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TURKIC MOTIVES IN HUNGARIAN CULTURAL TRADITIONS IN THE MIRROR OF FOLKLORE AND FOLK SAYINGS

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Abstract. The scientific investigation of old cultural traditions is an one of important task of culturology and linguistics, namely discover the roots of culture and the national mentality. Of the four branches of anthropology, cultural anthropology, which is also referred to as social anthropology, ethnology, or ethnography, is most closely associated with folklore. Prehistory or archeology have any direct relationship to folklore, although the latter may occasionally provide information regarding past developments and population movements which is useful to the folklorist. Linguistics is somewhat more closely related, both because the style of verbal expression of a tale or proverb is influenced by vocabulary and grammatical structure, and because linguists have found folktales and myths convenient devices for collecting linguistic texts. Folklore, however, falls squarely within the fourth field, cultural anthropology, which is concerned with the study of the customs, traditions, and institutions of living peoples. Folklore, to the anthropologist, is one of the important parts that go to make up the culture of any given people, as there is no known culture which does not include folklore. No group of people, however remote or however simple their technology, has ever been discovered which does not employ some form of folklore. Because of this, and because the same tales and proverbs may be known to both, folklore is a bridge between literate and nonliterate societies. Folklore and folk sayings are an important source for studying the oriental motifs of Hungarian cultural traditions . In this study based on mentioned aspects, were made an attempt to observe and witness the level of historical relations of European and Central Asian people through the comparative study of folkloristic, linguistic and cultural motives of Kazakh and Hungarian people.

Keywords: Hungarian and Kazakh cultural traditions, the culture of Central Asia, scientific investigation, comparative study, Shamanism, customary law, minority, old law and order, decimal system of army, folklore

INTRODUCTION

Nowadays most part of researchers in linguistics are more concern about the modern study theories, however, the scientific investigation of old cultural traditions are one of an important task of culturology and linguistics, namely discover the roots of culture and the national mentality. In this study the old elements of Hungarian and Kazakh cultural traditions will be compared, namely the common elements of culture of Central Asia. During the comparative research we found joint outlines elements in different domains of cultural traditions. The motives of Shamanism, the law of minority, which was the fundamental element of an old law and order, the decimal system of army, other common aspects of the art of war, similar customs

and beliefs demonstrate the common general traits of culture. In this comparison the investigation of folklore has an important role since it guards the motives of old cultural traditions.

Methodology. During research several types of comparative study were used, namely, (1) cross-cultural comparison which involves comparing different cultures to identify patterns and relationships between cultural variables. (2) diachronic comparisons which focuses on comparing cultures or societies across different historical periods to identify changes and continues over time, named approach frequently using in linguistic anthropology as one of basic methods. One of mentioned study type “comparative ethnography,” by which we mean ethnographic research that explicitly and intentionally builds an argument through the analysis of two or more cases by tacking back and forth between cases to identify either similarities or differences in the processes, meanings, concepts, or events across them in the service of broad theoretical arguments were used in current research. Hungarian cultural traditions has its own characteristics among the cultural traditions of European peoples and ordinarily related to the traditions of the Turkic-speaking peoples. The most intense cultural and linguistic contacts arose with the Turkic peoples, which is reflected in the Hungarian language, customs and beliefs. After the conquest of the Carpathian Basin, the way of life of the Hungarian people was transformed. In this study the old elements of Hungarian and Kazakh cultural traditions will be compared, especially, the common details of culture of Central Asia.

Aim of the research. By using the approaches of the comparative study to illustrate old elements of Hungarian and Kazakh cultural traditions which allow to the readers to see the common details Central Asian culture. In order to discern type and level of connection between European and Turkic people through the research of the relation of Hungarians and Kazakhs based on the folklore, linguistic and cultural aspects. Especially, (1) in customs associated with everyday life style through the role of youngest son in the family, (2) folk etiquette in nomadic way of life, (3) oriental motives of military affairs of the Hungarians, that performs findings by comparative methods in linguistics and traditional attitude of Europeans and Central Asian people. (4) the cult of the horse among the Hungarians and Turkic nomads, mostly based to the folkloric finding and proverbs. (5) matching of beliefs and superstitions, especially traces of shamanic beliefs, in this part were based to the religious aspects of Islam and Christianity.

Scientific novelty. During the comparative research were founded joint outlines in different domains of cultural traditions. The motives of Shamanism, the law of minority, which was the fundamental unit of an old law and order, the decimal system of army, other common aspects of the art of war, similar customs and beliefs demonstrate the overall traits of culture. In this comparison the investigation of folklore has an important role since it guards the motives of old cultural traditions.

THE MAIN PART

Common elements of customs associated with lifestyle. Common law – the institution of the minority. An important element of the Hungarian traditions is the preservation of the Eastern sense of justice, which differs sharply from the sense of justice of the European peoples. In contrast to European traditions, the successor of the paternal house among the Hungarians was the youngest son, who had the right to be the first to choose his part of his father's heritage. The institution of customary law, a minority among the Hungarians, is contrary to generally accepted European legal traditions, the institution of primogeniture. European legal consciousness is rooted in the Old Testament, which speaks of the tradition of primogeniture.

The story of Jacob and Isaiah, which speaks of the violation of an ancient tradition by Jacob, who acquired the birthright and father's blessing by deceit. Jacob's tragic fate, expulsion from his native land and death in a foreign land for his knavery reflects the strict nature of the protection of the most revered right among biblical peoples. The customary law of the minority appeared at the level of law in the first Hungarian legal code „Tripartitum” (1517), compiled by István Werbőczy (Werbőczy). The code states that the youngest son is the heir to the father's house and family hearth. In the chapter „De divisionibus bonorum paternorum & avitorum, inter fratres fiendis.” (Titulus XL) 'On the distribution of the father's wealth among the sons' of this legal work, which served for a long time as a model of law, speaks of the rights of the youngest son – the successor of the father's house: “Domus autem paterna filio juniori deputatur ad residendum a younger son, who will be his dwelling and hearth”). The famous researcher of the customary law tradition of the Hungarians Karoly Tagani also emphasizes that the youngest son was the keeper of the family hearth. He points out that, according to Hungarian folk traditions, he functioned until the beginning of the 20th century in the Hungarian peasantry. The ancient nature of the institution of the minorate is also evidenced by historical data. Prince Árpád, the founder of the famous Árpád dynasty, was succeeded by his youngest son. The deep roots of the customary law of the minority are evidenced by the fact that in the fight against the ancient Eastern cultural traditions, the new feudal state did not abolish this customary law, but accepted it at the level of law in the first legal code, which has long been determined by legal law.

The depiction of the image of the younger son in Hungarian folklore has preserved the fact that in the national consciousness of the Hungarians the younger son acts as a privileged person, the keeper of the hearth and tribal traditions. In the ethnographic work Magyar néprajz, Népköltészet 'Hungarian Folk Art', it is indicated that in Hungarian fairy tales, the younger son is a typical character, who defeats cruel enemies and wins. Hungarian folk tales such as Férfi-Hamupipőke 'The Cinderella Boy' clearly reflect traces of ancient minority customary law. When studying the nature of the legal consciousness of the Kazakh people, we found similar motives. S. A. Kaskabasov, when interpreting the features of the Kazakh fairy tale, emphasizes the typical image of the youngest son, the main character of

the fairy tale. The Kazakh fairy tale three brothers is a typical work depicting the victory of the youngest son over his cruel and greedy older brothers. The plot of this fairy tale basically corresponds to the Hungarian fairy tales such as Cinderella Boy. This motive is directly related to the customary law of the minority, the main element of the legal consciousness of the Kazakh people. He deals with the customary right of the minority among the Kazakhs while studying the position of the youngest son in the Kazakh folk tale. He refers to the collection of Kazakh rights, published in 1871. This collection says that the youngest son, called kenzhe-bala, is, so to speak, the full and root heir to everything his father has. (Kaskabasov, 1972: 133). He points out that “the younger son remained the owner of the “ulken shanyrak” (big father’s house), and the older sons, having received their enshi and otau, separated from their father. The younger son, as the successor of the big house, had the privilege to organize a commemoration for the deceased ancestors, to carry out their covenants, to guard all the traditions of the family. The position of the heir to the paternal house obliged him to be a staunch supporter and defender of tribal relations. Therefore, the patriarchal family supported and idealized the youngest son. Naturally, he entered the Kazakh fairy tale as an ideal hero.” (Kaskabasov, 1972: 134). We found further evidence in the traditions of the Mongolian peoples. E. V. Barannikova points out that the youngest son in the Buryat fairy tales is depicted with great sympathy. In the Buryat fairy tale Khulmaadai mergen, we found similar plot motifs in the mentioned Hungarian and Kazakh fairy tales. This positive image is based on ancient Buryat traditions. The younger son, in comparison with the older ones, was always in a special position – he enjoyed the privilege. He is the owner of his father’s house and the successor of the ancestral, family hearth.

Customs, folk etiquette. The historical events of the conquest of the Carpathian Basin speak of a further element of the eastern sense of justice of the Hungarians. In addition to the institution of the minority, the symbols of the concept of „pasture / land” reflect Eastern traditions. According to the traditions of the steppe nomads, the acquisition of symbols of water and land of a foreign country was equal to the acquisition of a foreign land.

Ethnographic works mention that, according to ancient customs, nomads could acquire symbols of the land only by honest exchange, they had to pay with expensive gifts. According to the traditions of the nomads, the acquisition with the force of these symbols was forbidden, since they considered it theft, theft. Among the steppe nomads, oral traditions and symbols ruled life, as they did not have written legal codes. The basis of the Hungarian legend is the fulfillment of this old custom, they acquired the symbols of their future native land not by force, but according to ancient laws, by honest exchange. The ambassadors of the Hungarian leader Arpad offered an honest exchange: for a beautiful white horse with a golden harness and for expensive gifts, they asked for a handful of land, a flask of water and a bunch of grass from a Slavic prince who dominated the northeastern part of the Carpathian basin. Prince Svatopluk, not knowing about the nomadic traditions of the

Hungarians, handed over the symbols of his country to the Hungarian ambassadors. He did not know that by this exchange he lost his country, which after that the Hungarians captured.

The Uyghur expressions yer-su (Kaidarova 1958: 145) 'coal < earth and water' and ot-su (Kaidarova 1958: 149) 'pasture land < grass and water', which are symbols of the country, speak of the symbols of land. The Bashkir language also uses this symbol of the country: er-hyuy (Bashkir Russian dictionary, 186) 'earth and water; land'. The Kyrgyz expression zher-su (Kyrgyz Russian dictionary, 249) 'land-water (land and pasture land) is also associated with the ancient customs of the steppe nomads. Expression of the Kyrgyz language Zher-Suu 'myth. Earth-Water (Ancient Turkic deity), highlights the mythological roots of expressions of customary law of nomads. In ethnographic works, it is mentioned that, according to ancient customs, nomads could acquire symbols of the land only by exchange. I had to pay with expensive gifts. The basis of the Hungarian legend is the fulfillment of this old custom. They acquired the symbols of their future native land not by force, but according to ancient laws, by honest exchange. An important motif of Hungarian folk etiquette is reflected in the proverb "Magyar ember hallgat, mikor eszik." (ONG 459/203) 'A Hungarian person does not speak while eating'. This custom was strictly observed in Hungarian families. An Uzbek proverb also speaks of a similar custom avval gaosh, badez kalosh (Uzbek Russian dictionary, 198) 'first eat, then speak' reflects a similar etiquette rule. The Turkish proverb Evvel taam, sonra kelâm (Turkish Russian dictionary, 1968: 284) 'first eat, then speak' also speaks of the custom of the Turkic peoples. The words avval, evvel 'first' and badez, sonra 'then' emphasize the order of actions.

When studying the customs of the Turkic peoples, we learned similar traditions from the Bashkir people. This custom is also known in Azerbaijani traditions, it is not good to talk during meals, only after dinner during tea drinking. The Azeri proverb "during the meal and the ears of the mill are deaf" expressively conveys this tradition.

Oriental motives of military affairs of the Hungarians. During the conquest of the Carpathian Basin by the Hungarians in the 10th century, Eastern military tactics and organization of the Hungarian army played an important role. After the conquest of the homeland in the Carpathian Basin, Hungarian raids began on Western European countries. The Hungarian armies also reached the Atlantic Ocean, as the Western troops defeated in a row, to which the military tactics of the Hungarians were unknown. About the military tactics of the Hungarians, information was preserved only in legends. Specific knowledge can be found in the book of the Kazakh professor A. K. Kushkumbaev (Kushkumbayev, 2010: 98), which presents the military affairs of the Kazakhs and neighboring nomadic peoples. In addition to similar motives for military tactics, Hungarian military ranks also reflect Eastern military traditions. Military ranks of the Hungarian army tizedes 'foreman (leader of 10 soldiers) < tíz '10', százados 'centurion (leader of 100 soldiers)' < száz '100',

ezredes 'thousander / regiment commander (of 1000 soldiers)' < ezer '1000' clearly reflects the connection with the army's decimal system. It is noteworthy that in European languages, military ranks do not reflect the tenth system of the army: French: colonel, captain, corporal, English: colonel, captain, corporal, German: Oberst, Hauptman, Korporal / Unteroffizier. In the book of A. K. Kushkumyaev, when calculating the military ranks of the army of the Central Asian peoples, it is indicated that the tenth system was typical both for the Avar army and for the army of Genghis Khan. The military-vertical hierarchy of the officer corps of the Mongolian army is built as follows: „temnik” (tumen-u nojan), „thousander” (minggan nojan), „centurion” (zaχun nojan), „ten's manager” (χαarban-u nojan). In the Kyrgyz language, we found words denoting ancient military ranks, reflecting the tenth system of the army: he bashi 'foreman (chief of 10 warriors) < he '10'; zhuz bashy 'centurion (head of 100 soldiers)' < zhuz '100': min bashy 'thousander, regiment commander (1000 soldiers)' < min '1000' (Kyrgyz Russian dictionary, 1965: 118).

K. Kushkumbaev points out that the tenth system of the army increased the power, organization and discipline of the army of the nomads of Central Asia. His book says that “in the Mongol Empire, every free man was considered a warrior and had to belong to a certain ten, which was considered the primary cell of the military organization”. Traces of the tenth system of the army are observed not only in the Hungarian military ranks, but influenced the emergence of the tenth system of Szekler settlements in the valleys of the Eastern Carpathians. Szekler served as border guards, first on the western, later on the eastern borders of Hungary. The Szeklers are an ancient branch of the Hungarian people, they are the keepers of the archaic Hungarian culture. The kinship with the Huns is deeply rooted in the popular consciousness of the Szeklers. The hymn of the Szeklers mentions their patron, King Chaba, who was the son of King Attila.

Military service was decisive for the social life of the Szeklers. Everything was subordinated to this activity. They received significant privileges from the Hungarian kings of the Arpad dynasty, the right to self-government. The tenth structure of the last Szekler border guards, consisting of ten houses, corresponded to the tenth system of the army. In addition to the structure of the army and the Szekler settlements, which reflects Eastern motives of military affairs, elements of the Eastern mentality have also been preserved. Etiquette formula Erőt-egészséget! (strength and health!), which is typical for the speech of men, corresponds to the etiquette formulas of the Turkic-speaking peoples. In the elements of the Turkic peoples, health and well-being occupy an important place, as evidenced by the etiquette formulas of congratulations: Kazakh: Sau Bol! (Kazakh Russian dictionary, 1981: 457) 'Be healthy!, Goodbye!' Tatars: Sau bul! (Tatar Russian dictionary, 1966: 471) 'the same'; bashkirs: how bulygyz! (Bashkir Russian dictionary, 1996: 729) 'the same'; Icen Bul! 'the same'. It is noteworthy that the Hungarian formula Erőt-egészséget! (strength and health!), used by men when

saying goodbye in terms of morphology and semantics, corresponds to Turkic structures: Kazakh sau-salamat (Kazakh Russian dictionary, 1981: 457) 'the same'; aman-sau 'the same'; aman-esen 'the same' < aman 'healthy, unharmed' + esen 'prosperous'; Kirg. Soo-salamet; (KyRS, 1965: 626) 'the same'; Uig. Sog-salamat 'the same'; head aman-how (Bashkir Russian dictionary, 1996: 32) 'the same'. The Hungarian structure and the Turkic structures equally refer to „pair words” (compositional additions), which are typical of Asian languages and very rarely used in European languages.

It is necessary to speak about the oriental character of Szekler architecture. The Sekler Gate is a typical structure of the Transylvanian region. Sekler gate motifs are found in Chinese architecture, in the Buddhist monasteries of Mongolia, but are alien to the architecture of European peoples.

The cult of the horse among the Hungarians and Turkic nomads. The cult of the horse among the Hungarians is confirmed by both historical facts and Hungarian folklore. The successes of the Hungarian cavalry, the fame and reputation of the Hungarian hussars in Europe are connected with the traditions of the nomadic peoples of Central Asia. A typical protagonist of the Hungarian fairy tale is the main character's magic horse, which is the owner's faithful friend, saves his life, flies with the owner above the clouds, warns of imminent danger with a human voice. This horse, possessing miraculous abilities, is called the term *táltos* (taltosh). Hungarian proverbs reflect the owner's positive attitude towards any animal: *Zab hajtja a lovat, nem ostor*” (ONG, 1985: 731) 'the horse is driven not with a whip, but with oats'; *Hal lovad jóltartod, magadnak használsz* (ONG, 1985: 442.) 'if you feed your horse well, it will be beneficial for you'; *Lovat is ad Isten a jobbiknak* (ONG, 1985: 443.) 'God gives a good man and a horse'. In the household life of the Kazakhs, the horse occupied the most important place among the four varieties of domestic animals. This is not surprising, because the horse was useful as a means of transportation, as a means of food, as a means of clothing. The horse was considered a friend of the owner, and even possessed some magical healing power.

The Kazakhs greatly appreciated and took care of the horses. They lovingly called them by the expressions „*esti januar*” 'wise animal', „*tilsiz adam*” 'languageless man', and humanoid animals. They called their beloved children by horse nicknames „*kulynym*” 'my foal', „*kulynshagym*” 'my foal'. A fair and honest man was called „*argamak*”, and the horse itself was called by human names, giving warm human nicknames „*karagym*” 'the pupil of my eyes', „*shygyrym*” 'clear light', etc.

Kakha proverbs reflect a positive attitude towards the beloved horse: *Zhylky maldyn patshasy* (KazM, 2014: 263) 'the horse is the king of livestock'; *Arystan – an patshasy, zhylky – small patshasy*. 'The lion is the king of animals,' the horse is the king of livestock'; *Zhaksy at – zhanga seriq* (KazM 274) 'a good horse is a spiritual companion'. The proverbs of the Turkic peoples reflect the fact that the steppe peoples highly value and protect horses and take care of them: Tatar: „*atny*

chybyrky belen kuma, soly beln ku.” (TaRS, 1966: 643) ‘they drive the horse not with a whip, but with oats’; Chuvash: „tihana pëchële laiäh çiter” (ChRS, 1977: 294) ‘do not be sorry for the foal’s feed’, Turkish: „ata arpa yiğide pilav” (TurRS, 1968: 73) ‘barley for the horse, pilaf for the good fellow’; „atina bakan ardina bakmaz” ‘he who takes good care of his horse does not look back (i.e. he is not afraid of a chase)’; Kyrgyz: „aty zhoktun butu zhok” (Kyrgyz Russian dictionary, 1965: 77) ‘he who has no horse has no legs’; „zhanyam aman turganda atyma kamchy saldyrbaim” (Kyrgyz Russian dictionary, 1965: 336) ‘as long as I am alive and well; I will not allow my horse to be whipped (i.e., I will not allow someone to dispose of my property and me)’; Bashkirs: atly keshe – batyr, athyz keshe yatyr” (BRS, 1996: 54) ‘a person who has a horse is a hero, a horseless person is nothing’; In Turkic proverbs, swift-footed horses are compared with swift-flying birds. In the Kazakh fairy tale Yer-Tostik, a similar praise is found. The metaphor of the wing expresses the attitude of the hero to his beloved horse: “You were my wing on a different path”. Kazakh: “Er kanaty – at.” ‘Wings of a hero – a horse’; Chuv.: “Ar sukache – ut” (Chuvash Russian dictionary, 1977: 424) ‘the same’; Tat.: „aty baryn kanaty bar” (Tatar Russian dictionary, 1966: 57) ‘he who has a horse, he has wings’ Uzb.: „aty baryn, ganaty bar” (Uzbek Russian dictionary, 2011: 55); ‘Same’; Turkm.: „aty baryn ganaty bar” (Turkmen Russian 55) ‘the same’; Kirg.: „at – erdyn ropes” (Kyrgyz Russian dictionary, 1965: 141) ‘the horse is the wings of a young man’. It is necessary to say that the name of the horse, according to Hungarian traditions, is often associated with birds. Typical Hungarian nicknames for horses are Rigó (oriole), Rigó (thrush), Fecske (swallow), Holló (raven), Ráró (saker falcon, /kind of falcon/).

A poem by the great 16th century Hungarian poet Balassi Balint speaks of swift horses that fly like a swift bird: “Ti is rárószárnyon járó sebes lovak” (and you swift horses flying on falcon wings). The nicknames of the horses of the Crimean Tatars El etmez / Dzhel dzhetmez (the wind will not catch up) also figuratively convey the character of the horse. When comparing the traditions of the Hungarian and Turkic peoples, common mentality motives emerged that preserved the traditions of the steppe nomads.

Beliefs, superstitions. The common beliefs of the Hungarian Itürkic peoples are associated with the healing nature of the water collected at dawn. Bashkir language expression tan hyuy (BRS, 1996: 585) ‘etn. Morning water (water taken at dawn, which is washed and drunk from the evil eye) ‘reflects the ancient belief about the magical power of morning water. An ancient belief associated with spoken water is observed among Muslims, which reflects the Turkish expression su okutmak (Turkish Russian dictionary, 1968: 792) ‘read a prayer over water, cast spells over water (in order to give to the sick)’. The Bashkir expression zamzam hyuy (Bashkir Russian dictionary, 1996: 755) ‘water from the sacred well (near the Kaba temple in Mecca) also testifies to this belief. In the Hungarian sorcerer’s tradition, slandered water was also used to treat the disease from the evil eye, adding heat of a magical

amount. Belief in the magical power of water collected at dawn lived among the Hungarians for a long time. The idea of the magical power of water is reflected in the names of dogs, since the names of rivers served as the names of dogs to protect them from rabies. The proverb *Nemcsak egy kutyát hívnak Sajónak* (ME, 1897: 484) 'not only one dog is named Sajo (Hungarian river)' is associated with that belief. Famous dog names were the rivers Dráva (Drava), Tisza (Tisa), Duna (Danube), etc., used in the works of Hungarian writers. In the work of A. F. Ilimbetov and F. F. Ilimbetov, it is said that, according to Bashkir traditions, dogs were protected from rabies by nicknames, which were the names of rivers and reservoirs. Hungarian and Turkic folk sayings reflect the common beliefs associated with the dog, in which the dog is depicted as a symbol of the negative traits of a person. This image is based on the belief of the Hungarian and Turkic peoples, according to which the dog has a connection with the other world. According to demonology, the devil willingly takes the form of a black dog, both the sorcerer and the witch turn into a dog. According to the traditions of the steppe peoples, the inhabitants of Eastern Europe and the Hungarians, dog meat is not suitable for human food. This tradition has been preserved among the Hungarians to this day. The Hungarian proverb *Kutyából nem lesz szalonna* (ME, 1897: 409) 'bad morals are difficult to change (lit.: no lard will be made from a dog / no lard is cooked)' are related to the mentioned tradition. In the Chuvash proverb *Yyta mǎntǎr ta, çime yuramast* (Chuvash Russian dictionary, 302) 'let the dog be fat, but don't eat its meat', a similar picture is used. Persian proverb „Sag ke çâq škurme-aš nemi konand.” (PersP.134) 'let the dog become fat, kaurma (fried meat) is not prepared from it' similarly depicts the same meaning and custom. In Hungarian, „dog” is denoted by the synonyms *eb* and *kutya*, like Turkish *köpek*, it or Russian *soba*, *pes*. Both words are used in folk sayings: *eb*: 'dog, dog' *Nincs orcája, mint az ebnek.* (ME, 1897: 137) 'he has no face like a dog, (shameless)'; *kutya*: 'dog, dog': *Alattomban maró kutya* (ONG, 1985: 480) 'secretly biting dog'; *Irigy mint a kutya.* (ME, 1897: 482) 'envious like a dog'; In Turkic phraseology, the dog also symbolizes the negative characteristic features of a person. Kazakh proverbs reflect the negative image of the dog: *It atasyn tanymas* (KazM, 2014: 259) 'the dog does not know its ancestors'; *Ittigin kylmay kolmas* (KazM, 2014: 260) 'a dog cannot stop being a dog'; *Itti konak zharaspas* 'a dog does not suit a guest'. General metaphorical pictures depicting a dog: Hung.: *Nem megy ebnek szemébe a füst.* (ME, 1897: 161) 'a bastard is difficult to shame, he is not shy (lit.: smoke will not get into the dog's eyes)'; tat. *Et kuze toten belmes* (Tatar Russian dictionary, 577) 'scoundrels are not shy, not embarrassed (literally, the eyes of a dog do not know smoke)'; head „*et kuze toton belmas*” (Bashkir Russian dictionary, 1996: 806) 'the same'; Turkm. „*it gozi tusse bilmez*” (Turkish Russian dictionary, 1965: 361) 'the same' Hung.: *A kutya is akkor vész meg, amikor a legjobb dolga van* (ME, 1897: 407) 'the dog gets mad when he is doing well'; Tat.: *et simersə, yasen thawed* (TaRS, 1996: 687) 'fat dog and owner bites'; Kazakh: *It kutyrsa iesin kabady.* (KazM, 2014: 260) 'if the dog gets mad, the owner bites'. „*A kutya ugat, a*

caravan halad.” (ONG, 1985: 407) 'the dog is barking, the caravan is moving': Kazakh: It ȳredi, keruen keshedi 'the dog is barking, the caravan is moving'; Turkish: „it ȳrȳr, kervan yȳrȳr” 'the same', Uzbek: „it hurar, karvon utar” (UzRS, 2011: 185); 'the same': Turkm.: „it yȳrer, kerven gecher” (TurkRS, 1968: 361) 'the dog barks, the caravan moves'. Hung.: Ebnek mondjȳk, eb (meg) a farkȳnak (ONG 157/105) 'they say to the dog, the dog will tell his tail'; Kazakh: It ititi zhumsidey, it kuyryȳyn zhumsidey. (KazM, 2014: 260) 'the same'; Crimean Tatar: it itke, it de – kuyrugyna (AS 69) 'the same', Bashkir: et etke, et koirokka (BRS, 1965: 366) 'the same'; Turkish: it ite (buyurmuş) it de kuyruȳuna (buyurmuş) (TurRS, 1968: 482) 'the same'. Hung.: Ne higy az ebszȳjnak (ONG, 1985: 138) 'do not believe the dog's mouth (do not believe the slanderers)'; tat. Et avyz (TaRS, 1996: 686) 'foul-mouthed, talker, liar (lit. Dog's mouth)': Hung.: Aki ebbel fekszik, bolhȳsan kȳl fel (ONG, 1985: 132) 'whoever lies down with both, gets up with fleas'; Turkish: kȳpekte yatan pire kalkar (TuRS, 1968: 722) 'the same'. Hung.: Kutya lakodalom (ONG, 1985: 489) 'gathering (lit. Dog wedding). The presented folk sayings testify to a similar image of a dog in the Hungarian and Turkic languages, which are based on a similar motif of the national mentality. In the Hungarian fairy tale Erȳs Pali (Strong Pasha), we found a belief, which is mentioned by S. A. Kaskabasov. Pasha the strong man noticed that a sister freed from the slavery of evil spirits is always sad and weak. The girl says that the witch stole her lungs, so she is sad and weak. Pasha caught and beat the witch, who told about where she hid the girl's lungs. The guy found the lungs and gave them to his sister, who recovered. S. A. Kaskabasov interprets the belief associated with the oraza of albasty, which is an evil creature (with signs of a woman). According to the belief, Albasty can steal the soul of a person, which is equal to the lungs. According to the demonology of the Kakhahs, a white horse can see and expel Albasty, which is also considered a representative of the „other world” and a mediator between the earthly and the kingdom of the dead. (Kaskabasov, 1972: 78)

Traces of shamanic beliefs. Folklore and folk beliefs are an important source for studying the ancient spiritual culture of the Hungarian people. Very little information has been preserved about the ancient cultural traditions, primarily about the religious life of the Hungarians. In historical works, the motives of the Hungarians' proto-religion are studied, in which traces of shamanism, Tengrism and Zoroastrianism are observed. The book *Shamans* by the famous Hungarian ethnographer Mihaly Hoppal carefully presents the important motifs of shamanism, rituals and beliefs. “We call shamanism the primitive system of beliefs among the peoples of Siberia and Central Asia, the central figure of which is the shaman.” (Hoppal, 2015 : 13) Speaking about the activities of the shaman, the following functions are presented: 1) the practical and spiritual leader of the tribe (the guardian of ethnic consciousness); 2) „priest”; 3) “guide of souls; 4) expert in divination; 5) doctor; 6) poet, singer, performer of the main role in the shamanic drama. (Hoppal, 2015: 18) According to ancient Hungarian traditions, the image of a shaman among

the Hungarians corresponds to the image and activity of a *taltos* (*táltos*), which had similar functions. The word *taltos* in Hungarian has the meanings of „priest” and „magic horse”. The Hungarian ethnographic work emphasizes that in fairy tales the hero-shaman and the horse-shaman perform miraculous deeds together. The image of a magical horse is also associated with the traditions of heroic epics. Old beliefs and superstitions speak about the remnants of shamanism. The image of *taltos* is a root motif of Hungarian folk traditions and beliefs, which is often depicted in fairy tales. The word *taltosh* was a priest or shaman who performed the religious rites of the Hungarians during the conquest of the Carpathian basin in the 9th century. An important task of the *taltosh* (priest) was to predict the outcome of military events. He offered sacrifice to the gods. The sacrificial animal was a white horse, the priest predicted the future from the insides of the horse. The work of the Hungarian ethnographer Mihaly Hoppal, who studied the shamanic traditions of Asia, emphasizes the role of the white mare in the ritual of sacrifice. According to Hungarian beliefs, the future *taltosh* had signs of “extra bones” on his body (he was born with teeth, there were more than ten fingers on his hand, etc.). He was chosen by the upper Siamis, had to go through the initiation into the secrets of shamanism. After the adoption of Christianity and the disappearance of pagan rites, the concept of *taltosh* changed. The word *taltosh* meant not a priest or shaman, but a person with miraculous abilities. In the popular mind, the image of *Taltosh* is deeply rooted, as evidenced by Hungarian beliefs and superstitions. According to popular beliefs, he knew and foresaw the future, knew where the treasures were buried in the earth, could induce a thunderstorm and protect from a thunderstorm. According to legend, he could stop the wagon on the road and let it go at will, performed magical rites at the crossroads, could cause damage and heal the disease.

When interpreting shamanism, M. Hoppal emphasizes that traditional faith and beliefs determine the everyday life of a particular people, so the study of ancient beliefs enriches knowledge about the ancient culture of the Hungarian people. There are no written documents about the Hungarians’ great-religion, therefore, when reconstructing ancient cultural life, it is necessary to refer to the cultural heritage of peoples who have preserved ancient traditions. In the reconstruction of ancient traditions, folklore is an important source, since elements of ancient culture have been preserved in it. In the book of S. A. Kaskabasov (Kaskabasov, 1972: 99), the shamanic traditions of the Kazakh people are carefully studied: “Shamanism was most widespread among the Kazakhs until the second half of the 19th century. Everyone who visited Kazakhstan in the 18th-19th centuries identified several types of shamans. These are various fortune-tellers, *zhaurynshy*, *kumalakshy*, *yrymshy*, *zhadylaushy*, *duana*, *bakshy* and others. Until the beginning of our century, they played an important role in the Kazakh steppes. Bucks stood out among them, as evidenced by all researchers” (Kaskabasov, 1972: 101)

The rituals performed by the *bakshy* correspond to the activities of the Hungarian *taltosh*. S. A. Kaskabasov points out that *bakshy*, who played a big role in the life of

the Kazakhs, appears in the Kazakh fairy tale more often than all other carriers of shamanism. When studying Hungarian fairy tales, we could establish similar motifs, since *taltos* is also a typical image of the Hungarian fairy tale. When describing the activities of the *bak*sy, the following motives emerge: he predicts future events, cures sick people without much difficulty. He is a prophet, adviser and healer. In the fairy tale, *bak*sy acts as an omniscient shaman who performs *kamla*, fortune-telling and predicts the future and heals the sick, doing the same thing that a real *bak*sy had to do in everyday life. (Kaskabasov, 1972: 103) S. A. Kaskabasov, speaking of shamanic rites, indicates that a white horse was certainly sacrificed, or, in extreme cases, a horse with a white spot on its forehead. A white horse (and a white animal in general) was recognized as an intermediary between the two worlds. (Kaskabasov, 1972: 104). The common motif of Hungarian and Kazakh beliefs is the white color of the sacrificial animal, which confirms the common roots of shamanic beliefs. Motifs of shamanism are preserved primarily in Hungarian fairy tales. This is explained by the fact that the emerging feudal state, and its ideological support, the Christian Church, pursued shamanism and sought to destroy the hostile pagan tradition.

Important sources in the study of traces of shamanistic beliefs are Hungarian tales such as *Fejérlófia* 'Son of the white mare' and *Égigérő fa* (tree reaching heaven) in which motifs of shamanistic beliefs are observed. In the catalog of Hungarian folk tales, compiled by the famous Hungarian ethnographer Janos Berze-Nagy, it is indicated that in the mentioned tales there are beliefs in the gods of the planets and the myth of the Mother Goddess. In these tales, the common motif is the liberation of the planets stolen by the dark forces of the underworld. An important motif of shamanic beliefs is the name of the hero of the fairy tale *Fehérlófia* 'Son of the white mare' (*spowo fejr* 'white' is an ancient form of the word *fehér* 'white'), which reflects the motif of totemism. The name *Fehérlófia* 'Son of the white mare' of the protagonist of the Hungarian fairy tale clearly testifies to the rooting of shamanistic beliefs and totemism in the popular consciousness of the ancient Hungarians. The hero was born by a white mare, who fed and raised him. This reflects the marriage of an animal with a human. The name of the hero of the Kazakh fairy tale *Yer-Tostik* also reflects the totemic origin. The hero's old mother became pregnant after eating horse fat (toast) and gave birth to a strong son. The Bashkir fairy tale *Buzansy-batyr* (BNS, 197-200) has similar elements of totemism. The protagonist of the tale was born by a mare, who was adopted by the owners and carefully raised. The boy grew not by the day but by the hour, and became a strong guy. Part of the name *buzansy* is also associated with a totem animal, since the word *buz* means the gray suit of a horse.

Akyl-batyr was born with a long white mane, which reflects the connection with the totem ancestor, with a white mare. The word *yal* (BRS, 835) 'mane' in the hero's name indicates his origin. He also grew at an unheard-of speed, and became a very strong guy, defeating strong fairy tale enemies. S. A. Kaskabasov points out

that the horse is a totemic animal and has human features in a fairy tale. (Kaskabasov, 1972: 97) Totemic beliefs are based on the idea of the identity of a totem animal and a person. These fairy tale characters may have an animal parent, which explains their superhuman abilities. E. V. Barannikova emphasizes that birth from a mare and a cow are typical motifs of Buryat fairy tales, reflecting shamanic traditions. The problem of totemism is one of the most important issues in the study of human proto-religion. The motives of this belief are depicted both on objects of material culture and in the folklore of adherents of shamanistic cults. Traces of totemism are observed in a number of Hungarian and Altaic fairy tales. The heroes of the Hungarian fairy tales Fehérlófia 'son of the White Kobyla', Juhfi Jankó 'Vanya-Voychy Son', Tehéntől Lett Gyermek 'guy, Medve Jankó' Medved'-related to the heroes of the Kazakh sazy-Tostik, Ayuyulaklac; Bashkir fairy tales Akyal-batyr, Buzansy-batyr, Ayugolak (bear's ear); Uzbek sazka Aikpalvan (bogatyr bear) and Buryat fairy tales Bukha-noyon (Bull lord), Babagan hubun (bear son), Shono (wolf), which also reflect traces of totemism. The motif of a miraculous birth is a typical element of a fairy tale in the studied area. In the Hungarian fairy tale Fehérlófia 'Son of the white mare' and the Kazakh fairy tale Er-Tostik, this common motif is observed.

Representation of the universe. In the Hungarian tales Fehérlófia the son of the white mare' and Égigérő fa '(the tree that reaches the heavens)', the shamanistic conception of prospering is observed. "The universe in shamanic cosmology consists of three parts, divided into the upper, middle and lower worlds. The upper and lower worlds, the world of spirits, are further divided into several parts. The middle world is the place of residence of people in the center of which, in the navel of the earth, a huge tree rises, or a pillar to heaven. Or world mountain. This vertical axis connects the worlds... The starry sky or the upper world is represented as a large tent that holds a cosmic pillar – the Milky Way." (Hoppal, 2015: 16). During shamanic rituals, the shaman climbs up the boughs to the chimney of the tent (yurt). The shaman's ecstatic "journey" along the riser of the yurt symbolizes his journey to the upper world and his meeting with the upper gods. In shamanic beliefs about the universe, an important place is given to the "tree of life", which holds the heavens. According to shamanists, the "Milky Way" corresponds to the concept of the tree of life, which is an immovable element of the universe. For shamans, the yurt stand symbolizes the tree of life. When performing his rituals, the shaman climbs up the boughs of the main riser of the yurt in order to establish a connection with the gods of the upper world. This motif is used in Hungarian folk tales such as Égigérő fa' (the tree that reaches heaven)'. In Hungarian folk tales such as Fejérlófia 'Son of the white mare', the lower part of the threefold universe is depicted. The protagonist descends on a long rope into the underworld. In the underworld, he finds a copper, silver, and finally golden castle, where beauties abducted by dragons live. The beautiful girls who were captured by the ruler of the underworld embody the image of the gods-planets, i.e. Star Moon and Sun. This idea is conveyed by the

description of the material of the castle (house) of the beautiful slave. The material and color symbolize the essence of the planet. V. Radlov (Radlov, 1866: 102) pointed out that this is connected with the shamanistic beliefs of the Turkic-speaking peoples of Siberia: the copper color symbolizes the Star, the silver color symbolizes the Moon, and the golden color symbolizes the Sun. In Hungarian fairy tales such as *Égigérő fa* (tree reaching to heaven), the upper world is depicted. A young guy climbing a tall tree to the top of the tree finds copper, silver and gold locks. He marries the most beautiful girl living in the golden castle. The color of the castle and here is associated with shamanic beliefs. When analyzing the motives of shamanic beliefs and mythology of the East Eurasian peoples, reflected in fairy tales, a hierarchy of representatives of different planets is observed. S. A. Kaskabasov, considering issues related to the depiction of the universe in Kazakh fairy tales, established: "The shamanistic idea of the three worlds is well preserved in the Kazakh fairy tale ... earthly and heavenly. There are many fairy tales among the Kazakhs, which tell how a hero gets into the underworld, flies to the heavenly kingdom, or goes to distant lands and, having visited the kingdoms of good and evil spirits, finally finds his betrothed. All these wanderings of the fairy-tale hero resemble the journey of shamanic spirits through three worlds." (Kaskabasov, 1972: 103). The dismemberment motif of the hero is also a typical motif in Hungarian fairy tales. This motif is used in the Hungarian fairy tale *Vitéz János és Hollófernyiges* 'Janos the hero and the evil monster'. The cruel monster, having defeated the hero, cuts him into small pieces, collects the remains of his body in a bag and puts him on the back of his horse. The good horse carries home the owner's body, where the hero's assistants, with the help of magical substances (living water, magic grass), revive the dead man, who will become seven times stronger and more beautiful. This fairy-tale motif is directly connected with the rite of initiation into a shaman.

CONCLUSION

To conclude, all above mentioned aspects, a comparative study revealed common eastern elements of Hungarian and Kazakh culture. Common elements are observed both in ancient beliefs and in the customary law of the steppe peoples, in military traditions and customs. By using the approaches of the comparative study to illustrate old elements of Hungarian and Kazakh cultural traditions which allow to the readers to see the common details Central Asian culture. In order to discern type and level of connection between European and Turkic people through the research of the relation of Hungarians and Kazakhs based on the folklore, linguistic and cultural aspects. Especially, (1) in customs associated with everyday life style through the role of youngest son in the family, (2) folk etiquette in nomadic way of life, (3) oriental motives of military affairs of the Hungarians, that performs findings by comparative methods in linguistics and traditional attitude of Europeans and Central Asian people. (4) the cult of the horse among the Hungarians and Turkic nomads, mostly based to the folkloric finding and proverbs. (5) matching of beliefs and superstitions, especially traces of shamanic beliefs, in this part were based to the

religious aspects of Islam and Christianity. An important source of comparative research turned out to be folklore, which preserved common eastern elements of the folk culture of the Hungarian and Kazakh peoples. This comparison of the Hungarian and Kazakh culture is of particular importance, since most of the ancient elements of the Hungarian culture were not preserved in writing, the ancient pagan beliefs and folk culture were alien to the feudal state. When studying ancient cultural traditions, it is necessary to turn to the cultural heritage of peoples who have preserved ancient motifs of their way of life, beliefs and customs. The comparison of Hungarian and Kazakh cultural traditions turned out to be successful, as we found similar elements in different areas of culture, which is explained by intensive and long-term contacts with the Turkic people.

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SOURCES AND THEIR TEMPORARY ABBREVIATIONS

- BNS - Bashkir folk art. III. Bogatyr tales. Ufa. 1988.
 BRS - Bashkir-Russian dictionary, Moscow, "Russian language" 1996
 ChRS - Chuvash-Russian Dictionary. Moscow 1977. "Russian language"
 Hoppal – Michael Hoppal: Shamans, Cultures, Signs of Tartu 2015
 KazM - Babadan kalgan bailygym. Kazakh maqal - matelderi. ATAMURA
 Almaty 2014
 KazNS - Kazakh folk tales. "Artist. Literature" Alma-Ata 1959
 KaRS - Kazakh-Russian Dictionary. Moscow, "Russian language" 1981
 Kirs - Kirghiz-Russian dictionary., Moscow, "Russian language" 1965
 ME - Margalits, Ede 1897. Magyar közmondások es közmondásszerű szólások.
 Budapest
 (Hungarian proverbs and sayings like proverbs)
 ONG – O. Nagy Gábor: Magyar közmondások es szólások. "Gondolat -
 Talentum". Budapest, 1985 (Hungarian proverbs and sayings)
 PersP - Korogli, H.K.: Persian Proverbs and Sayings. Moscow 1961
 TaRS - Tatar Russian dictionary, "Russian language" Moscow 1966
 TESz - A magyar nyelv történeti-etimológiai szótára. 1976. Akadémiai Kiado.
 Budapest
 (Historical and Etymological Dictionary of the Hungarian Language)
 Tours - Turkish-Russian Dictionary, Moscow, 1977. "Russian language"
 TurkRS - Turkmen-Russian Dictionary. 1968. Moscow, Sov. Encyclopedia"
 UzRS – Uzbek Russian Dictionary. 2011. Tashkent, 'Chashma Print'

МАЖАР МӘДЕНИ ДӘСТҮРЛЕРІНДЕГІ ТҮРКІ МОТИВТЕРІ ФОЛЬКЛОР МЕН ХАЛЫҚ МӘТЕЛДЕРІНІҢ АЙНАСЫНДАҒЫ

Аңдатпа. Ескі мәдени дәстүрлерді ғылыми тұрғыдан зерттеу мәдениеттану мен тіл білімінің маңызды міндеттерінің бірі, өйткені аталған құндылықтар әрбір ұлттың рухани байлығын, тарихы арқылы жаңа қырынан ашуға, зерттеуге мүмкіндік беретін бірден-бір кілт аспектілердің бірі болып табылады. Антропологияның төрт саласының ішінде элеуметтік антропология, этнология немесе этнография деп те аталатын бөлігі бар болса, соның ішінде мәдени антропология, мақаламаыздың негізгі тақырыбы фольклормен тығыз байланысты. Гуманитарлық ғылымдар фольклормен тікелей байланысты болып келеді, және фольклортану арқылы көптеген құнды зерттеулер жүргізіп, жаңа көзқарастарды

калыптастыруға болады. Сонымен өатар, фольклор – тірі халықтардың әдет-ғұрпын, салт-дәстүрін, институттарын зерттейтін мәдени антропологияға тікелей қатысты. Антрополог үшін фольклор кез келген халықтың мәдениетін құрайтын маңызды бөліктердің бірі болып табылады, өйткені фольклорды қамтымайтын мәдениет жоқ. Мажар ұлты мен Қазақ ұлтының арасындағы тарихи байланыстарды ескере отырып, екі ұлттың арасындағы байланыстың қаншалықты дәрежеде тоғысатынын анықтау мақсатында, тарихшы этнограф, лингвист мамандары ретінде фольклорлық тұрғыдан зерттеу жасап көрілді. Фольклор мен халық мәтелдері мажар мәдени дәстүрлерінің шығыс мотивтерін зерттеудің маңызды көзі болып табылады. Бұл зерттеуде аталған аспектілерді негізге ала отырып, қазақ және мажар халықтарының фольклорын, тілдік және мәдени мотивтерін салыстырмалы түрде зерттеу арқылы Еуропа мен Орталық Азия халықтарының тарихи қарым-қатынасының деңгейін байқауға және дәлелдеуге әрекет жасалды.

Түйін сөздер: Мажар және қазақ мәдени дәстүрлері, Орта Азия мәдениеті, ғылыми зерттеулер, салыстырмалы зерттеу, шаманизм, әдет-ғұрып құқығы, аз ұлттар, ескі құқық тәртібі, әскердің ондық жүйесі, фольклор

ТЮРКСКИЕ МОТИВЫ В ВЕНГЕРСКИХ КУЛЬТУРНЫХ ТРАДИЦИЯХ В ЗЕРКАЛЕ ФОЛЬКЛОРА И НАРОДНЫХ ПОГОВОРОК

Аннотация. Научное исследование старых культурных традиций является одной из важных задач культурологии и языкознания, а именно раскрытием истоков культуры и национального менталитета. Из четырех разделов антропологии культурная антропология, которую еще называют социальной антропологией, этнологией или этнографией, наиболее тесно связана с фольклором. Предыстория или археология имеют какое-либо прямое отношение к фольклору, хотя последний может иногда предоставлять информацию о прошлых событиях и перемещениях населения, которая полезна для фольклориста. Языкознание несколько более тесно связано как с тем, что на стиль словесного выражения сказки или пословицы влияют словарный запас и грамматический строй, так и с тем, что лингвисты нашли в народных сказках и мифах удобные средства для сбора лингвистических текстов. Однако фольклор непосредственно относится к четвертой области — культурной антропологии, которая занимается изучением обычаев, традиций и институтов ныне живущих народов. Для антрополога фольклор является одной из важных частей, составляющих культуру любого народа, поскольку не существует культуры, которая не включала бы фольклор. Никогда не было обнаружено ни одной группы людей, какими бы отдаленными или простыми ни были их технологии, которые не использовали бы ту или иную форму фольклора. По этой причине, а также потому, что одни и те же сказки и пословицы могут быть известны обоим, фольклор является мостом между грамотными и неграмотными обществами. Фольклор и народные поговорки — важный источник для изучения восточных мотивов венгерских культурных традиций. В данном исследовании на основе упомянутых аспектов была предпринята попытка наблюдать и засвидетельствовать уровень исторических взаимоотношений народов Европы и Центральной Азии посредством сравнительного изучения фольклорных, языковых и культурных мотивов казахского и венгерского народов.

Ключевые слова: Венгерские и казахские культурные традиции, культура Центральной Азии, научные исследования, сравнительное исследование, шаманизм, обычное право, меньшинства, старый правопорядок, десятичная система армии, фольклор.

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