

## MYPTICAL SYMPOLISM IN STRUCTURE OF META-TEXT

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**Abstract:** *The relevance of the study is due to the fact that the myth was accepted for the object of study by several fields of science. In general, the human sciences system built a huge system of assumptions and conclusions about the myth, conducted a multi-faceted study in the field of philology, including folklore and literature. The leading approach to the study of this problem is the descriptive method that has afforded revealing peculiarities of myth and its influence on the structure of meta-text. The materials of the paper imply the practical significance for the university teachers of the philological specializations.*

**Keywords:** myth, human sciences system, folklore, literature, national code.

In order to discuss the subject, first let us define myth. There is no need to repeat the system of concepts that defines myth as an imagination or implicit truth. However, we consider it necessary to conduct direct exploration on the subject. In general, the answers to the question of what a myth is, can be classified into several groups. It is not worth mentioning the system of the V. Naidysh who analyzed myths. In his work, he systematized philosophical interpretations of mythical nature from the ancient era to the era of romanticism. The following philosophical interpretations of myths are shown: "myth is an actual reality", "myth is an allegory", "myth is a symbol", "myth is an ancient poetry", "myth is a folklore genre", "myth is an ancient philosophy", "myth is a "metaphysics" in the formation of myth-culture" and etc<sup>1</sup>.

"What exactly is myth?" asked M. Eliade, "in the language of the eighteenth century, all those who are beyond the "realistic reality" are either the human creation or the invisible world, as well as the world history of the saints, or the Hacıodean's Theogeia and "all these are called "myth". And he concludes that "we finally realize and understand the meaning of the myth that is the character of the ancient society, that is, the "layer" of humanity, which is the basis of myth's social life and culture"<sup>2</sup>. The main point in this direction is that in ancient societies myths are regarded as absolute truths that describe

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<sup>1</sup> V. Naidysh, *Philosophy of mythology*, Alpha-M, Moscow, 2004. p. 544.

<sup>2</sup> M. Eliade, *Myths. Dreams. Mysteries*, Moscow, Vakler, REFL-book, 1996, p. 288.

sacred stories, that is, manifestations of the Great Timekeeper's superiority. Thus, the myth is transformed to a typical pattern, having a true and sacred character.

The myth, originally created in the form of knowledge, understanding and interpretation of the world, has been established in human consciousness. It was recognized as one form of historical consciousness and as an ancient worldview. We consider the myth as the element of human behavior, doctrine, and element of civilization. It means that the place of the myth in a traditional culture is huge and it must be recognized as a phenomenon "living together with humanity". At the individual, personal level of perception myth has not disappeared completely; it has been seen in people's imagination, dream, aspiration and desire. As you know, many psychological literatures taught each individual to recognize and study the mythical "sediments" in the unconscious and semi-conscious behavior. Now we are more interested in the role of myth in the modern world, where there is a breakthrough of traditional culture. In other words, the myth is being kept in the deep depths of the psyche. Myth, as a symbol, acts in the most important and simplistic parts of human life, it has never lost its mental world; it only transforms its "kind" and functions "secretly" and under the "veil". We can analyze this concept in mythological works by analyzing examples of folklore and fiction.

The myth, according to encyclopedic definitions, means "word" in ancient Greek. But this is only one, only the original meaning, which later became formulas of recognition of truth and artistic images. The myth is more than just a statement. Further, this word, which has several meanings on the way of its birth, formation, development, has become a distinctive notion, the name of the whole system of thinking and the definition of historical consciousness. "It is not the form of the message that defines the myth, but the way of speaking; myth is a conventional boundary but there is no sub boundary. Can we all think of myth? Yes, I believe that it is, or our universe is an infinite religion," stated the scientist, the poststructuralist R. Bart<sup>3</sup>. If you pay attention to the symbolic meaning of interpretations of the myth, then we should focus on the conclusions of E. Kassier.

"Language, myth, religion, art and science are essentially and semantically different. They are not identical copies of ready-made things in nature, but only various stops on our way to reality. The concretization of human experience, which we can call human culture, is probably a manifestation of our emotions, feelings, desires, impressions, our intuition, thoughts and ideas," he said<sup>4</sup>. According to Kassier, a person lives not only in the physical, but also in the symbolic universe. The religion, myth, language and art, we are talking about, are part of this universe. Myth is not an illusion; it is a full-fledged member of

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<sup>3</sup> R. Bart, *Mythology*, Akamemicheskii proekt, Moscow, 2014, p. 351.

<sup>4</sup> E. Kassier, *Philosophy of symbolic forms*, Universitetskaya kniga, Moscow, 2002, p. 280.

the system of visual techniques in close contact with others. A myth is a special place in the spiritual culture of a symbolic form. The most important and essential attribute of myth is a symbol. It was through this myth that the symbol appeared and manifested itself. Kassier also emphasizes that the mythological symbols are the intellectual, fundamental concept created by man. The characteristic feature of the symbolic structure is its double-faceted character: first, it is closely related to sensory perception and at the same time free from it. For example, in any mythical image the limit of the spiritual content having a "sensual" form is recognized. As a result, the symbol opens the way to an unfamiliar, mysterious route used as a realistic intermediary.

One of the features inherent in the symbol is that they will never fall into their specific form, by which the main subtle, impetuous objects are clarified and interpreted. Mythological symbols become more accurate and realistic, but their content is abstract, which in its nature causes the "products" of unreal ideas of human imagination.

### **Analysis of the symbolic nature of the myth**

Thus, the question arises on the reasons why we pay attention to the symbolic nature of the myth. Our focus is on the subject of meta-text, as mythologist turns to the theoretical definitions and conclusions from the scientists. When it comes to formatting the relation between a myth and a meta-text, first it is important to focus on the symbol. The question in this direction is based on this symbol. It is lawful to have an explanation of the "mythical text", which is presented in the primitive character, "if the text is formulated in the context of the meta-text"<sup>5</sup>. If the formation and sequence of text categories are identified through the prism of the meta-text, it is natural that there is an explanation necessity of "mythical text" which is initially presented with implicit meaning. Thus, the concept of "meta-text" appears in mythical texts. Meta-language, meta-poetry, meta-lyrics, metaphor are observed through the prism of meta-text. Moreover, we can notice types of approaches of contrasting, modification and proposing with the help of non-verbal communication in the process of perception and interpretation of a notion. Bearing in mind that, "myth always depends on meta-text"<sup>6</sup>, noted by R. Bart, it is desirable to analyze the "later" and "subsequent" texts in the structure of a myth in terms of meta-textual aspect.

The concept of meta-text is taken into account when analyzing and explaining the mythical symbolism, that is, the symbolic meaning of myth. In

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<sup>5</sup> Zh. Aimukhambet, K. Sarekenova, "Intertextual communication and linguistic-semiotic significance of meta-text", in *Bulletin of the Eurasian Humanitarian Institute*, 2017, no. 4, p. 249-252.

<sup>6</sup> R. Bart, *Mythology*, Akamemicheskii proekt, Moscow, 2014, p. 351.

the mid-twentieth century, American literary critic F. James and the French philosopher J.F. Liotard tried to define theoretical issues concerning meta-texts. R. Barthes also raised this issue in his book "Literature and Meta-language"<sup>7</sup>. If we consider meta-text as a "text about the text" or "text in the text", then we come to conclusion that the interpretation of mythic symbols is the subsequent text that comments on the text. In literary criticism, meta-text is interpreted as an informational and cultural space through the artistic style and composition of the writer, as well as a set of texts belonging to a specific literary direction and generated by several or individual authors and as the whole text and its separate parts that form the concept.

The difference between the meta-text and inter-text is that the inter-text refers to the other text within the text, that is, it provides the connection of the proposed text with other texts, whereas the feature of "isolation" of the work itself is typical for meta-text. That is the conclusion of an attempt to interpret the text itself. Paying attention to the mythical texts, we see that the idea inherent in its core, is presented in mysterious, confidential, symbolic ways. The story of Kron and Zeus in Greek mythology, the Battle of Zeus and Prometheus, the heroic deeds of Hercules, "Apple hatred", Elena's theft, story of Hades and Persephone, the Narcissian tragedy; the Egyptian "Pyramid Texts", "book of the Dead", Sarkopag singing, Indian Rugvats, Celts and Sumerian Knowledge – all of which have symbolic precedents, including the motives of interpreting the mysteries in subsequent stories.

"Meta-text is the process of communication of the main text with its previous text. The word "meta" means "about", and the meta text is "text about the text"<sup>8</sup>. According to this researcher's point of view, it would be wise to accept the notion of myth and mythical narratives that explain "hidden" reference as meta-text. At the same time, we consider mythical motifs in the structure of literary texts at the present stage, that is, part of the text as a meta-text and conventionally perceive them as a "new myth".

The conclusions of the researcher N. Piegé-Gro concerning the meta-text are given in his work "Introduction to the theory of intertextuality". According to J. Zennet meta-text collects quotes, in this case meta-textuality and intertextuality interact<sup>9</sup>. He also emphasizes that the difference in textual and inter-textual links causes the position of revision of similar conclusions about the connection of works of art<sup>10</sup>. Although we understand that the meta-text is derived from the inter-text, it is clear that the meta-text has a special function and purpose. Carrying out interpretive analyses in this direction, it is

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<sup>7</sup> R. Barthes, *Selected Works: Semiotics. Poetics*, Progress, Moscow, 1994, p. 616.

<sup>8</sup> S.A. Baikova, "Meta-text", in *Interdisciplinary Journal of the Moscow Humanitarian University*, 2010, no. 3, p. 248-250.

<sup>9</sup> N. Piegé-Gro, *Introduction to Intertextuality Theory*, Izdatelstvo LKI, Moscow, 2008, p. 240.

<sup>10</sup> *Ibidem*.

necessary to select the characteristics that determine the existence of the meta-text and to make strong conclusions. In the above-mentioned work N. Piege-Gro stated that "meta-textuality means relationship of two texts with the same concepts, that is, the newly emerged text"<sup>11</sup>.

Linguist and scientist N. Uali stated that "meta-text contributes to the correct understanding of the text on the one hand, and on the other hand, it provides mutual communication of parts of the text"<sup>12</sup>. Meta-text cannot function semantically in a separate provision, it can only act within the text itself, and can not stand alone. The reason is that if you divide it out of the text, it will not be fully understood. If we consider the basic semantic parts of the structure of the text, they are considered as the main (final) text and meta-text. These two complement each other, and their relationship with each other may be binary oppositional.

"Meta-text is a dual text that consists of different components for linguists, whereas scientist dealing with semiotics say that it is the key that determines the meaning of the original language; however, literary critics defines the meta-text as a text consisting not only the context-specific text, but also the word of the author. The difference between the meta text and ordinary dual voice is that the boundary here defines not only the boundaries between the author and character, but between specific author and implicit author" says Japanese scientist Kim Hyun-Young, who conducted a large-scale study on meta-text<sup>13</sup>.

The meta-textual analysis aims at identifying the text structure in general. We need to pay special attention to the notion of meta text when considering the connection of texts in the matter of literary translation. It is known that the notion of meta-text has its own role and function in the translation space. In the 70's of the twentieth century, numerous studies on the relationship between the final and translated texts in the field of literary translation were made. The Czech researchers A. Popovich answers whether translated text is perceived as a special text when interpreting it in connection with literary texts and draws attention to the notion of "meta". He takes into account the need to determine the typology of intertextual communication. Thus, he divides text into two groups: proto-text and meta-text. He describes meta-text as a sample of proto-text, means of intermediate invariant of texts and as a result of the communication<sup>14</sup>. According to the researcher, both proto-text and meta-text are typology of meta-text. This structure is typical not only for the texts but also for the whole text structure.

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<sup>11</sup> *Ibidem*.

<sup>12</sup> N. Uali, *Cossack pops madenietinin theory*, Nauka, Almaty, 2007, p. 60.

<sup>13</sup> K. Hyun-Young, "Theory of metatext and forms of its manifestation in poetics", in *Acta Slavica Iaponica. Journal of Slavic Research Center*, 2004, no. 21, p. 202-213.

<sup>14</sup> A. Popovich, *The problems of literary translation*, Moscow, Vysshaya shkola, 1980, p. 199.

There is another interesting conclusion in analyses and research related to meta-text. The researcher V.A. Shaimiyev pays attention to the issue of meta-text and questions whether “it is a meta-text or a meta-discourse”<sup>15</sup>. Regarding the meta-text, the focus is on discourse rather than the text. It is known that the meta-textual structure is characterized by situational and pragmatic content. Therefore, the considered structure is logically meta-text in terms of its form. Indeed, it is a meta-text. It is a meta-discourse in terms of its content, discourse aspect, the situational and pragmatic nature and the discourse value of the text. That is, such a structure, similar to indicative symbols, transfers from the understandable text level to the discourse level. Therefore, it is desirable to consider this structure as a meta-text in terms of content and function”<sup>16</sup>. The scientist also analyzes the textuality and mediation nature of the text, considering numerous meta-discourse functions of the text. Structure explained by the researcher as a meta-discourse can be given:

- to the derivative text explaining the meaning and discussing the symbolic nature of mythical stories (when myth is the main text);
- as a hidden idea and message in folklore works;
- with regard to the interpretation of the narratives in subsequent texts.

As an example, you can get in fairy tales mysterious statements, explanations, solved by the second person, the texts explaining the fabulous words in the thoughts of bi and Zhyrau.

Thus, our main task is to analyze the relationship between the ancient myth and the "new" myth in the meta-textual aspect, paying attention to the proto-text and meta-text, or to the peri-text and meta-text that are typological types of meta-text, as well as implicit and explicit types of meta-text.

### **The study of the mythical discourse**

The mythical discourse is primarily chaotic. It is said that there will be a point of habitat where there is neither the edge nor the bottom. The water element is expressed in the form of the boundaries of two worlds (living and dead). It is well-known that the linking function of two worlds has been motivated by various motives in the initial narrative. In particular, a person is necessarily motivated to pass through the water when he passes away.

In the ancient Greek myths, Haron is a servant of the ancient Greek Kingdom of Hades, i.e. the world of the dead. His task is to take the souls of the dead to the second coast through the Styx River. Only the body of the deceased, followed by a certain procedure and who was buried in a tomb, was transferred to the shore. Haron on the boat gets one coin for this service. That

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<sup>15</sup> V.A. Shaimiyev, “So meta-text or metadiscourse?”, in *Herald of the Bashkir University*, 2012, no. 17, p. 563-565.

<sup>16</sup> *Ibidem*.

is why the ancient Greeks used to put a coin under the tongue of the deceased. In the mythological descriptions of the Etrus, Turmas (later Hermes as the messenger of the gods in Greek) occupied the function of the carrier in two worlds and in the Egyptian myths this task was assigned to Anibis. The classic Greek myth individualized the image of the boat-carrier Haran. This image is also reflected in the poem of Vergil.

An old Haran (meaning "light" and "sharp eye") is the most popular character in the classical mythology performing transforming function. Haran's name is first mentioned in the poem "Miniada" of the epic cycle. Haran transports the soul of the deceased across the underground river and receives a coin for this service. This coin will be placed under the tongue of the deceased in the burial ceremony. This ritual is preserved not only in the Hellenic era, but also in the Roman times, and in the Middle Ages and it is still present today<sup>17</sup>. These are facts about Haran. In myths, Haran was forced to be hold in a chain for a year by Heraclius and he forced him to cross him through the Aheron River. Haran, who was regarded as a representative of the underground kingdom, was later named as a monster of death. The Greeks depict Haran as a ragged bird that flies on his own fishing rod, and sometimes the rider releasing the deceased in the air.

In the ancient Sumerians it is called the Namtaru, which leads to the dead world. He is said to be the ambassador of Eretzhegal, the queen of the dead. The angel who takes soul of man is said to be called Azireil in the Muslim and Christian worlds. The mythical stories are rich for characters of the carrier of the soul, the character who take soul. The two worlds, ancient knowledge of the eternal existence of the soul, have given rise to such motives and characters. We've mentioned that the water element is of great importance in connecting living and dead world. The mysterious water world, which connects two worlds, is closely linked to the above-mentioned characters. The transport of these characters is a boat. They can also swim freely in the water. Sometimes their riding vehicle is designed for both land and water. Moving from the living world to the dead world, the motifs of important characters on this journey revived artistic recognition and led to the emergence of "new" myths, more precisely, to the meta text. Let us analyze with examples what we have just said.

One example is the example of the child who turns into a fish in Sh. Aitmatov's novel "Ak Keme" (White Ship)<sup>18</sup>. The dream of a little boy is to find his father in the white ship, ship in his imagination. "The desire to become a fish is so great that he dreamt to have the whole body of a fish. He dreamt to have the tail, the cork, the scales and the wings – all of them fishlike, and only

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<sup>17</sup> Soul carrier, 2009. Available at <http://www.enmerkar.com/myth/perevozchik-dush>.

<sup>18</sup> Sh. Aitmatov, *White Ship*, Atamura, Almaty, 2005, p. 368.

the long neck, ears, and the head remain in the same position"<sup>19</sup>. The last journey of this character to the world of the dead not to the white ship is described and as well as how he becomes a fish and dies in the water.

The hero, Akan, who is in the labor force in the work "Everything is the front" by O. Bokei, dreams: "I saw Aktaylyk and Bagdad in my dream for the first time. Both of them ride on a horse and pass through Bukhtarma, which is over its shore. At this time a strong wave blows like a dragon, and swallows both of them. I stay alive and scream and start crying out. Everything remained still. My heart felt that I had lost both of them forever"<sup>20</sup>. Also, the fact of Akbota's departure on the sea surface in the writer's poem "Orphan Bota" is a revival of mythical knowledge. "The orphan girl is running, and she does not know how to swim. And she is walking to an eternal journey ... The cool sea is filled with joy and very happy as if it is joyful for its daughter to return"<sup>21</sup>.

The motive of walking on foot on the water surface starts from mythical narratives. The attention of the girl, who has never experienced civilization era and spirit, is focused on the past and ancient time. Purity, property, and value for her are in this era. The past is depicted as a place of the spirits and she starts her journey on the sea surface as an intermediate boundary on her foot. Thus, the writer's description of the fate of his character has contributed mythic motive to the structure of his work.

The immortality of the soul, the perception of the surrounding nature as a living soul are the result of mythological thinking, whereas the writer O. Bokei sends his character Akbota to the sea and explains it as a return to nature, not to trouble. Wavy sea looks like a mother in the writer's description. In world mythology, including chthonic myths, the earth is depicted as a femininity, that is, manifested in the form of a woman. The sea is also like a mother according to the author. O. Bokei doesn't describe Akbota as "dead", instead he describes her as she "is walking on the golden path of the sea" in order to show his artistic individuality. When analyzing the motives of Sh. Aitmatov and O. Bokei in the metaphysical aspect, we consider the interpretation of these motives in connection with ancient myths.

The Kingdom of the sheyites or the water world, which is understood to be the way to the kingdom, takes the form of a description of a mysterious character. There are many other examples of this mythical cognition that fostered the fiction and served to create a "meta-textual component" in the text. For example, let's pay attention to the following poem by M. Makatayev:

*Nemenege zhetisting bala batyr?  
Kariyalar azaiyp bara zhatyr.  
Biri minip kelmesting kemesine*

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<sup>19</sup> *Ibidem*.

<sup>20</sup> O. Bokei, *Everything is the front*, Raritet, Almaty, 2008, p. 280.

<sup>21</sup> *Ibidem*.

*Biri kutip, aniki, zʒagada tur...*<sup>22</sup>.

“Kelmestin kemesi” (the boat that doesn't return) is a poetic image of a boat of the ancient Greek Haran. In this regard, we understand the connection of water with the world of dead as follows: “su ayagy kurdym” (flooded with water), “suga ketken tal karmaidy” (tree does not fall into the water). This is also explained in stories by Korkyt. Korkyt lays carpet on the surface of Syrdariya and sings a kui (a national music) and he finally finds snake's location and bitten by a snake. And he dies. Here, not only the water world, but also the snake – the creator of the underground world, is involved in the event. Considering that two worlds are bound together in terms of water, the river full of water, the sea and the ocean, they will be embedded in different networks with different images as their deepest mystery. The other side of the water, or the other shore – the second world, is thought to be eternal. The following poem by E. Raushonov can be given as an example:

*Sodan beri, aiteuir, bar bir okpe,  
Kolym zʒayau darmensiz mangi kokke.  
Kabyrgamby kaiyk kyp zʒhatkizdim men  
Zhan anamnyn tabytyn argy betke...  
Since then, there is one grievance,  
My hand stretches beneath the hell.  
My ribbings served as a boat to transfer  
My mom's coffin to the next coast...*<sup>23</sup>.

In this verse, the water world is illustrated indirectly by means of stylistic devices such as “kabyrgany kaiyk kylu” (my ribbings served as a boat), “argy betke zhatkizu” (to transfer to the next coast). The concept of “suga ketu” (drowning) was formed on the basis of this mythical knowledge and was reflected in folklore and literary works in different ways. One of the folklore heritages of ancient epochs is “Kozy-Korpesh and Bayan Sulu”, where the death of Sarybay was delivered by Tazsha Bala (a boy) to his wife in an implicit way: “... Tusimde bir kungiyk suga kettim”.

Drawing attention to the above-mentioned opinion on the meta-discourse, we offer the following analysis. The legend about the origin of Bukhar Zhyrau Kalkamanuly was preserved in the manuscript fund of M.O.Auezov Institute of Literature and Art (729th batch, 3th booklet, collector Tashbaev Asylbek, dated on 13.01.1971) and it is also encountered in the work "Tauarikh Hamsa" by Kurbangali Khalid.

Famous Asan Kaygy, who lived in the XIX century, says to Zhanibek Khan:

*Ai, Zhanibek, karasang,  
Kily zaman bolmai ma,*

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<sup>22</sup> M. Makatayev, *Kazakhstan. National encyclopedia*, Kazakh encyclopedia, Almaty, 2005. p. 559.

<sup>23</sup> E. Raushonov, *Gaisha Bibi*, Zhazushy, Almaty, 1991, p. 230.

*Suda zburgen ak shortan*  
*Karagai basyn shalmai ma,*  
*Muny nege bilmeising?!*<sup>24</sup>.

The essence of the word here is explained by Bukhar Zhyrau in response to the question of Abylay khan in XVIII century after three centuries later (example is taken from the work of K. Khalid "Tauarikh Khamsa"):

*Karagai sudan kashyp,*  
*Suga bitken bir darak.*  
*Shortan suga shydamsyz*  
*Bahytan shykkan bir karak.*  
*Oilama shortan ushpas dep,*  
*Karagaiga shykpas dep*<sup>25</sup>.

In Khalid's work, there is another version of tolgau (a verse expressing thoughts) addressed to Zhanibek Khan. He wrote that the author met Kudayboy akyn (poet) in 1871, saying that he had heard it from Koysshan. It is as follows:

*Mynan song kily-kily zaman bolar,*  
*Zaman azayp, zang tusip zhaman bolar.*  
*Karagaidyn basyna shortan shygyp,*  
*Babalaryn daureni taman bolar*<sup>26</sup>.

In the second variant, “*kkaragaidyn basyna shortannyn shyguy*” (the emergence of the pike at the pine tree) is interpreted as “*babalar daureninin taman boluy*” (the end of the ancestral epoch). In both versions, the nature of the “*kily zaman*” (different time) is characterized by the pike head at the pine tree.

The subsequent text provides an explanation to the idea stated in previous text of the given two tolgaus (a verse expressing thoughts). Tolkau of Asan Kaigy is a proto-text, and tolgau of Bukhar Zhyrau (poet) is a meta-text. Tolkaus of both poets, which are considered as a work of oral literature, are described in these ways in terms of taking into consideration the conclusions and opinions on meta-text and meta-discourse. In this example, there is a heterogeneous structure consisting of dual text, an interpretation of the source text, and the aesthetic boundary. It is also appropriate to interpret tolgau of Asan Kaigy by Bukhar Zhyrau and to describe the content and function of the meta-discourse (V.A. Shaymiyev). However, this concept is directly related to the meta-textuality and based on it.

The notions of meta-poetry, meta-lyrics are identified within the context of meta-text. One of the urgent problems of modern literary studies is meta-poetry. Generally, meta-poetry is studied in the work of German researcher

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<sup>24</sup> A. Kaygy, *Ten centuries are burning*, Daur, Almaty, 2006, p. 408.

<sup>25</sup> K. Khalid, *Tauarikh Khamsa*, Izdat Market, Almaty, 2006, p. 296.

<sup>26</sup> *Ibidem*.

"The theory in the poem and the theory as the poem" ("Theorie im Gedicht und Theorie als Gedicht") by Armin Paul Frank<sup>27</sup> and in the work "Lyrics and meta-lyrics" ("Lyrik und Metalyrik") by E. Mueller-Zettelmann<sup>28</sup>. Armin Paul Frank suggests the term "poetic poem", which describes the poem about the poem<sup>29</sup>. Meanwhile, Ewa Muller-Zettelman describes the meta-lyrics as "the expression of lyrics through a theme" taking into account the problem of meta-textuality in lyrics<sup>30</sup>. It is very important that this term, introduced by Frank Paul, is included in the scientific circulation. According to this concept, there are many poems in the Kazakh poetry taken as an object of study. It is possible to say that the following verses taken from tolgau of the poet of the XIX century Dulat Babatayuly are close to features of "poetic poem": "Zhyrymdy menin surasan // Tumanyn tunyk suynan", "Zhanymdy shan baskanda // Tunyk zhyrmen zhyynam". The following is verses taken from the famous poet of the XIX century Kempirbay (farewell of Asset):

*Asetzhan, osy aurudan olem bilem,  
Allanyn amanatyn berem bilem.  
Kudemnen **kokala uirek** "kosh" dep ushty,  
Sol shirkın kari zholdas olen bilem.  
Basymda otyrды oksip, kimai, toktap,  
Kete almai boten zhabekka ainalsoktap.  
Serigim, kosh, aman bol, Kempirbay! – dep,  
Zhylady byryngy otken kundi zhoktap*<sup>31</sup>.

The above-described verses need a new form of analysis in terms of its poetic features. Moreover, Abay Kunanbayuly's poems "Olen sozdin patshasy" and "Syldyrlap onkei kelisim" can also be called as poetical poems. There are a lot of cognitive and poetic ideas about poem and its nature in the work of outstanding poet:

*Tuganda dumie esigin ashady olen,  
Olenmen zher koinyna kirer denen.  
Omirdegi kyzgyyn bari olenmen,  
Oilansanshy bos kakpai elen-elen*<sup>32</sup>.

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<sup>27</sup> A.P. Frank, *Theorie im Gedicht und Theorie als Gedicht. Literaturwissenschaft zwischen Extremen: Aufsätze und Ansätze zu aktuellen Fragen einer unsicher gemachten Disziplin*, Springer, Berlin, New York, 1977, p. 131-169.

<sup>28</sup> E. Müller-Zettelmann, *Lyrik und Metalyrik. Theorie einer Gattung und einer Selbstbespiegelung anhand von Beispielen aus der englisch-und deutschsprachigen Dichtkunst*, Springer, Berlin, Heidelberg, 2000, p. 170.

<sup>29</sup> A. Kaygy, *Ten centuries are burning*, Daur, Almaty, 2006, p. 408.

<sup>30</sup> E. Müller-Zettelmann, *Lyrik und Metalyrik. Theorie einer Gattung und einer Selbstbespiegelung anhand von Beispielen aus der englisch-und deutschsprachigen Dichtkunst*, Springer, Berlin, Heidelberg, 2000, p. 170.

<sup>31</sup> D. Babatayuly, *Kazakhstan. National encyclopedia*, Kazakh encyclopedia, Almaty, 2005. p. 559.

<sup>32</sup> A. Kunanbayuly, *Lyrics and poems*, Goslitizdat, Moscow, 1940. p. 357

The poet describes the important place of the poem in the spiritual life of the nation and shows an indivisible unity of power of word with its spirituality. The poems on this topic are generally considered to be the subject of "poetic poetry", "meta-poetry". Poems of Mukagali Makataev ("Kalkam men Lermontov, Pushkin de emen", "Olen turaly tumaidy shaishylykta"), Fariza Ungarsynova ("Olen") about poetry are included in the series of poetical poems, which were stated by Frank<sup>33</sup>. These poetic samples can also be analyzed and interpreted in terms of concepts on "meta-poetry" and "meta-lyrics" of E. Muller-Zetzelmann.

### Conclusion

We have created some mythical motives, focusing on mythical symbolism, its place in the meta-textual structure. One of the most widespread is the water world. The ancient concept of the soul, which has been recognized as eternal soul, does not seem to be unpleasant and terrible. It is only the element that connects two worlds. In any case, the implicit message of mythic stories that depict "carrier" characters is an attempt to explain the connection between two worlds, the eternity of the human soul. These motifs, which have a permanent place in the myths of the peoples of the world, have a diverse character, revitalized with new paintings, new images, and have an important place in the text structure. These lines that have been originated from ancient myths and have been the subject of study of mythologism in fiction are considered in terms of emergence of new myth and it is obvious that meta-textual analysis explained by the definition of "text in the text", or "text about the text" will lead to new notions. Analyzes in this direction are essential in demonstrating the symbolic nature of the myth. At the same time, given the fact that the analysis of the myth in the meta-textual paradigm shows its artistic-cognitive nature, we can define the essence of the meta-textuality in the structure of text. It is obvious that consideration of meta-text and meta-discourse analysis in the space of mythical motifs and plot can lead to actual conclusions and assumptions.

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<sup>33</sup> A.P. Frank, *Theorie im Gedicht und Theorie als Gedicht. Literaturwissenschaft zwischen Extremen: Aufsätze und Ansätze zu aktuellen Fragen einer unsicher gemachten Disziplin*, Springer, Berlin, New York, 1977, p. 131-169.