

Myth and Kazakh Mythology: Retrospective Analysis and Prospects of Research

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Abstract

Background/Objectives: The only source of various mythic ideas is the living word with its metaphorical and consonant expressions. To show the necessity and naturalness of myths' creation one has to refer to the language history. **Methods/Statistical analysis:** The model of reality perception fixed in language makes a linguistic view of the world. The present paper considers some matters of mythology development history, scientific approaches that can be applied thereto, and also the matters of history of Kazakh's linguistic view of the world development by means of mythology reflected in the language. Besides, the paper reveals the term of myth and its properties to represent national history, language and the nation's spiritual world. There is a brief analysis concerning researches of Kazakh myth, meaning of mythological symbols and words and patterns of their use. **Findings:** The only source of various mythic ideas is the living word with its metaphorical and consonant expressions. To show the necessity and naturalness of myths' creation one has to refer to the language history. Learning of languages in different periods of their development by survive historic monuments of literature lead philologists to the fair conclusion that material perfection of language is in the reverse ratio to its historical destinies: the more ancient the studied epoch of language, the richer its material and forms; the more evident losses that human speech suffers in its structure. In this regard Kazakh mythology for future generations is prominent historical value to learn language, history and believes. **Applications/Improvements:** It's important that linguistic means for mythological world-view reflection used in Kazakh myths are yet more proof of the richness and omnitude of our national language, and without doubt can be an object of new researches.

Keywords: Characters of Myths, Concepts, Linguistic View of the World, Mythology, Scientific Approaches, Symbols

1. Introduction

The Kazakh mythology had not been studied separately from folkloristics until the beginning of the 20th century. And those few researches, who dealt with it, paid little attention to interpretation and analysis of mythical stories. Such an outlook on the world, which was actively promulgated by national ideology, was a source for the sense of novelty, prospect of "promising future", while mythology was directly linked to ancient folk beliefs. The first researches dedicated to mythology started just after Kazakhstan was recognized as an independent country. Thus, upon the initiative of President of the Republic of Kazakhstan Nazarbaev N.A. "for the purpose of recovery

and development of spiritual culture, which had survived the test of time and had been delivered for centuries, and taking into account the current life of Kazakh society, modern trends, development of religious and educational sphere, preservation and effective use of country's cultural heritage" the national program called "Cultural Heritage" was developed. At the present time it is realized by means of scientific studies in the area of Kazakh nation's cultural heritage. Nazarbaev N.A. highlighted, "...one of the fundamental tasks of "Cultural Heritage" program is the education of generation, which will be well familiar with traditions of native culture and the history of its nation"¹⁻⁴.

The spiritual treasures of ancestors are preserved and delivered in stories, retellings, legends, edifications

and proverbs. The significant place in the cultural life of Kazakhs was taken by historical and mythological works, such as “Book of Korkyt-Ata”, “Er Tostik”, “Zhayik and Edil”, “Dyn Sulu”, which promulgate customs and traditions of our nation.

If we say that mythology is one of the most ancient phenomena of spiritual culture, the myth then is the first type of consciousness that had not been fully developed yet. Mythic works cover tales, eposes and legends. In terms of Greek language the work “mythology” means the aggregate of myths (from “mythos” - a kind of ancient fable, legend; and “logos” than means word, tale, doctrine). Practically every nation had its mythological ideas at definite stage of development. In mythology there was no clear boundary between environment and human, feelings and thoughts, will, idea and “a thing in itself”, between subject and object. Such boundaries had emerged much later. The irrepressible thirst of man for cognition of the world led to rise of different difficulties, which made people to fall back on prayer to the God or some other unknown powers. And this is the key feature of myth.

In traditional understanding, myth is the narrative form that emerges at various stages of history, in which phenomena of nature and culture are represented in spirited and impersonated form. According to later interpretation, it is a historically stipulated kind of cultural conscious. In modern understanding, myth is considered as non-critically perceived views. In such a way, the term of myth possesses three meanings in ordinary and cultural language: 1) The ancient legend; 2) The myth-making, mythological cosmogenesis; and 3) The specific state of conscious that is historically and culturally stipulated.

Being one of the central phenomenon in the history of art and literature, the most ancient mean of environmental reality and human’s nature perception and also the primary model of any ideology and various types of culture, including religion and philosophy, myth has been occupied the attention of scientists for centuries.

According to Meletinsky E.M., “Mythology is the necessary condition and primary material for any kind of art... It is nothing but the universum in its absolute form, the true universum in itself, the style of life full of miracles and chaos in divine creation, which is the poetry on its own and at the same time - the material and the element for that poetry. Mythology is the world and the soil, from which the works of art grow”.

At the bottom of this process there was formation of new apologetic attitude towards myth as eternal living origin (Nietzsche F., Freud Z., Jung K.). Together with this, there is a question concerning difference between primitive world and modern mythologization, correlation between mythologeme and historical reality, relation between ancient myth and literature.

As psychoanalytic school (Freud Z., Jung K.) revealed in the basis of mythological experience there are psychological “altered states of consciousness”. They were caused with both - the effects of mass consciousness and the neurotic constitution of person that forms myth for correction of social and psychic reality and compensation of its lameness.

According to conclusions of psychoanalysts in regard of mythological thinking, channels of transmission of archaic material to modern life, studying of writer’s art with account of psychological features of author’s personality, the use of myth as a mean for description of artistic work’s characters and creation of their natures often serve as the key for paradoxical deepening of psychologism.

Another one theory that had deepened and enriched the idea about peculiarity of mythological thinking is the myth theory of German philosopher Cassirer E. Considering myth as an autonomous symbolical form of culture distinguished with specific way of symbolical objectification of sense data, Cassirer supposed that myth-making is the principal manifestation of spiritual activity of people. He stated that “myth is the closed symbolic system unified with the character of functioning and the way of visual environment modeling”. Cassirer E. is also being the author of the concept that implies that “visual-sensual thinking can generalize anything, only when it becomes a sigh or a symbol”. Thus, we can see the considerable importance of myth-making in the process of man and society’s self-cognition.

We should also consider myth a significant anthropological category. Conceptualization of modern socio cultural situation with ever increasing frequency leads to the necessity of research of mythological conscious phenomenon that stipulates peculiarities of man’s world-view and social behavior. The wish to understand the nature of mythological ideas, study their influence on development of cultural universum, reveal internal mechanisms of myth functioning within culture is mainly linked to reasoning of human existence in the world of culture.

The concept of myth refers to various phenomena of modern socio cultural life – it expresses itself as a mean for society control, ideology and political propaganda; an instrument for creation of brands in economy; a technology of mass consciousness manipulation related to consumption ritual; one can find it in social communication and advertisement, consider it archaism of self-actualization in science and a mean for renewal of poetic language in art.

In general, until the beginning of the 20th century the dominant role in the history of culture was played with the idea that myth is a peculiar type of world-view mainly common to archaic cultures. Myth had been studied as a product of human's imagination at the initial stages of culture evolution. Muller M., Coon A., Wundt W., Taylor E., Frazer J. considered myth a pre-scientific and naive mean of explaining of the outside world by primitive man that was later surmounted with occurrence of scientific cognition.

Researches of myth as a universal phenomenon started to a major extent due to the aesthetic interest of romanticists. For the first time the psychoanalytic concept (Freud Z., Jung K.) studying myth as symbolic expression of unconscious area paid attention to the fact that there is a possibility of myth existence in current reality.

The social aspect of mythological conscious functioning is revealed by Durckheim E., Levy-Bruhl L., Malinovsky B. With the advent of term of "collective representations" myth is researched not only as the first form of social reality comprehension, but also as the phenomenon possessing important practical application in life of today's society. Structural interpretation of myth by Levi-Strauss C. had completely destroyed the ideas about principal difference between thinking of primitive and modern man. Cassirer E., Campbell J., Cassidy F.K., Meletinsky E.M., Nalimov V.V., Nietzsche F. concede in their work the availability of mythological elements in conscious of modern man and consider there is a possibility of reproduction of some peculiarities of mythological thinking in modern culture.

Researches of myth as a phenomenon of current social life started in the 20th century in the context of interest towards various forms of social consciousness and, above all, political ideology. For the first time the theory of social myths was formulated by Sorel J., who supposed the power of myth to control and to construct social reality. Perhaps, one of the most significant researches in the

area is "Mythologies" - the work of Bart R., in which he declared the modern epoch "a privileged area of mythical meanings".

"Culture and literature of the beginning of the 20th century became a basis for formation of qualitative features of the 20th century mythologism, which promoted its definition as the phenomenon of "neo-mythologism". And if in literature of the 20th century there was clear understanding of distance between archaic myth and its modern interpretation, the myths of the 20th century were built on the basis of modern history, modern existence and everyday life following general patterns of mythological thinking. However, mythological thinking is a priori oriented to the depth of culture and aimed at decoding of archaic origins as the phenomena of reality and images created by fantasy of an artist".

Mythology of mass consciousness, which is formed on the basis of consumption cult, is studied by Adorno T., Horkheimer M., Baudrillard J. Today the increasing actuality is taken by researches of interrelation between myth and mass consciousness, which is stipulated by increasing influence of means of mass communication on man and society.

Moreover, today there is an issue about existence of myths in the area of modern scientific cognition as well. The works of Popper K., Coon T., Lacatos I. criticize the concept of objectiveness of scientific cognition. In addition, currently the matter under debate is about the necessity of rethinking of value-cognitive orientations of science, particularly, by means of convergence of scientific cognition and myth.

Current socio cultural situation demonstrates stability of myth's structural elements and their inclusion into all spheres of cultural activity of people. The considerable contribution to understanding of myth in the context of modern culture was made by Apinyan T.A., Antonyan Y.M., Berdyayev N.A., Birlein J., Bogdanov K.A., Voevodina L.N., Kosarev A.F., Lifshitz M., Lobok A.M., Meletinsky E.M., Najdorf M.J., Rezhnyabek E.Y., Roger K., Steblin-Kamensky M., Trencsényi-Waldapfel I.

Mythological conscious executes initial conceptualization of the world, as some organized unit, sets objectives for perception of the world and behaviour providing thereby mental stability of human consciousness not only in unstable situations, but also during the whole period of existence of human culture.

According to Golosovker E.Y., "myth is the

fundamental ontological entity being the basis for culture. Modern myth is not a derived unit, it emerges not as deformation of initial cultural meaning, but should be considered the source of cultural sense generation”.

The founder of “neo-mythologism” Wagner R. considered that nation becomes a creator of art by means of myth, and the myth is the poetry of deep life views having universal nature.

Altybaeva S.M. remarks that the modern art is distinguished with a wide variety and syncretism of artistic methods, genre-stylistic solutions, specific approaches, search and determination of new descriptive means and techniques used for expression of author’s concept, complex interrelations between world, cosmos, nature and human. In such a context mythological consciousness is being one of the most important components in formation and development of breakthrough artistic thinking - the extraordinary thinking that is able by means of myth (traditional and created by artist) and other image-stylistic solutions to express the concept of complex interrelations between world and human, to show probable ways and models of humanity development. Thus, the sphere of use of “neo-myth” term (“modern myth”) is being extremely wide and includes scientific theories, philosophical concepts, cultural and historical phenomena.

At the end of our brief excursion to the approaches to understanding of myth we can conclude that in every object of the world around us there is a folded infinity of possibilities, and this very folded infinity of possibilities was the reason, due to which primitive man was involved into conceptualization of the world with help of those views that had later become myths. In such as way, a man living in our time is also in a kind of mythological space he finds native and so intimate. Thus, the problem of mythology turns into the matter of creativity: a true man of culture does not just decode some “cultural-and-mythological semantics” – he also creates his own “ethereal cultural mini-Universe”.

2. Materials and Methods

So, as we have considered it above, myth was a subject of researches in the most different areas. Scientific studies of many notable scientists are dedicated to myth. And the mythology is a space, the subject of which reproduces itself in other anthropological areas (history, religion, ethnology, ethnography, folkloristics, philology,

linguistics, etc.). Myth is the phenomenon that can be an example of general-disciplinary knowledge. From the point of view of historian of religions and researcher of mythology Mircea Eliade, myth is made by history of deeds of supernatural beings, it represents absolute truth, possesses sacral fullness and always concerns creation or advent of something new in the world. The original opinion about myth is given by American scientist Birlein J.F., “General models, plots and even details contained in myths can be found everywhere. This can be explained with the fact that myth is an aggregate of heritage of our ancestors’ memories, which has been delivered from generation to generation. Myth can also make a structure of our unconscious; it is not improbable that it can be coded in our genes”. And Jung K.G. describes myth as a structure enriched with energy and values that can control people’s actions.

Meletinsky E.M. in his articles and books analyzed ancient classical forms of myth. He states that “myth is a mean of world’s conceptualization - those things, which are around us and inside us. To some extent, myth is a product of primitive thinking. However, its mentality relates to collective representations being rather unconscious and conscious, than personal experience”⁵.

Famous scientist Tronsky I.M. in his dissertation research published in 1934 under the name of “Antique myth and modern fairytale” said that myth and fairytale differ not with their form, but its social function. Formally any myth cannot be separated from fairytale. A fairytale and a myth (especially the myths of pre-class nations) from time to time coincide to such an extent, that in ethnography and folkloristics such myths are often referred as to fairytales. There was a definite fashion for “fairytales of primitive men”, and there are a lot of such collections of tales. In the meantime, if we research not only texts, but also their social function, we will have to refer to the majority of such fairytales as to myths”⁶.

In opinion of Losev A.F., Gurevich P.S., Shestakov V.P., in the works of representatives of sciences dealing mainly with studying of cultural anthropology the important role in research of nation’s culture is played with mythic stories. Truths are perceived by people as the fact of culture and therefore they functions in accordance with laws of myth. Researches of mythology from the point of view of culture provide close relation with other sciences, such as ideology, philosophy, aesthetics and religion⁷.

The scientists, the researches of whom are conducted

with use of anthropological method, consider that myth is the historical form of social consciousness. This means that people with time distance from mythological system of conscious. Karl Marx predicted that myth will disappear in revolutionary holocaust.

At the same time, ethnographical method of research studies the role of mythology in primitive society and, subsequently, considers it in new epoch in link with traditions. The researched materials are the customs and traditions, everyday instruments of ancient tribes. The followers of comparative-ethnographical method were Tailor E., Spencer G., Frazer J., Levi-Bruhl L.

Tailor introduced the terms of vestiges as “survived evidences or memorial of the past”, the research of which provided big opportunities for understanding of mythology. Such “survived evidences” were common to earlier stages of culture and by force of habit had been delivered to later cultural stage. The English scientist has for the first time formed the principle of typological comparison of different historical and cultural phenomena and started its successful application in the frameworks of comparative-historical method⁸. To understand the cult he had to study many myths of different nations, which had taken a quarter of a century and led to creation of multivolume work called “Golden Branch”⁹.

The representatives of philological method Propp V.Y., Freidenberg O.M., etc. studied myth as eternal fable, the source of literature. Based on myths there are researches of decorative and applied arts, as well as the idea of man about structure of the world and his place in it¹⁰.

If we speak about Turkic mythology, we can remark the book of Murat Oraz called “Turkic mythology”¹¹. Later the book with similar name written by Bakhaeddin Ogel was published. This book is one of the complex works considering ancient stories, i.e. - the mythology of Turkic people. It explicitly reveals priceless spiritual heritage of related nations¹².

Nadezhda Osipovna Sharakhshinova, the first scientists in the area of Buryat philology, in her book called “Buryat national poetic art” presented all the genres of national myths¹³. Contribution to research of Turkic nations’ mythology was also made by a wide range of scientists¹⁴⁻¹⁶.

The many-sided researches of rich folkloric heritage of nomad tribes of Central Asia and Kazakhstan were conducted by such scientists as Bartold V.V., Zhirmunsky V.M., Chicherov V.M., Borovkov A.K., Klimovich L.I., Braginsky I.S., Bertels E.E., Zarifov K.T., Takhmasibi M., Auezov M.O., Margulan A.K., Gabdullin M., Zhumaliev

K., etc.¹⁷⁻²⁸

The stories emerged in hoary antiquity strongly mark fantastic and mythic terms of Kazakhs. Many folklorists, such as Radlov V., Potanin G., Berezin I., Alektorov A., collected and published interesting and exhortative Kazakh tales starting from nineteenth century. For the first times such works were published in “Dala Ualayaty”, “Aykap”, “Turgay newspaper”. Radlov V.V. in his famous work called “The images of national literature of Turkic tribes” collected lexicons and phraseology of numerous living and ancient Turkic languages and paid special attention to determination of generic composition of Kazakhs, Kirghizes, Uzbeks, Uighurs, etc.²⁹⁻³²

We should also note the works of Divaev A.A., which comprised Kazakh fairytales and eposes. He dedicated his life to collection of memorials of oral folk arts of Kazakh people and left a huge legacy in the form of tales, songs, legends, riddles, etc.

If we speak about the representatives of Kazakh intelligent society, the mythic issues refer to Baytursynov A., Dosmukhambetova K., Auezov M., Seyfullin S. In opinion of Akhmet Baytursynov that “in ancient times man just as a child could not differentiate animate and inanimate phenomena. He felt as they have general origin. Thus, possessing no difference from nature man adapted for living with them and considering inanimate things as living organism”¹⁵.

In distinction from mythology of, for example, ancient Greece, Kazakhs aside from a number of cosmogonic, astronomic and etiologic myths possess no such a phenomenon that can be referred to as to mythology. Their mythological images, plots and concepts are included into folklore texts, ceremonies, ornament, music, sacral architecture, and require carving-out, composition, explication. According to the book of Kondybaev S. the research of Kazakh mythology comprises three stages.

Stage 1 - geographical reconnaissance, i.e. - the preliminary investigation. Studying the nature of word and myth-making, legends and other folkloric materials author defines structures of mythological thinking.

Stage 2 - research of historical development, changes, formation; statement of theoretical problems and definition of methods for research of Kazakh mythology as a discipline.

Stage 3 - comparison of initial mythology with help of specialists of cultural activity (ethnopsychologists, religious scholars, philosophers, culture experts, sociologists, historians, folklorists, fine art experts,

ethnographers, etc.) with developed mythological school (for example, the European mythological school). The method of implementation of Kazakh mythology to art and culture is specified¹⁶.

Written epic monuments of all Turkic nations, i.a. the book of Korkyt ata and Mode, can be referred to mythic legends. These legends are usually based on true events and characters, thus, the characters of Mode and Korkyt mythic legends may be historic prototypes.

In present-day science the notions of myth and mythology are much different from one another. Firstly, continuous interaction of literature and myth occurs directly, in the form of myth flowing into literature. Mythological motives played a prominent role in the genesis of literary plots, mythological topics, images, and characters are used and reconsidered in literature almost throughout its history. It's possible to state that myth is literature, however, it should be noted that mythology has a wide range of researches. Secondly, one should consider myth separately, excluding it from oral literature. In this case theoretical, methodic, terminological schemes of formation are needed.

3. Results and Discussion

A mythic character is whoever lives in mythology, whose actions give rise to everything in the world around. Both Kazakh folklore and Kazakh mythology have many mythic characters. They are divided into two categories depending on their origins, time of appearance and their actions. The first are those who are represented in archaic myth as an ancestor and a fabled character. They are depicted as powers that taught the first man to make fire, get food, hunt or as a keeper of all his traditions. The second think of doing ill to the human: devil, witches, sorcerers, dragons, giants, monsters. These characters are frequently met in both fairy tales, adventures and also Batyr sagas and epos. In terms of behaviour and origins, the latter category is divided into two groups. Devil, demons, one eyed giants, laugh raising demons are met in stories brought from ancient myths, witch and dragon – from fairy tales. Subsequently such Arabic-Irani literature characters as shaitan, diyu, peri, etc. were added to this list under the influence of Islam. In this regard, taking into account Er Tostik's characters, it's easy to understand that this fairy tale was brought from the mythic epos of antiquity. Owing to mythic characters one can understand that a person of that time could clearly foresee his future.

Mythological characters entered spiritual culture, literature, art of different nations through epos, fairy tales, legends. They are met in Kazakh oral literature, epos. The first human's attempt to explain the world origin and order, causes to natural phenomena and other things gave rise to mythology. In the spiritual life of primitive society mythology dominated, it was a universal form of social consciousness. However, the issue of the decent of man excites the human from high antiquity till the present.

According to Konyratbaev A., all Kazakh fairy tales are plots known to people at all times. Many historical plots became motives and images. The scientist divided mythology into mythic fairy tales, animal fairy tales, and mundane fairy tales. Regarding mythic fairy tales, Konyratbaev states that “these fairy tales revived when primitive society didn't understand its origins, many phenomena, and used caves as dwelling”. Undeveloped thinking was common to them. Primitive society considered the Sun, the Moon, fire, and water living creatures. Some were afraid of natural phenomena, others worshipped them. Such mythic forms of thinking are survived in ancient Greece, India, and ancient Arabic states.

According to scientists, Kazakh mythology originated when matriarchy replaced patriarchy. There's an internal reason to this fact since there were Kazakh mythology characters – Baba-Yaga, old woman sorceress – during both matriarchy and patriarchy.

Batyr and hunters are the main characters of fairy tales of that period. Since the stronger half of mankind hunted, they were respected in the society.

The conception of the human as the most important sacred power was established at the time. It's possible to state that fantastic fairy-tales appeared based on the opposition of human activities and still natural forces.

Science explains mythic fairy tales bringing a detail portrait to each character. For example, Konyratbaev A. represents mythic fairy tale Er Tostik to readership having previously analyzed it comprehensively.

Outstanding Russian scientist Potanin G.N. was the first one who committed Er Tostik fairy tale to writing. He put down this fairy tale in writing in 1986 when he visited a village of his father Shokhan Shyngys. When analyzing the fairy tale images Konyratbaev A. touches upon language aspects of the fairy tale. He states, “vocabulary and syntax of the fairy tale are based on richness of oral language of the folk... syntactic structure slightly differs from literary language, there are many compound

sentences, also such natural epithets and allegories as “Kuba ingen”, “Aksyrmal”, “Zheli tolgan tuye”.”

Er Tostik fairy tale is ancient epos. The story that appeared in the ancient period turned into a fairy tale. In other words, its names of earth are similar to names that primitive society used. The story changing over the course of centuries turned from heroic epos into a fairy tale. Plots and pictures of Er Tostik prove its mythic nature. The fact that principal character Tostik instead of fighting with his enemy with a spear and a sword in hand like Greek mythology characters Antaeus and Heracles, fights against natural powers, fierce snowstorm, destructive hurricane prove that the fairy tale is a mythological work. Generally speaking, many mythological characters of the tale resemble Greek mythology characters. For example, while hurricane brings the boat of Odysseus who is on the way to home after the plunder of Troy to giant Polyphemus, Tostik when he hurries away with his faithful Shalkuyryk having stolen flintstone from a witch gets to the Snake Tsar. As seen, the line of two characters is much alike. The only difference is that Odysseus travels by sea, and Tostik travels through yellow steppe. When one eyed giant Polyphemus prevents Odysseus’ ship to ride farther calling storms, Odysseus takes one wind from Wind God and sets the sea still. In a difficult battle with a giant Er Tostik has the assistance of a black bird that gave him one wing. Monsters and giants in “Er Tostik” able to swallow a lake at a draught or shake mountains are similar to monsters and giants Greek Theseus, Zeus, and Uranus meet. While Uranus combats giant Cronus from the sea bottom, Tostik fights Dolman, who lies at the bottom of the sea. Zeus eliminates Titans who give no peace to people having won them at Olympus and burned their bones. It resembles Tostik who having killed Shoiynkulak throws his child into the sea. Such parallels suggest that “Er Tostik” is a very ancient, antique work. In addition, “Er Tostik” is the most outstanding and significant work of Kazakh mythology. Understanding that nations’ mythology reflected their reality, social order, and comprehension of the universe, one can conclude that the lifestyle pattern and world view of such nations as ancient Greeks, Huns, Wusuns, Kipchaks were the same.

Another feature of the fairy tale is variability. It was named in different ways: Er Tostik, Totan batyr, Zharty Tostik. However, the plotline of these fairy tales is the same. Only names are different, for example, Er Tostik’s father was named Ernazar, Elaman, and sometimes Tokpan.

All in all, folklore that includes fairy tales stands apart in Kazakh literature. Syzdyk R. who significantly contributed to the development of Kazakh literary language research puts an emphasis on the essential role of Kazakh folklore in the development and influence on Kazakh literary language, old Kazakh written literature and even on the present-day language. Kazakh oral literary speech is known as speech with established norms of word usage, as speech of specific imaginative aesthetic effect. Particularly developed, descriptive, lexically appropriate language that has its style is common to the genre of fairy tale.

Thus, we can say that Er Tostik’s has its own style of language. As in many fairy tales verbs in the work are used in Past Tense. This is not for nothing. In such a way we know that the story took place long ago. It is yet more proof that “Er Tostik” is an ancient mythological story.

It’s commonly known that verb tense helps us to understand actions relation to narration time. In structural grammar of Russian time is defined through the category of tense, in functional grammar – through temporality.

In the modern science of Kazakh language despite knowledge regarding tense category there are enough issues with no solutions. They can be found in different textbooks, monographs, and individual articles. In this context Tuymebaev states that studying the past form of verb, its systemization, transposition in numerous papers, researches, and textbooks doesn’t correspond to the current level, the nature of the Past Tense of verb isn’t revealed, and that this category of verb requires further researches.

In addition, another evidence of fairytales’ antiquity and their generalizing factor is phrase «В старые времена» (“In the old days”). There are characters born by the ancient society’s understanding of natural powers. For example, peri, witch, lake dryer, vetronog, mountain shaker, dragon, ukhonavostro, fabulous bird samuryk, etc. In this part we consider relevant to turn our attention to what is mythological character.

Kazakh people consider many things sacred and holy. Among them there are numbers – *forty, nine, seven, three*. Folk always related stories and events with these numbers in short-stories, and was glad when saw their matches. For the Kazakhs and Turkic people in general number seven was of special interest, because it symbolized seven sense organs located in the human’s head. They are two eyes, two ears, two nostrils, and mouth. This is human’s

living base and his perception and sense base as well. Many numbers sacral to people are met in fairy tales. For example, nine-cover ridge, nine from nine sides, nine black boxes, seven-month way, nine chicks, nine souls, three days, three souls, etc.

There are the following words in the fairy tale: “Coming to a large brown house in the center of the village, he made it clear he’s a guest”. In this sentence word “*konyr*” (brown) has conceptual meaning. Concept – what is passed on from generation to generation in ethno cultural meaning and encapsulates deep truth, life philosophy, understanding of some or other things. Colours are also symbolic, although many of them have already lost that understanding, which was put by ancestors. In this case, “*konyr*” is wide used philosophy in Kazakh’s understanding, it is world view and a macro concept, an ergo logical aspect. One could say that the brown (*оныр*) colour of a house in the fairy tale means peacefulness, hospitality, chasteness, and humbleness of a Kazakh house. There are many phrases with word “*konyr*” in Kazakh, it proves wide understanding and adhering to the philosophy that the word implies. This proves that the Kazakhs took simple, calm, and creative life as a basis. Study of this world allows understanding the Kazakh people’s nature and heart. This is an individual task in itself.

Such worlds that can be found in the work as “*targak*”, “*tysbakan*”, “*kesyr*”, “*koknek*”, “*kise*”, “*karakshy*”, “*kazanat*”. may not be clear to everyone today. We can understand meaning of these words using notional dictionaries.

Targak – a little grey bird, inhabits steppe and desert. *Тар а жы ылмай бір анатын с йреп ша ж неледі.*

Kesyr – the evil, damage, a bad consequence. *ызыма сәлем айт, Сор ды ты басына к шін ондврмасын, ондырса кесір болады.*

Kokpek – a low, bitter, rough grass. *асына келсе б йдасы бір к кпекке оралып ал ан екен.*

Kyse – a knife decorated with silver and brass, a belt with sheath. *Ерназар сасы ырап алып орба дап кісесін ара ан болады.*

Karakshy – a finish line where racehorses stop. *Ж рт ара шыны т бінен аттарын к теді.*

Kazanat – an endurant, strong horse, an offspring of the Kazakh horse breed. *Жабы емес азанат, Ер серірі ол анат, Шал йры ты мін, Т стік!*

Zhaby – a bad get from the Kazakh horse breed.

Today word “*бакай*” in the fairytale is known as

“leg”, besides, it’s used to denote a part of leg for example, *Басынан ба айшы ына дейін – басынан ая ыны шына дейін.*

In the fairy tale words... *талай ас ардан асыт* express the meaning that denotes mountains, that said, today word *askar* is an adjective (high as mountains), while in the fairy tale it is a noun. In addition, today words *сен, сену, сенбе* meaning *to believe, believe, do not believe* are expressed by words *нан, нану, нанба* in the fairy tale. Thus, we can observe that this word became passive in the present from active in the past. As we know, such changes in language are consequences of historical events.

Forms of syntactic schemes, which intensify the beauty of oral speech, its expressiveness, had been established for a long period of time. Linguistic means used in Kazakh mythology, in this case in the fairy tale of “*Er Tostik*” are of specific importance.

4. Conclusions

In summary, the following short conclusion can be made that mythological works apparently significantly contribute to popularization of national traditions, customs, and heritage. Generally speaking, myths are science, and language used in them helps to have an idea of society of that time and national identity. Myth is a result of collective creativity, the core of collective experience of generations, ancestors’ wisdom, therefore understanding of external world’s facts was the matter of belief that was not subject to inspection and didn’t need it.

The only source of various mythic ideas is the living word with its metaphorical and consonant expressions. To show the necessity and naturalness of myths’ creation one has to refer to the language history. Learning of languages in different periods of their development by survive historic monuments of literature lead philologists to the fair conclusion that material perfection of language is in the reverse ratio to its historical destinies: the more ancient the studied epoch of language, the richer its material and forms; the more evident losses that human speech suffers in its structure. In this regard Kazakh mythology for future generations is prominent historical value to learn language, history and believes.

Obviously, we couldn’t cover all significant aspects of Kazakh mythology in this paper. However, it’s important that linguistic means for mythological world-view

reflection used in Kazakh myths are yet more proof of the richness and omnitude of our national language, and without doubt can be an object of new researches.

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