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The «hero's journey» concept and the transformation of the heroine in the novel «Poor Zhamal» by Myrzhakyp Dulatov

This article analyzes the transformation of the heroine in Mirzhakyp Dulatov's novel «Poor Zhamal.» The work explores the stages of the heroine's journey, from a peaceful existence in her father's home to a protest against the existing norms of traditional society. The theoretical framework for this study is based on the concept of the «hero's journey», developed by J. Campbell, M. Murdoch, S. Allison, G.R. Goethals, and others. Thus, the protagonist's story is viewed as a monomyth, serving as a universal structural model for narrative, in which the hero, leaving the familiar world, undergoes trials, changes, and returns renewed. Sometimes a happy return does not occur, but the hero's example inspires others and can contribute to social change, altering accepted norms. The concept of the «hero's journey» allows us to trace the path, stages, causes, and conditions of the heroine's transformation and detail the external and internal changes that occur with her. The authors substantiate the applicability of this Western concept to the Kazakh material selected for analysis by citing Kazakh oral literature's distinctive narrative tradition of the hero's journey, reflected in heroic epics (zhyr) and lyric-epic poems (dastan). Importantly, Kazakh literature has created images of female heroines possessing spiritual strength and ready to independently determine their own destinies. These include the heroines of the lyric-epic poems «Kozy Korpesh-Bayan Sulu,» «Aiman, Sholpan,» «Bozzhigit,» «Qyz Zhibek,» the heroic epic «Er Targyn,» and others. These examples demonstrate that the Kazakh narrative tradition has developed its own models of female heroism. The purpose of this study is to identify the stages of transformation of the heroine of the novel «Poor Zhamal.» The work is updated using new approaches to interpreting M. Dulatov's novel, and the scientific novelty of the study lies in its reinterpretation of the novel's protagonist through the prism of universal structures (monomyth). The authors hypothesize that the protagonist's journey is not simply a series of life's failures, but a full-fledged spiritual initiation. The study results illustrate that the «hero's journey,» including the character's rebirth and acquisition of new experiences, does not always end in a triumphant return, but nevertheless influences the transformation of society.

Keywords: «hero's journey,» transformation, monomyth, initiation, trials, heroine.

Introduction

The early 20th century in Kazakh literature was marked by a search for new artistic forms and social reflection. Mirzhakyp Dulatov's novel «Poor Zhamal» (1910) became the first example of the novel genre in national literature which is traditionally viewed in literary criticism as a narrative exposing the disenfranchised status of women. In a historical and literary context, the novel «Poor Zhamal» [1] embodies the transition from a narrative of the epic exploits of heroes to a depiction of the private, everyday life of the ordinary person. This transition from the epic to the novel marks a fundamental shift in the concept of the heroic: the batyr (warrior), who performs military feats, is replaced by an ordinary person whose life is deemed worthy

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of artistic representation. Moreover, Dulatov portrays a young woman as the main character, reflecting the trend of addressing the «women's issue» that is relevant in the literature of modernizing societies.

Mirzhakyp Dulatov belonged to the generation of Kazakh Alash Orda intellectuals [2–4], who shaped their progressive views on societal development under the influence of two interacting traditions: the Kazakh enlightenment project, based on ideas of modernization, and Jadidism, an Islamic reform movement. Both Kazakh intelligentsia and Jadids advocated for the development of education, the transformation of traditional marriage, and the emancipation of women [5–8]. These aspirations left their mark on both the ideological content and the narrative structure of M. Dulatov's novel «Poor Zhamal.»

M. Dulatov's novel «Poor Zhamal» and the image of its protagonist are reflected in the works of Russian scholars. They note the significance of «Poor Zhamal» as the first novel in Kazakh literature [9], consider the image of the heroine through the prism of the female inequality and emancipation theme [10, 11], and analyze the reflection of Alash enlightenment ideas in the novel [12].

Modern humanities studies enable a broader interpretation of this novel through engagement with universal cultural codes. While the novel «Poor Zhamal» is traditionally interpreted as a social manifesto against women's disenfranchisement and as a narrative about the fate of a disenfranchised heroine, analyzing her character through the lens of the «hero's journey» concept allows us to see in the protagonist's fate the dynamic process of developing a heroic personality. This article examines M. Dulatov's novel «Poor Zhamal» through the lens of the «hero's journey» concept, which has been developed in the works of J. Campbell [13], M. Murdoch [14], S. Allison, G.R. Goethals, A.R. Marrinan, O.M. Parker, S.P. Spyrou, and M. Stein [15].

M. Dulatov's narrative strategy allows the author to construct Zhamal's fate as a means of critiquing the patriarchal institutions of Kazakh society in the early 20th century. Thus, the author constructs Zhamal's fate as typical, representing not so much an individual biography as a social pattern. Accordingly, the «heroine's journey» in this novel is simultaneously individual and collective: Zhamal appears both as a specific individual and as a generalized image of a girl in traditional Kazakh society. This circumstance allows her image to be interpreted within the structural framework of J. Campbell's «hero's journey» monomyth and M. Murdoch's «heroine's journey» concept, which draws on it.

This study addresses the applicability of the Western narratological concept of the «hero's journey» to a Kazakh text describing the fate of a girl in a patriarchal society. The challenge lies in the need to avoid mechanically imposing a Western framework on material based on a fundamentally different cultural tradition, and, while identifying universal archetypal patterns, to determine the nationally specific semantics of the image of Zhamal. Since J. Campbell built his «hero's journey» model on Western masculine mythological types, the question of the applicability of his framework, focused on male heroism, to a Kazakh girl becomes relevant.

In this regard, it should be noted that M. Dulatov's novel is created within the context of Kazakh literature, which has its own narrative tradition—the heroic epic and lyric-epic poems. These genres have developed their own model of the heroic journey, which includes such specific elements as the mediation of the shaman-baksy, the role of the clan in the hero's fate, trials, and the interconnectedness with the world of humans and nature (the special status of the steppe as a place of trials), and others. It is particularly important that Kazakh oral tradition created the image of a female heroine endowed with spiritual power, capable of making independent choices and taking actions that determine her own destiny. These are the main heroines, for example, of the lyric-epic poems «Kozy Korpesh–Bayan Sulu» [16], «Aiman, Sholpan» [17], «Bozzhigit» [18], «Kyz Zhibek» [19], the heroic epic «Er Targyn» [20], etc. These examples indicate that the Kazakh narrative tradition developed its own models of female heroism long before the probable Western cultural influence.

These female characters support the interpretation of Zhamal not only as a victim but also as a figure endowed with spiritual superiority and demonstrating transformation within the «hero's journey» paradigm. To illustrate the stages of Zhamal's heroic journey, the theory of Scott Allison and George Goethals is used, allowing us to focus on the heroine's internal transformation and her impact on society.

The relevance of this study stems from the need to rethink the image of Zhamal as a victim of circumstances and the traditions of a patriarchal society. Examining her path through the stages of the «heroic journey» reveals Zhamal's transformation from a passive object, dependent on her father, husband, and traditions, into an active subject.

The purpose of this article is to demonstrate that Zhamal undergoes a comprehensive transformation that meets the criteria of the «heroic journey,» whereby her death becomes not an act of weakness and de-

feat, but a manifestation of moral superiority, a victory in spiritual and socio-historical terms. The objectives of the study are to compare the plot elements of the novel with the key phases of the «hero's journey», to demonstrate Zhamal's internal transformation, and to identify the specifics of the «female path» in a socio-historical context that reflects the state of Kazakh society at the beginning of the 20th century.

Materials and Study Methods

The theoretical framework for this study is the «hero's journey» concept, in which the hero's journey serves as a universal concept for the development of a plot based on the depiction of internal and external changes in the life of the main character. In the structure of J. Campbell's monomyth [13], three fundamental stages are the Departure, Initiation, and Return. This tripartite structure allows us to describe the dynamics of the hero's personal transformation, regardless of his or her gender. In this sense, the monomyth acts as a neutral narrative framework that can be filled with different content depending on the cultural, historical, and gender context of the text being analyzed. With a certain limitation (focus on a male hero), J. Campbell's conceptual apparatus can serve as a productive tool for literary analysis, provided it is used flexibly. To avoid this limitation, the authors of the article turn to the concept of «heroine's journey» by M. Murdoch [14], which allows us to describe the specifics of women's experience in the text and emphasizes that the heroine does not strive for an external feat, but goes through a path of internal liberation, confrontation with patriarchal society, and the acquisition of her own integrity.

To elaborate on the trajectory of the novel's protagonist, the most productive analytical tool is employed to examine both her external and internal transformation: the «hero's journey» concept, developed by S. Allison, G.R. Goethals, A.R. Marrinan, O.M. Parker, S.P. Spyrou, and M. Stein [15]. Their approach focuses on three key aspects—personality, transformation, and influence—allowing the heroine's journey to be seen as a process of developing psychological resilience and heroism in the face of social pressure. This concept, in addition to focusing on the stages of personality transformation, raises the question of how the hero influences others. This circumstance enables the issue of the protagonist's influence on the condition of patriarchal society in the novel «Poor Zhamal» to be foregrounded, thus permitting an analysis of her journey within its historical and social context.

Contextual analysis and an interpretive approach are used as research methods. The study is based on the novel «Poor Zhamal» by M. Dulatov, and its focus is the transformation of the protagonist, as well as the stages of her inner evolution in line with the concept of the 'hero's journey.'

Results and Discussion

According to J. Campbell [13], the structure of the monomyth includes three major stages, each of which is divided into a series of sequential steps. The first stage—Departure—encompasses the hero's «ordinary world,» the call to wander, the refusal or acceptance of the call, the help of a supernatural mentor, and the crossing of the first threshold, beyond which lies the world of the unknown. The second stage—Initiation—includes the road of trials and, as an apotheosis, the spiritual transformation of the hero. The third stage—Return—implies the refusal of the return, the magic flight, rescue from without, the crossing of the return threshold, and, finally, the attainment of the «freedom to live» and the transmission of the acquired «elixir» to the world. This universal structure of the «hero's journey» is entirely consistent with Zhamal's path, the main character of M. Dulatov's novel «Poor Zhamal.» However, the excessive unification of the monomyth, which makes it possible to correlate the novel's key plot nodes with its principal phases, requires further detailing to reveal the national uniqueness of Zhamal's image and the specificity of the «female path» within the sociocultural context of Kazakh society in the early 20th century. Consequently, universal narrative structures should be viewed as schemas that allow for the identification of narrative structural patterns, but do not claim to provide an exhaustive description of cultural specificity.

We believe that the theory of S. Allison, G.R. Goethals, and their co-authors [15] is productive for such a detailed analysis, offering a flexible framework that can be filled with specific historically, socially, and nationally determined content. The authors of the theory view the hero's journey primarily as an internal, psychological journey. They identify three distinct objects of heroic transformation: environment, individual, and society. This approach allows us to trace the dynamic development of Zhamal, who first spiritually and intellectually outgrew her environment, then transformed herself personally, and finally confronted a rigid society.

Zhamal is the long-awaited daughter of her father, who pampered her and raised her like a son until the age of nine. This is an important circumstance that will shape her determined character. However, the idyll

of well-being and harmony in her life is deceptive, as her future marriage depends on the will of her father, the patriarchal order, and marital customs, where the girl finds herself subject to social agreements. Her father decided to marry her off to the foolish and evil son of a rich man, as he hoped to secure the support of his prospective in-law in the election for a post. Thus, circumstances arise that will force Zhamal to embark on the «hero's journey.»

According to S. Allison, G.R. Goethals, and others, there are internal and external sources of transformation [15]. Zhamal's initial transformation is associated with natural human development. Zhamal learned to read and write from a teacher who came to the village for six months. She developed a passion for reading, was witty, resourceful, composed poetry, and participated in aitys competitions, which was enough to make her noticeably different from her surroundings. However, education is not enough for a heroic journey, for satisfying self-esteem, or for personal self-realization. According to S. Allison, education represents only the first step towards transformation but does not contribute to the formation of a truly awakened personality. Another internal source of change lies in needs and goals. As an adult, Zhamal experienced a lack of communication with interesting, educated people and waited for a worthy opponent for the aitys competition. This was a call for transformation, a challenge that required changes in character, environment, and life. Unlike classical heroes who receive a sword or magical artifact, Zhamal gets knowledge. Zhamal's education and the subsequent intellectual awakening distinguish her from her social environment. This intellectual enlightenment is a kind of «supernatural aid» (in J. Campbell's terms), which provides the heroine with the tools to further her journey. Thanks to her education, Zhamal finds her own voice. She begins composing poetry, letters, and personal journals, which, in the early 20th century, in the patriarchal Kazakh society, was already considered an act of transcending the «everyday world.»

The external source of the heroine's transformational changes was her father's decision to marry her off to an unworthy man. This decision evoked feelings of wounded dignity and suffering, triggering emotional reactions that would become the necessary impetus for her future heroic journey. Zhamal states that, due to prevailing customs, she found herself trapped like a wolf, and that her father effectively sold her for cattle [1; 19-20]. The call persists, yet the heroine has not responded to it.

Another external source of transformation is the books read by Zhamal. Among her books are the lyrical-epic poems «Kyz Zhibek,» «Aiman, Sholpan,» and «Bozzhigit,» whose female protagonists struggle for their love, defy societal norms, and at times meet tragic fates. Zhamal reads «Aitys Birzhana i Sara,» in which a girl emerges as a worthy rival to a man in an aitys-dispute. These heroines become role models for Zhamal.

The most important external source of transformation is the hero's social environment. S. Allison, G.R. Goethals, and others discuss the importance of mentorship in the process of metamorphic growth [15; 5]. For Zhamal, such a mentor is the educated Gali, who will prove to be the reason for her departure from her familiar, safe environment. For Zhamal, love for Gali becomes more than just a romantic feeling; it becomes a catalyst for change, forcing the heroine to demonstrate willpower and determination and, finally, to answer the call. This is how the heroine transitions from passively following fate to making a conscious choice. She accepts the challenge, which is expressed in her willingness to fight for the right to love. Gali acts as Zhamal's partner in transformation; they both understand the shortcomings of their environment, the rigidity of certain traditions, and are ready to change the status quo. In the letter, Gali encourages Zhamal: «Kimde-kim zheter sonda muratyna, Paida zhok zhureksingen korkynyshta» (Whoever strives toward their goal will reach it; there is no benefit in fearful hesitation) [1; 28]. In response, Zhamal writes: «Olsek shuqyr bir bolsyn, shyqsaq — tobe, Airylmalyk bolsa da oltiretin», «Bir Alla zhalgyz ozi bolsyn aigaq, Turalyk uagdany bekem bailap, Sep ushin bir basymdy ettim kurban, Shynzhyrlap zhiberse de Sibirge aidap!» («If we die, let it be in one grave; if we rise, let it be to the peak. Even if they try to kill us, let us not part», «Let only Allah be our witness; let us stand, firmly binding our promise. For you, I have sacrificed my very head—even if they chain me and exile me to Siberia!») [1; 29]. «Panasyz mazlummen men bir zarly. Al endi kun-tun demeı hayla qara» (I am one wretched soul without refuge. And now, day and night, seek a way out) [1; 29].

Zhamal suffers as the day approaches when she will be married to a man she doesn't love. She hesitates to leave her father's house and go with Gali, hesitating in her choice between her own feelings and obedience to her father's will. Only the news of the impending wedding and the risk of losing Gali forever compels her to make a decision and begin her «hero's journey.» While education has paved the way, meeting Gali becomes the immediate signal for the beginning of Zhamal's «journey.» In the mythological structure, Gali serves as a messenger, calling the heroine to leave the familiar circle of safety for the sake of a higher goal—

personal happiness and freedom of choice. Her love for Gali directly conflicts with her father's will, who has already promised to give her in marriage to the son of Baizhan, the rich man, Zhuman.

Now «The Call» becomes a trial. Zhamal must resolve the conflict between the call and her duty to her father. Her «refusal of the call» manifests itself in deep inner suffering and attempts to reconcile herself with fate out of respect for her parents. However, the «call»—the absorption of love for Gali, the realization of her own human dignity, and the unacceptability of marriage to Zhuman—becomes so strong that remaining in her former life (ordinary world) becomes impossible. Hence, she decides to leave it, that is, to part not only with her social environment, but also with her former value system and worldview, which were grounded in tradition and parental authority. The «call» compels Zhamal to cross the threshold, as the old world can no longer accommodate her renewed consciousness.

After Gali's sudden and untimely death, Zhamal was compelled to return to her father's house. She found herself in a state characterized as an obstacle to the hero's transformation. Zhamal says at Gali's grave: «Men sorlyng opasyz duniede konaqtaı almaı adasyp kaldym» (I, a wretched one, have lost my way and cannot find rest in this unfaithful world) [1; 40]. After Gali's death, Zhamal was indifferent to everything, and this traumatic event halted her transformational growth. Trauma disrupts people's ability to make decisions, damaging their emotional and cognitive functions [21; 3]. In this state of grief and devastation, Zhamal was unable to determine her future path and, without thinking, agreed to marry the hated Zhuman. Another obstacle to transformation was Zhamal's feeling of being a victim of injustice inflicted on her by her father and society. Accepting a stable victim identity is a way to avoid transformational growth and, therefore, overcome the pain of harm [15]. During this period, there was no one in her circle who could provide support, advice, become a role model, or a mentor.

Her marriage to Zhuman marks a turning point in Zhamal's heroic journey, when she finally leaves the safe world of her father's home. It is from this moment that her trials begin. At this stage, the heroine undergoes «death of ego» [15]—Zhamal loses her status as a «beloved daughter,» fiancée, and daughter-in-law, becoming a solitary fighter. Zhamal's move to Zhuman's home embodies the metaphorical death of her former identity. In Kazakh wedding tradition, a girl's marriage is accompanied by a ritual that symbolizes her «death» in her former status, her father's house, and her «resurrection» in a new home, a new status for a new life. Zhamal's life in Zhuman's house represents a critical point in the monomyth, when the heroine is left alone with her fate and must struggle for herself on her own. Zhuman functions as an antithesis to Gali, who served as a mentor and personified the «call» to knowledge and freedom of choice. Zhuman, on the contrary, embodies everything rigid, coarse, and ignorant. He plays the role of «threshold guardian,» personifying the destructive force that seeks to break Zhamal's spirit.

An important component of the trial is psychological resilience—the heroine's ability to remain faithful to her «inner self». Zhamal's life with her unloved husband, Zhuman, corresponds to a stage in the hero's ordeal of resilience. Here, heroism manifests itself in maintaining personal integrity. As befits a hero, she demonstrates fortitude and does not break psychologically. Zhamal silently endures the beatings, showing no outward resistance, yet remaining whole within, preserving her former convictions and her love for Gali. Her silence (the absence of complaints, reproaches, or accusations) and detachment are a form of protest, heroic resistance, maintaining her integrity in a hostile environment. She is physically subjugated, suppressed, but mentally unbroken.

During this period, Zhamal finds herself in a liminal zone, in a transitional time and space, between who she was and who she must become. In this space, «one has been stripped of one's previous life, humbled, and silenced» [15; 4]. Zhamal compares herself to cattle captured in a barn. She was beaten and humiliated, but she did not respond with a single word. However, this borderline time and space «are the fertile soil from which heroic transformations bloom» [15; 4]. Zhuman's family becomes an important external source of Zhamal's further transformation, the social environment that pushed the heroine and forced her to continue the «hero's journey.» She once again responds to the «call.» Realizing that she cannot live with the despised Zhuman, and at the same time cannot return to her father's house, Zhamal seeks another, non-trivial way out of the situation. The life scenarios provided by patriarchal society are unavailable to her. She needs to find a new way, and she decides to flee to the city, hoping to get a job there and live independently.

Thus, the heroine undergoes types of psychological transformations symbolizing the development of «heroic traits» in times of crisis: emotional, which included Zhamal's concern for others and her obedience to her father's will; mental, expressed in Zhamal's intellectual growth and her understanding of herself and others; moral, which consists of a transition to a state of redemption, as if taking upon herself the punishment

for escaping with Gali; spiritual, which implies changes in the system of ideas about the world, life, and people; motivational, which implies a shift in goals or the choice of life path.

Researchers say that at the initial stage of the hero's journey, she lacks: «(1) a sociocentric view of life; (2) an autonomy from societal norms that discourage transformation; and (3) a mindset of growth and change» [15; 6]. This can be fully applied to Zhamal. However, the heroine makes the necessary transitions because of her heroic transformation. She shifts her egocentric perspective to a sociocentric one, learning to see not herself as an isolated entity, but as the whole world, the interconnectedness of many phenomena, and the chain of patterns (her father's ignorance and misguided decision, the power of tradition, Zhuman's anger, etc.). Zhamal ceases to be dependent on the opinions of others and established societal norms and traditions, and is guided by her own considerations and goals, deviating from the dominant cultural model of behavior and choosing her own path. Regardless of the consequences, she is ready to resist social pressure, which requires personal moral courage. Finally, Zhamal moves from stagnation to growth, making the transition from an initial avoidance of the call to responding to it. As Zhamal's story demonstrates, rejecting the call, fulfilling the hero's mission and following the heroic path leads to the hero facing increasingly severe trials and losses. These trials become a motivating force that leads the heroine to recognize the necessity of change and to move forward on her hero's journey, rather than remaining in stagnation, where her heroic potential would go unrealized.

According to M. Murdoch's concept [14], the heroine strives not for external achievement, but rather for inner liberation. M. Murdoch emphasizes the heroine's feminine nature, focusing on her connection to society, her resistance to patriarchy, and so on. The specificity of the female narrative in a patriarchal society lies in sacrifice, then resistance, and tragedy as a form of spiritual awakening. The female «heroine's journey» is directed not outward, toward world conquest, but inward—to discovering one's own self and healing from the deep wounds inflicted by patriarchal society. Unlike a heroic feat, Zhamal's journey is, above all, an «inner odyssey.»

The key moment of the heroic journey is the need to sacrifice something important for the sake of a higher value. Such a moment in Zhamal's life is her decision to flee from Zhuman's house, which becomes a symbol of the highest manifestation of her subjectivity. She refuses to play by the rules of patriarchal society, to remain a victim of her father's wrong choices, the traditional institution of marriage, and Zhuman's ignorance and cruelty. Her choice is not simply a move from the village to the city, but a metaphysical choice to preserve her identity. This choice carries the risk of losing her former social connections, family, way of life, and values. It implies that the heroine is ready to sacrifice her life for the sake of preserving her freedom and sense of human dignity. This decision symbolizes the fact that from now on, Zhamal ceases to be «Sarsenbay's daughter» or «Zhuman's wife.» She becomes an autonomous individual, and her escape marks the culmination of her «hero's journey.» Thus, she transforms from an object of patriarchal society into a subject of the narrative of resistance.

In the concept of the «hero's journey,» the hero must defeat a symbolic «dragon» in order to bring the «elixir» to society for its salvation. Zhuman becomes the embodiment of the «dragon,» and Zhamal's resoluteness becomes the «elixir.» At this point, an important question arises concerning the final stage of Zhamal's journey: what constitutes the heroine's victory if she dies? The concluding stage of return is meant to provide the hero with an opportunity to use newly acquired gifts to transform the world; however, Zhamal is unable to realize her gift, as she dies, and thus her heroic journey appears to be in vain. It should be noted that the final stage of the «hero's journey» includes the influence of the hero and their path on society, the environment, and the value system. A true hero retains the capacity to transform the world even after their death, becoming a «moral compass» for those who follow. The hero becomes a mentor or is immortalized in literature as a cautionary example of defeat, just as the heroines of Kazakh lyric-epic poems who became role models for Zhamal. Therefore, the heroes' death does not mark the end of their journey; their path of moral guidance continues. Zhamal dies, but her physical defeat turns into a moral victory, which serves as an «elixir» for the awakening of the nation, instilling the idea that a woman has the right to feelings and choice. This is Zhamal's «elixir.» Zhamal's death becomes the hero's «difficult return,» which must change society, making it impossible for others to repeat such a tragic fate. In this paradigm, Zhamal functions as a «tragic hero,» becoming a symbol of national awakening. At the beginning of the novel, Zhamal's father, Sarsenbai, is warned against giving his daughter an education: «Zhamaldy okypai-ak koi, en eki pandi tugel bilse de, aiel bala daris aityp elge bar bolmas» (Don't educate Zhamal, indeed, even if she were to master all twelve subjects—a woman would still not be allowed to teach or lead the people) [1; 13]. However, Zhamal became a kind of leader of the people, showing them the path to modernization. M. Dulatov's novel, published in

1910, caused a widespread public outcry. Zhamal's path inspired an entire generation of Kazakhs to fight for women's emancipation and access to education.

Conclusion

A comparison of the novel's plot elements with key phases of the «hero's journey» demonstrating Zhamal's internal transformation, and identifying the specifics of the «female path» in a socio-historical context reflecting the state of Kazakh society in the early 20th century allows for several conclusions. An analysis of Mirzhakyp Dulatov's novel «Poor Zhamal» using J. Campbell's concept of the mythopoetic monomyth, M. Murdoch's theory of the «heroine's journey» and the model of S. Allison and G. Goethals allows for a new interpretation of the protagonist and her path of transformation. The study revealed that the protagonist's journey extends beyond the confines of everyday drama, family conflict, and a series of life failures, representing a full-fledged heroic «odyssey» of consciousness and spiritual initiation. Thus, Mirzhakyp Dulatov constructed a universal mythologeme of women's liberation. Zhamal emerges as an archetypal heroine whose «journey» paves the way for subsequent generations of women in both lived reality and literary imagination, while in Kazakh literature it inspires the emergence of numerous works centered on the figure of the exceptional, emancipated woman. In this sense, the first Kazakh novels, written in the early 20th century, continued the narrative tradition of Kazakh oral literature celebrating heroic women.

Applying the concept of the «hero's journey» to the analysis of M. Dulatov's novel «Poor Zhamal» allows us to reconsider the traditional view of the heroine as a victim of circumstances and the customs of a patriarchal society. The study revealed that Zhamal's life fully conforms to the structure of the monomyth, while also possessing national specificity. The study revealed that Zhamal is an innovative hero, an «agent of transformation» who undergoes a full-fledged transformation that meets the criteria of the «heroic journey». Her death, however, is not an act of weakness and defeat, but a manifestation of moral superiority, a victory in spiritual and socio-historical terms. The analysis demonstrated that the «hero's journey» including the character's rebirth and acquisition of new experiences, does not always end in a triumphant return, but nevertheless influences the transformation of society. Despite her tragic ending, she achieves a «heroic apotheosis» changing the value system of Kazakh society in the early 20th century. Zhamal's physical death does not become a symbol of defeat, but, on the contrary, an act of supreme moral superiority. Zhamal's path, choice, and tragic death become the «elixir» that launched a process of change in the public consciousness of the Kazakh people, making the issue of women's emancipation a central one during the active civic, journalistic, and educational work of Kazakh educators in the first decades of the 20th century.

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«Қаһарманның Саяхаты» тұжырымдамасы және Міржақып Дулатовтың «Бақытсыз Жамал» романындағы кейіпкер әйелдің трансформациясы

Мақала Міржақып Дулатовтың «Бақытсыз Жамал» романындағы бас кейіпкердің трансформациясын талдауға арналған. Зерттеу барысында кейіпкердің әке үйіндегі алаңсыз өмірінен бастап, дәстүрлі қоғам ережелеріне қарсылық білдіруге дейінгі жүріп өткен жолы кезеңдерімен қарастырылады. Зерттеудің теориялық негізі ретінде Ж. Кэмпбелл, М. Мёрдок, С. Эллисон, Г.Р. Гёталс және басқа ғалымдар әзірлеген «қаһарманның саяхаты» (hero's journey) тұжырымдамасы алынды. Осы тұрғыдан алғанда бас кейіпкердің тарихы мономиф ретінде қарастырылады. Мономиф — қаһарманның үйреншікті ортасынан шығып, түрлі сынақтардан өтіп, өзгеріп жаңарған күйде қайта оралуын сипаттайтын әмбебап баяндау құрылымы. Кей жағдайларда бақытты боп оралу жүзеге аспауы да мүмкін, алайда кейіпкердің көрсеткен үлгісі өзгелерге әсер етіп, қоғамдағы өзгерістерге ықпал етіп, қалыптасқан ережелердің қайта қаралуына себеп болады. «Қаһарманның саяхаты» тұжырымдамасы роман кейіпкерінің трансформация жолын, оның кезеңдерін, себептері мен шарттарын анықтауға, сондай-ақ оның бойындағы ішкі және сыртқы өзгерістерін нақтылауға мүмкіндік береді. Мақала авторлары бұл батыстық теорияны қазақ әдеби шығармасына қолданудың орынды екенін, қазақ ауыз әдебиетінде де қаһарманның жолы туралы өзіндік нарративтік дәстүрдің бар екендігімен дәлелдейді. Бұл дәстүр батырлық жырларда, лиро-эпикалық дастандарда көрініс тапқан. Қазақ әдебиетінде рухани күшке ие, өз тағдырын өзі айқындай білетін қаһарман-әйелдердің бейнесі қалыптасқан. Олардың қатарына «Қозы Көрпеш — Баян Сұлу», «Айман — Шолпан», «Бозжігіт» «Қыз Жібек» лиро-эпикалық жырларының кейіпкерлері, сонымен бірге «Ер Тарғын» батырлық жырының кейіпкерлері жатады. Бұл мысалдар қазақ нарративтік дәстүрінде әйел қаһармандығының өзіндік үлгілері қалыптасқанын көрсетеді. Зерттеудің мақсаты — «Бақытсыз Жамал» романы кейіпкерінің трансформация кезеңдерін айқындау. Жұмыстың өзектілігі М.Дулатов шығармасын жаңа әдіснамалық тұрғыдан қарастырумен байланысты болса, ғылыми жаңалығы — бас кейіпкер бейнесін әмбебап құрылымдар (мономиф) тұрғысынан қайта пайымдауда жатыр. Мақала авторлары бас кейіпкердің жүріп өткен жолы жай ғана өмірлік сәтсіздіктер тізбегі емес, толыққанды рухани инициация үдерісі деген гипотезаны ұсынады. Зерттеу нәтижелері «қаһарманның саяхаты» әрдайым жеңіспен аяқталмаса да, кейіпкердің өзгеруі мен оның жинаған тәжірибесі қоғамның трансформациясына ықпал ететінін көрсетеді.

Кілт сөздер: қаһарманның саяхаты, трансформация, мономиф, инициация, сынақтар, кейіпкер әйел.

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Концепция «путешествие героя» и трансформация героини романа Мыржакыпа Дулатова «Несчастливая Жамал»

Статья посвящена анализу трансформации героини романа Мыржакыпа Дулатова «Несчастливая Жамал». В работе исследуются этапы пути, пройденного героиней от безмятежного существования в доме отца до протеста против существующих норм традиционного общества. В качестве теоретической рамки исследования используется концепция «hero's journey», разработанная Дж. Кэмпбеллом, М. Мёрдок, С. Эллисоном, Г.Р. Гёталсом и др. Таким образом, история главной героини рассматривается как мономиф, служащий универсальной структурной моделью повествования, в котором герой, покидая привычный мир, проходит испытания, меняется и возвращается обновленным. Иногда счастливого возвращения не случается, но пример героя вдохновляет других и может способствовать переменам в социуме, менять принятые в нем нормы. Концепция «hero's journey» позволяет проследить путь, этапы, причины, условия трансформации героини романа и детализировать происходящие с ней внешние и внутренние перемены. Авторы обосновывают применимость данной западной концепции к избранному для анализа казахскому материалу тем, что устная казахская литература обладает собственной нарративной традицией о путешествии героя, что находит отражение в героических эпосах (жыр), лиро-эпических поэмах (дастан). Важным является то, что казахская литература создала образы женщин-героинь, обладающих духовной силой и готовых самостоятельно определять свою судьбу. Это — героини лиро-эпических поэм «Қозы Көрпеш–Баян Сұлу», «Айман, Шолпан», «Бозжігіт», «Қыз Жібек», героического эпоса «Ер Тарғын» и др. Данные примеры свидетельствуют о том, что казахская нарративная традиция вырабатывала собственные модели женского героизма. Цель исследования состоит в определении этапов трансформации героини романа «Несчастливая Жамал». Работа актуализируется использованием новых подходов в интерпретации романа М. Дулатова, а научная новизна исследования заключается в переосмыслении образа главной героини романа через призму универсальных структур (мономиф). Авторы выдвигают гипотезу о том, что путь главной героини — это не просто последовательность жизненных неудач, а пройденная ею полноценная духовная инициация. Результаты исследования показали, что «hero's journey», включая перерождение персонажа и обретение им нового опыта, не всегда заканчивается триумфальным возвращением, но при этом оказывает влияние на трансформацию общества.

Ключевые слова: «путешествие героя», трансформация, мономиф, инициация, испытания, героиня.

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