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ARCHETYPES OF KAZAKH AND JAPANESE CULTURES

Abstract. The article discusses mythological foundations and some of the archetypes of two Oriental cultures: insular - Japanese and continental = Kazakh. Commonalities and differences of traditional religions and rituals of two cultures: totemism, shamanism, Tengrism, Shintoism, Zen Buddhism were examined. There was also made an attempt to find the fundamental principle, a kind of "Pramyth", within the framework of the theory of "repeated plots" by A.N. Veselovsky, and thus contribute to the mainstreaming of sacred culture of both nations. On the basis of analysis of representations of the main visions of two cultures, different in historical, economic-geographical and spiritual bases, the common cultural codes of Oriental civilization paradigm are investigated.

Key words: archetypes, multiculturalism, totemism, Tengrism, Buddhism, mythology, "repeated plots".

At present, interest in the synthesis and dialogue of different cultures that seem to be completely dissimilar to each other is increasingly growing. Proof of this is the emergence of the concept of "multicultural romance" in literature, as a rule, representing the synthesis of images and archetypes of cultures of both the "traditional", "universal" and civilizational paradigms [1]. In addition, in the culture as a whole, there has been a tendency for demythologization for quite a long time. Whereas Levi-Strauss [2; P.190] in his works paid great attention to the mythological worldview, considering it, after M. Eliade, to be one of the equal methods of understanding the world [3].

Thus, today the need for understanding the most ancient ideas of various nations about the world as the main source of all cultural archetypes is becoming ever more relevant. Obviously, this does not imply a return to mythological vision, although, according to some thinkers, such as A.F. Losev or closer to present time, W. Eco, the conservative ideologies were precisely an attempt to return exactly to this kind of worldview [4,5].

On the other hand, reinterpretation of the symbols (archetypes) that underlie human culture as a whole, as a kind of opposition to the postmodern worldview, seems to be the truth — a concept so relative that everyone has the right to choose what is acceptable to him. In this regard, it is noteworthy that the majority of thinkers in the postmodern philosophy see a dead end in the development of humanitarian thought, and therefore turning to "roots" and the foundations of culture seems to be an attempt to re-answer the question "What is a Man". The famous French philosopher C. Levi-Strauss wrote: "Twenty first century will be the century of the Humanities, or it will not be at all" [6; C.3].

The article discusses mythological foundations and some of the archetypes of two Oriental cultures: Japanese and Kazakh, and the choice of such different cultures is due not only to an attempt to find the fundamental principle, a kind of "pramyth" (in fact, this is a difficult task), but also to consider how the main ideological concepts are represented in these two cultures.

It is known that myths are closely related to the "habitat" of a particular people who created them. In this case, it is interesting to consider how the main cultural archetypes are represented in the culture of the islanders (Japan) and the culture of the nomadic (originally) people (Kazakhstan).

The most important difference between these two cultures is that the culture of Japan, like most island cultures (Ireland, the islands of Oceania, etc.) developed without close contacts with neighboring peoples.

This, of course, does not imply the complete absence of these contacts, but to a greater extent, the originality of Japanese culture is due, first of all, to the geographical position of the islands, and secondly, the almost mono-ethnic composition of their population. The only exception is the extremely small ethnic group of Ainu, which was, however, almost throughout its history in a subordinate position relative to the main ethnic group. Therefore, their influence on the culture of Japan is not so significant.

In this regard the Kazakh culture looks the complete opposite of the Japanese, since a significant part of Central Asia was inhabited by the same nomadic peoples, related to Kazakhs by language (Turkic group), lifestyle and religious beliefs. In addition, the nomads were influenced by neighboring, more "civilized" peoples (China, Central Asia, and Genghis Khan Empire).

Thus, it makes sense to talk about two types of cultures: insular and continental. It should be noted that a similar situation took place on the European continent: this way the culture of Ireland retained its identity precisely due to its geographical location "of the island where no Roman legionnaire has set foot". While the "barbarian" peoples inhabiting continental Europe often experienced a significant impact of ancient civilization.

At the same time, it is important to understand that the role of tradition in Japanese culture is very strong. It presupposes that many cultural archetypes remain unchanged from ancient times: the traditional religion of Japan, Shinto ("divine path") originates from the shamanic tradition, the most ancient system of rituals. The elements of shamanism with the actualization of the sacred past are largely common to all nations, and in the culture of the Kazakhs they persisted until the beginning of the twentieth century, despite the Islamization of nomadic tribes. These rituals are reflected in a number of esoteric military cults, both in Japanese and in Kazakh culture, as well as in the cult of the emperor in Japan and the idea of the divine origin of the leaders (kagans) of the Kazakhs. There is no doubt that the origins of these rituals should be sought precisely in the shamanic tradition, getting more and more complicated over time. In addition, due to the possession of special knowledge, it is obvious that warriors, priests (former shamans) and rulers are forming a special privileged part of society according to their religious beliefs over time.

It is also important to note the fact that Buddhism influenced both Japanese and Kazakh culture. However, it should be noted that in the case of Kazakh culture this influence from the side of neighboring peoples (Tuvans, Mongols, etc.) was not so significant. Nevertheless, Buddhism, in one way or another, is one of the components of the cultural paradigm of nomads of Central Asia. It is Vajrayana Buddhism borrowed from Tibet ("diamond chariot"), which is a syncretic religious system. In this case, the characters of Buddhist mythology merge with the characters of local myths, and the philosophical system of Buddhism is combined with the philosophy of nomadism (it is also called Tengrism). [7; C.96]. Military rituals are associated with Buddhist influence, not without the participation of "indigenous" views, first of all attitude to death, as a worthy end to the path of life, which in Japan is fully reflected in such treatises as "Busi-do" and "Khakagure" [8; C.420].

Among the nomadic Turks, the combination of military cults and rituals was expressed in the cult of Mahakala, the warrior god, "defender of the faith." But the influence of the Buddhist religious-ideological paradigm exactly in Kazakhstan remains insignificant, even marginal, one can say (the majority of the population profess Islam, though not without the influence of Tengrism). Islam had a much greater influence on Kazakh culture. In the cultural stratum, formed by the influence of more developed Oriental culture and philosophy in combination with Muslim theology, the works of ancient authors, the nomads introduced Tengrism, represented the beginnings of a philosophical vision, no less important than the religious system per se.[9; C.181]

Sky - Tengri was not a deity, in the usual sense of the word for us, but was a kind of personified universe. Similar functions in Japanese culture were originally performed, apparently, by Susanoo, a deity personifying the Ocean. Subsequently, this deity also began to have the functions of a cultural hero, and according to one of the Japanese myths, this oceanic deity (that is, like Tengri, the embodied universe, the cosmos, in philosophical understanding) is also a kind of father god, since the youngest generation of gods was born as a result of his incest with the solar goddess Amaterasu. But at the same time, if the Turks' Tengri-Sky incorporates also the functions of Demiurge, and according to one version of the myth, the world is the fruit of his love with the mother goddess Umai, but in the Japanese picture of the world there is no concept of chaos. There, the primordial world in the process of creation only becomes more

complicated, acquiring a form, which indicates a more complex ideological picture in Japanese mythology. In this connection, there is no concept of demiurge, creator, and deity: each Kami creates his own “site”, thereby complicating the creation of the universe. [10; P.32].

Syncretism of Buddhism, as one of the world religions with local religious beliefs can be observed in Japan. But if for Kazakhs, Buddhism did not have a decisive impact on culture, then in Japan, Buddhism, in this case its mystical direction Zen Buddhism, was organically integrated into the system of local beliefs. Thus, in Japan there was a syncretic system of religious beliefs, from which many cultural traditions originate that are considered specifically "Japanese": the tea ceremony, rock gardens, etc. [11; C.229].

So, the main cultural codes of Kazakh and Japanese cultures are different, since traditional religious beliefs are fairly organically synthesized with very different world religions: in Japan it is Shintoism and Zen Buddhism, and in Kazakhstan it is Tengrism and Islam.

Japanese culture was either a “mass” culture, in this case settled-agricultural, as opposed to the nomadic culture of the Kazakhs, or “elite” one (mainly “military”). The warrior rituals of these peoples are also different, except for the most ancient, dating back to totemism, such as, for example, the Japanese notion of werewolf tengu (a warrior-bird with a long beak), allegedly possessing some esoteric knowledge and, according to legends, able to teach them the most worthy. The very image of the tengu half-beast-half-man dates back to the traditions of shamanism [12; P.18].

In Kazakh culture, motives that go back to totemism are usually associated with the image of the horse; the more so because in nomadic cultures the horse is considered to be a totem (or brother) for a man. It should be noted that the horse in Turkic mythology symbolizes the highest, the heavenly world, as well as intelligence. In Japanese culture the same function, apparently due to the influence of Buddhism as a religion that came from India, this role is performed by a monkey. In Kazakh mythological tale of Er-Tostik, a magical eight-legged fast horse becomes the assistant of the main character. As for totemism and shamanic tradition in the Kazakh culture, the image of a wolf is also traditionally important. As is known, one of the Turkic totems is the "Kokbori" - the sky wolf. Z. Nauryzbaeva on the example of the study of the Alpamys epos emphasizes the wolf nature of the hero's origin. Just like the name of Alpamys’ father Baibori (wolf-leader), the name of Alpamys’ wife Barshyn means “she-wolf”. In medieval Kazakhstan there was the city of Barshynkent - the "wolf city". [13; P.305]

Such motifs are similar to the numerous legends of the Romans about the Capitoline she-wolf in memory of the mother progenitress of the mysterious Etruscan people. The she-wolf also raised the orphan, the forefather of the Usun tribe Gunmo. According to another legend, the she-wolf raised a boy, whom the enemies who destroyed his tribe deprived of arms and legs. Afterwards the young man was all the same killed by the enemies, but the wolf that was pregnant from him ran away to the Otuken mountains and gave birth to ten sons in the cave. Their multiplied posterity settled throughout Altai under the name of the heavenly Turks. The she-wolf showed the way out of the mountain valley of Yergenekon to the propagated progeny of two families of the Kyat tribe who hid there from the enemies who destroyed their tribe [13 p.306].

Totemic conception also includes a “repeated plot”, which is present both among the Kazakhs and among the Japanese, and in this case the representation of this plot has a tangible similarity about woman-birds. In Japanese culture, these are wizards with the ability to turn into cranes, in Kazakh - into swans, as a rule, benevolent towards people. It is important to remember that similarity of this single plot does not cancel dissimilarity, and often the exact opposite of these cultures, since the image of the woman-bird, and more broadly the connection of the feminine (anima) with the air element is found in various nations: Celts, Persians, Slavs, peoples of America, and Australia. Therefore it makes sense to say that in this case we are dealing with a typical “repeated plot,” as defined by A.N. Veselovsky in "Historical poetics": “A sign of motive is its figurative monomial schematism; such are the elements of lower mythology and fairy tales that cannot be further decomposed: someone steals the sun (eclipse), a bird blows down a lightning-fire from the sky; a salmon has a tied up tail: it has been jammed and so on; the clouds do not give rain, the water in the springs is dried up: the hostile forces have buried them, keep the moisture locked up and it is necessary to overcome the enemy; marriages with beasts; transformations; the wicked old woman is tormenting a beauty, or someone is kidnapping her, and she has to be rescued by force or dexterity, etc.

Such motives could have arisen independently in multi-tribal environments; their homogeneity or their similarity cannot be explained by borrowing, but by the homogeneity of living conditions and the mental processes reflected in them "[14; P.243]

Indeed, similar mythological motifs occurring in folklore among different peoples distantly dispersed from each other, lead us to the conclusion that the basis of their origin is a common archetypal pattern, i.e. this idea is also emphasized by A.N. Veselovsky, noting that the homogeneity of the motive is associated with the general conditions of creating archetypical images [15, p. 244].

Getting back to the martial culture of the Japanese and Kazakhs, we must remember that these rituals, as well as a number of attributes of military culture, took shape over the centuries. Starting from the allocation of warriors, leaders and shamans (sometimes they could combine these functions) into a separate "social group", to the establishment of power and its division between priestly and military classes, that is, the emergence of prerequisites for the feudal system, and, accordingly, cultural traditions ideologically assigning the privileged position of these groups in society. As part of this work, it is possible to consider the most important cultural archetypes that persist in martial culture throughout the existence of such a society, and also try to find their conclusions in modern times and in present. In addition, the most important thing for us is to reveal the process of formation of the military class, and the ideological component of the culture of this part of society.

V.A. Lestev in his study on the image of the tengu and shamanic elements in the military tradition of ancient and later medieval Japan, writes: "Analysis of the myths and legends of Japan reveals the characteristic images formed under the influence of shamanic military tradition. One of the images is a tengu, literally - "heavenly dogs" or "celestial foxes." According to legend, tengu live in the mountains, possess magic, can fly and become invisible. They are depicted as creatures with a human body, but with wings and a beak. A. Gorbylev describes tengu as half human, half crow. Another option describes tengu as a man with a red face and a very long nose, sometimes with wings behind his back. [12; C.18] The images of tengu are explicable from the point of view of shamanic tradition of many nations: clothing in animals, more often in birds, and accompanied by shamanic dances and singing. According to Jung, ritual actions, dances, and imitation of the voices of animals are the elements of the collective ideas of the people"[15, p.25]

Thus, tengu are fantastic creatures that have animal-like features (wings, beaks, long noses, more like monkeys, etc.), and are patrons of martial arts. Certain rites of passage are also associated with the cult of tengu, which subsequently almost unchanged have passed into samurai culture.

Over time, military culture in Japan was undergoing significant changes as the samurai were becoming a privileged class. In the XI-XII centuries, a samurai is no longer a warrior thirsty for blood in a sacred madness. He had to be educated, be aware and able to write poetry, know, sometimes very complex, the rules of etiquette, court ceremonial, but the main military virtue (as in Western European knightly tradition) was loyalty to his master.

The origins of poetry penetration into martial culture were both ancient Shinto hymns and heroic epics, for example, the epos of the heroic demigod Yamato-takeru [11; P.138], which, like in the Kazakh epos Koblandy-Batyr is closely associated with Tengri, that is with personified universe. [17; P.126] That is how the nomads understood God. In the Japanese epic the situation is similar, but instead of Tengri, "special relations" connect Yamato-Takeru with the god - the personified ocean – Susanoo - already mentioned above. Thus, it is not a mistake to say that in both cases we are talking about the Warrior archetype, whose main function is to protect the universe created by the gods.

Except for the epics and mythology, the source of classical Japanese poetry should be considered the philosophy of Zen Buddhism, which merged with the Shinto worldview, and positioned the contemplation and the aesthetic. In addition, the philosophy of Zen suggests that earthly life in comparison with spiritual development does not matter. Zen, with the help of special spiritual practices, involves enlightenment by satori (sudden insight), a kind of mystical "shock therapy" that destroys the usual (false) view of the universe. At the same time, Zen Buddhism also assumes the attainment of inner harmony in the process of everyday earthly life. Zen Buddhist vision of the world served as the basis not only for Japanese poetry, but also for such art forms that now firmly occupied their place in the cultural code of Japan, as composition of stones, ikebana, origami, tea ceremony.

Zen philosophy also had significant impact on the martial culture of Japan. It was the understanding that earthly life is finite, and death is only the transition to the next birth that brought up courage in samurai, because according to their ideas the honor, not so much their own, as the suzerain (shogun) was the main thing in life. [12; P.20]. That is why the Japanese vision of the world differs from the usual for us, which can be called "European" with its Christian ideological paradigm, in which life is thought of as the highest value.

It should be noted that similar transformations took place in the Kazakh (more widely - Turkic) martial culture. If originally, as we could see by the example of Koblandy-Batyr epos, Kazakh martial culture was based on shamanic practices, then with the spread of Islam, and (partly) Buddhism and Zoroastrianism among the peoples of Central Asia, as well as development of feudal relations i.e. formation of military class, which along with the priests (the clergy as a whole) was a privileged estate, the martial culture was getting more complicated. The sal-seri class appears, representing a kind of cultural elite in the person of a creative personality, combining the gift of composer, poet-improviser, performer (singer and instrumentalist) with the skill of a rider, sometimes a hunter (Akan-seri) and an athlete-wrestler (Baluan Sholak). [18; C.362]

A nomad considered the highest value to be the ability to travel, to ride, to move, not to stop in a limited area for a long time. The idea of the path, the road was one of the main manifestations of his being, the basis of his life, everything that was stationary, sedentary, had a secondary value for him. Nomads considered a settled way of life as a forced state, a state of misfortune (...). Fixedness and immobility - the characteristics of the transcendent, but the living - the sun, moon, stars, water, animals, birds, people - must be in constant motion. [19; C.30]

It is significant that the sacred architecture developed among the nomads precisely as a desire to fix the place of eternal rest of the dead. [19; C.18] That is why dynamism is an element of world perception, and subsequently the worldview of nomadic society. Meanwhile it is necessary to distinguish dynamism as a way of being of a Western person and dynamism as a property of a nomad's self-perception. Dynamism of a Western man follows from the philosophy of anthropocentrism, when a man thinks of himself as the center of the universe and, accordingly, seeks to subjugate the surrounding world of nature. Dynamism of the nomad is more likely the ability to keep pace with the development of nature, dictated by the original harmony of nature and man. The nomad does not oppose himself to the world, but lives on the principle of the unity of coexistence and co-development. [20; P.180]

The nomads considered household values to having their own home (the homeless was considered destitute, deprived of his share of happiness), a large offspring, especially sons, who would continue the race and wealth, by which a large number of livestock was meant. The presence of livestock meant a high social status of the individual, his viability, intelligence, usefulness.

The hierarchy of values of nomadic culture is determined by a special way of relating to the world and with the world. The manifestation of the cognitive depth of nomadic thinking was a sensual-symbolic form of perception of the world. Accordingly, the nomads developed a predominantly oral culture of speech, which for many centuries was not fixed in written sources. The steppe cattle-breeding way of life by its inner nature did not require the development of such complex accounting and control systems, which in ancient agricultural civilizations gave rise to the need for this socially significant information. [21; C.30]

Nomads' relations with nature were also different from such that settled persons had. For a sedentary culture, nature becomes something to be subjugated, subordinate; therefore the opposition of "friend or foe" becomes fundamental. The nature itself is perceived in accordance with this fundamental paradigm: there is a home - "it is own" and there is a wild field - "alien", and benevolent, sacral connotations are assigned to the home, and a wild field is considered demonic, associated with a sense of hostile opposition to nature. From the very beginning nomadic peoples went more on an adaptive path of development. Adaptation to the climatic conditions of the steppe reached such a level that the nomads became almost an organic part of the steppe ecosystems [21; P.31].

Thus, during the consideration of certain aspects of Japanese and Kazakh culture, we can identify the opposite paradigms in many respects: for example, Japanese culture is closed due to the geographical position of the islands, while Kazakh culture is more open due to the nomadic lifestyle and spacious