

Neomythology in the Developing Trends of Modern Kazakh Painting

Balnur Karabalayeva, Khalima Truspekova, Olga Baturina, Leila
Kenzhebayeva, Zukhra Ydyrys

T.Zhurgenov Kazakh national Academy of Arts, Almaty Kazakhstan
Email: balnur.karabalayeva@inbox.ru

Abstract

The article identifies the manifestations of neomythology in Kazakh painting. Bricolage, as the basis of pre-logical, early human thinking, has not lost its relevance even in modern times, and it is being consciously disseminated. However, many researchers assert that the historical bricolage differs significantly from the contemporary artistic technique. As a creative technique with a conceptual underpinning, bricolage in XX century art manually produces a myth or imitates a myth. The mythology vanished and stopped existing, but the myth itself persisted. The myth's cohesive narrative fabric has continued to fall apart, but the common mind's essence is still mythological, and the entire complex of its ideas aspires to systematization. The mythological network merges with cognitive processes, becoming an unconscious intellectual framework that sits on the periphery of religious activity. Although the myth's widespread dissemination unifies everyday consciousness, perceptions of the world are fragmentary, and the world's picture is shattered and transformed into a collage. Kazakh painting's archetypal mythical consciousness emphasizes that it unites traditionalism and modernism through its visual base. The presentation of archetypal images in an interpretive version within the framework of a new approach opens the way for the artist to create a new myth. Considering neo-mythologism in Kazakh painting, it is suggested that the new myth-making process is now taking place in Kazakh visual art. They are meta-views of modern art that are based on video art, which uses computer language and collage to create a pictorial language.

Keywords: Mythology, neomythology, bricolage, archetype, Kazakh painting, collage.

A viewer of the XX century has a new world perception, according to which the whole world seems to be lavished with magic since changes take place in unexpected places, causing distrust of reality.

A modern art critic, S. Batrakova, calls the art of the past century "the art of shocking consciousness." The reason for this is not only in the social cataclysms that shook humanity but

also in the fact that humanity regained the ability to admire the wonder and unpredictability of the world and learn to live without firm support under its feet, to resist the abyss. Cognitive and creative exploration of the world without a firm foothold becomes a dangerous venture. The subject is solely responsible for understanding and creatively altering the world, and this responsibility rests entirely on his shoulders. He

feels disoriented while searching, occasionally feels worn out, and then occasionally discovers new hope.

As of today, when the world is being rediscovered and rebuilt, artists use their knowledge and creativity to respond to humanity through their creative work. Artists of the XX century want to improve the world in addition to discovering it. They rename things as if they are seeing the world for the first time, and because each author's language is unique, a new world appears. The entire history of the last century, including the history of art, is cosmic, full of patterns regarding the emergence of a new universe and a new person. Such ideas about the world and our relations with it remind us of archaic times.

Methods

2.1 Manifestation of the myth in visual arts

In general, the methods of myth research are based on phenomenological (D. Vico, M. Eliada), structural method (R. Barthes) and anthropological method (K. L. Strauss). And one of the most effective methods in the study of the visual art of myth is the method of semiotic analysis. This is because discovering the meaning and significance of a work of visual art full of archetypes and symbols opens the way to analysis from a semiotic point of view.

It is no accident that the XX century put a lot of emphasis on the archaic; as a result, myth received excessive attention from psychoanalytical, philosophical, and artistic perspectives. After all, an archaic individual had to contend with a disturbing sense of dread and exalt it through totems, spirits, and gods. There is a craving for myth because of the surprising inner similarity between ancient and modern man.

The unstable state of man in the universe creates a feeling of uncertainty and mobility. Therefore, the world created by the works of artists is full of metamorphoses, duality, similarity, and confusion, which require

associative perception. One of the key elements of the perception of modern art is uncertainty, so it is important to pay close attention to it. In fact, this characteristic is connected to the material's influence on blurring the edges of the image.

The concept of bricolage, which served as the foundation for early, pre-logical human thought, is still relevant in today's society and is even actively being spread. However, several researchers claim that the ancient form of bricolage is very distinct from the contemporary artistic process. This type of natural mental flow was a part of everyday consciousness in ancient society.

In archaic human consciousness, the unconscious logic of myth has turned into an endless chain of interrelations of things and phenomena, independent of the familiar and obvious connections, properties, and signs of things. According to S. Batrakova, "indirect movement of thought", is only a consciously used artistic technique and the result of reflection, which has nothing in common with myth. "Modern artistic bricolage has no universal meaning and is not a historically established method of cognition of the world."

Bricolage in the art of the XX century, as an artistic form containing a rational idea, fakes a myth, i.e., imitates a myth. "Bricolage has an illogical property, where the destruction and subsequent restoration of images do not occur according to a common denominator but according to the will of the author; it has become a method of arbitrary structuring focused on the author's idea." (Batrakova, 2002). This opinion is typical of the works of modern Kazakh artists. Since independence, Kazakh artists have used a variety of postmodern techniques to implement the bricolage method, which is rooted in mythic theory.

However, in postmodern art, the artist begins to change the situation by working with images and mythologems of the mass consciousness, where the connection of images in their work becomes universal, and when resorting to

cultural archetypes, the work ceases to be the product of the author's imagination.

The person gets surrounded by a space filled with images, and their meaning and interrelationship were firmly entrenched in the memory of the people with screen art, photographs, and mass media, just as fairy tales and superstitions were preserved in the memory of a person from an early era. Although the myth survived, the mythology disappeared and ceased to exist. Although the myth's single narrative fabric has fallen apart, simple consciousness still has a mythical quality, and its entire complex of ideas tends to be systematized. The mythological network is infused with cognitive processes, making mythology the boundary of mental action and the framework of the subconscious mind. Even though the myth's widespread dissemination guaranteed the unity of everyday consciousness, views on the world itself were fragmentary, and the picture of the world was fragmented and collaged. Some examples of the manifestation of myth in the art of Kazakh painting are the meaningless collage of ornaments, and archetypal images in the work, which are perceived as a label or approximation to the Kazakh theme.

In the XXI century, the myth still lives on. Collective consciousness fills mythological patterns with new specific content and sometimes even produces new mythical images.

However, the formation of an image model can take place consciously, in which case it is necessary to talk about the artificial nature of the myth for political, commercial, and artistic purposes. The product of such structuring is an imitation of the myth, turning into the result of reflection. But regardless of what goal the activity of mythical structuring pursues, it must employ the resources offered by popular culture, otherwise, its result turns into fantasy.

The artificial construction of myths relies on cultural archetypes because a myth, regardless of its origin, must be in demand. Thus, the artificial formation of a myth is a response to the content of collective consciousness. However, the rapid

development of modern society and the achievements of science and technology in the second half of the XX century gave rise to a variety of mythical forms, not peculiar to the early era, under the influence of the stability of simple groups.

The lifespan of many modern myths is too short. First of all, this is due to the fragmentary nature of modern mythology. The mythological image, devoid of strong plot connections, does not encounter anything and is not linked to other images of the collective consciousness, therefore, with a shift in reality that requires it, this image is replaced or changed by another. Nevertheless, even if the plot connections of such a mythological image are weak, it is integrated into associative links. In any modern form, it refers to others and at the same time has an unlimited group of links. The boundaries of the semantic field of the myth are so blurred and unstable that it has caused a change in the image that is the core of this field. Since such images propagated by mass culture not only mark social realities but also fill social spaces, the process of social development not only affects them but partly coincides with the process of their transformation. Single mythology, the integrity of which is provided by plot connections, gave way to a complex of myths connected in a single network by the internal unconscious logic of associative and mythological thinking. If certain mythical images change frequently, then the mechanisms of mythological thinking are stable. It would be wrong to say that the plot has completely disappeared since it is preserved in modern culture in the eschatological myth and the myth of the savior. They have become plot patterns used by mass culture. At the same time, mythological images appeared, devoid of plot connections, which were mentioned by R. Bart when he wrote about the fragmentation of modern myth (Bart, 2000). The macroplot that ensured the unity of mythology as a system has disappeared. Therefore, when searching for a match to the current situation, they resort not to ancient myths but to archaic myths. Real

mythical images formed and reproduced by visual and artistic art are perceived by simple consciousness thoughtlessly. At the same time, these types of art themselves perceive the material of collective consciousness without affecting it. However, with traditional art forms, the situation is different, they consciously work with myth, form new mythological images, and create a network of works according to the laws of mythological thinking.

Analysis

3.1 Features of young Kazakh painters' works that contribute to the creation of a new myth

In the cultures of all countries, interest in the study of classical and especially archaic myths might be relevant. Neomythological consciousness from symbolism to postmodernism It became the main reflection of the XX century cultural consciousness (Neuendorf, 2015). Symbolism had a significant impact on a number of XX century artistic movements that came after it. Expressionism, futurism, surrealism, postmodernism, and many other contemporary art trends use the theoretical formulations of symbolism, turning to myth or mythological consciousness as carriers of the first symbols of the genus archetypes and mythologems.

In the XX century, everyone has their own myths, and their own characters; artists create their own mythical worlds, giving them an example to express their attitude to the global problems of the world around us. They learn to reflect beauty and harmony in other things besides real objects.

We will try to evaluate the thematic quarter of the majority of works of modern Kazakh fine art and the depth of consciousness of the artists. We remind you that you should remember the generalized opinion expressed. However, the origins of modern Kazakh painting rest on this symbolic basis. We will not be mistaken if we

say that symbolism began the path to modern painting and the sincerity of Kazakh painting.

Creating a myth about the past and future is carried out in the soul of the artist, with excited thoughts and imagination. In other words, the fruits of each artist's thoughts will become historical data for the current and future generations. Given this situation, the main achievement would be to show not the image of the past and future but the image and the state of today. Because only we can see today, and the vague myths and tomorrow-oriented future have not seen it.

As distinctive evidence of Kazakhstan's developing national identity and the emergence of its national consciousness, particular attention is given to the revival and introduction of ethnocultural symbols of the Kazakh people. It is clear that it is impossible to navigate the future without knowing the past. Therefore, in the 1980s, Kazakh artists began to reflect on the history of the past, entrust it to the present generation, and convey their own freedom of knowledge, their vision based on mythical principles.

The undisclosed themes of shamanism, the Turkic world, and archetypal images (Baksy, Ruh, Kok-Bori, Umai, Tengri), which were not disclosed to the West, caused a demand for works by Kazakh artists, and thus became known in foreign countries. Definitely, this is a great opportunity and a reasonable position in the matter of learning about and becoming acquainted with the country. We cannot refute artists who are realistic about today's life and the situation in society. It is obvious that no one can describe the truth of each period better than the artist of that period.

At this time, we can single out Almas Nurgozha's work among the long list of notable Kazakh painters. The works of the painter, who devoted his work to the space of deep philosophical thought, are interesting to the viewer today in their original style of painting. The artist found his own style by incorporating a combination of different directions in the course of a single work, that is, a synthesis of a number

of distinctive features of the postmodern direction. His works preserve the foundations of a modern myth, with deep philosophical thoughts on modern society. In his works, postmodern artists put the past in the line of vision of the present and created their own new myths. The reason why we call it a "new myth" is that we can consider myth as a modern reality, an attitude, or a worldview.

Neomythology is a phenomenon that occurs in today's informed world. New ideas and comparative views between traditional culture and modern culture ultimately fall into the category of neomythology, that is, new mythologems. In the cultures of all countries, interest in studying classical and especially archaic myths can be relevant. It is known from history that neomythological consciousness has become the main manifestation of the cultural consciousness of the XX century, from symbolism to postmodernism.

Therefore, neomythological methods in the works of Almas Nurgozha are very interesting for the modern viewer. In the synthesized version of cultures, we can see the culture of the postmodernism direction. The artist, having passed these features through his own consciousness, will be able to show us today's young appearance, the vision of today's generation, and the basics of new ideas.

In today's informed age, new technologies, phantasmagoric phenomena, and structures in the media sphere can all form different giants and unique images in the minds of new generations. From the cradle, mobile phones and the internet have put the power of technology, and its visual techniques into the foundations of consciousness. Such forces are particularly reflected in the works of Almas Nurgozha. The pictorial language in Kazakh painting should be replaced by a modern philosophical language, and the viewer should distinguish his own game from color painting. And from the works of Almas Nurgozha, we especially appreciate the foundations of inequality and antigravity

manifested in space. It is obvious that this makes the modern viewer passionate.

The artist's work "Three Balls" (2019) managed to penetrate deeply into the human mind through the mentioned mythological images. It took place among the infinity, the depth, the forms, the movement, and the struggle between them. The mythologized image in the work is "Centaur."

The Centaur is considered by modern Western European researchers as a "problem". In this regard, we emphasize the validity of this opinion. Let us try to find an answer to the question of why. According to biological studies, horses and humans do not have any genetic or chromosomal similarities or unity. In no case can they become a joint physical form.

The centaur is a mythological image, but it can be transformed into a real image in the manifestation of the mythical confrontation that exists today. Perhaps it is more correct to perceive the contradiction in society as an ancient archetypal image. The space of mythological consciousness of the Kazakh artist has entered the world space, showing a quarter of the world's mythology. In this way, the problems of Kazakh culture and the current political and cultural space of Kazakh society are solved, and history is recorded. The artist is a mirror of society. In the work "Three Balls," we can see the life of modern people, the continuation of life. The human appearance in the image of a centaur makes the plastic yarn of the work valuable based on the features of the form in the work "Discobolus" in ancient classical art through peculiar turns of the body structure. The basics of the struggle can be determined by symbolic colors. In the work, based on the ardor and aggression of red, the depth and house of black, as well as the fairness and purity of white, there are also auxiliary colors. A special feature of the painting in the work of Almas Nurgozha highlights the great importance of the hands and feet of the depicted image. Partial characterization is achieved by getting into the most basic parts of the human

anatomy. Through them, we can determine the space between a promising solution and mystery with sincerity.



Figure 1. Almas Nurgozha "Samgau" (2020)

Almas Nurgozha's work "Samgau" (2020), which found a solution through the image of a centaur, contains deep philosophical thought and true ideological mythology.

Here we can see the version of ideological mythology in the image of the "Eagle" and the archetype of ancient mythology in the image of a centaur. The image of the centaur can be considered on the basis of the proverbs of the Kazakh people, "Er kanaty at," bringing it closer to our traditional national worldview.

However, it is clear that the manifestation of political-ideological mythology in the work is focused on the mythological and symbolic significance of the images depicted by philosophical thought. We perceive the centaur in the image of Western Europe and the eagle in the image of the Kazakh people. This is due to the fact that today, in mythological images, the eagle bird has become one of the main symbolic images of Kazakhstan. Western European culture is a great world that conquers the whole world. Today, it has its own advanced culture. Knocking on the door like the hooves of a Tulpar, it is close to trampling and destroying other countries. It is confirmed that small Kazakhstan can resist the great as well as rise to the top within the framework of the idea of "Mangilik El." Considering the image of the

centaur as a problem and the power of confrontation, it is possible to hypothesize that the whole human being, who has overcome the flow of political conflicts and confrontations, is a creation aimed at demonstrating the foundations of the desire for freedom and heroism. The fact that the national flag features an eagle proves that the Kazakh people attach great importance to its mythological significance. The eagle is the most courageous bird that can fly to the highest altitude, so it can achieve all its goals with its own courage. In his work, the artist reveals the philosophical essence of his idea, combining the foundations of ancient myth and modern neomythology.



Figure 2. A. Nurgozha. "Antigravity" (2021)

The artist's works "Antigravity" (2020) and "Victory Dance" (2020) complement the above-mentioned series of works with their own schematic and figurative solutions. Antigravity is the force of an unequal correlation between gravitational forces. It is the type of study area that is of great interest in today's computerized society. There are many types of antigravity in computer graphics and animated works. Moreover, many works are born in the film industry through anti-cavitation methods, which are a source of screen education today. That is, the giant powers in the mythological human consciousness, human flight, the foundations of rebirth, and inanimate objects are all archetypal and depicted on a new phantasmagoric basis. Nowadays, "antigravity" is one of the most relevant topics. In addition, it is a phenomenon that has been deeply preserved in the human mythological consciousness, as well as a phenomenon that has always imbued human

existence with mystery, leading the space of consciousness to infinity.

When Almas Nurgozha considers perspective solutions when developing forms, we may see connections to the work of the Russian artist K. Kudyakov in addition to the antigravity effect. Almas Nurgozha's works can be used to identify aspects of creation through some neo-mythological components and archetypal collages, whereas Kudyakov is recognized as the originator of neo-mythological shape and space (Stroeva, 2019).

The main plot of the work, performed on the theme of anti-gravity, depicts the Kazakh national game of kokpar. There is no Kazakh artist who did not deal with the game of kokpar. Any artist will be interested in this game because of its dynamic peak and active vitality. This is because we can observe the external aspects of this life from the game's overall perspective. K. Telzhanov's work, "Kokpar," has been preserved in the minds of posterity in the traditional artistic image. This is due to the fact that a professional Kazakh artist presented this work with a deep philosophy within the framework of ideological and political mythology. The reason why we call it a deep philosophical and political ideological mythology is that the work is divided into three spaces, representing today, tomorrow, and the future. A special place within these concepts is occupied by the space of mythological consciousness. Monumental plot features, the way of giving special importance to the basic details, and the pictorial language in the work of the artist K. Telzhanov – all this is inherent in the peculiarities of the image of horses in the work of Almas Nurgozh. It was a concept based not on the artist's painting but solely on the nature of monumentality in contour painting.

Almas Nurgozha is a student of the Zh.Kairambayev school as well as a prominent member of the group of artists "Izder" or "Traces." This is a group of artist followers whose creative signatures are similar to those of their teachers and who follow each other in color or style of writing. However, it is known that the

artists brought a new character to the art of Kazakh painting. In the above-mentioned work of the artist "Antigravity," the national game of Kokpar is shown in the air. Through this plot basis, we see an exaggerated and described version of the mythological circle of consciousness with the highest intuition. Kazakh batyrs turned into centaurs. Considering the centaur as a symbol of heroism, we put forward the aforementioned basis of the "centaur question," even if we consider it a symbol of courage aimed at bravery.

Kokpar is a fight, confrontation, destruction, a struggle of heroism and weakness. Everything was ultimately decided by the inconsistent way that people live in the world today. Although the work depicts a lot of heroism, there is no pulling force on the ground because there is no specific place where the struggle takes place, and it floats in space consciousness.

The artist portrayed the piece from a unique angle, pointing upward from the bottom. Thus, the characters of the work float and fly in the air. This method helps to influence, elevate, and glorify the distinctive features of the work.

The artist's work "Victory" depicts a light, airy dance of the centaurs' image. In this work, we clearly see the signs of a computer language, not a painting language. Nowadays, computer graphics in the information-technologically advanced era are displacing painting through their own rational language. We have come to the point where the viewer cannot distinguish between two subjects in the real language of the painting itself. It looks like plastic threads, and images of people without facial expressions are celebrating the victory of the modern informational technology network over society since the consciousness of modern people is computerized and technologically oriented. The same state is shown by the painter through a quarter of the space of his own mythical consciousness.

The threat to neomythology lies in these technical means of information. In the art of modern Kazakhstan, world politics is based on

the principles of working with human consciousness politics is based on the principles of working with human consciousness. Thoughts and ideas about the transformation of myth as twins of the use of traditions of artistic culture play crucial roles in the analysis of the mythical foundations' penetration and archetypes into modern works as an aspect of a new mythology. Thus, data of the XXI century's fine arts have a comparative analysis of world works recreated through archaic myth and painting of the XX century. Among these data are the concepts of "world image" and "global image," as well as the mythological perception of the world. Mythopoetic initiatives give very rational results in preserving national identity and national traditions.

Nellie Bube is one of the Kazakh painters who is known for representing the national features of the Kazakh people and the basis of world mythology symbols in the universe.

The artist's work "Mysteries of Ancient Culture" (2021) is a unique embodiment of the "iconic painting" by A. Sydyhanov, who paved a special path for Kazakh painting in the 1980s.

The national headdresses on the heads in the real image show that the Kazakh consciousness is full of mythology and symbols. To symbolize the mythological space of consciousness, we will portray it as a perfect replica. The work reflects the narrative nature of mythology. They are archaic in their color painting style and embedded in the depth of their artistic appearance. If we look at the mythological character of the work based on specific symbolism, then we can identify the initial prerequisites for the origins of the myth in the Kazakh steppe. At the same time, it is shown that this premise has a wide place in the Kazakh mythological consciousness. It is known that the prerequisites of mythology are fetishism, totemism, animism, and other religious beliefs. These three main beliefs were at the origins of modern world mythology, and in Kazakhstan, these beliefs are the source of mythical origins. Fetishism here differs from each other by the cult

of inanimate objects, totemism by the origin of spirits, and animism by the revival of objects (souls). In the triad "Mysteries of Ancient Culture" (2021), Nellie Bube puts forward these three basic principles of faith, which have become the basis of world belief.

On both sides of the three works, there is a male image; in the middle is the image of the mother. We see the mirror reflection of archetypes in the human mind in the images of the portrait in which we are immersed. Reproduced symbols from antiquity cover all sides of the portrait and have fetishistic masks as well. From the first work, in which there are symbols of infinity and peace, we can see a stylized version of the beast. Transformed deer are depicted against the blue sky, which demonstrated Saka art to the whole world in an animal style. In the consciousness of people, where Fetishism, Zoroastrianism, and beliefs existed, the way of image reflection was at a very high level.

Looking at the portrait image, we can conclude that there is a pagan religion in this work, which arose under the influence of the animistic and shamanic beliefs of the Mongols. This is due to the fact that there is an opinion of the Kazakhs in historical sources according to which the Kalmyks and the inhabitants of Tibet worship this "butburkhan." And there is evidence that the Mongol tribes compared this "butburkhan" to evil spirits. However, Nellie Bube clarified that in all of human consciousness, in the space of the mythological consciousness of the Kazakh people, the branches of these beliefs are still growing.

In the middle part of the triptych, we can consider the image of the mother as the image of the Umai mother, because the symbol of the mother is depicted alongside it. Umai Ana is considered the progenitor of Turkic-speaking peoples and the goddess of abundance and wellbeing.

Images that are sacred, such as Umai Ana, are also found in the folklore of the Finno-Ugric people. After the advent of Islam, the importance

of the names Umai Ana and Kok Tengri decreased, but today they are still used as the patron deities of women.

The middle part of Nellie Bube's triptych shows not only the Kazakh people of Umai but the fact that it has its place in world mythology, which can be determined by the world's mythical symbols of the image of the mother in the form of a headdress (a griffin, heraldry). The third part of the triptych shows that along with the symbols of the animal style, the features of totem images in ancient art are depicted. In fact, fetishist statues were everywhere. The upper part of the above-mentioned works puts forward patterns of spatial transfer in eastern miniature. In this way, they give space to the works, and their annual chronological features reflect the time and historical limits.

Magical mythological forces, the mystery of which is not fully revealed, begin to become mysterious because they still exist in the human mind. Thus, it has not always lost its relevance. The symbolism of the XX century is a philosophical painting that rejects the transmission of natural forms and colors with sincerity. And today, symbolism is one of the directions that have transformed the problems of religion and spiritual communication, the foundations of neomifologization in art, and painting into a space of conscious thinking.

All the works that most modern Kazakh artists depict today within the framework of the "Ruhani zhangyru" program are archetypal images that eventually rose to prominence in the 1980s. In the course of the topics discussed above, we have already mentioned archetypal images such as "spirit," "balbal," "Kok Buri," "Umai Ana," and others, and one of them is the image of "balbal." The image of balbal is used in the works of Kazakh artists as communication with the spirit, a connection with the cult of the ancestors.

A few questions about the scope of Balbal application in the works of Kazakh artists are considered. Let's have a look at Georgy Makarov's work "A story about a past life"

(2021) on this topic, which was written in recent years. The work is an alternative to B. Bapishev's work "Meeting" (1990). It is established that the foundations of mythological consciousness in the Kazakh consciousness are exactly the same, however, they begin to manifest themselves from the space of the time dimension. In the work of B. Bapishev, the work "meeting" depicts the meeting of keiuana with the head of the family, while the work of G. Makarov reveals the meeting and talk of the father and grandfather.

The background of the work is in black, as well as a balbalyk figure, which is a cult ancestor in the form of a light Ghost in the depths of the sky.

In the work of G. Makarov, where the human form is presented unfolded in the savannah, it is revealed that the appearance of a deceased person is inanimate and also that he can do nothing. Moreover, this is evidence that the spirit of the modern worldview, religious consciousness, cannot help in any way. The nature of the inability to provide assistance can be determined by the fact that the image in the work is wrapped in a thread.

And the person standing in the first place is a person of the present time, striving to enliven and animate through bright colors. We see that through the specifics of closing his eyes, he conveys an understanding of the next life since the "eye" is a symbol of the basis of magical connections. The recognition of syncretism in mythology as its peculiarity does not allow us to equate mythology with either religion or art. In the first case, myth is opposed to art, and in the second to religion.

In this regard, the well-known differentiation of myths occurs due to the development and complexity of religious systems and poetic genres. For example, ancient myths about the first ancestors and cultural heroes can be associated both with fairy tales and with religious myths about the Creator-God. Therefore, we can clarify that the work we propose for analysis arose as a concept of

specific understanding that has been developed between religion and faith.

We have suggested the characteristics of the bricolage approach in identifying the expression of neomythology in visual art. Among them, the collage technique is used in a distinctive way in the paintings of S. Suleymenova. The beginning of the artist's development of a new myth is the presentation of archetypal pictures in an interpretive version within the framework of a new approach. It should be reiterated, nonetheless, that the new myth is only represented in the methodology. Mother Umay's likeness was created in the form of a young bride, and the piece was painted outside beneath a clear blue sky.

Conclusion

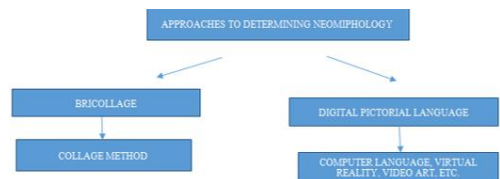
Neomythology is a phenomenon that exists in the information age of today. Neomythology, often known as "new mythologies," is a broad category that encompasses new concepts and comparative techniques between traditional and modern cultures.

We compared the characteristics of new myths (mythologemes) with those of myths from traditional society and with ideologies from modern society in order to identify commonalities and unique aspects.

By taking into account neo-mythologism in Kazakh art, we propose that the new myth-making process is currently occurring in Kazakh visual art. As a collage of pictorial language and an exchange of computer language, as well as the foundation of video art, they are meta-views in contemporary art (scheme 1 shows the determining sources of neo-mythology in Kazakh painting art). Metamodern is a global cultural process characterized by deviations between two opposites (modern and postmodern). The main idea of this concept is a combination of opposites: the desire to combine traditional and modern, aesthetic and logical

paradoxes. In other words, painting is an example of how tradition and modernity were integrated during the metamodern era. Even though the myth remained, the mythos withered and perished. The myth's cohesive narrative fabric has continued to fall apart, but the common mind's essence is still mythological, and the entire complex of its ideas aspires to systematization. The mythological network merges with cognitive processes, becoming an unconscious intellectual framework that sits on the periphery of religious activity. Although the myth's widespread dissemination unifies everyday consciousness, fragmented worldviews and a collage-like representation of the universe characterize it.

World politics, based on the principles of working with human consciousness, has a lot of place in the art of modern Kazakhstan today. As an aspect of the new mythology, thoughts and ideas about the transformation of the myth as a twin of the use of artistic cultural traditions in the analysis of the penetration of mythical bases and archetypes into modern works are of great importance. The principles of the world as represented by the ancient myth and the world as restored by the 20th-century painting are therefore compared in the 21st-century fine art data. The notions of "world image" and "universal image," as well as the perception of the world in a mythical sense, are among these facts, and mythopoetic activities have a highly positive impact on maintaining national identity and national traditions.



Scheme 1. Methods for identifying neomythology in Kazakh art

WORKS CITED

- Batrakova S.P., Art and myth. From the history of painting of the twentieth century, Moscow, 2002.
Bart R. Mythologies. R. Barth //Semiotics. Poetics. M., 2000;
Batai Zh. Internal experience. St. Petersburg: Aksioma, 1997;
Baudrillard J. There was no Gulf War // Art Journal. 1994. No. 3. S. 33-36.;
Baudrillard J. Simulacra and simulation [Electronic resource]. URL: <http://exsistencia.livejournal.com>
Myths of the peoples of the world, S. 3058 (cf. Myths of the peoples of the world. Encyclopedia, S. 489
Dictionary));
Neuendorf A., Contemporary Mythology, Available at:
<http://andrewneuendorf.com/2013/07/03/contemporary-mythology/> (Accessed 1st December 2015).
Stroeve O. V., Neomythological features in contemporary visual art, Culture and Art, 2019 - 2, pp. 7-13.
Toporov V. N. [Myths of the peoples of the world. Encyclopedia: Visual Arts and Mythology, pp. 31ff.