

Mythical Cognition and Artistic Method

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Abstract: The aim of the study is to research mythical cognition, which is of particular importance for deep understanding of the issue of mythologism, mythopoetics in literature, and world literary science. The leading research methods for this issue is the analysis method. The specifics of using the mythopoetic method in poetry was given by the poetry of Tynyshtykbek Abdikakimov, the artistic and aesthetic value of mythical knowledge was revealed. The article also analyses the differences between mythological and poetic cognition and proves the value and power of the mythopoetic method in fiction. The system of mythological thinking of a mythological worldview not only determines Kazakh national worldview, but also transfers the fruits of mythical consciousness to the visual system, forming a huge channel of artistic approach. The novelty of the study is determined by the fact that the actual problem of literary criticism was analysed, which is a spiritual value, the transformation of mythological consciousness into poetic consciousness in the poems of the poet, into the basis of images and poetic expressions formed in the system of modern literary thinking. The practical significance of the study is determined by the necessity to study the activity of mythical knowledge in poetics.

Keywords: Mythical aspects, author's work, mythopoetics, poetry, symbol, image.

INTRODUCTION

Judgments about mythologism, mythopoetics in literature always get their start in world literature. Studying the connection of myth with folklore, literature, it is important to consider its artistic activity on the basis of ancient and modern poetry, folklore literature. Since the first era of human consciousness, it has become the basis for mythological thinking. In the pictorial depiction of artistic truth in artistic poetry, an important role is played by the system of images and plots that arose on a mythical basis.

In poetics of Zn.A. Aymuhambet (2010; 2017), a famous scientist who considers the activity of myth based on modern poetry. Mythopoetics in national poetry, its peculiar facets studied the artistic level of poetry. "Kazakh mythical plots are consonant with the works of the mythologemma of the Turkic world. Firstly, this is a mental manifestation that represents the deep meaning of the inner world," K.G. Jung (1991) connects mythology with psychology. At the heart of mythical knowledge, one can meet a world that has arisen on the basis of understanding or under the meaning in

which mythical knowledge lies. The mythological thoughts of the scientist S. Ualikhanov coincide with the concept of mythological knowledge of the Russian mythologist F.I. Buslaev (1935).

In the work of Shokan Valikhanov, "The remains of shamanism in the Kazakhs", detailed versions of mythical concepts were written, such as the legend "On the friendship of the dead and the living". It is historically logical that these theories have occurred in the research works of the Kazakh scientist Shokan Valikhanov. In scientific works, the theory of transformation is clearly expressed.

Recently, researchers studying the mythical foundations of literary creativity. Example, the work of M. Meletinsky (1976), N.V. Toporov and D.E. Maximov (1986). In world literature, mythopoetics in poetry has been much considered. "Mythologism and theologism of Tsvetaeva" by E. Faryno, "Poetics" by B. Pasternak, "Mythopoetics of romanticism in Western Europe" by I. Kornilova, "Mythopoetic knowledge and mythopoetics of romanticism in Western Europe" and others. The manifestations of mythological knowledge, artistic activity in poetry are widely covered in these works, conclusions are formulated.

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In Kazakh literature, the issue of mythopoetics in poetry is taken on the subject of a number of studies. However, there are a number of works that provide for the interconnection of literature and mythology, the place of the mythological worldview in the system of artistic thinking. Here, in A. Zhaksylykov's doctoral dissertation "Music, ideas and images" in works of religious content in Kazakh literature (typology, aesthetics, genesis), G. Praliev "Some issues of psychology in fiction" (colour, unknown errors, the subject world), "The activity of myth in poetics" (based on modern Kazakh poetry), I. Maulenov, "The artistic activity of legends and myths in modern Kazakh prose", I. Musala, "The Symbol and its artistic activity". Candidate dissertations by Shainova "Mythologism in the prose of Rollan Seisenbaev". These researchers basically formulated serious thoughts on mythologism in prosaic genera.

Also was published the work of S. Kondybay, who studied national mythology, consisting of four books, in several articles of mythopoetics in Kazakh poetry, the city of Zakhankyzy, S. Zhambek. In connection with the mass mythopoetic analysis of literature and art, D.E. Maximov (1986) said: "The limitless literary fantasies and hobbies, especially aspirations, cannot be supported in the analysis of the mythological aspects of modern works of art, which are often manifested by weighted and educated scientists". In the course of studying the activity of myth in poetics, the authors decided to consider the emergence of images and images, collected as a whole in the literary text and as a legal phenomenon that operates in cultural and literary traditions.

Features of Studying the System of Mythological Thinking

In the middle of the 19th century, the shortage of searches for the theory of mythology for the study of literary heritage became a criticism of other scientists, that is, the necessity for new research arose. In this regard, in order to scientific knowledge of folklore, such scientists as A.N. Pypin, A.N. Afanasyev, N.A. Lvov and others put forward the theory of change, recognised as a new direction. The scientist A.N. Balandin retreated to the history of the origin of folklore by mythologists, one of which was a discussion of the historical development of myth according to the theory of changes, perspectives. However, one theory was complementary to another. The Kazakh scientist Shokan Valikhanov came to new changes in mastering these theories.

In a work of art by the author's will, sometimes involuntarily household constants (stability) are characterised by its fundamental qualities. This is, above all, the theme of world and natural sources (universals). It is divided into two parts (aspects): ontological and anthropological. Ontological topics (world and natural principles) – chaos and space (disorder and order), movement and tranquillity, life and death, light and darkness, fire and water.

Anthropological topics:

- consider the spiritual foundations of human life (takfirism and modesty, destruction and creation, sin and compassion);
- topics in the instinctual sphere (soul, characteristic passion), libido (sexual sphere), career, desire for material wealth (hedonism), passion for the best, comfort;
- topics related to the third sex (gender) (male size, pieces, female tenderness) and related to a person's age (childhood, adolescence, maturity, old age);
- independent of the era, the present, phenomena, human life conditions, historically stable features of human life (work and rest, work and holiday, the truth-the beginning of the conflict and harmony of life, war and peace, revolution, travel, activity and personal life).

These everyday principles evoke the rich and multifaceted nature of eternal themes in literature and art. Many of them begin with the superstitious mythology of the archaic branch and become "archetypes". This aspect of artistic creation is a treasure of all countries and eras. Such eternal themes of human life have been sung since ancient times, they constitute archetypal (prototype) layers filled with archaic descriptions, which are now explained by special mythopoetic linings. It is worth noting mythological schools that explain the mythological poetry layers of the text. The main representatives of this school are the brothers Grimm, F.I. Buslaev (1935), N. Frye (1957), Z. Freud and K.G. Jung (1991).

The mythological and mythopoetic principle within the framework of everyday endeavours (universals) cannot cover everything that is artistically recognised and mastered. It is a thematic aspect, a character in literature and art. The creative team uses traditional mythological images and plots as material for creating

their own author's work. Their combination of traditional mythological images and parts of mythology into one channel was the beginning of innovative artistic research. Myth is one of the most important theoretical problems of modern literary criticism. Currently, there are many varieties of the concept of myth. The Kazakh writer also used the myth in various activities as necessary: he was both an allegory and a symbol, an archetype, became a good component of the philosophical understanding of the concept of the image of a complex world (Eliade 2014). Elements of mythologism are used for effective reflection, deep penetration into the spiritual problems of today, revealing the contradictory, complex nature of human being.

Kazakh writers rationally used the imagery of myths, considered the spiritual world of mankind from early childhood, not only for new artistic purposes, but also in solving the urgent problems of their time, in considering ways out of the situation of their discontent. Their recognition in the history of the past came from striving for important, epochal, eternal problems of the time in which they live. It is possible to can reveal the main features of the spiritual development of the historical era through the Myth. They were interested in the romantic pathos of myth, emotional and aesthetic power, expressive linguistic expressiveness.

Writers sought to create symbolic images collected using mythological motifs. In addition, they created their mythical images that reflect the spirit of the era. They proved that it cannot only attach special importance to the past, the spiritual heritage of the people, but also create its own mythology. Kazakh artists noted the creative potential of the myth, its superhigh significance for humanity. On this basis, the desire to revive the traditional myth and to rebuild it in accordance with the author's concept is intensified. In romantic poems of the founder of Kazakh written poetry Abay Kunanbaev "Yeskendir", "Magsut" boldly used mythological motifs. Of course, the deep sources of mythologism lie in the deep bowels of oral literature, folk poetry. In the 20th century, in the development of the Kazakh literary process, the influence of religious and mythological motives did not have an ambiguous effect. The continuity of plots, motifs and images in Kazakh prose was often used in the works of major artists. A complex and active process of artistic exploration took place.

Connoisseurs of mythopoetic thinking in poetry are associated with mythological consciousness,

mythological symbolism. "Any talented poet is interested in turning his part of the world into the whole world and creating only his mythology from the material of this world", Schelling (1996) said. It is necessary to know mythological symbolism as a relevant artistic approach in poetry. And the main forms of symbolic thinking include archetypes. Archetypes in a work of art, poetry are the core of figurative meaning-the core, the main producer, primitive being.

Analysis of the Issue of Mythical Knowledge in Poetic Works

In connection with the traditions, customs, way of life, faith, religious concept of each nation, archetypes acquire meaning. "Mythical archetypes are never lost, they only change. One task of literary analysis is to find them", N. Frye writes (1957). It is worth noting that the origins of mythopoetic ansars were verses of Magzhan. The mythological and poetic roots of Magzhan's poetry are deeper. The mysterious poet in poetry, intuition-our understanding of the "land daridai on the outskirts" of a great deep secret attracted by the Tyslyms. There were many deep strands in it. With the help of intuition in the depths of the layers of consciousness, it is possible to recognise the archetypal essence of poetic verses. In his poems, he called for mythopoetic ansaras, who studied in the poems of the poet "Eternal Forest".

Eternal dumb old forest,

In a dream I saw the light,

The crazy soul of the wind character –

I have different thoughts ("Thick Black Forest").

What are the facets of the mythopoetic meaning of poetry verses? Colour is natural. His calm is restless, granted by a one-time wind combines. The martyr of the world of sleeping matter is the wind. Eternal silence began to enter combining nature, the silence of the soul of the lyrical hero.

In which the sleeping forest,

Having seen a sweet-sweet dream,

The wind consisting of the face ("Thick Black Forest").

These verses describe the poet's inner feelings, sleep, depression, and calm moments. The poet's

books were presented to a wide range of readers: "Aqsham Khattary" ("Zhalyn", 1993, Almaty), "Yrauan" ("Atamura", 2000, Almaty), "Alkonyrdniye" ("Foliant", 2014, Astana), "Zhyp" ("Atamyra", 2017, Almaty), "Qassaqañıması" (1 book, "El orda", Astana), "Qassaqañıması" (2 books, "Kazygurt", 2003). Memory is aware of the complex being of the owner of consciousness. And the master of consciousness must have a great spiritual substance called "Blood".

*To which a miracle you are saying
goodbye to!*

For recognition, five guns:

Goodbye Thoughts,

Word goodbye,

Goodbye Case,

Goodbye Swim,

*After all, the days when the snow was
little-goodbye!*

In the verses of the poet, "Thought" the nature of a lyrical image, being has from an abstract concept. In poems of Tynyshtykbek Abdikakimov (2013), "Thought" is expressed in the category "Hunter and possessor". His "Thought" is depicted in the form of a hunt. The myth of poetry of Tynyshtykbek Abdikakimov (2013) is a world in which peace reigns. In order to visit its deep horizons, a lot of research is needed, in the measurements of mythopoetic thoughts. In the poems of Tynyshtykbek Abdikakimov (2013), there are rather deep symbolism and mystical elements. In poetry, the night period is described as a special secret.

Scary cold night, which are the following,

In fact, you lay as a huge sword...

the cloud of death,

Accompanied by a holiday,

*A thousand are polluted, a thousand
cleared.*

Now ...

*The city is black, the month is black and
yellow,*

A yellowish single tooth stands in tajal.

In general, in Tynyshtykbek's poetry, there are archetypes concerning the shamanistic concept. Most of the archetypes that make up the poet's figurative world are associated with four species that have become the basis of national life and economy. For example, "windy steppe", "breathing lines of dawn", "Blue star in heaven" and others. The poetry of the poet is a real national being, and with the skills of a national worldview. In the same poem the poet characterizes the spirit of the nation. Poems by Tynyshtykbek Abdikakimov (2013) are real ethnophile poetry! The poet himself is an ethnophile personality! So that:

*Oh light, you are the only one who lives
like this.*

In the pink hope-many dreams,

In green snow-burgundy life!..

His poems Tynyshtykbek Abdikakimov (2013) suppress the highest tension of feelings, skillfully play a speech energetic. Deep artistic layers of poetic knowledge of the poet. In order to see it a special knowledge, feelings needed! In poetic poetry, the poem is permeated with abstract concepts.

My word-stallion, eye porridge.

*This is in the summer, if Dauren repeats
itself! ...*

May oils are sprayed with clouds,

The soil freezes the leaves.

You only hear,

You can see!

Confess! (Potebnya 1989)

The documentary and abstract type combines a special liveliness and education of the mythopoetic layer of poetry. The author gives a sense of will. This feeling of the author can be useful, but at his heights it dies. With the help of a tauteka wrapping, the poet demonstrates the image of the human soul. Such authorial works inherent to Tynyshtykbek Abdikakimov (2013) reflect the originality of poetic consciousness, poetic being, and the poet's artistic individuality.

CONCLUSIONS

In the course of the study, the problems of mythopoetics in national poetry, the laws of mythical

knowledge were studied, and conclusions on mythology were systematised in the literary plan. The study of the activity of mythical knowledge in poetics is considered as a natural phenomenon, acting in the cultural and literary traditions and the emergence of artistic and aesthetic images.

In conclusion, the problems of mythical knowledge in poetic work and artistic methods were considered. The significance and mystery of the consciousness of mankind in the deep "layer", which is knowledge, in the secret of mythical miracles, virtues and holiness of the idea, ordinary things are unusually high-quality human being – in particular, that way of knowing the essence of humanity will become mythical artistic images subject to customs clearance. Mythopoietic facets of the work of Magzhan Zhumabaev were also revealed. It has been analysed from the point of view of mythopoetic measures of poetry by Tynyshtykbek Abdikakimov.

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