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ASPECTS OF THE STUDY OF KAZAKH MYTHOLOGY

The article deals with the origins of Kazakh mythology, including the stages of its scientific study. This article describes the similarities and differences between different approaches to the mythological material. Comparison of various aspects of theoretical mythology is traditionally considered one of the most effective methods of modern schools of mythology. Interest in myth at the present stage is already characterized by a broad interdisciplinary approach. Mythology has become the focus of important human problems, profound philosophical generalizations. Science threw a bridge between myth and modernity. Mythological subjects and forms play an important role in the texts of many contemporary works. Myths, legends and parables included in the work often fulfill a structuring role. Myth-making and mythopoetics have become a phenomenon that has accumulated a huge aesthetic and philosophical potential. The results of the conducted studies showed that the movement of mythopoetics is noticeable not only in the quantitative increase in the number of writers who paid tribute to the myth, but also in a qualitative change in the functionality of the myth in literary works.

Key words: myth-making, mythopoetics, synthesis, theory of literature, paradigmatics, the history of Kazakh mythology.

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Қазақ мифологиясын зерттеу аспектілері

Мақалада қазақ мифологиясының, соның ішінде ғылыми зерттеулерінің кезеңдері талқыланады. Бұл мақалада мифтік материалға қатысты түрлі көзқарастар мен ұқсастықтар сипатталған. Теориялық мифологияның әр түрлі аспектілерін салыстыру дәстүрлі түрде қазіргі заманғы мифология мектебінің ең тиімді әдістерінің бірі болып саналады. Қазіргі кезеңдегі аңызға деген қызығушылық қазірдің өзінде кең пәнаралық көзқараспен сипатталады. Мифология адамзаттың маңызды мәселелерінің басты бағыты, терең философиялық қорыту болды. Ғылым миф пен қазіргі заманның арасындағы көпірді тастады. Мифологиялық пәндер мен формалар көптеген қазіргі заманғы еңбектердің мәтіндерінде маңызды рөл атқарады. Жұмысқа кіретін аңыздар, аңыздар мен әңгімелер жиі құрылымдық рөлді атқарады. Аңыздар мен мифопоэтикалар үлкен эстетикалық және философиялық әлеуетті жинақтаған құбылыс болды. Жүргізілген зерттеулердің нәтижелері мифопоэтика қозғалысы аңызға құрметпен жазған жазушылар санының сандық өсімінде ғана емес, сондай-ақ әдеби шығармалардағы аңызды функционалдылығының сапалы өзгеруінде де байқалады.

Түйін сөздер: мифтер, мифопоэтика, синтез, әдебиет теориясы, парадигматика, қазақ мифологиясының тарихы.

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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

of Literature) presents the third meaning of the concept «myth». According to his ideas, mythology is conceived as a supersexual, transhistoric, existing in the life of people throughout their history, a form of social consciousness that is associated with a special type of thinking [5]. Mythology in this interpretation is one of the constants of the spiritual life of mankind, a phenomenon that is present in the being of consciousness all the time. Starting from the similar meaning of the term «myth», scientists have every reason to talk about a universal, mythological process in the ontogeny of mankind. In addition, V.E. Khalizev singled out important properties of mythology as a form of social consciousness. First, the object of myth has universal validity, it is connected with the fundamental principles of being: with nature as a whole, the life of tribes, people, humanity, the universe. In myths an important role is played by the semantic opposition «chaos – order (space)» [5]. Mythology as a system of the worldview (before Nietzsche's revision of the principles of evaluation) preserved the classical picture of the world, affirming all that serves the ordering of being, opposing the order of chaos. Secondly, the essence of the myth (the idea broadcasted by it) is perceived by those for whom it is intended, as something indisputably authoritative, not subject to criticism and rethinking. Mythological reflexions, Schelling wrote, are perceived «as truth, and moreover as all, as complete truth»; they «do not allow doubts about their truth» [5]. Mythology is an extra-rational system: myths do not tolerate distrust and doubt. According to his assumption, the world of myth is a spiritual «absolute reality», and from the analysis it comes out already cardinally demythologized. Myth as such requires insecure self-confidence, otherwise it ceases to be itself and turns into a free fiction. Thus, myth as a gnostic construction is a paradox: it is manifested as a myth only in the presence of immanent trust and the consciousness of the traditional carrier. For those who accept the myth, it exists as a complete and unquestionable truth, but not as an abstract myth. Thirdly, the verbal or symbolic form of the myth (unlike the forms and genres of individual art) is flexible, compliant, free and varied (bearing in itself an unchanging meaning). The same myths are often realized both in verbal and in plastic form. At the same time, they can (in interpretations) break away from any canonical imagery, pretending to be abstract concepts and logical constructions, in the form of pseudo-philosophical and pseudo-scientific teachings, even as antimyth.

National literature of Eurasia in the 60-80s of the 20th century. experienced a new round of

increased interest in the potential of myth. This stage was characterized by a completely different approach to myth. Now it has become the focus of important soterological problems of survival in a critically complicated world, deep philosophical generalizations about the meaning of being. Between the myth and modernity an ontological bridge is thrown. Myths, legends and parables contributed to the work often play a paradigmatic structural role. Myth-making became a phenomenon that is successfully developing and gaining strength. His growth can be seen not only in the increase in the number of writers who paid tribute to the myth, but also in the qualitative renewal of the use of myth in works of literature. Among the writers of the «new wave» in Kazakhstan who turned to the myth in the seventies, A. Kekilbaev was the first to perform with the works «Contest» [6], «End of the Legend» [7], «Hatyngol Ballad» [8]. Following A. Kekilbaev, A. Alimzhanov – «Karasunkar Bridge» [9], S. Sanbayev – «White Aruana» [10], «When they crave the myth» [10], «The eternal battle» [10], B. Jandarbekov – «Tomiris» [11], O. Bokeev – «The Legend of the Mother of Aipar», the story «Snow Girl» [12], I. Esenberlin – trilogy «Nomads» [13], O. Suleimenov – modernist poem «Clay book», [14]. In the nineties of the twentieth century, the myth will become a constant factor in the work of Bakhytzhan Momyshuly – «Sons of the great wolf», «The phenomenon of blue tauteke.» Kazakh literary critics refer to the myth as a parable, a legend, and other folklore subjects with a mythological semantic core. The main part of these works are texts that are integrally based on a mythological plot, they duplicate or transform the core of the story in otherness of the society. Mythology is the core of such texts, the air breathed by the world depicted by the author, most often they are the elaborations of famous legends and historical legends.

D.A. Baymuhamedova considers «the history of studying Kazakh mythology in three conditional periods – pre-revolutionary, Soviet and modern» [15]. In the pre-revolutionary period, the study of the mythology of the Kazakhs was carried out within the framework of the emerging ethnographic science and local history. The pre-revolutionary period was determined by the works of Russian Orientalists and ethnographic scientists who collected and systematized information about the everyday and ritual culture of the Kazakh people. Although the study of Kazakh mythology was not the main goal, among the records of folklore materials there are legends, tales, beliefs and signs that are valuable structural and factual material for anthropologist research, in-

cluding iconic mythological subjects and archetypes. In this series you can include the names of V.V. Radlov, G.N. Potanin, A.A. Divaeva, I.N. Berezina, A.E. Alektorova, T. Belyaeva, I. Castañier, N.F. Katanova, I. Bezverkhova, N.N. Pantusova, A. Vasilyeva, I.N. Ilminsky, I. Melioransky, V.A. Kuftina, E. Baranova and others. Attempt of the first scientific understanding of the systemic aspects of the traditional outlook of the pre-revolutionary Kazakh society, and the reflection of ancient mythological views in it belongs to G.N. Potanin and Ch.Ch. Valikhanov. Their works laid the foundation of Kazakh folklore studies of the twentieth century and oriental studies in republican literary criticism.

In the Soviet period, the Kazakh mythology was included in the subject field of research of folklorists who studied it from the point of view of genre identity. A large-scale and systematic study of the problems of nature, theory and philosophy of Kazakh mythology was made by the Kazakh scientist, folklorist and literary critic S.A. Kaskabasov. The problems of the continuous succession of the Kazakh folk art with the ancient mythological tradition became the subject of research by E.D. Tursunov. In his writings, he also introduced types of bearers of traditional, mythological consciousness, *sal*, *sulfur*, *bucks* (tellers and shamans). He first used the methodology of genetic study of fairy tales on Kazakh folklore material. In the 80-90s of the XX century, there was an upsurge in the development of Kazakhstan's cultural anthropology. In the field of view of researchers there were problems of studying nomadic traditional culture, world view of nomads, relics of pre-Islamic religious beliefs and superstitions. Among the first anthropologists, B. Ibracv used the semiotic method in interpreting the phenomena of Kazakh culture, which allowed the scientist to open the symbolism and sign of the nomadic world of the nomads, the genesis of which is connected with the mythological Turkic tradition. Scientific works of supporters of the system approach Toleubaeva, Zh.K. Karakuzova and M.Sh. Khasanova, N. Shakhanova, B. Jetpisbaeva, who applied a semantic approach to the study of signs and symbols of ethnographic texts, made it possible to identify the characteristic features of ritual and cultic differences, the origins of which were rooted in the mythological worldview.

A valuable contribution to the Kazakh mythology should be considered the capital works of S. Kondybai, who classified and summarized the huge mythological material of the people of Eurasia, who carried out his comparative analysis with the identification of archaic codes and archetypal layers [16].

In the early stages of history, empirical knowledge of the surrounding world, which grew out of social practice, served as a reference point in everyday and labor life and a factor in the emergence of a worldview. Archaic empirical knowledge was closely intertwined with mythological and religious views. These views were a fictitious model of reality, a kind of figure of a person's weakness before the mighty forces of nature and psychological overcoming of his infirmity. The world view is always the cumulative result of the whole multifaceted spiritual and mental development of the society of its epoch. Mythology is a typological and universal form of manifestation of the world outlook of ancient society in an era when the individual consciousness has not yet separated from the collective consciousness. In the mythology of ancient ethnoses, religious, ethical views of prehistoric society and the first aesthetic principles of man were also imprinted. In the archaic society the myth, though carrying the unchanging etiologial function of explaining everything nevertheless «the myth is not the original form of knowledge, but a special kind of spiritual and practical mastering of the world, a specific figurative-semantic, syncretic idea of the phenomena of nature and the collective life» [17]. In the myth, symbolic reconstruction and interpretation is always transformed into a kind of leadership of actions. The English ethnographer B. Malinowski emphasized that the myth, in the form in which it existed in the primitive community, is «not a story about which one is told, but a reality that lives» [18]. The main practical aspect of myths was that tales established a balance between the world and man, nature and society, that is, conditioned the «internal agreement» of human existence [19]. The relevance of mythology at the turn of the XX-XXI centuries lies in the fact that myths from of witnesses of ancient epochs turn into active participants in the events that are taking place and become the object of the most serious scientific study in the context of the comparison of the ideal and the real. The first attempts to philosophical generalization of the mythological pantheon were made in the ancient era of both East and West, nevertheless, the theoretical idea of myth did not take shape in a harmonious typological system. Individual scientists have achieved serious results in the study of the myth (E. Tscen, E. Tylor, J. Frazer, M. Eliade, K. Levi-Strauss, etc.). Were developed fruitful views on the genesis and function of myth.

It can be stated that some of the works were ahead of their time, for example, deserve serious attention to the construction of J. Vico, who believed that the myth in the archaic era contained all the

components of ethno-culture, that is, it was semantically sufficiently holistic. Nevertheless, the sources of scientific analysis of myths should be attributed to the middle of the XIX century. Then in anthropology and folklore, two authoritative scientific schools were distinguished: the solar meteorological where the gods were considered as images of solar-lunar objects or meteorological phenomena, and the contrasting cultural-anthropological school that studied the cults of archaic tribes of South America, Equatorial Africa and Oceania in the framework of the structural methods.

In the XX century, researchers focused on the archetypal and psychological aspects of myth. As a result, such serious constructs as the theory of the primitive «pre-logical» thinking of L. Levy-Bruhl, the concept of myth creation in order to seek salvation from the fear of the social history of M. Eliade, the structuralist theory of the myth of K. Levi-Strauss, and others were created. In modern literary criticism, the problem of the aesthetic correlation of mythology and archaic culture (ritual-ritual sphere) has developed. In the Altai studies, Turkology, folklore studies, the works of the «ritualists» DD have retained their scientific value. Frazer, E.B. Tylor, V. Turner. Also, judging by everything, the developments of the theoreticians of structural poetics K. Levi-Strauss, M.Yu. Lotman, V.N. Toporova, V.Ya. Propp, V.I. Ivanova et al. [20] At the same time, in the works of the Altaiists, Turkologists and folklorists of recent decades, the principles of the historical-genetic, comparative-typological schools associated with the works of V. Zhirmunsky, E.M. Meletinsky. Kazakh folklore studies have been developing for a number of years on the basis of system-typological studies, and on the basis of accumulated materials it is attempting to reach the level of the basic structural and semantic generalizations. The period of classification-analytical (collective) work, associated with the names of researchers of the XIX century (Ch.Valikhanov, V. Radlov, A. Divaev, A. Levshin, G. Potanin), folklorists of the Soviet era (MO Auezov, A. Margulan, S. Seifullin, S. Mukanov, M. Gabdulina, E. Ismailova, etc.) has long been passed. Researchers of our days set goals and tasks more complex than empirical, system-morphological analysis of collected folklore

subjects, samples of various genres of oral art of the word of Kazakhs.

The scientific level of modern research in the field of national folklore is influenced by the works of such famous Altaiists as A.M. Sagalaev, I.V. Oktyabrskaya, S.A. Tokarev, L.P. Potapov. [21] Undoubtedly, the important works of Mircea Eliade were of great importance. [22] In the studies of Kazakh folklorists, S. Kaskabasov, E. Tursunov, B. Abylkasymov [23], etc., interest in shamanism as a matrix archaic culture that had a profound structural and semantic influence on national folklore is clearly manifested. A notable phenomenon was the publication of a collection of field studies of various years in the field of shamanism and ritual shamanic texts, carried out by E. Tursunov, J. Daurenbekov (Kazak basy-balgerleri.-Almaty: Ana tili, 1993). The efforts of these scientists interpreted folklore (shamanic) texts, subjects from the point of view of a semantic connection with such relict principles and phenomena as animism, totemism, magic, fetishism, majorat, minorat, endogamy, ehzogamy. At the same time, it is quite obvious that the researchers have not sufficiently studied the issues of the influence of shamanic cosmogony, mythology, sacral representations, spatial-temporal orientation, dualistic principles, symbols, speech regulations on the meaningful, structural and semantic plans of folklore works. Considering the centuries-old history of shamanism, its determining role in the formation of national folklore must be recognized that the existing developments in the field of interrelations between shamanism and oral art are not enough. All these questions require further study.

The conclusion

Thus, the numerous ethnographic materials collected at the turn of the 19th and 20th centuries, as well as the recordings of the heroic epic, fairy tales, legends, kyue-legends made by Kazakh folklorists and musicologists during the Soviet era, the works of representatives of the mythological school formed in the 20th century in Kazakhstan, contributed to the study of Kazakh mythology, the accumulation of its texts, the systematization and classification of all folklore material.

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