

MYTHOLOGICAL CHRONOTOP AND HERO OF RUSSIAN BYLIN: PHILOSOPHICAL-CULTURAL ANALYSIS

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Annotation: The article provides a philosophical and cultural analysis of the mythological chronotope and the heroes of Russian epics. The question of the appearance of epics, their structural and substantive features and their perception are discussed. The images of the most famous heroes of Russian epics and their path to achieving heroism are presented.

Key words: folk art, chronotope, mythologem, mythological chronotop, historical prototypes, Russian epics, myth, epic, bylina, chronotope, Jung, Propp, history study, ancient, hero, legend, primitive, Kiev.

Russian epic is a unique work of folk art, which is at the junction of an archaic myth, fairy tale and history. In terms of the wealth of mythological content, the epic is of interest to philosophy, cultural studies, history, religious studies, psychology and other humanitarian disciplines. Bylina is a special kind of ancient legend-song, which narrates both real historical events and mythological images and ideas. The chronotope acts as the base mythologem of the epic, and the epic hero is the mythological image of the hero. The goal of this article is the analysis of the specifics of the informational interaction of myth and epic in the context of philosophical and cultural analysis and based on the archetypal approach of C.G.Jung.

The issue of the epic is still not fully explored. Ethnographer Leonid Maykov [1, p. 22–28] connects the appearance of the epic with the era of Kievan Rus. Philologist Vladimir

Propp [2, p. 28] indicates that the epic began to take shape during the decomposition of the primitive communal system. Historian Boris Rybakov [3, p. 12], in turn, speaks of the first stage of the folding of archaic forms of the epic, which is associated with the 1st millennium BC. and the beginning of our era. Philologist Eleazar Meletinsky [4, p. 366] connects the birth of the classic epic with the emergence of state formations.

Scientists also disagree on the issue of perception of epics. One part of scientists, in particular, L. Maykov [1, p. 2, 21–22], B. Rybakov [3, p. 10-14]), sees in epics reflections of quite real historical events and characters. A. Veselovsky [5, p. 9–11]) discovers fictional and literary motifs (including those borrowed from the West and East). E. Meletinsky [4, p. 372-375]) notes the traces of the mythological, fairy-tale and ritual experience of generations. Domestic mythological school represented by A. Afanasyev [6, p. 21–24] and others saw in epics a reflection of “heavenly” Indo-European myths. According to Propp [2, p. 69], the epic reflects various historical eras and was created primarily by the whole people, and not by individual classes.

Structural and substantial features of the epics indicate the presence in them of the main mythological archetypes (universal inborn elements of the collective unconscious), symbols and mythologies that make it possible to understand the meaning and significance of the narrative for the archaic consciousness of the ancient Slavs. Bylina is partly processed mythological material. C.G. Jung, the founder of the archetypal approach not only in psychology, but also in the study of religion and culture, was just trying to solve the problem of the recurrence of certain themes and images in their historically determined versions [7, p. 112; 8, p. 300].

The task of the study of epics is complicated by the fact that the epic in its meaningful content is at the junction between a real historical and fabulous mythological narrative. EAT. Meletinsky emphasized that “in the Russian epos the number of mythological motives is small, but it is difficult to detect the reflection of specific, real historical events <...> Most of the epic heroes have no direct mythological roots, but also have no real historical prototypes” [4, p.367– 368]. The complexity of studying the historical component of bylina is also indicated by V.Ya. Propp, noting that centuries-old ideals of the people were reflected in the

epic, “any epic refers not to one year or not one decade, but to all those centuries during which it was created, lived, polished, improved or died, up to the present day ”[2, p. 19, 26].

The most ancient Russian epics are closest to the archaic myth, the image of the heroes of this time is hyperbolized, closer to ancient mythology than to history. These are the images of the Volkh, Idol, Svyatogor. According to Rybakov, “the birth of epic tales undoubtedly dates back to ancient times and is closely intertwined with mythology and cosmogonic legends. These primitive myths turned into fairy tales, into carols, they were woven into epics, into spiritual verses, apocryphal legends, introducing hyperbolism and a peculiar “teratological ornament” into medieval poetry ”[3, p. 13]. V.Ya. Propp said that the archaic epic was directed against mythology as a worldview of the past: “The forces of nature are embodied in primitive thinking in the image of the masters of the elements. Man thinks himself dependent on these owners, created by the imagination of the person himself, and his well-being depends on these owners ”[2, p. 33]. According to Propp, the myth is the opposite of the epic, the epic denies the “subordinate” position of the myth, while the epic is born from a myth [2, p. 35].

Among the heroes of the archaic type - the heroes of the older generation - we can distinguish Volkh Vseslavievich and Svyatogor. They have the most mythological component and the less historical-realistic one. Their images refer us to pagan symbols, totemic beliefs and archaic layers of the epic. If the classical hero is an image of a very real person, albeit with superpowers, then in the case of the heroes of the older generation of epics, we are dealing more with a humanoid mythological creature endowed with magical abilities. The focus of action of the older generation also has a fabulously mythological color.

The image of Svyatogor can be associated with the archetypal image of the World Mountain, a model of the universe divided into the world of people and the world of gods. Svyatogor is a kind of demigod, a giant with a limited territory of existence, able to turn the earthly world, but not able to control and use his incredible power. The key plot is the death of Svyatogor and the transfer of his power to the new generation hero in the person of Ilya Muromets. The new generation of heroes is a fundamentally new formation of heroes defending the collective interests and destinies of the motherland.

In the epic, as in other epic genres of Ancient Russia, there is nostalgia for the past and respect for both the older generation and the native land that previously belonged to the ancestors. As in the case of the tales of Ancient Russia, in the epic the hero only realizes himself in contact with the Motherland (*temenos*), thus acquiring the Self and ego. The world of epics is a special ideal world, with its mythological first-time and its own laws of the universe, the hero has to protect this world from encroachments from the outside. The epic world of epics is imbued with pathos and nostalgia for the mythological first time, and it is it that matters. Mircea Eliade calls this “the myth of eternal return,” noting that “... the first appearance of a thing matters, all its subsequent appearances do not have that meaning” [9, p. 43].

According to Meletinsky, “the epic time in Russian epics - Kievan Rus - appears as a heroic “golden age”, a century with which epics are penetrated with nostalgia” [4, p. 367]. B.A. Rybakov especially notes the Vladimir cycle of epics of the late 10th century, in which Prince Vladimir is mentioned. This is the time of the early feudal state: “Vladimir himself, Prince of the Red Sun, is equally durable and comprehensive; around his name is strung a whole necklace of different epics of different times, glorifying the events of three centuries” [3, p. 80].

In a special way, a mythological chronotope was recreated in the Russian epic — the connection of spatio-temporal coordinates. This, for example, can be traced at the age of the warriors. So, Ilya Muromets is characterized as an old man, Dobrynya Nikitich and Alyosha Popovich are constantly characterized as young, despite the fact that Dobrynya Nikitich managed to serve with Prince Vladimir for more than ten years. The age of the heroes remains unchanged, preserved, as in the heroes of the myth. Epic heroes are subordinated only to their own mythological flow of time. The heroes are similar to the ancient Greek or Old Norse gods, always preserving their age. For example, Balder from the Scandinavian “Senior Edda” also always remains young. At the same time, the heroes nevertheless remain human beings, nothing directly indicates their divine nature, and sometimes their real age is even mentioned, albeit unchanged.

Usually a hero does not immediately become a hero; he needs to undergo initiation. So, Ilya Muromets has to drink the water that the strangers give him. The most famous epic

hero Ilya from Murom goes through the stages of formation, which can be compared with the alchemical stages. It starts with a nigredo (where a simple peasant can't even walk until 30 years old), ends with a rubedo stage, when, having taken sacred drink ("living water", an elixir of philosophers), he receives superhuman strength, with the help of which he alone can defeat the forces of evil (in the face of the Tatars or the Nightingale the Robber).

But this does not end the formation of an epic hero. In addition to the combat feats that the hero needs to complete, he will also have to participate in conflicts with princely power, boyars, and merchants. The causes of conflicts are different. In the case of Ilya, this is ignoring him at a princely feast: no one cares about his refreshments, a place of honor, they give him a well-worn fur coat. V.Ya. Propp sees this as a social and class subtext [2, p. 454–455]. Meletinsky sees in all this the insolence and pride of the heroes. He rejects the class subtext: "... the epic ("classical") knows both the obstinate hero and the unjust ruler, but the conflict between them has nothing to do with the class struggle" [4, p. 379]. Meletinsky explains this by saying that otherwise everything contradicts the logic of the heroic epos and its fundamental harmony. Moreover, despite the insults, Ilya in the future still also opposes the Tatars. He defends Kiev, the church, and the prince: "In the highest sense, the heroes and the epic head of state are united and united by patriotism. The social base here is the continuing patriarchal relations <...>

The fundamental harmony of the epic is always broken as if from within. It's all about the specifics of the heroic character, which in the classical form of the epic, unlike the archaic, has reached true maturity. He replaced shamanistic wisdom with extraordinary physical strength and courage, insolence and fury, pride, reassessment of his own strength" [4, p. 378, 380]. The main thing in the epic world is its harmony.

With all the apparent disharmony, the hero manages his grievances and passions, continuing to fulfill his heroic duty. The feud with the prince, the boyars - is just another test on his way, with which he also copes, proving his heroic essence.

In the person of Ilya Muromets and other heroes, the mythological image of the Hero is presented, a personified image of a supernatural power that decides national and state issues. In their actions, heroes-heroes choose a dangerous path. This path can be associated with the integration of the sphere of the unconscious and the process of individualization of

the hero. The struggle with enemies (shadow aspects, ricksters, forces that bring disharmony and chaos) is the process of becoming a person, passing through initiation and understanding of the Self. The struggle does not necessarily take the form of a battle, sometimes it is games, guessing riddles, marriage, shooting competitions, etc., which requires the participant not only physical strength, but also cunning, dexterity, intelligence. The strength of the hero is limited by a number of factors, among which the sense of proportion is important. As E.M. notes Meletinsky, “the strength of a hero is, first of all, physical strength, realized with extraordinary courage and courage. Strength can increase and decrease with the help of sacred drinking (as in “The Healing of Ilya of Muromets” [10, p. 39]) or, in part, with the usual use of alcoholic beverages that inspire vigor or stupor. Heroic strength is limited by a sense of proportion”[4, p. 381–382].

The heroes of classical Russian epic are completely different images, each has its own origin, hometown, a set of qualities, weaknesses and strengths. But the main thing that unites them is its devotion to their homeland and people, disinterestedness, courage, fortitude. The hero exists only as long as the state and national life is relevant. Philologist Fyodor Selivanov wrote: “The idea of the necessity of continuously continuing in time of the national and state life is the basis of the activity of Russian heroes” [11, p. 165].

The world of epic is a special sacred guarded place. The forces that encroach on the integrity of this place - this is exactly what the hero of the epic has to fight: his life, strength, personality, gaining himself directly depend on this place. The epic is based on a folk, collective and at the same time mythological character of the narrative. Studying the epic heritage reveals a picture of rethinking myth, a picture of the life of a man of antiquity and his ideas about heroism, religion and the fate of the Fatherland.

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