

## About the Mythical Knowledge and Mythical Linguistic Unity

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**Abstract:** In the study, the concept of the myth and also its ability to reflect national history, language and spirit of the people are revealed. Acquaintance with researches of the Kazakh myth and also about a word meaning in mythology is given. The myth and mytheme is perhaps the first intellectual attempt of human natural-science knowledge and generalization of the events in environment and the world. It expresses an aspiration of the person to learn truth through the truth of a narration, the vision, the attitude and outlook. The real truth or that was or is actually, expressed by the words thoughts, structures images and archetypes of the person author of this myth. All modern myths are result of creative participation of a huge number of coauthors story-tellers, storytellers, translators, copyists, etc. Therefore, still any myths became now certain phenomena of the Noosphere in which particles of truth or that far ancient truth reality or objectively occurred phenomena, events and situations are hidden. These particles of truth or the truth in myths are mythemes archetypes, plots and subjects of plots of myths, some tracks and word concepts which correspond to material (archaeological) traces of the most ancient times. However, there is unresolved a problem of definition of the concept “mytheme” which is the basic structural element of the modern theory of the myth, in particular the author’s mythologizing consciousness. For a long time the myth was an object of research of different humanitarian spheres namely: philosophies, cultural science, literatures, psychology, stories. However, incontestable is that fact that the concept “mytheme” came to common scientific lexicon from K.G. Jung’s psychoanalysis. Distribution of the world to dyads and triads is the cornerstone of each mytheme. The judgment of ancient people of the general properties of a material world occurred through its division into two parts: top bottom, right-left, light-dark and so forth. Respectively, there were also two opposite poles. The main dyads are built in a certain hierarchy: from what are perceived at the level of feelings to cultural and social educations. According to S. Gutsol at higher level of abstractions binary oppositions act as mythemes. In end, there is a wish to tell that mythological works undoubtedly make a huge contribution to promoting of national traditions, customs and heritage. If to say that myths are in general science, the language applied in them helps to have idea of society of that time and national consciousness.

**Key words:** Myth, mythology, mythological knowledge, mytheme, phrase logical unit, mythological concept, mythological reason, language use

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### INTRODUCTION

If the 19th century as the first scientific paradigm of linguistics characterized by special methods of comparative historical study of language, the 20th century has been given special importance of system-structured paradigm whose name was branded system, mainly at different levels of paradigmatic and syntagmatic relations language justify their fundamental work studies, textbooks and academic grammar, later they turned into ideas that researchers have begun to build (F. Fortunatov, Baudouin De Courtin, F. De Cossyur, A. Martine, E. Benvenist, etc.).

In the 21st century, due to the lack of research on language was forced to seek necessary ties of the minds

and thoughts of man his culture and life-pilot operations, sedation, philosophy and the close balance with faith. This need has given the desire for a new direction in the development of linguistic science which has taken root and development paradigms. So, it is a desire to explore the language of treatment object to the subject that is the knowledge of the person through language. On the one hand, a new development on the basis of the quality of linguistics which appeared the direction that seems like a new view of science but at the same time has its deep roots in linguistic science, it can be seen from the teachings of language schools, they brought a new beginning this science.

Specifically, one of the achievements of the Kazan Linguistic school is refinement of theoretical formulations

on the basis of associative psychology. The representative of the formation of linguistic school Baudouin de Courtin in the research process of each unit of language paid particular attention to the inner and outer sides of the science. Psychological content inside of science, he connected with semasiological structure and its shape with morphology.

At this time in order to understand the nature of linguistics linking linguistic unity of culture and knowledge either in terms of language and in connection with the importance of language as a theory of “linguistic face of the world”.

Linguistic face of the world connects features inherent in each language in their knowledge of the world of every nation in its image called fragments, only if the language in the language acquires a new phenomenon.

At present the problem of world language study in the researchers Yu.M. Karaulov, E.S. Kubryakova, A.A. Ufimtseva, V.N. Teliya, etc.

## **MATERIALS AND METHODS**

**The appearance of mythological concept in human nature:** B. Akberdieva examines approaches mythical language states: “Language-this tool directly expresses the idea that is not a direct construction. Language in the first place shows the image of the nation is inherent to its knowledge over the centuries it was a way to reveal the world. That is a way of understanding the world and complete model of knowledge of language originates in its deep structure (Akberdieva, 2002)”.

The total intrinsic representation of worldview a mythical, mythological knowledge, this is the first public image of consciousness and one of the types of decision-world population.

One of the languages that receives and socializing social doctrine conception of civil rights the Greek language; borrowed from the language of the word “myth” in the Kazakh language gives the term “legend, fairy tale”, “mythology” gives the value of “the doctrine of legends and fairy tales”. The birth of the legendary tales of the global nature of the phenomena and concepts learned through human existence and social relationships between them. According to the religious world of man is descended from Adam and Hawa. Unexplained is the origin of Adam. This mythic worldview is not justified. neither science nor the hypothesis is not confirmed by the very origins of man. In both of them there is the mythical meaning. So we have no choice but to accept the myth of the truth but attributed to the mythical world of the original era and along with this reckless religious outlook with the words of the philosopher-writer existed before

the era of myths should not have any value. The secret history of the human scientist examines and explains as forecasts: “Relevant myth story begins as a man of religion and Christianity, Islam, Judaism with stories of their ancestors. There is no evidence and the fact that people did not exist before the ancestors”.

In science, this problem was introduced as a hypothesis talking about it knowing the world and human life all leads to the fact that the human race takes its origin from Adam and Hawa. The question of what in the mythological science is the foundation of the doctrine and the unknown. Here, we are not talking about the origin of language, though he appeared to mythology or after, this can make predictions and to have a comprehensive view; even if on the basis of the first knowability language is sufficiently small sources can be converted to the doctrine, finding only the slightest information.

German Scientist Muller payed particular attention to the emergence of a new mythical era of linguistics he spoke not only about the significant appearance of the mythical language but also the fact that the doctrine can fully convey ideas and information data of the person (Muller, 2002).

First, who characterizes the work in the mythical era was in 1725 Viko (1994), the tried to interpret the general features of the origin of the human essence. J. Vico was the first source of origin of the doctrine of the mythical culture. In the second half of the 19th century mythology divided into two areas. For example, such scientists as Grimm, A. Kun, V. Shvarts, V. Manhardt, M. Myuller, F. Buslaev, A. Afanasev, A .Potebnya were researchers of one direction, i.e., comparative historical knowledge about Indo-European language and Indo-European mythology, E. Taylor, E. Leng, H. Spencer were explorers of the second direction, anthropological and evolutionary, they conducted a comparative ethnographic research.

Russian Scientist Potebnyatand to follow the language of myth and mifom. Theory of Potebnya part of his general stressed diachronic concept of language and thought. As part of the general theory of myth is a kind of reference point, the beginning of the beginning of all the further evolution of spirituality (Potebnya, 1989). About words of the scholars in this direction A.N. Afanasyeva: “Words and expressions were first metaphorical assimilation who had only a poetic sense” showed linguists Sh.Bekmaganbetov that “the essence of the issue is not completely convincing only one sense, through the word instinct inherent in the image a basic understanding of the nature of language, understanding the mythological direction is evaluating an advanced step. “Sh Bekmaganbetov joined origin of language through mythology scholars such as A.A. Potebnya,

A.N. Veselovskiy, A.A. Kotlyarevskiy, M. Myuller, A. Kun. A scientist P. Feyerabend joined myth and science, bringing science to mythology also showed origin in one period, thus gave feel that you can easily associate with science myths (Feyerabend, 1986).

There is hardly ever an investigation of Kazakh scientists which is devoted their work to the birth of language in association with mythological concept. Research can only be aware of some outlooks of language etymology, language history, language ethnography which is slightly appeared with the concepts of mythology. Scientist S. Kaskabasov wrote about Kazakh myth and World Myth; "An introduction to the Kazakh Myth" was written by S. Kondybay; history of the language, history of mythology, cultural concepts of mythology were explained and investigated by these scientists as: Sh. Ualihanov, A. Baytursynov, K. Jubanov, A. Margulan, A. Khaydar, R. Syzdyk, E. Zhanpeisov, K. Akyshev, N. Ualiev and others.

A linguist S. Kaskabasov worked within the literal frame of Kazakh myth and completed with his outlook of mythology and thoroughly compared the concepts, ideas about Kazakh and World mythology (Bekmaganbetov, 2012). Also, there is no concrete definition of mythology in the science. The origin of this word comes from Greek language which expresses conversation about Natural Phenomena. Therefore, Greek mythological concepts and Kazakh natural phenomena are the same and expresses the same notion, research can say but myth and folktales completely different from each other. Mythological concept is strongly described from the concept of people in Greece and Rome. Myth is introduced in the phenomenological approach.

A Kazakh scientist S. Kaskabasov subdivided mythological definitions into two parts according to literary analysis:

- "Myth is a fantastic notion of the world, the systematized conception of Gods and spirits"
- "Myth is a verbal story of gods and heroes"

He also mentions that myth is not completely analyzed on the level of folklore studies; narrative approach can be applied to myths, folktales and literary texts but also to all other meaningful structures should be analyzed.

Definition to the concept of myth by M.I. Steblin-Kamenskiy is given in this study: "Myth is a narrative which is not quite true but close to it in the sense of the life" (Kaskabasov, 1998). Myth is a fantastic narrative to us but in fact it was developed on the notion of real life, periods of human being's life in the past

because nowadays people consider this idea as a fantastic story or concepts of narratology (M.I. Steblin-Kamenskiy).

## RESULTS AND DISCUSSION

**Peculiarities of mythological language use:** Now let's tell briefly about mythological concept, mythological notion, mythological units which express mythologemes.

Mythologemes being the primary form and structure of transcendent, filling the unconscious sphere of human's mind as a result of artistic creativity acquire specific content. They are filled with a content of a particular environment, human experience, through which a process of self-realization is gone. Their shape, staying for many ages the same, filled with new content that varies depending on the time, country, people, personal experience of the writer.

The variety of mythologemes content incarnations paradoxically combined with unique stability of their primary forms. This eternity, timelessness of the myths associated with transcendence of their origin and can not be explained except on the basis of the immanent, mental or social laws. Essentially, only the presence of these timeless transcendental mythologemes allows human to create artistic researchers. Mythologemes capture all the creative essence of man and sent his impulses, passing from the unconscious to consciousness and changing from prototypes to specific images. So myth has a special ability to organize our lives, animate artistic image and the whole world. Mythologeme endowed with magical powers. It is both a revelation in the human unconscious transcendental ideas, clairvoyant insight but also ordering registration of sensations and perceptions of empirical reality. All images, even the most realistic, basically myths. These myths are the first thing a person based on in the ordering of the world picture, systematizing it in an art.

For example, depicted in a literary text downtrodden nag is the embodiment of mythologeme horse his initial idea and as such a mystical and magical embody and deputy of all horses in the world bearing in a supernatural, sacred force. That's why, he becomes a myth. Attitude to such mythological image transforms reality, since it is possible to magical effect on the living reality through its influence on the image of substituent generalized mythology. Mythologeme transforms the world into a myth, sakralizing it. Magic way of doing business due to mythologemetransforms into real physical effect on the object. So is the role of literature: artistic means acting on his hero, the writer, like a magician, cathartic acts on objective reality to a particular person whose soul is

formed the same mythologeme sacred behavioral patterns as that of the literary character. There is a mythological soul consonance between work hero and human, reader, magical communion, based on a common and transcendent mythologeme. Mythologem through artistic image reveals himself to man and in man, subordinating it to itself and controlling him. Mythologemes are projected by outward creator, their unconscious content takes specific and informed view in art, mythological, religious, historical, social, scientific images, behaviors and values. However, going to the field of consciousness, myths are losing not only their unconsciousness but also the creative potency, freezing in the traditions, dogmas, time-honored images and cults. In dogma myth is manifested even consciously, not unconsciously, so it is a creative force is weakened. Canon, dogma, a place where the collective unconscious penetrates into the conscious mind of the person as a conscious and purposeful value.

However, you can look at it in another way and say that it is thanks to the myths dogma and canon are strengthened. Only the myth makes dogma invariable that without a doubt is its positive quality. Sacrificing the potential for development, myth gives dogma stability, indisputable, eternity.

All creative work, artistic image-art subordinated mythologemes and their desire to exist. Mythologem in the creative impulse manifests its supernatural, sacred nature, because only the sacred has the power to create. Phenomenon in the form of myths summons in a painter, writer a creative delight, ecstasy. Possession mythologeme and its consolidation in the artistic image writer's spiritual deed ecstatically went beyond its limits, beyond the immanent and dive into the absolute. The same effect mythologeme possession, finding it in the image produced on the reader. Writer and the reader gain unity in possession opening myths in an artistic image. In this sense, the writer is rooted into the masses of readers and is not varied with it. Writer the first one who "reads" myths in his unconscious, "says" about them, shares his experience of reading and allows others to read them.

Mythologem forms as well as a collective and a personal myth, therefore, a person can be part of a team in their souls live the same archetypes but with some differences and variations: the personal myth is perceived only as a special case of collective (state or national). If the same person and the staff in their spiritual development are different not related to each other myths, there is a conflict between them and their value orientations (expressed in the myth). One of the main plant here is that the collective myth (the highest values of culture) tends to subjugate personal myth (individual

values), wishes to influence it, to guide the development of individual consciousness. Often the conflict between personal and collective myths gets reflected in art.

Through, the action of myths artwork is integrated into the national culture in the collective myth. The writer and his research should be mythologically inbuilt into the people culture, otherwise there will be their rejection. The people are able to perceive and understand only what fits their own mythological installation, maintenance myths of the unconscious personal or collective. Mythologem allows the writer, his works and the staff, the people appear as a single entity. Mythologem have this unifying force only because of its nature the Absolute, the Logos. Mythologem expresses the transcendent, God and thus has the power and the will to unity. It is possible because of the presence combining different images, objects, phenomena common to all these myths. This unity is in their general archetype the transcendent and the sacred. Mythologemes the main content of art, they are creative manifestation of the eternal, transcendental Absolute. Mythologem opens art the way to the top of the world to the Logos. This divine transformation does not depend on a particular historical social and domestic content of the research but only on the detection of eternal myths.

Myth itself does not have a stable image, content, meaning but only stable form, that can not be clearly captured by consciousness but living in the subconscious.

The image arising on its basis is historical, transitory. However, there elusive, vague, unconscious is eternal. Conscious enshrined in the image is temporary, profane, transient. Art matter takes, an idea-mythology and the idea of her going on the system of images, the characters and themes of researchers. In the text, the idea of myth gets a figurative expression and the meaning of ideas takes place within the plot. If we accept the facts, events images of works as a bodily material expression of myths then the myth restoration opening of these myths can reveal the inner mystical connection lost or hidden links of mythological subject, genuine mythological meaning of the work. Mythologemes not just explain the perfect base images that emerged from them but also reveal their relationship which can be hidden not represented explicitly in the external terms of plot. Without opening these myths, however, the true value and meaning of the work is not clear and often perceived false-surface, welfare plan.

## CONCLUSION

Immersed into a deep thought plan of researchers, we find in it a set of thought forms primary myths, ideas,

forming further images and motifs of the text. The subtext a world of ideas, myths thought forms. In the mental plane should seek bases of images and stories. This is a world of original ideas and archetypes of myth listed there and planted by Logos. Here behold the beauty of the true prototype. The primary thought-form myth manages artistic material, organizes it and gives it the image of beauty, but eternally in himself as the eternally united as a fundamental principle. Mythologem is important by the fact that, manifesting itself in art does not go into it and remains transcendent. Being single first form, myth never fully manifested in a variety and even embodied in the highly diversified images motives and texts, it is never lost does not disappear and can not be identified or understood completely. For this reason, mythologem can not be interpreted, interpreted. Myth itself is its interpretation. Mythology should be understood and accepted as such in itself. Endless primary forms in her perfect, eternal, absolute and transcendence that generic quality myths on which it can be known. The transition in the prototype image is its materialization required self-disclosure, deployment, gaining physical existence.

This descent into the immanent transcendent prototype image for its improvement, spirituality and sacralization. This step of the physical embodiment a necessary step in the process of transcending our world, a step on the way to spiritual transformation.

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