

# *Ontological Motivation of the Myth-Based Novel in Ossetian Literature*

Mamieva I.V.

Department of literature and folklore  
North Ossetian Institute of Humanities and Social  
Studies n.a. V.I. Abaev – the branch of the Federal  
Scientific Center “Vladikavkaz Scientific Center of the RAS”  
Vladikavkaz, Russia  
dzirasga@mail.ru.

**Abstract**—The article discusses factors contributing to the emergence of the myth-based novel in the Ossetian literature. Based on the analysis of the works by N. Dzhusoity, M. Bulkaty, B. Gusalov, and S. Khugaev, features structuring the artistic paradigm of the new genre were revealed. The author studies transformations of the epic discourse, reception of a myth in the text structure, interaction of mythic epic and historical principles. Special attention is paid to the constitutive element of the author world-modeling - the mythopoetic chronotope. The apocalyptic component was singled out as a constant of the genre, accentuated reflection of modern catastrophism. The conceptual significance of memory, antinomism of semantics of the creation myth were emphasized. When analyzing motivational aspects of the genre genesis, the unity of two multidirectional beginnings was highlighted: pathos of ethnic self-affirmation, interest in the structures of national myth thinking, ontology of life and openness to the poetics of the cultural intertext, aesthetic experience of the non-national world. This is due to the synthesis of genres, “complication” of the structure of the national myth by biblical allusions, elements of utopia and dystopia. The conclusion about the openness of parameters of the “poetic cosmos” of Ossetian writers to the space of the universe was made. The concept of narrative strategies and genre features of the Ossetian myth-based novel as a developing structure was deepened. The types of artistic mythologism were identified.

**Keywords**—*ossetian myth-based novel; a type of mythologism; mythopoetic chronotope; biblical motives; utopia; dystopia*

## I. INTRODUCTION

The problems of mythopoetics, including the mythological chronotope, transformation of the myth into the novel, have been discussed by representatives of the Western mythological schools (G. Merey, J. Weston, M. Bodkin, N. Fry, R. Chase, etc.) and Russian scientists (O. M. Freidenberg, M. M. Bakhtin, E. M. Meletinsky, V.V. Ivanov, Yu. M. Lotman, V.N. Toporov, et al.). In recent years, due to the objective laws of genre development, there are more and more works dealing with a myth-based novel (a mythological novel, an author myth), specificity of the mythological in works and the state of the genre as a whole [1-3]. North Caucasian researchers show interest in genesis and genre modification of the myth-based novel. The mythological and epic tradition “through analysis of ontological foundations of myth” is studied by K.N. Parasuk. Using core categories of literary analysis (plot, figurative

structure, genre formation), he describes features of the mythopoetic model of the world in works by Y. Chuyako, N. Kueka, H. Beshtokov, D. Koshubaev [4]. M.A. Khakuasheva deals with historical and analytical discourses in the theory of myth, national literary archetypes, forms of artistic actualization of ontological sources of the Adyghe mythology (initiation, transcendence, play) [5]. The issues of genesis, substantive and structural features of the Ossetian myth are studied by R. Ya. Fidarova. The author aims to create a holistic concept of a new genre, “identifies its features and explains its historical and national character” [6, 7]. But due to the fact that theoretical generalizations of the scientist are based on a limited number of works (the first book of the dilogy “Tears of Syrdon” by N. Dzhusoity; “The Seventh Campaign of Soslan Narty” by M. Bulkaty), significant phenomena of literary mythologization remain outside the scope of her analysis.

The relevance of this article is due to the need for a more complete and systematic study of the artistic paradigm of the Ossetian myth-based novel, its introduction into a typological series of similar phenomena of North Caucasian literature.

The novelty of the approach is due to the attempt to deepen the understanding of narrative strategies and genre features of the Ossetian myth-based novel as a developing structure. Increased attention to artistic mythology is due to the response (explicit or intuitive) to the seriousness of global challenges, including possible loss of ethnic individuality.

An integrated approach combining elements of comparative-typological, mythopoetic, structural-semantic analysis was used.

## II. PROBLEM STATEMENT

The purpose of the article is to study features structuring the artistic paradigm of a new genre.

The following tasks were solved:

- to identify the functional and aesthetic significance of the mythopoetic chronotope, determine principles and forms of the individual author's world modeling;

- to explore transformations of the epic discourse, reception of the myth in the textual structure, interaction of mythic-epic and historical principles;

- to reveal the conceptual significance of memory in the Ossetian myth-based novel, forms and methods for its implementation;

- to identify the types of artistic mythologism in the modern Ossetian prose.

### III. RESULTS AND DISCUSSION

The object of the research is the Ossetian myth-based novel presented in the works by N. Dzhusoyty ("Tears of Syrdon", 1979–1995), M. Bulkaty ("The Seventh Campaign of Soslan Narty", 1988), B. Gusalov ("Those who shared focal fire", 1989), S. Khugaev (Narty Farnag, 2002). An essential element in building an author's picture of the world is the mythopoetic chronotope. In the myth-based novel by N. Dzhusoyty, according to the laws of the mythic-epic space, Uaza-mountain acts as a symbolic embodiment of the axis of the world. On its surface, there are zones of the universe located according to the hierarchical vertical principle. On its very top, there are possessions of the gods, including the supreme god Huytsau. It is easy to notice the desire to dispel the myth. Grotesque and caricature are leading artistic and visual tools; Ossetian mythological representations have undergone significant literary processing. The thesis about the two-element (earth-sky) model of the world [6, p. 148] formulated by R. Ya. Fidarova is challenged by the presence of the water spirit Gatag and the topic of the afterlife in the final part. The middle world - three blocks of the Narty settlements - is located on the slope of Uaza mountain. The anthropocentric model of the universe manifests incorporation of the micro and macrocosms into a single system of the Universe correlating with Uaza mountain: the "head" is the abode of the Supreme God (Huytsau); shoulders are zeds and dauags; Alagata (priests) are soles, Borata is a knee", Akhsartaggata, warriors are a navel [7, p. 309]. In the horizontal projection, near Uaza mountain, there are alien tribes. The more distant they are from the center, the wilder they are (uagigi-giants). In the world of the Narty, cosmic resources are depleting, and it is destroyed by arrows of chaos.

The act of creation of the new world associated with the name Syrdon - the tragic figure in the Ossetian epic - is preceded by the outcome of the creative layer of society from the Narty. Biblical reminiscences and corresponding symbolism (a cloud-guard, a guide dove, analogies with the Old Testament characters) are significant for depicting the new world. Syrdon in the work by N. Dzhusoyty, like Patriarch Noah, gathers around himself the "peaceful element" of the Narty society in order to save them. For one hundred days, like the prophet Moses, he was leading adherents to the promised land indicated by the patron deity of travelers Uastyrdzhi. The image of Syrdon is rooted in the archetype of the national myth, it is "a heroic medium between different spheres of space-time. In symbolic terms, he is an anthropomorphic axis of the Roman world, the focus of the horizontal ("earth") line and a kind of "clamp" in the ternary vertical space model: we see internal, private lives of the gods, their family relationships; we observe dubious happiness of "eternal rest" in the realms of Barastyr"[7, p. 308]. In fateful periods of his life, he sees the mythical parent, the lord of waters Gatag.

The farther the fugitives are from Uaza mountain which is an epicenter of mythological events, the more evident the changes in space and time are. Fantastic reliefs of the Narty land are replaced by real natural-anthropogenic landscapes. Contacts of migrants and the autochthon population are a meeting of myth and history; at the level of discursive mechanisms, this is manifested in gradual implantation of socio-historical constructs in the mythological matrix of a narrative. The cyclic time is replaced by the linear-historical one.

Another synthesis of spatial-temporal structures is observed in the "Seventh campaign of Soslan Narty" by M. Bulkaty. The concept of time is complex and allows for the most unexpected shifts: the epic time of the Narty, feudal Ossetia (the line of Chermen Tulatov) and Ossetia during the struggle for national independence (the line of Khazbi Alykkata); the frozen (projected) time of inhabitants of the Chelakhsartag "paradise" and eternal ("universal") time personified in the image of Hurzarin.

The author's model of the universe is a continuation and addition to the vertical derived from the myth-based novel by N. Dzhusoyty. The plot action is concentrated in the lower zone of the spatial paradigm expanding the segments of its horizontal structure: Zanat (possession of Barastyr who is a lord of the afterlife), Sau Tszyzyza Tsas (a dwelling of lower mythical creatures) and the experimental Third world. Within the boundaries of the personal valuable chronotope of the past, there are pictures of earth life (epic and real-historical). The top of the archetype of the vertical structure is manifested by the image of Hurzharin - "Golden Mother-Sun".

The image of the other world is carried out by M. Bulkaty in line with popular beliefs of the Ossetian. The author is a brilliant master of phantasmagorias. His unreal worlds are tangible and recognizable; whether it is a paradise or the darkness of hell - everything seems real.

The most complex plot structure characterized by "bizarre confusion of epochs" [8, p. 302] and multi-level spaces was formed due to the creative method used by the author who brought the novel outside the world. Since his heroes completed the earthly cycle, most mythological elements, motives of epic tales and facts of history are used in the narrative as memory. The connection with "pre-history" of epic images gave birth to comparisons, metaphors, and other artistic means which create deep subtext meanings.

The plot intrigue is based on the myth about theft of the Sun. The author is close to the Serbian version of the myth where the thief is the devil. Hurzharin lures Chelakhsartag whose alliance with Dalimon Zazu is an allusion to one more myth about selling the soul to the devil. Why is it Soslan who was sent to search for the light that disappeared? We can find the answer in his image: the novel feat of liberation of Hurzarin is in compliance with the hero's solar nature in the Ossetian mythoepic. "The metaconflict typical of myth-thinking — the struggle between good and evil — was projected onto a specific situation of opposition" [9, p. 190] of Narty heroes who are former antagonists in the "epic" life.

Hurzharin opposes aggressive aspirations of the power of Darkness, hinders plans of Chelakhsartag, a protege of demons

to change human nature, to create a new, happy individual by enslaving his mind. Even captured, she is not able to take revenge, as far as the mission of Mother of the Universe is to create rather than to destroy. Representing the idea of cosmic harmony and integrity of being, natural development of nature and man, Hurzharin personifies the world axis: its rays (light, heat, prosperity) permeate all spheres of the outer space except for the hell.

In "The Seventh Campaign ..." as well as in the novel by N. Dzhusoity, alongside with the cosmosphere, there is a certain experimental space organized in the horizontal projection of the lower sphere. The Third World with its polysemic attributes (Straight Street, False Sun, Milk Lake, Daugilnya) is a product of the synthesis of the author's fantasy and the Russian anti-utopia genre (E. Zamyatin, A. Platonov). The straight street is the only street in this city-state. It personifies the path of each character to good and glory or to defeat and dishonor. But there is a deeper subtext layer appealing to the realities of the present, to the artificial "straightening" of the worldview and ideology of the society. Functions of the Sun are performed by a copper plate with a special coating (cf. the novel "We" by E. Zamyatin) reflecting the energy of Hurzharin; the impact of its copper-yellow rays cause dull indifference and ill health. At the heart of perception of two light sources, there is confrontation between the original and the fake, the nature and the model. This contrast is increasingly growing: "Golden streams of Hurzharin rays flooded into the streets of the Third World ... The city was filled with the aroma of unmowed meadows, tickling breath of waterfalls, dizzy fragrance of fresh breads. There are reddish rays everywhere" [10, p. 83].

The center of space in the "new world" is Milk Lake which takes away thoughts and gives bliss. In addition to traditional meanings, it has a number of new meanings. When charms of Milk Lake immerse bathers in sweet weary, it is necessary to put a "program of happiness" into the sterilized memory. Chelahsartag leaves the lake considering himself Lagz, a creator of the new world and a savior of mankind.

The ideology of totalitarianism is "encrypted" in the mechanisms for suppressing dissent. The principle of absolute power is not designed for personal manifestation; any deviation from the programmed memory violates the order. Dependence and happiness are equal. For those who do not want this "happiness", there is a "Corner of the Recalcitrant" and the wisest invention of Zatsu – a crush whose heart-rending roar can drive you crazy. When the walls close, the human turns into a wet stain. The pressroom is the needlework mechanism of the punitive system. It also has a folklore "type" – shifting rocks as a test of human dexterity and courage.

The mythology of Milk Lake is connected with the topic of personal, historical and moral memory in the Ossetian myth. Bulkaty displays a curious dichotomous scale of its landmarks. The Third World creates a new generation of people. They have diluted minds, dull feelings, blind hearts", they are free from pain and sorrow, heavy thoughts and worries. Chelahsartag who wants to kill Hurzharin is a performer of Dalim's will rather than a creator of the Third World. Zatsu wants to immortalize the name of his son who was killed by Soslan. "Let the Sun disappear, and the darkness of hell spread around the whole

world. If bow-legged Soslan entered his lands and killed his heir, he, Zatsu, will penetrate into the soul of each of his relatives and will control them..." Consciousness manipulation is evident in the discourse. Despite all his self-confidence, Chelahsartag thinks about 'the sacrifice of the evil'. "What if my thoughts and desires were generated in Zatsu's egg-shaped head, and pushed into my mind!" [10, p. 179]. It is one more appeal to the problem of skillful lobbying in power structures.

In the analyzed texts, the mythological basis of the image plays a significant role. In the whirl of the universe, the Sun and Time are closely interconnected. Hurzharin is time which "wakes up black serpents of thought from the subjects of the Third World", causing disbelief in the rational order of things, an obstinate feeling of discontent. But there is one more reason for hostility – a personal trait of Chelahsartag. Its origins are rooted in the "Narty" prehistory: Mother of the Universe has chosen Soslan rather than Chelahsartag to be her son-in-law. She killed Chelahsartag's son Khiza. Through the image of the tandem of the human and the devil, the author reveals the problem of small, egoistic strategies of memory which become global misfortunes.

The population of the Third World is a rather motley picture: fate brought together representatives of the primitive community, armed with pointed stones, and people already familiar with gunpowder and firearms under one "roof". They do not know the past and the future, they do not know the gusts of inspiration, they have no idea that they can invent something new. Once, in mortal life, each of them was a master of his craft; in the Third World, these qualities were rediscovered. They forget everything that happened before they entered the "promised land" of an artificial world - even their names. With a blissful smile, they die for the welfare of the "free" city-state. This creepy, senselessness, patriotism suppresses with its non-reflective sacrifice, evoking certain historical associations. Aitmatov's motive of mankurtism is especially piercing in relation to the beloved hero of the Ossetian epic Batraz, the "steel knight without fear and reproach", equated to a "faithful dog" guarding chained Hurzharin – Mother of the Golden Sun [10, p. 184].

Elimination of boundaries between "friends" and "aliens", the loss of ego-functions and even identity (a split of consciousness of Chelahsartag who considers himself the king of Lagz demons) is described through the entropy of natural feelings (blood call, prowess and fraternity, etc.). The image of characters in insurmountable situations removes all responsibility for their actions. However, an important aspect of the topic of memory concerns the free will of man, opposition to evil. After all, the Narty patriarch Uruzmag and his historical descendant Khazbi Alykkaty, other prisoners of the Corner of the Recalcitrant experienced temptations of the man-made "paradise" of the Third World! The embarrassed confession of one more valiant Narty tells about it.

In contrast to "The Seventh Campaign ...", the Migrant Commune of N. Dzhusoity is in the horizontal plane of mythological architectonics. The semantic sacral center is a kurgan erected in honor of the relatives turned into ash. It is the Hill of Memory, since memory is a peculiar axis of the universe, ordering the life of society based on spirituality and high

morality, connecting past, present and future” [7, p. 313]. In “Tears of Syrdon”, there is no memory apology referring to a programmed ethno-cultural peculiarity in which the memorial aspect would suppress analytical reflection. This is an artistic solution, “the principle of self-esteem and the experience of oneself are complemented and supported by an unmistakable sense of the boundary separating the national as a creative task from the nationalistic narrowness, the universality of the particular from the spiritual poverty of the individual [11, p. 188]. The kurgan in the center of the settlement is a tribute to the victims and a reminder of fatal choices based on the cult of force and violence. In the new world of the Narty, contacts with autochthonous foreign culture are based on ethnic tolerance and balanced judgment. That is, it is antinomic to the closeness of boundaries of the man-made paradise of Chelahsartag - a variation of the anti-utopian model of forced assimilation. The significant layer of the anti-utopian narrative in the work by M. Bulkaty identifies specific genre constants: topicality, description of a totalitarian empire, isolation of the boundaries of the depicted world, the absence of nature, a conflict between the individual and the state [13, p. 213].

“Narty Farnag” by S. Khugaev is a different work. It has no visible sacral plan translated into one time-space, i.e., into the topic of the unconscious. The story takes place in the horizontal sphere of the mythic-epic space onto which the semantic opposition “ours are aliens” is projected. The novel is different and the starting point of time is presented as the beginning of the decline of the Narty due to the lack of public thinking, irresponsibility for the future. The Borata clan having kinship with the heavens (the patriarch's spouse is Arvychizg, ‘the daughter of Heaven’) is a dominant line of the narrative. Unlike other writers, S. Khugaev chooses a peripheral figure in the epic space which expresses the author's idea. The Narty lived in the era of military expansion, the cult of military valor and violence. Khugaev contrasts the destructive power of the sword and arrows and the life-affirming power of the word. The writer focuses ethical parameters of the myth world model, criteria of spirituality of the Narty society. Actions and behavior, secret desires and thoughts of the characters are analyzed from the standpoint of their compliance with value coordinates: “good - evil”, “moral - immoral”, “true and false.” The image of Farnag fits into a typological series of heroes of the Ossetian myth-based novel carrying light into our imperfect world, preaching the principles of harmonious life, truly eternal, unshakable beginnings of human existence. The thematic spring of the text is the idea of abandonment of attack tactics in contacts with the aggressive environment, a dialogue as a wise way for preserving oneself as an ethnic group and as an effective “weapon” for resolving inter-ethnic conflicts.

The final part of the novel by S. Khugaev is pessimistic. Farnag dies. “Oh, the Narty, God will punish you as you killed a lot of souls ...” [14, p. 334]. But after a little hesitation, Farnag rushes to catch up with the horsemen to fight the robbers and return the cattle stolen from the Narty. One of the participants of the massacre is Barsag, one more character who became an assistant of Farnag. This is the prognostic aspect of the problem of the revival of the Narty, especially acute in the light of tragic upheavals and trials which the Ossetian people experienced during the recent decades.

Semantization of the name Farnag as a derivative of the sky-sun [14, p. 42] reveals the hidden sacral essence of the image. Along with visions and dreams of the hero, allusions to the Gospel are evident: “In the beginning, there was a Word”. It is represented in the creation myth as a projective model.

In modern literary works, attention is paid to the house - one of the oldest archetypes of national cultures. Researchers correlate it with the most important aspects of human life and being. Other aspects of prototypical mythopoetics are considered as well [3, p. 185-186]. The conceptual work by B. Gusalov fits into the value-semantic paradigm of the metaphor of fire as an energy center of the universe. The concept of humanity as a single family warming around the hearth was reflected in the title of the megatext - “Those who shared the focal fire”. The peculiarity of the structure of the novel is interpenetration and interaction of the sacred and the profane, the existential and the ordinary. The myth-based epic is reflected in the image of Arsamag whose occupation clearly refers to the archetype “Augean stables”. His sacral mission is to unsoil the society from the godlessness it has cumulated.

With a lot of characters, the plot is based on the process of releasing the transcendental energy of the protagonist. The lines of second characters are connected with actions of Arsamag. They can renew, purify their souls. The narrative conveys the idea of belief in humans. The “voices” of animals are also significant for expanding the philosophical-psychological zone of narration. As for the proto-hero, he seems to be a mediocre man with everyday thoughts and worries. Transformation of the physical shell (an appeal to the Ossetian saying “Joy makes man grow, grief makes man hunch”) makes us perceive him as a mythological figure. The folkloric formula directs to the anthropomorphic world axis. The hidden analogy between the hero in the work by B. Gusalov and the image of the World giant (Greek Atlas, Hittite Ubelurri) is observed in semiotics of everyday life. The cattleman Arsamag, who is also a night watchman, works in the farm. Once he had to leave his post and one of the guards was killed and cows were stolen. As if it had been Arsamag who ensured the order and safety of his countrymen, as soon as he left the village, it became vulnerable to the evil forces. The status of the Big Man is revealed in the narrative. These are epic formulaic metaphors and parallels (“a walking mountain - a standing tower at the door”, “a mighty branching tree walks down the street”), an organic “inscription” of the hero into the surrounding world (“... the dome of the sky above him goes up, carrying away clouds, and the sun shines brighter” [15, p. 9]). The motive of hero's obsession with fear of war “charged” with a myth: he is concerned about torn ties between civilization and ecology.

The idea of the unity of man and nature, the natural and spiritual principles as a source of harmonious existence are crucial in the narrative. Arsamag considers “moral laws” as an internal command (according to I. Kant). It is something unshakable, eternal, a bunch of moral searches of many generations settled in the genetic code of the Big Man [16, p. 79]. This is another nuance of the problem of memory considered by the Ossetian myth-based novel.

Having realized his planetary mission, Arsamag climbs up the Yelberd (inversion of the World Mountain) in order to

kindle the fire of anxiety according to the ancient mountain tradition. The symbolism of the final transmutations of the hero is focused on the archetypes of the eagle and the crow [17, p. 163], which denote the dichotomy “world axis-anti-axis”. In the polysemantic structure of the author’s myth, they also point to the dualism of human existence. Arsamag questioned his purpose, and the soul of a crow moved into his mortal body. The “low” reincarnation of the hero is accompanied by the motive of physical and moral “derogation”. In the archetypal death-resurrection paradigm, this transformation means a temporary spiritual death of the hero. But in the end, the eagle-like essence of Arsamag’s soul triumphs (“The Great Eagle grabbed fire with its claws, and the triumphant scream echoed around ...”). The gust of the hero who adopted a new guise, was sustained, and hundreds of birds with tongues of flame in their beaks followed the Big Eagle. “... Unusual bonfires were lit in the mountains of Ossetia, Ingushetia, Kabarda, Chechnya, Karachai and Dagestan ... in Stavropol, Krasnodar, in the Crimea, in the mountains of Georgia, Armenia, Azerbaijan. ... There were bonfires in the Urals, the Altai, on Pamirs, on the summit of Chomolungma. Space stations transmit that tongues of flame are flying over the Atlantic Ocean!” [15, p. 261].

In this episode, there is a transformed motive of the Promethean act. The ancient myth tells about the gift as a cultural phenomenon which initiated development of civilization. The act of Arsamag has a different task: “to bring the world out of the eschatological impasse, to illuminate a path to oneself, to save humans from spiritual poverty and thoughtless vegetation” [16, p. 79]. This is a desperate act of self-sacrifice - in the name of the return of peoples to the bosom of the unified family, i.e. the ancient myth contains Christian motives (Savior going to Calvary for redeeming). In other words, the ancient universal archetypal myth is depicted with cultural strata of different eras and civilizations. This eclecticism of textual units focuses author world-modeling features: the signal fire on Yelberd means “ritual reproduction of the act of creation in order to activate constructive resources of the space order, restore the harmony of the world order, neutralize destructive evil forces (chaos)” [16, p. 79].

#### IV. FINDINGS

Transformations of the epic discourse, reception of the myth in the textual structure, interaction of mythopoetic and historical principles, functions and features of the space-time structures were studied. Special attention was paid to the specifics of individual-author world modeling. The apocalyptic component is singled out as a constant feature of the genre as an accentuated reflection of modern catastrophism. The conceptual significance of the topic of memory implemented through the symbolism of a contrasting analogy (Milk Lake, mnemonic transformations of characters), the polyvariance of the semantics of the creation myth (the commune of Syrdon is the despotic “paradise” of Chelahsartagh, the “verbal” spiritual space of Pharnag; the impetus given by Arsamag to the process of self-restoration of the cosmos on Elberd Hill) were emphasized. The unity of two multidirectional beginnings was identified. This is the pathos of ethnic self-assertion, actualization of interest in the structures of national myth

thinking, ontology of life and openness to the poetics of cultural intertext, aesthetic achievements of the neo-mythologism of Russian and world literature. This is due to the specificity of the synthesis of genre forms, namely “complication” of the structure of the national myth by biblical allusions, elements of utopia and dystopia. The conclusion is made about the openness of the parameters of the “poetic cosmos” of Ossetian writers. The concept of narrative strategies and genre features of the Ossetian myth-based novel as an actively developing structure was deepened.

#### V. CONCLUSION

The origin of the myth-based novel in the Ossetian literature, which has never broken off its connection with the myth-folklore tradition, speaks for a new qualitative level of its development. Myths are used to postulate ontological foundations of the human nature. The Ossetian myth-based novel deals with the unity of man and cosmic processes. Active deeds and wise words are a core in the fight against the evil. The ideas of the ontological status of spiritual and moral values, respect for natural manifestation of human nature, denial of happiness imposed from outside, attempts to suppress and unify personality have a crucial meaning.

Intensive development of the myth-based novel emphasizes the problem of systematization of myth-generating forms in Ossetian literature. The first attempt was made by R. Ya. Fidarova who identified two types of mythologism (based on incomplete data): a creation myth (“The Seventh Campaign of Soslan Narty” by M. Bulkaty) and a philosophical plot (“Tears of Syrdon” by N. Dzhusoyty) [6, p. 302]. We offered a structuring scheme which takes into account the paradigm of mythic-epic constructions of the Ossetian myth-based novel, peculiarities of its stable dynamics. In all the texts, we recognized an idea of modernization (“novelization”, according to A. Ebanoidze) of an old, well-known myth as a structure-forming factor. This is a myth about creation, its evolutionary variant is a civil myth. In the context of the aforementioned idea, the types of mythologism were identified based on existing classifications [18, p. 224] taking into account that they do not exist in a pure form.

For example, in the first part of “Tears of Syrdon” by N. Dzhusoyty, national myths and the epic system of images are reconstructed by shifting semantic accents (the method of “breaking the motive-structure”, according to J. White). In the second part, the author mythological system with elements of the biblical mythological stratum becomes a plot-forming basis. Assimilative interaction of utopian pathos and the author myth is of functional importance. The depressive reflection of the creator-hero, culminating in the act of reification (The Stone on Nihias) doubts the durability of an ideal model of the new world giving additional semantic nuances. This is an appeal to agonality of worlds, increasing symptoms of dehumanization and disharmonization of human society.

“The Seventh Campaign of Soslan Narty” by M. Bulkaty is an author myth-based novel which combines various types of mythologization – the national myth-epic material, the multilayered chronotope continuum time coordinates, phantasmagoric shifts of cause-effect relationships, duality, etc. Ancient myth-syncretic structures combined with individual

author myth-making are aimed at revealing the key idea of the work, and this is the idea of circulation, of perpetual opposition of good and evil. It causes various types of images with a single genetic code: the pole of evil is represented by Dalimon Zatsu, Chelahsartagh, a feudal lord Dacco Tlattaty; the pole of good is represented by the universal Mother Hurzharin, the mother of the Nartys Satana and the parent of the real historical hero Nana. Due to the peculiarity of the novel chronotope (life after death), the mythical and historical, abstract and concrete, beautiful and ugly coexist in the "Seventh campaign of Soslan Narty" causing thoughts about the eternal and temporary in the universe.

Unusual brightness of the texts by N. Dzhusoyty and M. Bulkatov is given due to the presence of integrated time structures (real-life and planetary-space), the use of main epic-mythological resources as a subtextual content. The peculiarity of "Narty Farnag" by S. Khugaev is the presence a world-building idea as a projective model, an unrealized opportunity. Based on epic images and events, the novel reduces the sacral to visions, signs, and rare elements of symbolism.

The mythologism of B. Gusalov is different. His "Those who shared fire" fits well into works where traditional myths are combined with realistic narratives, and associative links are combined with other myths. These inclusions add a universal meaning.

Thus, artistic mythologism in the works by Ossetian writers is a multidimensional phenomenon focused on various strategies. The eschatological chronotope of the Ossetian epic (Narty, Tsarziat, Daredzanth) is of functional importance [19]. Local conflicts in the epic world of the Narty, in the experimental Third World, or in the real village are projected onto the scale of all humans who are on the verge of a cosmic catastrophe. The latter produces new man-made spheres of sacrality (the Migrant Communion in the work by N. Dzhusoyty; the Third World in the work by M. Bulkaty).

In national literature, a significant impetus for revitalization of interest in artistic mythologization determines seriousness of challenges of the era. Globalization causes unification of ethnic cultures, destroys the nature and the human soul, causes crisis phenomena in the inner world. Along with scientific discoveries, these processes require a new approach to the understanding of the place of the individual in the Universe. Modern humanities interpret *homo sapiens* as a cosmoplanetary phenomenon which gives the world integrity a special character and obliges the human to preserve this integrity, is actualized. The Ossetian myth-based novel responds to the ideas of time by reproducing the parity of the dual form of the world axis (cosmic and anthropomorphic), asserts the need to "rework" the parameters of the world order and social contacts which destroy deep ontological roots in personalities. Giving the narration a timeless, generalizing character, the poetics of myth-thinking poses the problem of moral foundations of the relationship between people and nations with each other and with the universe. It causes an artistic paradox: the lack of a real historical chronotope reveals inner, associative connections of works with the spiritual life of modern society, its ethical and philosophical searches.

Due to its generalization and concentration, the myth can excite impulses for reading it from ontological, historical,

social, national and other perspectives. The eschatological myth (death of the Narty) was reconstructed by N. Dzhusoyty from the "historical" perspective as an echo in epic realities of the past, when ancestors of the Ossetian - the Alan lost their statehood under the Tatar-Mongol invasion, and only a small part of those who survived were hiding in the mountains of the Central Caucasus. On the other hand, the idea of the doom of the Narty commune refers to the events of national history - disintegration of the Union, changes in public priorities. This is confirmed by the second book of the novel (1983-1993). The sociohistorical landmarks of "The Seventh Campaign of Soslan Narty" point to various forms of a "disease". It is absolutism of power. The main symptom is a strong ideological base for selfish interests of the individual. Under tragic upheavals and trials of the people of Ossetia at the turn of the XX - XXI centuries (armed conflicts), the works by S. Khugaev and B. Gusalov focus the search for a national idea associated with spiritual unity and tolerance.

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