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## The meaning of the twin motif in the structure of fictions

This article provides a comprehensive analysis of the mythological «twin motif», which is widely used in world literature, focusing on its function, meaning, and cultural significance within the structure of artistic works. The main direction of the study is to examine how the image of twins, originating from ancient mythology, is represented in the works of American and Kazakh writers. Using Edgar Allan Poe's short story William Wilson and Mukhtar Maghauin's novel Zharmaq as primary material, the authors investigate the transformation of the motif in modern literature and its role in revealing the dualistic nature of human consciousness — specifically the conflict between good and evil, life and death, and body and spirit. The relevance of the research lies in the universal and intercultural nature of the twin motif, which has been preserved across epochs and civilizations. The article highlights the diversity of twin myths found in Native American, European, and Turkic traditions and demonstrates that, despite geographical and cultural differences, the essence of the motif remains consistent: twins symbolize moral duality and serve as a tool for understanding human nature. Thus, the study contributes to the fields of mythopoeitics, comparative literature, and motif analysis. The scientific contribution of the article is the interpretation of twin characters not simply as plot devices but as deep philosophical constructs that reveal the protagonist's internal division, moral dilemmas, and personal responsibility. The article identifies four major types of twin representations in literature and analyzes their narrative functions through an intertextual and comparative lens. The research also reviews previous scholarly works (Metraux, Campbell, Neklyudov, Aimukhambet, Orazbek, etc.) and systematizes theoretical approaches to the mythological and literary understanding of the twin motif. Methodologically, the study employs comparative analysis, mythopoetic interpretation, systematization, description, and structural analysis. These approaches help identify the cultural-semantic similarities and distinctions in the use of the twin motif in the two selected works, revealing its educational and ethical importance.

**Keywords:** twins, motif, artistic text, myth, E.A. Poe, M. Maghauin, mysticism, Kazakh literature.

### Introduction

Recently, there has been a growing interest in the humanities in the use of mythical and mystical motifs in literature, as well as the cultural value in each literary work. Myth exists in every society as one of the elements of culture. Since one of its main functions is an educational tool, writers often use mythological motifs in their works. One of the mythical motifs widely used in world literature is the twin motif.

In ancient times, the birth of twin children was a terrible and incomprehensible situation for people. They understood that a zoo or a mysterious force was involved in this phenomenon. This motif, which comes from the mythology of the peoples of the world, is widely found in literary works. Since the birth of twins was considered an amazing phenomenon, writers around the world began to include the twin motif in their plots. The struggle between white and black, good and evil, which is the core of artistic works, forms the basis of the twin motif. Initially, this motif was described as a kind of hidden, shadowy side of the main character, which suddenly appears. In works of art, it is often found that their meeting leads to the death of the main character.

Chronologically, this motif appeared in European literature in the XVIII century and began to be widely used in the work of German Romantics in the XIX century. The theme of mystical duality is reflected in the works of the famous writer Hoffmann, followed by Russian literature and literature of English-speaking countries, in particular, in the works of Edgar Allan Poe and Charles Dickens. In the twentieth century, the motif of duality was revived in Western literature, and this motif also began to appear in the works of Kazakh writers. It should be noted that the motif is considered a «functional and semantic repetition» by the researcher V.I. Tupa «...one traditional motif is expressed in the text by non-traditional means» [1; 6]. And the scientist S.Yu. Neklyudov, analyzing the semantic structure of the motif, states that motives are international [2; 236]. Based on these conclusions, we can see that the motif of twins is also used in the works of

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Kazakh writers. Although there are significant research works on the use of the mythical motif of twins/duality in literature, the search for this problem in Kazakh literary studies began in the following years.

The relevance of this article is the comparison of the structural and philosophical features of the use of universal mytho-mystical motifs in Western and Kazakh literature for the first time. Therefore, the main purpose of the article is to determine how twin motif was used in the structure of an artistic work, and to identify the cultural value it brings to the society. To achieve this goal, a set of literary methods was employed, including the method of comparative and contrastive analysis, the interpretative method for revealing the philosophical subtext, as well as the comparative-synthetic approach to mythocriticism. In order to describe the similarities in the use of the same motif found in the literature of two peoples with different cultures, we compared the features of the use of this motif in the works of Kazakh and English writers.

### *Literature Review*

Scientist Alfred Metraux in his article «Twin Heroes in South American Mythology» emphasizes that twins are the most important protagonists of South American folklore and that twins play the role of a cultural hero in a literary work [3; 123]. He points out that the myth of twins was first mentioned in the work of the French cosmographer Andre Thevet. Since then, information about this myth has been collected from each tribe. According to these sources, twins are described as Moon and sun, or as brothers who steal and/or lock up the moon and sun. Therefore, in some sources, the myth of twins is also associated with the motif of a spot on the surface of the moon. The contradictory nature of the twin cultural characters, which occupy a significant place in South American mythology, is reflected in their travels and actions. In the mythology of many tribes, twins are also described in the form of the sun and Moon. According to the myth, the sun is usually strong and smart, and the moon is weak and stupid, and eventually the sun kills the moon and breaks it apart.

Due to the fact that it is widely distributed in different parts of the world and has a large number of versions, researchers conclude that the area of birth of the myth of twins is not defined. However, the scientist E.O. Danchevskaya notes that the myths of the Indians inhabiting North America are based on duality, especially in the Gemini cycle, and pays special attention to the knowledge of the Indians, who associate the balance of such categories as good and evil, creation and destruction, light and darkness, life and death with the existence of the world in harmony [4; 124]. As it was mentioned by Cirlot, the mythical twins «symbolize the counterbalancing principles of good and evil» [5; 75].

The scientist Alfred Metraux, noting the special place of twin characters in South American mythology at the origins of culture, touches on the history of the origin of twins. «Twin culture heroes occupy a prominent place in South American mythology. Their contrasting natures and characters are reflected in adventures and actions which in part determined the physiogmony of the world and the beginnings of culture. The existence of a partner to the Creator or Culture hero in Andean mythology is suggested in several passages of ancient chronicles» [3; 119]. Researcher T. Zarubina in her work «Myths About Twins» [6] confirms this conclusion, and writes that this motif plays an important role in the mythology of North and Central America. In her opinion, the actual plots may not be similar at all. In her works, the author writes: «In South America, they do not fight with the Lord of the underworld, and more often play the role of cultural heroes, fighters with monsters» [6]. This motif is based on works of fiction and is widely used in world literature.

Among modern Kazakh writers, the twin motif is widespread. Therefore, this motif began to be taken back to the object of research by literary critics. In general, the twin motif is mentioned in the research of Kazakh scientists under the new terms «double explosion», «double world». The literary critic G. Baltabayeva writes about this phenomenon: the «double world» model is very rational in the transformation of being in the creative consciousness of the author, who seeks to reveal the mystical essence of being in solving the highest tasks of newly emerging art» [7; 222].

### *Materials and Methods*

In the work «Motif-index of Folk-Literature: a Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends» by the famous researcher S. Thompson [8], who first indexed motifs, we found a variety of twin motifs. Thus, based on the opinion of Joseph Campbell, who stated that «Similar mythical legends live in different parts of the Earth» [9; 252]. In this article, the use of the twin motif in the literary works of Kazakh and English writers was considered in detail. At the second stage of research work on writing a scientific article, an overview of the mythology of the American people was reviewed. Scientific information about the origin, description of the twin motif has been collected. We selected a number of scientific articles on the relationship between

mythology and literature, and drew attention to the history of the use of the twin motif in the structure of works of art. We got acquainted with the research works of English, Russian and Kazakh researchers on the use of this mythological motif in literature. In addition, the analysis of the opinion of scientists on the issues of motive and plot was carried out in this work. Taking into account the various statements written about mythical motives, it has been hypothesized that the twin motif pursues a common goal in both Kazakh literature and English literature. In order to prove this hypothesis, works of art which used the twin motif were identified. Then the works of Mukhtar Maghauin and Edgar Allan Poe were selected to compare the transfer of cultural values in these works. In the course of the work, a common cultural value in the works of these writers was determined. In the course of the work, methods of generalization, systematization, description, analysis, interpretation, comparison were used, which are widely used in the field of comparative mythology.

### *Results and Discussion*

This article covered issues related to the origin of the twin motif and its use in the structure of a literary work. The original meaning of this motif and its role in modern artistic works were described in detail. The works of the outstanding Kazakh writer Mukhtar Maghauin and the famous American writer Edgar Allan Poe were analyzed, and the writing skills of each of them were discussed. The specifics of the use of the twin motif in the works of writers are described, and the importance of this motif in these works is determined. It is known that mythical motifs spread to every corner of the world and are included in the structure of a work of art with originality in the literature of each people. It is proved that the twin motif, which occupies a special place in the mythological knowledge of the American people, is rarely used in Kazakh literature, but with great skill. In addition, it was found that the twin motif is used in the structure of a work of art along with several mystical motifs, and the skill of each writer (namely M. Maghauin and E.A. Poe) is described in this article. At the end of the work, the structural role and cultural value of the twin motif used in the works of Kazakh and American writers was explained. The article introduces young writers to the subtleties of introducing this motif into the structure of a work of art and opens the way for the future replenishment of Kazakh literature with works of art based on mythical and mystical motifs.

Scientists are interested in the fact that the phenomenon of mythical twins is widespread in the mythology of peoples in the United States. Of course, according to the traditions of each tribe, twins are different in gender and nature. In one myth, twins are united and avenge the death of their mother, in another myth, they fight each other. Thus, twins show an endless struggle between good and evil, that is, if one of the twins is good, the other is evil, or both are equally good and fight evil together. In his work, researcher Leeming describes this phenomenon in this way «The motif of twins in creation myths is prevalent in many parts of the world and tends to take one of two forms. Either the twins are opposites in terms of their relation to creation — one constructive, one destructive, — or they work in tandem as a sacred pair. The first type clearly represents a sense of the essential duality of existence from the very beginning» [10].

Twin gods, twin people found in the culture of different tribes of America, are widely reflected in literature as a mythical motif. According to researcher Berezkin, «the interpretation of the motive has its own character in the culture of each people» and «the interpretation undergoes changes faster than the form» [11]. E.V. Merkel in her article «To the Motif Structure in the Mystical Novels of E.A. Poe: The Motif of Duality and Burial Alive» draws attention to the fact that the motif of duality has deep roots and belongs to Pan-European culture [12; 292]. This view is also supported by the researcher Zabaeva and notes that in her work the literary and mythological history of the dual motif is deep [13; 229]. The scientist Kihney also notes the scale of the use of the twin motif in literature [14; 608]. Based on these studies, we aim to focus on one characteristic of the twin motif. It is the conscience or hidden evil aspect of the main character that suddenly appears in a work of fiction. Therefore, the opinion of the publicist Jean Paul is appropriate that «the twin motif was no longer based solely on physical properties, but also included the relationship between the body and consciousness» [15; 97]. The reason for this is the fact that over time, the twin motif was discovered in fiction from a new angle and began to be used to reflect the relationship between soul and body and the ultimate consciousness of a person, not limited to physical similarity. Researcher Hultkrantz, who recognized the human soul as a duality, concludes that «there is a belief throughout North America that a person has two different «physical» and «free» (spiritual) souls.» [16; 330]. In world literature, there are many works of art based on this motif. In this article, we selected and compared literary works of Kazakh and English writers whose characters were twins, including a man who consists of meat and leather.

In the article «Semiotics of the Doppelgänger: the Double in Popular Culture», the twin motif used in works of art is discussed by classifying it into four groups. The first is physical twins, very similar in appearance to the original character. The second is Reflection Doubles, which are images of each other. The next is

the transformation of twins, that is, the presence of one person's «I» in the other. And the latter are narrative twins, which are used to form a character or concept [17].

English-language writers, in particular Mary Shelley, Charles Dickens, Edgar Allan Poe, Lord Byron, Robert Stevenson, Oscar Wilde, Howard Phillips Lovecraft, brought a new exclamation point to literature with this motif. Among the writers who widely used such a twin motif, it should be noted that the work of Edgar Allan Poe is distinguished by great skill. In general, it is known that the appearance of a twin in a work of art leads to the death of the main character. In the work of the writer «William Wilson», the twin motif is reflected in a new way. The story describes the relationship between two William Wilsons who have no kinship. The main character, William, does not like the appearance of his twin of the same name and who was born the same day. The main character's twin, who lived with him for the rest of his life, finally dies. In the work, twin William wanted to expose the abuses of his original and try to re-educate him. And if we go deeper, we will see that the main opponent of the main character, who cheats people and commits crimes, is his conscience.

As for the plot, the unexpected appearance of the main character puts him on the right path and calls for humanity. The first meeting of the two began at school, and from that moment William begins to fear his twin, because he constantly confronts William. «I secretly felt that I feared him» (Poe) is described in the story [18; 704]. In his literary work, the writer describes that these two are similar in a way that other pupils do not notice at school. The conflict between them creates a mystical space that only these two can see. This work is based on the plot of twins, in which one after the other dies prematurely. As a result of an unknown disease, only a whisper-speaking twin indicates that he wants to guide William on the good path, and a whisper-speaking twin indicates that this power is weak. The ambitious William goes down the path of immorality after attending Oxford University. When left alone, William Wilson drinks alcohol and plays gambling games. When the main character takes a negative path, his twin whispers «William Wilson» in William's ear and then disappears. While William is playing cards, he learns insidious ways and makes a habit of deceiving people. However, soon William, who wanted to steal a lot of money in a dishonest way, was stopped by his twin. The main character, who killed his twin in the last battle, realizes that his brother and he, they were one person. «You have conquered, and I yield. Yet, henceforward art thou also dead-dead to the World, to Heaven and to Hope! In me didst thou exist and, in my death, see by this image, which is thine own, how utterly thou hast murdered thyself» says he from the mirror.

So what is the significance of the twin motif in this work? The writer did his best to make another William in order to keep him to be a good man. In this way, he promoted humanity to his readers. However, William continued his negative actions, even if he was exposed in disgrace. In the end, he decides to kill his twin brother. When he killed his twin brother, he realizes that he has killed himself, as well as his humanity. When he says aloud, «In me didst thou exist — and, in my death, see by this image, which is thine own, how sadly thou hast murdered yourself», he realizes that his opponent is himself [18; 143]. The twin brother in this work is his hero's honor and an integral part of his personality.

In E.A. Poe's literary legacy, the twin motif in the structure of his fictions used to be «two men», «two women» or «woman and man». Whereas his «William Wilson» is based on hatred and rejection, his other twin heroes are based on love. Edgar Poe's novels «The Fall of the House of the Usher», «Ligeia» and «Morella», which are based on the motif of twins, describe great love and death. By the use of the twin motif, E.A. Poe's literary works are built on the analysis of the relationship between life, death and love. We noticed that this phenomenon is shown in one of the works of Kazakh writer as well. For instance, M. Maghauin's novel «Zharmaq» [19] revealed such complex problems through the twin motif.

It is necessary to note the research works of Professor Zh. Aimukhambet and Professor M. Orazbek, who analyzed these complex literary issues. In their research article «The Poetic Transformation of Binary Opposition in The Structure of Myth», referring to the manifestation of diadem characters in modern Kazakh literature, the authors define the following: «the battleground in space of the «glorious» heroes of ancient Egyptian mythology Gore and Seth is also transferred to the inner world of the same person. It is clear that, this is one of the manifestations of the transformation of binary opposition in the structure of myth. Paying particular attention to the nature of this matter, the authors conclude that «The heroes of T. Abdik's short story «Right Hand» and the short story «Parasat Maidany» are distinguished by the fact that the personality of one person is «split into two» [20; 355]. The authors also conduct a deep analysis of the inner world of the characters of the literary work by Kazakh writers. Based on a number of other research works related to this matter, they draw the following conclusion: «In our national literature, we can give many examples of taking the work to the core in order to show complex characters, to reflect the events that are full of conflict, to create a mythical binary opposition in the artistic space. We can see that Kazakh writers describe national prob-

lems through their heroes who combine both white and black, good and evil in their nature. The hero Alma (T. Abdik's short story «Right Hand»), the patient (T. Abdik's short story «Parassat Maidany»), the great son of the Kipchak Khan Kobek, who weighed down the history and fate of the nation and his continuation today — the sculptor Sarzhan (M. Maghauin's literary work «Miss Kipchak»), and many other characters in the poetic knowledge of the mythical binary opposition are the bright examples of the reminiscence of the transformation» [20; 355]. As an argument for the above conclusions, we can take the position of Murat in M. Maghauin's famous novel «Zharmaq». A character who has lived two consecutive lives between the ages of twenty-four and fifty-five. Murat told that they (he and his twin Marat) «Together we are closer than siblings. We are even closer than the twin who blew up one womb» [19]. The first meeting of Murat and Marat takes place in a mystical space: suddenly the light in the room goes out, and Murat finds himself in a large restaurant, where Marat's anniversary is taking place. He understands the secret of this situation when he sees a 55-year-old man and his student-bride Balzhan. When he was a student, he did not get on the train that day, because he easily chose the path of Science instead of family, and when he stayed in the city, he realized that he had become two souls, and his other half, who was looking for wealth, went to the village with Balzhan, his bride. Thus, the man sitting on the throne, whose name differs only from one letter (Murat and Marat), makes sure that he is himself, and he thinks: «I am not two bats, I am one whole». At the end of the novel, the writer describes the moment when Murat's soul was separated from the flesh and ascended to heaven after his suicide. Murat, who has become a ghost, can no longer hold his papers and books on his desk in his hands. Interestingly, when his soul flew high, he had the opportunity to observe from outside his lifeless body and the doctors who were providing first aid. In the novel, the fact that Marat and Murat are one person is proved by the fact that they are one person from the beginning and got united in the original soul. And if we analyze more deeply, we will see that the significance of the twin motif in the structure of this artistic work is much greater. In particular, the assessment of the history of the state and the prediction of the future of the country, the misunderstanding between the old society and the new society is expressed through the views of Murat and Marat.

So, what similarity did we see in the use of the twin motif in the analyzed two famous literary works «Zharmaq» and «William Wilson»? In both works, the twin brother prevents the main character from living a happy life. Therefore, both M. Maghauin and E.A. Poe turn to the mystical motives. More specifically, mystical space, color vision, mirror, and death. However, in the above-mentioned two works, there is also a difference in the use of the twin motif: while Wilson knew his twin brother from childhood, Murat did not know about his brother for about thirty years. Both Williams had the same name, and were born the same day. And in «Zharmaq», one letter in the names of the main heroes has been changed. Let's quote an excerpt from the novel: «Murat and Marat. The place of birth is the same, the year of birth, month, day, even without words, hours, minutes, seconds correspond to each other. We have the same parents. We grew up under one roof. I went to school, then to the University alone... no, we went together. Aspirantura — both he and I... We are together for now. That is, the whole. One. We are one person. Ok. Let it be. Yes, aspirantura. This is where we lost our way. Not for two years. When I completed the second-year of study, and went to the third year of study, in summer... Found it! On the day of Balzhan's disappearance, we blew up twice! » [19].

If we analyze both works in more detail, the novel «Zharmaq» is heavy, because it tells not only about the fate of an individual, but also about the past and future of the entire state, as well as political situation in the country. His hero is lost in an instant: one to create science, one to create wealth. The two men went down two paths, choosing two different creatures. But Murat, although he was separated from himself at that time, now perceives his twin as an alien. On the one hand, it is also desirable to become a whole soul again, but not for the sake of wealth. The only reason for becoming a whole soul is Balzhan whom he loved when he was about thirty years old. Despite their separation from one heart, the twins hate each other like in «William Wilson». Murat wants to change his life, but now he can do nothing at all. Thus, he considers himself helpless, and his twin brother to be impure. Whereas William's twin brother prevents him from doing evil to other people in life, Murat's twin brother steals his bride and lives a rich life. At the end of the analyzed artistic works, both William, Marat and Murat were doomed to death in an instant, each of them with his own twin brother.

Another great similarity in the skill of these two well known writers is that along with the twin motif, mystical motifs are also integrated into the structure of their artistic works. Given the skillful fusion of mystical elements such as life and death, mystical space, and dream vision in both works, there is a reason to notice that the works of mystical writers are the product of religious concepts and fantasy consciousness. In general, we were convinced by the analysis of two works of E.A. Poe and M. Maghauin, which contain equally mythical and mystical motifs in their work, that they skillfully use the twin motif. In fact, the twin

motif, which is reflected in most of E.A. Poe's works as a consequence of death, is combined differently in his «William Wilson». In particular, the mirror of the human soul is revealed through duality, that is, the struggle of good and evil. In M. Maghauin's novel «Zharmaq», which describes the phenomenon of the loss of the human soul, the fate of the state as a whole is covered.

The climactic murder of the double is a tragic decision of the antinomy of good and evil, culminating in self-destruction. In both works the main hero destroys his moral principle which means inability to integrate the Shadow necessary for the formation of the Self indicated by Carl Jung. This case is confirmed by the final mystical remark of the dying one: «You have conquered, and I yield. Yet henceforward art thou also dead — dead to the World, to Heaven, and to Hope. In me didst thou exist and in my death, see by this image, how utterly thou hast murdered thyself». In «Zharmaq», the motif of duality shows the mastery of M. Maghauin, where the internal split constitutes a mystical-psychological test, but its resolution possesses collective, historical and ethical significance. Moreover, the above-mentioned mystical motif in the Kazakh novel takes the form of a gap between two eras: an idealized past and a profane present. Twins experience this duality of place and time as a pain associated with the divided historical path of the nation.

And now, as for the characteristic features of these works, M. Maghauin, through the motif of duality, touched on the political and social problem and history, E.A. Poe's literary work is based on the relationship between life and death and love. The main character of both M. Maghauin and E. Poe, is a man. However, it is known that E. Poe, who widely used the twin motif, formed the following system of this mythical motif: female-female and male-male. While the first pair is based on love and resurrection after death, the second pair is created to kill each other.

So, what is the cultural value of the twin motif in the structure of fictions? If we evaluate the line of works analyzed in this article, in the case of William and Murat, an important place is given to individualism. In particular, both heroes are focused on learning and give priority to themselves, their lives, and their goals. It is only on the path of education that William falls into the path of immorality, his twin brother tries to call him to humanity, struggles with him. And for the sake of science, Murat first abandons his beloved girl, and later his family, and chooses the path of knowledge. However, when he saw Marat, he woke up with a feeling of jealousy and began to quarrel with himself. The characters of both literary works are able to ignite their evil qualities, and they themselves become victims of their own bad manners. In this way, we can see that both writers promote morality.

### *Conclusion*

This article discusses the history and significance of the mythical twin motif, which is widely used in the structure of artistic works in World Literature. Based on the results of the study, we can say that twin motif did not move away from its original essence in the work of art. In the course of our research, we have seen that this famous mythical motif, which is transmitted in various ways along with mystical motifs in the structure of a work of art, is widely distributed in all parts of the world. Even in the artistic works of representatives of different peoples, it is once again proved in this work that it is based on duality, that is, the struggle of good and evil, revealing the image of the hero through the problem of the relationship between death and life. At the same time, the cultural value of the twin motif in the structure of the artistic work is revealed in this article. Based on these analyses, we can conclude that both Kazakh writers and American writers freely use the twin motif for educational purposes. As it turned out in the course of the study, the mythical motifs, which spread from century to century and became the basis of a wide variety of works, are inseparable from their original character. Although this motif belongs even to the mythology of the American people, it is reflected in the literature of the entire population of the Earth. The novel «Zharmaq», analyzed in the framework of this article, can become a vivid example of how the writer's skills improve over time. There is a belief that the nature of the twin motif, which is discussed here, will once again lead to the creation of great works in Kazakh literature.

To sum up, the hypothesis that «the twin motif pursues a common goal in both Kazakh literature and English literature», which was suggested at the beginning of this article, is proved: there is every reason to conclude that the twin motif in the structure of an artistic work is used for educational purposes through the problem of duality. Moreover, it was demonstrated that the motif of duality or twin motif in the West is a source of individual guilt, while in Kazakh prose it is transformed into the collective shadow — a historical trauma and a split in national consciousness. The principle of individualism here also raises the need for each person to develop as a person, the importance of education and upbringing, as well as the need for everyone to live in harmony.

## CRediT authorship contribution statement

**Mussabekova S.** — working with sources, collecting research materials, systematizing data, and validating the obtained results.

**Rakhimbayeva G.** — collecting research materials, systematizing data, and analyzing the research findings.

**Demessinova L.** — developing the research concept, defining the methodology, conducting the research, collecting and processing materials, and participating in the editing of the manuscript

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С.Е. Мусабекова, Г.К. Рахимбаева, Л.М. Демесинова

### Көркем шығармалар құрылымындағы егіздер мотивінің мәні

Зерттеу мақаласында әлемдік әдебиетте кең тараған мифологиялық «егіздер мотивінің» көркем шығарма құрылымындағы қызметі, мағынасы мен мәдени мәні кешенді түрде талданды. Зерттеу америкалық және қазақ жазушыларының туындыларында мифтік егіздер бейнесінің көрініс беру ерекшеліктерін салыстыра отырып, осы мотивтің әдеби құрылымдағы трансформациясын анықтау бағытында жүргізілді. Авторлар Эдгар Аллан Поның «Уильям Уилсон» әңгімесі мен Мұхтар Мағауиннің «Жармақ» романын негізге ала отырып, егіздер мотивінің адам санасындағы дуалистік табиғатты — жақсылық пен жамандықтың, өмір мен өлімнің, рух пен тәннің қайшылығын ашудағы көркемдік мүмкіндіктерін саралайды. Мақаланың өзектілігі — егіздер мотивінің әлем мифологиясында ежелгі уақыттан бері сақталып келе жатқан әмбебап семиотикалық және психологиялық мәнін қазіргі қазақ және ағылшын тілді әдебиеттердегі көрінісі арқылы жаңаша пайымдауында. Егіздер

жөніндегі мифтердің көпнұсқалылығы, олардың Америка халықтары, Еуропа және түркі мәдениеттеріндегі таралуы бұл мотивтің интернационалды сипатын дәлелдейді. Соған сәйкес, зерттеу қазіргі әдебиеттанудағы мифопоэтика, салыстырмалы әдебиеттану және мотивология салалары үшін маңызды. Ғылыми жаңалығына келер болсақ, Е.А. По мен М. Мағауин шығармаларындағы егіздер бейнесінің тек сюжеттік элемент ретінде ғана емес, адам жанының ішкі бөлінісін, моральдық таңдауды, тұлғалық жауапкершілікті ашатын терең философиялық құрылым ретінде қарастырылуымен маңызды. Мақалада егіздер мотивінің көркем мәтіндегі функциялары төрт негізгі типке бөлініп, олардың әдеби эволюциясы интертекстуалдық тұрғыда талданды. Зерттелу деңгейі ретінде әлемдік және қазақ әдебиеттанушыларының (Mettraux, Campbell, Neklyudov, Aimukhambet, Orazbek және т.б.) еңбектеріне шолу жасалып, егіздер мотивінің мифологиялық негіздері мен әдеби интерпретациялары жүйеленеді. Әдіс-тәсілі: салыстырмалы талдау, мифопоэтикалық интерпретация, жүйелеу, сипаттау, құрылымдық талдау. Осы әдістер негізінде екі туындыдағы егіздер мотивінің мәдени-семантикалық ортақтықтары мен айырмашылықтары анықталып, оның тәрбиелік және аксиологиялық мәні тұжырымдалды. Жалпы алғанда, мақала егіздер мотивінің көркем шығарма құрылымындағы қызметін жан-жақты ашып, оның адам тұлғасын танытудағы маңызын дәлелдейді.

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С.Е. Мусабекова, Г.К. Рахимбаева, Л.М. Демесинова

## Смысл мотива близнецов в структуре художественных произведений

В данной статье представлен всесторонний анализ мифологического «мотива близнецов», который широко используется в мировой литературе. Исследование направлено на выявление его функций, значения и культурной ценности в структуре художественных произведений. Основная цель работы — рассмотреть, как образ близнецов, происходящий из древней мифологии, воплощается в произведениях американских и казахских писателей. На материале рассказа Эдгара Аллана По «Уильям Уилсон» и романа Мухтара Мағауина «Жармақ» авторы прослеживают трансформацию данного мотива в современной литературе и его роль в раскрытии дуалистической природы человеческого сознания — противостояния добра и зла, жизни и смерти, тела и духа. Актуальность исследования заключается в универсальном и межкультурном характере мотива близнецов, который сохраняется на протяжении эпох и цивилизаций. В статье подчеркивается разнообразие мифов о близнецах, встречающихся в традициях коренных народов Америки, Европы и тюркских народов. Несмотря на географические и культурные различия, сущность мотива остаётся неизменной: близнецы символизируют моральную двойственность и служат инструментом для осмысления человеческой природы. Таким образом, работа вносит вклад в развитие мифопоэтики, сравнительного литературоведения и мотивационного анализа. Научная новизна статьи заключается в трактовке образов близнецов не как простых сюжетных элементов, а как глубоких философских конструкций, раскрывающих внутреннее расщепление героя, его моральные дилеммы и личную ответственность. В исследовании выделяются четыре основных типа близнецных образов в литературе и анализируются их нарративные функции в интертекстуальном и сравнительном контексте. Кроме того, в работе рассматриваются исследования предшествующих ученых (Кэмпбелл, Неклюдов, Аймухамбет, Оразбек и др.) и систематизируются теоретические подходы к мифологическому и литературному осмыслению мотива близнецов. Методологическую основу исследования составляют сравнительный анализ, мифопоэтическая интерпретация, систематизация, описание и структурный анализ. Эти методы позволяют выявить культурно-семантические сходства и различия в использовании мотива близнецов в двух рассматриваемых произведениях, раскрывая его воспитательную и этическую значимость.

*Ключевые слова:* близнецы, мотив, художественный текст, миф, Э.А. По, М. Мағауин, мистицизм, казахская литература.

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