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Аспекты изучения казахской мифологии

В статье рассматриваются вопросы истоков казахской мифологии, в том числе и этапов ее научного изучения, описываются сходства и различия между разными подходами к мифологическому материалу. Сравнение различных аспектов теоретической мифологии традиционно считается одним из наиболее эффективных методов современных школ мифологии. Интерес к мифу на современном этапе характеризуется уже широким междисциплинарным подходом. Мифоведение стало средоточием важных человеческих проблем, глубоких философских обобщений. Наука перебрала мост между мифом и современностью. Мифологические сюжеты и формы играют важную роль в текстах многих произведений современности. Мифы, легенды и притчи, включенные в произведение, зачастую выполняют структурообразующую роль. Мифотворчество и мифопоэтика стали явлением, которое накопило огромный эстетический и философский потенциал. Результаты проведенных исследований показали, что движение мифопоэтики заметно не только в количественном увеличении числа писателей, отдавших дань мифу, но и в качественном изменении в функциональности мифа в произведениях литературы.

Ключевые слова: мифотворчество, мифопоэтика, синтез, теория литературы, парадигматика, история казахской мифологии.

Introduction

Mythology and national folklore, as a rule, are one of the spiritual sources feeding the forms and genres of modern literature. Writers' interest in myth, legends, and legends is due to the evolution of national self-consciousness, the complication and growth of historical thinking. The mythology of a lot of people keeps in itself an inexhaustible reserve of spiritual, moral, philosophical, humanistic values. The scientific study of myth acquires an intense character in recent centuries. The first attempts at the interpretation of myths originate even in Ancient Greece (hermeneutics, poeticization, symbolism), however, a systematic scientific-critical study began much later. The mythology of different people has gone through a complex path of development from relic subjects, explaining the features of totemic animals or narrating about the actions of the first cultural ancestors and zoomorphic heroes, such as in Australian and Native American myths, to structurally full pantheons (Ancient Greek, Indian, Sumerian, Akkadian, Persian) with a complex hierarchy of gods and the distribution of various functions among them. Such, for example, is the pantheon in Greek and German mythology.

Results and discussion

It should be noted that in the world of literary criticism, the category of myth was commented on and formulated by many scientists. V. Rudnev in the

encyclopedia of culture of the XX century states that: the concept of the myth has three layers of semantics in the lexical layers of the language: first, the ancient legend, the story; secondly, myth-making, mythological cosmogenesis; thirdly, a special state of consciousness, historically and culturally conditioned [1]. Also, the author of the dictionary summarizes that it is thanks to the third aspect, that is – the myth as a special state of consciousness, that this phenomenon becomes so capacious in its meaning. A.M. Fasmer in the etymological dictionary of the Russian language briefly defines the myth with such a formulation, «myth, mythology» – book borrowings from the Greek language, adapted to Byzantine pronunciation [2]. D.N. Ushakov and S.I. Ozhegov in his studies summarizes that myth as a category has two meanings: «Myth, myths from the Greek. mythos», 1) an ancient folk legend about gods or heroes. Myths of classical antiquity. Myth of Antea. The myth of Prometheus. Legend, a legend, as an integral part of religious confession. Christian myth. The myth of the embodiment of the deity. 2) trans. Something legendary, fantastic, fabulous, fiction. His information turned out to be a myth. This is the purest myth «[3]. Similarly, and with an emphasis on the fictitiousness of the narrative, the notion of a myth is formulated in «The Explanatory Dictionary of the Living Great Russian Language» by V.I. Dal: «This is an area of fabulous, unprecedented, fabulous; mythology is defined as foolishness «[4]. In theoretical positions, V.E. Khalizeva (in the book The Theory