal that the deceased were buried on their side with bent knees, resembling a child in the womb or a groundhog in hibernation.

The upper world is represented by various symbols such as the sky, the temple dome, the palace arch, and the images of eagles. The golden eagle, in particular, is a recurring mythological symbol of the 'messenger of the sky', serving as a connection between the upper and middle worlds of people. This is exemplified in toponymic myths such as the Chalk Mountains and the Kaskyr-zhol Pass in 'Kop-azhal'.

Note that in general, space in mythology and in the surrounding world is measured both horizontally and vertically, which is symbolically reflected in the numbers three, four and seven, which have magical meaning in the cultures of many nations.

Let's consider how mythology reflects the horizontal picture of the world. It should be noted that the horizontal mythological space is depicted as the intersection of the four cardinal directions, which explains the significance of the number four in mythological and religious ideas, in folk beliefs and in everyday life... Since ancient times, the four cardinal directions - South and North, West and East - have been

represented in the form of a cross-shaped symbol depicting space. According to ancient people, each of the cardinal directions had its own magical meaning and personified certain forces of nature.

The sacred center, which was marked by the world axis, the temple and the altar, was the highest, sacred meaning [9].

The idea of the eternity and omnipotence of nature and the sky lies at the foundation of the temple created by Shakpak by analogy with the model of the universe. 'Four of his disciples will carve four rooms in the rock, going towards each other in a cross, which will express the vastness of the earth... The sphere will lead the gaze to the shanrak - the sun window, and there he will see the bottomless, eternally calling sky...' [11, p.150]. The soul of Yelen is directed towards the sky at the moment of her death: 'And suddenly Yelen felt an unearthly lightness, as if she had soared above the earth.' In his own mind, he felt like an old eagle soaring high to avoid falling... The idea of Tengrism is reflected in the peculiar cult of the Sky.

Conclusion

Myth connects the past, present and future through invisible ties. The main idea in modern literature is the initial need to comprehend the ways of human formation, which is captured in myth.

Satimzhan Sanbaev's works reflect the mythological consciousness of the characters and the mythological thinking of the nomadic people through their artistic organization of space and time.

The work presents space as nomadic, consonant with the steppe expanses of Kazakhstan, which is the sacred design of the characters' lives. Time in "Nomadic novels" is a continuous connection of generations, historical memory, preservation of traditions and rituals. Therefore, space and time act as a single chronotope, forming the basis of national identity and reflecting the 'national picture of the world' (according to G.D. Gachev).

The author interprets many traditional mythological motifs from the perspective of the writer's personality and the worldview of nomadic people.

Myth-making introduces new means of image creation to modern literature, promotes the development of polyphony in national prose, and weaves historical prisms into the storyline of the work. Additionally, it introduces readers with universal human values.

I.G. Panchenko argues that mythological images appeal to universal human values and do not contradict a realistic perception of the world [15, p. 186].

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С.САНБАЕВТЫҢ «КӨШПЕНДІҢ ӘНГІМЕЛЕРІНДЕГІ» МИФ (КӨРКЕМ КЕҢІСТІК МЕН УАҚЫТ)

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Андатпа. Миф «мәңгілік» сюжеттер мен архетиптердің қайнар көзі ғана емес, сонымен бірге көркем шығарманың кеңістік пен уақытын ұйымдастыруға құрылымдық әсер етеді. Ұлттық әдебиетте фольклор мен мифологиямен ерекше тығыз байланыс байқалады. Мақаланың мақсаты – С.Санбаев шығармашылығын зерттеудегі жаңа көзқарас болып табылатын дүниенің мифологиялық және ұлттық суретінің көрінісі ретінде С.Санбаевтың «Көшпенділер ертегілеріндегі» кеңістік пен уақыт ұйымының ерекшеліктерін талдау. Зерттеу барысында мәтінге әдеби-мифопоэтикалық талдау қолданылды, бұл бізге автордың ниетін жақсы түсінуге, жасырын мағыналар мен кодтарды анықтауға, сондай-ақ шығарманы тұтас талдау үшін жүйелі зерттеуге мүмкіндік береді. Зерттеу нәтижесінде жұмыстың ғылыми маңыздылығын ашатын бірқатар ережелер белгіленді. Мифопоэтикалық талдау автордың ниетін жақсы түсінуге, жасырын мағыналар мен кодтарды ашуға мүмкіндік береді. Әлемнің мифологиялық және ұлттық суретіне тән кеңістік пен уақытты спецификалық қабылдау С.Санбаевтың «Көшпенділер әңгімелерінде» көрініс тапқан. Уақыттың циклділігі дәуірлер тізбегінен, қаһарман есімінің сабақтастығынан, оқиға желісінің қайталануынан, сондай-ақ хикаялар циклінің өзін құрастырудан көрінеді. Әңгімелердің дөңгелек құрылысы циклде қиылысатын жол және қайтару мотивтері арқылы күшейтілген. Мифологиялық кеңістік ғаламның үш жақты құрылымымен сипатталады: жоғарғы – орта – төменгі дүниелерге бөліну. Шақпақ ғибадатханасының құрылым принципінде түбегейлі нүктелерге бағдарланған көлденең космогониялық модель анық байқалады. Жұмыстың практикалық маңыздылығы мақаланы жоғары оқу орындарында «Көркем мәтінге мифопоэтикалық талдау жасау», «Әдебиеттану әдістері» пәндері бойынша лекциялар мен семинарларға, сонымен қатар университетте жазушылардың шығармашылық лабораториясын зерттеу арнайы курстарға дайындалу кезінде қосымша оқу материалы ретінде пайдалануға болатынында.

Тірек сөздер: миф, мифопоэтика, мотив, бейнесі, миф жасау, хронотоп, орыс әдебиеті, Қазақстан прозасы

МИФ В «ПОВЕСТЯХ КОЧЕВЬЯ» С.САНБАЕВА (ХУДОЖЕСТВЕННОЕ ПРОСТРАНСТВО И ВРЕМЯ)

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Аннотация. Миф не только является источником «вечных» сюжетов и архетипов, но и оказывает структурирующее влияние на организацию пространства и времени художественного произведения. Особенно тесная связь с фольклором и мифологией наблюдается в национальной литературе. Целью статьи было проанализировать особенности организации пространства и времени в «Повестях кочевья» С.Санбаева как отражение мифологической и национальной картины мира, что является новым подходом в исследованиях творчества С.Санбаева. В ходе исследования использовался литературно-мифопоэтический анализ текста, позволяющий лучше понять замысел автора, выявить скрытые смыслы и коды, а также системное исследование для целостного анализа

произведения. В результате исследования было установлено ряд положений, раскрывающих научную значимость работы. Цикличность времени отражается в перекличке эпох, преемственности имени героя, повторяемости сюжетных линий, а также в построении самого цикла повестей. Для мифологического пространства характерна трехчастная структура мироздания: деление на верхний – средний – нижний миры. Горизонтальная космогоническая модель с ориентацией по сторонам света явно отслеживается в принципе строения храма Шакпака. Практическое значение работы заключается в том, что статья может быть использована в качестве дополнительного учебного материала при подготовке к лекциям и семинарам по дисциплинам «Мифопоэтический анализ художественного текста», «Методы литературоведения» в высших учебных заведениях, а также в вузовских спецкурсах по творческой лаборатории писателей.

Ключевые слова: миф, мифопоэтика, мотив, образ, мифотворчество, хронотоп, русская литература, проза Казахстана

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