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CULTURAL CODE AND MYTH POETIC MODELING
IN THE STRUCTURE OF THE ARTISTIC TEXT

Abstract. The article is implemented within the framework of grant financing of the MES of the Republic of Kazakhstan for the project AP05133019.

The paper considers the fundamental issues of myth poetic modeling in the context of the implementation of cultural code. The definition of the myth(ical) capacity of an artistic text is given as an important quality of an artistic text. The author's definition and justification of the term is given. The ratio of mythological components to cultural codes as a part of the whole is investigated. Literary, philosophical universals, concepts, stereotypes, mythologems stand out as defining myth capacity constructs and moduses of the text. In modern literary practice, the interrelated processes of the mythological creation, myth-generation and myth-destruction are actualized. However, in any case, the mythology of the text increases, especially in the case of complete destruction of the semantics and stylistics of the classical myth. A certain precedent of "reverse" coding arises: the semantics of the mythological basis can be completely destroyed. In this sense, the cultural code as a construct of a wider associative-communicative content is associated with mythology as general to private and vice versa.

Key words: artistic text, myth(ical) capacity, mythology, cultural code, literary universal, concept.

Introduction. Modern literary creativity abounds with various kinds of techniques and methods of text making. The predominant place in this row is myth poetic modeling, which has the same long development period as the literature itself. The profound elaboration of the mythological trend in literature and literary criticism makes it possible to single out such important categories and concepts as mythological thinking, myth time, myth space, mythologem, and others. Observations on artistic texts of heterogeneous aesthetic nature show the suitable quantitative and qualitative characteristics of myth poetics. It is known that in the Russian literature of the Silver Age, mythology acquires the features of the dominant artistic method. The frequency and wide range of access to archaic and pre-archaic subjects, images, motifs, and other national symbols lead to the creation of original "myth-texts" (the works of Z.G.Minz, O.Freidenberg, J.Golosovker and many others). The myth capacity of the text becomes one of the distinguishing features of the general poetics of the work, which is connected with the expansion of the mythological paradigm in practically all national literatures.

The cultural code, most prominently reflected in the myth, legend, parable, with its internal focus on coding (and subsequent decoding) of meanings, gives rise to many associative, referential links of the text and extra-textual realities.

Myth in the space of literature: conjugation of contexts.
The mythological component of the text realizes its hidden intentional and communicative possibilities: referring to the past (real-historical narrative or the unreal world, "fantasy"), the myth in a broad sense links the past and the present of the people, opens up possible fronts of the future, and in this its universality. A study of the literature of Kazakhstan over the past twenty or thirty years [1] shows that the desire to create "another reality" through appealing to the archaic myth, ritual, rite is at the forefront of creative searches of national writers. Hence - an increase in the myth capacity of the text as an aggregated

conditional-total characteristic of functioning myths (elements of myth poetics): the actual mythology, including author's, literary universals, concepts, stereotypes, parables, legends and other conditional-metaphorical forms and means. Increased mythology is characterized by literature with the so-called. New mythological dominant, because it often combines the reproduction and interpretation of classical myths with the creation of its own new myth (s). The desire to create "universal unreality", to which the myth can be attributed, allows artists to put into the text myths, legends, symbols of different aesthetic, philosophical, regional orientation. These are the books of Kh. Adibayev, A. Kemelbayeva, A. Zhaksylykov, D. Nakipov, A. Tynibekov, I. Odegov and others.

New mythologism is a complex, heterogeneous aesthetic and philosophical phenomenon. If, on the other hand, we take into account the frequent installation of modern authors for freedom of interpretation, we can see here the almost unlimited possibilities of new mythologism, namely:

• in the actualization of objects of intangible cultural heritage (*Zhusip Balasan* by Askar Yegeubai, *Taltys* by Talasbek Asemkulov),

• in the reproduction and rethinking of certain epoch-making events in national history (*Sakies* by Bulat Zhandarbekov,*Kabanbai batyr*by Kabdesh Zhumadilov, *The death of Otrar* by Khasen Adibayev),

• in the unfolding of a large intertextual game (*Constellations of the twins* by Khasen Adibaev, *Dreams of the accursed* by Aslan Zhaksylykov),

• in the installation of situations, motifs, images of national and other nationalities (*Altai balladasy*by Askar Altai, *Circle of Ashes, Shadow of the Wind* by Dyusenbek Nakipov, *Caravan* by Abai and Auez Tynibekov),

• in the re-creation of national and other national concepts (*Kypchak Aruy* by Mukhtar Magauin, *Purusha*by Ilya Odegov).

Naturally, in each of these works internal intertwining of myth poetic elements, mythologems both among themselves and with other plans of narration (historical, philosophical, existential, sacred, symbolic, mystical and other) are strong. The processes of mythological creation, myth-creation and myth-destruction, observed in Kazakhstani literary practice, objectify the emergence of works with a heterogeneous genre-style and narrative structure, experimental, "provocative" texts. However, in any case, the mythology of the text increases, especially in the paradoxical case of complete destruction of the semantics and stylistics of the classical myth-base. In other words, a certain precedent of "reverse" coding arises: the mythological basis can be completely changed, but belonging to it remains, despite its profanation, an intentional stylistic decrease in the sacred and mystical, metaphysical content (Kh. Adibayev's *Twins Constellation*).

Quite often discussed in literary criticism and near-literary milieu are the works of *Dreams of the Accursed* by A.Zhaksylykov,*The Shadow of the Wind, The Circle of Ashes*by D.Nakipov, *Any Love, Timur and His Summer* by I.Odegov, *Giants* by A. Tynibekov and others are distinguished by a high density of mythological, new mythological, historical and quasi-historical constructs. From the latest Russian novels, you can name almost 600-page novel*My Ragnarok* [2] Max Fry (literary pseudonym of two authors - Svetlana Martynchik and Igor Stepin), which presents many myths, sacraments and historical personalities of the ancient medieval world and recognizable personalities modernity. This work clearly demonstrates the tendency of myth destruction, which is based on desacralization of known images and motifs, the classical plot. Absurd situations, in which the main character - the narrator and other characters often fall, weaken the semantics of the archetype, which is the basis of this or that mythological event. "Narrative tension" [3] increases due to the large concentration within the text of known mythological images and their "counterparts", the development of a variety of story lines, situations, heterogeneous chronotope.

In the personosphere of the book includes the iconic mythological figures of the Gods of different beliefs, demons, prophets. The sacred and profane are deliberately connected through the fantastic plot of the joint Path of the new worldly prophets of the world religions (Muhammad), the ancient Gods and Goddesses of various cults (Athena, Dionysus, Ares, Seth), demonic personalities (Dracula), mythologems (Sphinx, Quetzalcoatl), literary archetypes, film actors and many others. Without focusing on the moral and ethical aspects of such a literary experiment, one can also identify here a non-controversial version of the development and the universal monomythof J. Campbell.

The Kazakh writer D. Nakipov (*The Circle of Ashes* [4], *The Shadow of the Wind*) also introduces into the narrative the mythological characters that play a key role in creating a complex text structure,

expressing the intricate concept of life and worldview. In search of harmony, overcoming the permanent chaos are his characters: people and fantastic creatures - *samions*. Chaos is personified first of all by a mystical monster - *Osmihorr*. Many motifs, semantic and emotional dimensions, interspersed quotes from sacred books, occasional combinations, as well as allusions, reminiscences, break down the linear narrative into countless texts, resulting in one rather voluminous postmodern bizarre text-labyrinth. It is maximally complicated through the introduction of multi-component sound combinations, which are difficult to perceive and often stylistically reduced.

For modern literature, especially the postmodernist mode, the creation of the myth is equally characteristic, and its destruction is the process opposite to "myth creation", consisting in the exclusion of the most important myth-forming components (as in the example cited, the desacralization of the image, the dissolution of the myth chronotope in modern time and space), a change in their qualitative structure. As a result, the myth turns either into its opposite, "ordinary life as it is", or into a "game of beads" (Hermann Hesse). And in this context, the study of the myth poetics of the artistic text, the principles of its functioning in the sphere of poetic consciousness, individual style, genre formation processes is one of the important tasks of mythological literary criticism and mythic criticism.

In the novel *My Ragnarok* almost all the personalities are synesthesically reduced: the original sacral component is subjected to total reorganization towards profane content. Such a transformation of mythological images, motifs, plots is classified in myth poetics as "transposition" (playing, E. M. Meletinsky) myth in another space and time.

In historical and philosophical works, the path of "mythological restoration" (S.Telegin, I.Pogrebnaya) is reproduced of some mythological schemes marked with national or universal semantics, rituals, sacred-directed rituals, events, situations. The ritual component also serves as an essential element of the entire narrative text framework. An example is the Kazakh historical novels*Sakies* B. Zhandarbekov, *Giants* by A. Tynibekov. The latter has undoubted rolls with the book of Zhandarbekov in terms of choosing stylistics, narrative techniques. One can even say about the continuity of the tradition of panoramic narrative of the theme of ancient Proto-Türkic history in the context of the civilizational contacts of the Steppe and the Ancient East, prominently reflected in the historical novels of I.Yesenberlin, Z.Samadi, M.Magauin, M.Simashko, B.Zhandarbekov and others. In the aspect of artistic tradition and innovation in contemporary Kazakh literature, several interconnected blocks of mythology, embedded in the narrative: sacred, Turkic, universal (authoritative, ethnic), are distinguished. It is ethno-cultural images, personal concepts, symbols, motifs with a strong archetypal center that form the basis of the national picture of the world.

Detective, fantastic, quasi-historical narratives are inclined to build a mythological story on the principle of myth analogy (the novels of the Russian author B. Akunin), retaining the external attributes of the archaic myth (mythonymss, myth toponyms, body and portrait characteristics, the general scheme of the myth), but almost completely modifying the semantics of events, character of personage, chronotope (*The Death of Achilles* by B.Akunin).

The screen adaptation of many books of this artistic strategy also creates special narrative structures, where a visual series of cultural codes prevails over the verbal code. Cinema, like no other, is built on the installation of situations, images, scenes. For example, in the trailer for the film *Percy Jackson and the Lightning Thief* we find a number of well-known mythological images: Satyr, Furia, Minotaur, Mount Olympus, Centaur and many others. All of them, as well as the external attributes of the archaic myth are transferred to the world of the modern metropolis. But the new myth is similar - the film-narrative and the myth-base - the philosophical focus on staging and searching for answers to the "eternal" questions about good and evil, the sense of being, faith and unbelief.

Cultural code and literary mental constants. The cultural code in the artistic text has an ambivalent nature: semantic and functional content. In the aspect of referentiality and functionality, the cultural code is understood by us as a specific mechanism (tool) for the storage and successive transmission of important information about the history, philosophy, spiritual and material culture of a person (individual), ethnos, group of ethnoses of a particular region, this or that civilization, Universe (Universum) [5].

According to Ticher, "in text analysis, coding means that text phenomena refer to individual concepts. That is, a connection is established between specific fragments of the text (units of analysis) and more

abstract categories. In a sound coding theory, coding is a general term for data conceptualization. In this theory, coding means that the researcher asks questions about categories and their contexts and offers intermediate answers (hypotheses)" [6, p. 333]. In other words, the cultural code in the text is a complex artifact that has unconditional value and meaning in revealing the idea and concept of the work. Hence the axiological nature of the cultural code. Another important quality of cultural code in the context of literature is its functional longevity, length in time.

The cultural code as a construct of a broad associative and communicative content is associated with mythology as a general to a particular one. From the semiotic-semantic point of view, the cultural code in the literary discourse is the reproduction of one or another cultural information, tradition, philosophy, world outlook, world order in a specific text space. As any linguistic sign (in the sense of Sosyur), the cultural code in the text has two inseparable sides - external and internal, meaning and signified. Hence - the implicit and explicit embeddedness of the cultural code, realized in the myth, in the narrative, the plot, the manifestation of the set of associative and semantic links of the cultural code with the reader (listener, viewer) with other concepts, plots, ideas, images, motifs. Examples are given above.

In the artistic text, there is an original coding of ethno- and historical-cultural, philosophical, worldview, economic, legal and other information. In this aspect, mythological constructs reveal the deep archetypes of consciousness, their conjugation with the concrete existence of one or another ethnos (s) in a given time interval and space.

So, in the novel-dilogy*Sakies* [7] by Bulat Zhandarbekov there are about 200 characters of different ethnic orientation (Sakies, Persians, Babylonians, Egyptians, Greeks, Assyrians, Medes, Jews), each of which is fully depicted, functionally embedded in the personosphere of the novel, occupying a certain place in the development of the described events.

Numerous ancient Iranian, Babylonian, Assyrian, ancient Egyptian gods, demons are represented in the background: Akhuramazda is the Supreme deity of the Persians, Angra-Manyu is the Lord of darkness, Adad is the God of thunder, Ahriman is an evil spirit, master of evil spirits, Bel-Marduk (Jupiter) the supreme God of Babylon, Bachman the Persian deity, Zabab the God of the happy war and the knight of the gods, Ishtar (Venus) the Goddess of love and beauty, Naboo (Mercury) - the God of wisdom, ablution and ritual, Nergal (Mars) - the God of the bloody war and the Lord of hell, Ninurna, in - the moon-god and knowledge, Shamash - God of the sun, Humay, in the Persian legends, bird of happiness, Simiurg - fantastic bird and others. Such a number of foreign sacraments (sacred names), which bear a significant informative, epistemological, emotive function in the disclosure of the artistic concept, also increase the mythological capacity of the text. This contributes to the creation of a panoramic picture of the ancient world, the impression of aesthetic and historiographical reliability of the events described.

Literary universals, concepts, stereotypes.

An important role in the process of structuring the narrative text belongs to the universals introduced into it, the concepts, the constructs that make up its peculiar semantic supports. N.V. Volodina, investigating the categorical content and aesthetic functions of literary universals, concepts and stereotypes, notes that "myths, archetypes and eternal images have a common field of meanings, sometimes turn out to be interchangeable, which allows them to be included in a general category - universals ... The content of universals is also formed in the process their "renovation" in the literature and on interaction, in correlation with general cultural factors "[8, p.29].

It provides the following scientifically substantiated definition of literary universals: "Universal in the literature can be called mythological, archetypal, eternal images and motifs, actualized by world literature and functioning in an unlimited space-time continuum" [8, p.30].

This definition is closely correlated with the opinion of A.F. Kofman: "The other vast layer (referring to the Latin American artistic world - AS) is composed of elements that go back to mythological universals - such as myths of water, rivers, trees, earth, sky, sun, moon and others. They can be raised to Indian mythologies, but with the same success - to find their roots in any other mythological system. In our opinion, these elements have no other specific cultural source: they are ubiquitous in mythology, literature and folklore, and are the archetypes of human consciousness and culture "[9, p. 301].

In other words, mythological universals, otherwise - universal mythologems, are cross-cultural, or supracultural, phenomena reflected in the poetics of a work of art. But in each specific case of national mythology and then - folklore, literature, such universals are supplemented by ethnic specificity, including in the name. For example, the archetype of the sun, widespread in all the areas of ancient civilizations,

appeared in the ancient Egyptian system as the Sun god, the supreme deity of the ancient Egyptians, in India it is the sun god, the ruler of the Surya sky, the Iranians have the deity of the sun and the Mithra treaty, etc . For prototurks, the sun also appears in many ancient tales and is associated with "White deer with golden horns - it's Day, Sun-Father and Hagan" [cite on: 10, p. 100].

S.Kondybai cites the words of the Kazakh orientalist Yu.A.Zuev: "Another sacred symbol of the Sun for ancient Turks was the sacred Deer" [10, p. 105]. An interesting interpretation of this universal was proposed in the novel *Zhusip Balasagun* [11] by Askar Yegeubai through the parable of the appearance of the world Kagan-Sun, the sun-like (God-like – A.S.) boy. The universal inter-species nature of this archetype is confirmed by well-known examples from ancient literature, classical music: Homer's "Hymn to the Sun", the symphonic poem "The Hymn to the Sun / Thus Spoke Zarathustra" by Richard Strauss.

Another important category in the myth poetics of the text is the literary concept: "The concept is a semantic structure embodied in stable images, repeated within the boundaries of a certain literary series (in the work, writer's work, literary direction, period, national literature), having a culturally significant content, semiotic and mental nature "[8, p.19]. Among the selected narrative material of the *Sakies* dilogy, mythological personalities, for example, have acquired a status of "personal concepts" [8, p.20-21]. They can be roughly divided into proper proto-Turkic personalities (Ishpakai, Madiy, Partatua, Tomiris, Spargapis, Rustam, etc.) and personalities of the ancient East, included in the arsenal of the deepest archetypes of world history and culture (Cyrus, Nebuchadnezzar, Belshazzar, Homer, Croesus, Pharaoh Psempplech and many others). These are acting characters, each of which has a certain text space, each of which is directly or indirectly associated with many other characters, each of which structures a special "extra-textual reality", similar in nature to the one created by the historian, U.M. Lothmann [12]. Each of the personalities produces an associative field, reflected in known idioms, conceptual metaphors, comparisons. For example, the novel introduced the plot of the death of Babylon, with a detailed description of the noisy feast of the last king Belshazzar on the eve of his death (*Belshazzar feast*).

In the system of myth poetic categories, a literary stereotype is distinguished, also possessing a large range of narrative-communicative functions. A.F. Kofman notes: "If the repetition of the same images and motives can not be explained by accident or imitation, then they should be understood as stereotypes of artistic thinking (the concept of" stereotype "in our case does not contain the slightest negative connotation) . They are formed unconsciously, spontaneously - from the common perception of their world and themselves in it. Unlike folklore stereotypes rigidly conditioned by tradition, literary ones are much more mobile, blurred, and variable; they can sporadically appear and disappear, develop and transform, generate new stable elements and interact with already established ones. Artistic stereotype - there is certainly an external, in other words, a form; the study of genesis and symbolic meaning, concealed in a stereotype, leads to its content - namely, to the archetype of artistic thinking. The totality of archetypes of artistic thinking makes up the artistic code of a given culture "[9, p.8-9]. Mythologems of different semantics and orientation can also be interpreted in terms of classification to the indicated literary constants. The artistic embodiment of the poetics of the text-myth, text-code can be seen in the famous poem *Brotherhood* by Octavio Pas. The same tuning fork of the narrative code can be seen in the *Constellations of the Twins* by H. Adibayev, *The Age of the Last Judgment* by S. Elubai.

The constancy of the semantics of literary universals, concepts, stereotypes brings them closer in their phenomenological, semantic and functional focus to the cultural code as a part of the whole: "Being an aesthetic phenomenon, the artistic constants allow us to discover the patterns existing within the literary process itself, the end-to-end lines of its development. At the same time, these constants are of a mental nature, i.e. are connected with the deep features of the worldview, the consciousness of man, culturally-historically and ethnically conditioned. Interest in such phenomena, "the search for certain mental constants ... is actualized at critical moments in history. The change of centuries, which takes place quite a long period, is certainly one of such moments" [8, p.3-5]. Further, Volodina clarifies: "The type is actually a literary phenomenon created by the author, an aesthetic category; conceptual structure, embodied in the literary work associated with the area of epistemology "[8, p.21-22].

Informative layer, for example, in the novels *Sakies, Caravan* is a description of the numerous gods, mythical personalities, sacred beings, descriptions of rituals, beliefs, tales of various peoples: Sakies, Babylonians, Medes, Egyptians, Persians, Greeks, Indians , Chinese and others. There are cardinal differences in ethics, psychology, management systems, law, including inheritance between sedentary,

mainly slave-owning, the East and nomadic tribes of the steppe. These details form a descriptive framework of novels important for the "situation of telling".

In modern prose of recent years, there is a clear tendency of artistic representation of world universals and national-cultural concepts, their close interconnection. As a result of this interaction, large-format epic works arise with a branched system of myth and folklore images, motifs, associations, polyphonic and ornamental writing textures. The concept *caravan*, which gave the title of the book of Abai and Auez Tynibekov, secures the plot and event canvas of the work, saturating it with a deep philosophical meaning. Among the concepts that are significant for the conceptosphere of the novel *Sakies*, the following concepts and mythology can be named: *akinak, fire, tamga, battle cry (uran), tulpar, dombra* and many others. These concepts, reflecting the specificity of the world outlook and the world order of the Sakies, give the products the necessary textual elasticity, rhythm, and polysemy.

In the novel *Sakies* many legendary images are represented: the Tower of Babel, the ancient Eastern lords Kira, Kreuz, Nebuchadnezzar, Kiaksar, Egyptian pharaohs and others. As a result, the original polyethnic cultural range of the text arises, special features of culture and religious views of the Persians of the Medes, Babylonians, Egyptians, Arabs and many others are identified. It should be noted the aesthetic integrity of these universals in the context of the Kazakh novel. The author introduces pedigrees, genealogical trees of both the Sakies' leaders and the above-mentioned ancient Oriental despots. If the universal universals introduced into the text carry the functional load of an important but still additional resource, the national images and ethno-cultural concepts form the basis of the main task of the novel - the artistic reconstruction of one of the most dramatic pages of national history (the war of the Persian king Cyrus against the Sakies' QueenTomiris), the disclosure of the characteristics of the national character and image.

Literary universals, concepts, stereotypes, unfolded in time and space of a specific artistic text, reveal, along with other significant poetic elements, the extensive cultural code of the epoch described, the specifics of narrative situations. The result of the inclusion of the indicated mental constants is an increase in the myth capacity of the text, maintaining the necessary balance between its descriptive framework and the event basis.

The conclusion. Myth poetic modeling becomes the dominant principle of creating an artistic text. Cultural codes, including various mythologies, concepts, conceptual metaphors, universals, realems, historiosophimes, ideologems, and others, most prominently reflect the connection of times, cultures, and formations. These constructs contribute to the creation of polyphonic, multidimensional artistic text. As a result of the inclusion in the text of various conditional metaphors, the mythological capacity of the text increases. It becomes one of the important characteristics of the specificity of the narrative strategy being implemented. The phenomenon of cultural code in literature and other forms of art, comprehended in a wide connotative range, includes in its associative-semantic field a number of stable mental constants: literary universals, concepts, stereotypes, myths proper. These constructs, forming the background discourse necessary for narration, an informative plan, simultaneously realize the function of the reader's complete immersion in the atmosphere of the epoch described.

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КУЛЬТУРНЫЙ КОД И МИФОПОЭТИЧЕСКОЕ МОДЕЛИРОВАНИЕ В СТРУКТУРЕ ХУДОЖЕСТВЕННОГО ТЕКСТА

Аннотация. Статья выполнена в рамках грантового финансирования КН МОН РК по проекту АР05133019.

В работе рассматривается фундаментальные вопросы мифопоэтического моделирования в контексте реализации культурного кода. Дается определение мифоемкости художественного текста выступает как важное качество художественного текста. Дается авторское определение и обоснование данного термина. Исследуется соотношение соотношение мифологических компонентов с культурными кодами как части к общему. В качестве определяющих мифоемкость текста конструктов и модусов выделяются литературные, философские универсалии, концепты, стереотипы, собственно мифологемы. В современной литературной практике актуализируются взаимосвязанные процессы мифовоссоздания, мифопорождения и мифоразру-шения. Однако в любом случае мифоемкость текста возрастает, особенно в случае полного разрушения семантики и стилистики классического мифа. Возникает определенный прецедент «обратного» кодирования: семантика мифоосновы может быть полностью разрушена.В этом смысле культурный код как конструкт более широкого ассоциативно-коммуникативного содержания сопряжен с мифоструктурой как общее к частному и наоборот.

Ключевые слова: художественный текст, мифоемкость, мифологема,культурный код, литературная универсалия, концепт.

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КӨРКЕМ МӘТІН ҚҰРЫЛЫМЫНДАҒЫ МИФОПОЭТИКАЛЫҚ МОДЕЛЬДЕУ ЖӘНЕ МӘДЕНИ КОД

Аннотация. Мақала ҚР БжҒМ ҒК АР05133019 жобасы бойынша гранттық қаржыландыру аясында орындалған.

Бұл мақалада контексттегі мәдени кодты жүзеге асырудағы мифпоэтикалық модельдеудің іргелі мәселелері қарастырылады. Көркем мәтіндегі қолданылатын мифтік өлшемділік маңызды бөлік ретінде анықтама беріледі. Осы терминге авторлық айқындау мен негіздеме беріледі. Мифологиялық компоненттер мәдени кодтардың жалпы бөлігі ретінде байланысы қарастырылады. Мифтік мағынаны анықтаудағы әдеби, философиялық әмбебаптар, тұжырымдамалар, стереотиптер мәтіндегі құрылымдар мен модустар ретінде анықталады. Қазіргі әдеби тәжірибеде мифологиялық туындылардың, мифтік ұрпақтың және мифтік жоюдың өзара байланысты процестері өзекті болып табылады. Алайда, кез-келген жағдайда, мәтіннің мифологиясы әсіресе классикалық мифтің семантикасы мен стилистикасы толық жойылған жағдайда әсерленеді. «Кері» кодтаудың белгілі бір прецеденті пайда болып, мифологиялық негіздің семантикасы толығымен жойылуы мүмкін. Бұл тұрғыда мәдени кодексті неғұрлым кең ассоциативті-коммуникативтік контент ретінде жеке және жалпыға ортақ мифологиясы байланыстырады.

Түйін сөздер: көркем мәтін, миф, мифтік өлшемділік, мәдениет код, әдеби әмбебап, концепт.

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