

## **Mythologization of the inner space of the North Caucasus and folklore**

### **Mitologización del espacio interior del Cáucaso Norte y folclore**

**Fatima B. Sautieva**

fbilan@mail.ru

<https://orcid.org/0000-0001-6998-9169>

PhD of Pedagogy, Associate Professor of the Department of Pedagogy and Methods of Primary Education, Ingush state University, Magas, Ingushetia.

**Ismail M. Radzhabov**

nauka\_dgpu@mail.ru

<https://orcid.org/0000-0002-7383-436X>

Doctor of pedagogical Sciences, Professor, Dagestan state pedagogical University, Makhachkala, Russia.

**Irina S. Karabulatova**

Radogost2000@mail.ru

<https://orcid.org/0000-0002-4228-3235>

Doctor of Philology, Professor, Professor of the Department of Foreign Languages of the Philological Faculty, Peoples' Friendship University of Russia (RUDN-university), Moscow, Russia.

**Olesia Mikhailovna Pakhomenkova**

paxomenkova@yandex.ru

<https://orcid.org/0000-0001-6677-3186>

Teacher, Moscow Higher Combined Arms Command Military School, Moscow, Russia.

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### **Abstract**

Modern electronic civilization actualizes the sphere of mythology and folklore to change the internal traditional picture of the world. The authors consider how the traditional picture of the world of the patriarchal North Caucasian society affects the mythologized perception of space and awareness of one's own place in the new mythologized world. The authors consider the system of aesthetic education in the Caucasus (on the example of Ingushetia) as an effective tool for preserving ethnic and socio-cultural identity in an aggressive environment of digital influence. The authors analyze how the characteristics of the mythologized heroes of the Nart epic are perceived by modern Ingush schoolchildren. The authors describe which features of the epic heroes of the Caucasian epic are desirable and preferred for the younger generation of the region. This allows us

to confirm our hypothesis about the presence of a common basis among the peoples of the Caucasus, which has received an independent development in each of the original cultures. This article illustrates the first experience of analysis on the study of the mythologization of the inner space of a person in a school course on folklore of the peoples of the Caucasus, using the example of the Ingush folk culture.

**Key words** folklore, the formation of personality, mythology, pedagogy, North Caucasus, auto-stereotypes, Ingush culture.

## Resumen

La civilización electrónica moderna actualiza la esfera de la mitología y el folclore para cambiar la imagen tradicional interna del mundo. Los autores consideran cómo la imagen tradicional del mundo de la sociedad patriarcal del Cáucaso del Norte afecta la percepción mitologizada del espacio y la conciencia del propio lugar en el nuevo mundo mitologizado. Los autores consideran el sistema de educación estética en el Cáucaso (en el ejemplo de Ingushetia) como una herramienta eficaz para preservar la identidad étnica y sociocultural en un entorno agresivo de influencia digital. Los autores analizan cómo los escolares ingush modernos perciben las características de los héroes mitologizados de la epopeya Nart. Los autores describen qué características de los héroes épicos de la epopeya caucásica son deseables y preferidas para la generación más joven de la región. Esto nos permite confirmar nuestra hipótesis sobre la presencia de una base común entre los pueblos del Cáucaso, que ha recibido un desarrollo independiente en cada una de las culturas originarias. Este artículo ilustra la primera experiencia de análisis sobre el estudio de la mitologización del espacio interior de una persona en un curso escolar sobre folclore de los pueblos del Cáucaso, utilizando el ejemplo de la cultura popular ingush.

**Palabras clave:** folclore, formación de la personalidad, mitología, pedagogía, Cáucaso Norte, autoestereotipos, cultura ingush.

## 1. Introduction

Folk ethical and pedagogical traditions are currently so popular and important that their creative revival is quite rightly perceived as a kind of innovative phenomenon in the aesthetic education of schoolchildren in modern schools.

The bright artistic and poetic language of the folklore of the peoples of the North Caucasus instills in Caucasian schoolchildren respect for the traditions of their ethnic group, for the history of their people, and forms a positive attitude to national customs and rituals.

Oral folk art plays a priority role of purposeful aesthetic influence on the personality of the Caucasian student, primarily by means of folklore. Folklore is a storehouse of background knowledge of the people, since the aesthetic constants of ethnic autostereotypes are

concentrated in folklore, demonstrating aesthetic priorities in the folk picture of the world, denoting the originality of the Caucasian originality of the subject world.

In accordance with the stages of development of the child, the knowledge of oral folk art helps to get used to adult life, helps the child to strengthen the power of imagination and moral feelings obtained in the process of learning, strengthens confidence in life.

Defining the importance and role of ditties, lullabies, Proverbs, stories, folklore traditions for the further education of children, we can say that thanks to oral folk art, discipline and wise character are formed in children, which helps to avoid many problems of human negligence.

We do not pretend to be unambiguous in our interpretation of the material, but we are trying to determine the unity of the worldview field in the mythology of the peoples of the North Caucasus, despite their ethno-linguistic originality and the specifics of oral folk art. Scientists emphasize that we are dealing with matrices of ethnic behavior that are currently undergoing transformation (Karabulatova et al, 2017; Khachmafova et al, 2017). However, their constants are strong in Patriarchal traditional communities, such as the North Caucasus.

We believe that moral and aesthetic education in line with the school course of oral folk art can be realized through acquaintance with the constants of the traditional culture of the region.

Therefore, we consider it necessary to consider the specifics of the Caucasian culture through the analysis of the mythologization of the main features of the Caucasian character. The mythologization of the inner space of a person is important for the formation of a national character that has an ethnic coloration.

The need to study the mythologization of the inner space of modern man is due to the penetration of globalization into the mythological environment. The speed of dissemination of modern myths has increased, and the time for the spread of myths and myth-like information has significantly decreased. These spatial-temporal features of the functioning of modern mythologized information made it possible to assert that the creation, dissemination of new myths and the transformation of old myths occur very quickly, with the participation of the young generation of Caucasian society thanks to information technologies.

Aesthetic education has its own specific features (Akhmadova, 2011). One of its features is that, unlike, for example, physical and artistic education, aesthetic education is not an isolated area in educational activities. Aesthetic education is one of the aspects, one of the sides of other areas of education-moral, political, artistic, labor, environmental, etc. At the same time, it has a unique property – it is potentially able to make a synthesis with any educational process, giving it an emotional coloring, humanitarian orientation and

credibility. This feature is actively used in the hidden suggestion of modern advertising discourse (Savchuk et al, 2019).

We consider the Caucasian culture on the example of the Ingush culture. The national and artistic culture of the Ingush people is fed by the life-giving moisture of the spiritual self-consciousness of the people, which has carried the cultural experience of previous generations through the centuries, constantly filling it with new meaning and new ideas (Matiev, 2004; Tankieva, 2009). It, like any culture, is to a certain extent universal, exists and develops in diverse connections with the cultures of other peoples. Through these connections, there is a mutual enrichment and mutual influence of cultures of different peoples, the formation of certain cultural archetypes, and in the case of intensity and duration of cultural interaction - the formation of cultural communities that have a supranational and supra-confessional character.

**Table 1.** The representation of genres in the Ingush folklore (in % of)

<b>Ingush oral folk</b>		
<b>1.</b>	tradition / къаънача ханах дола дувцараш/ куаунача khanakh dola duvtsarash	18%
<b>2</b>	The Nart sagas/ наьртах лаьца дола дувцараш/ наьртaх laytsa dola duvtsarash	12%
<b>3</b>	tales /фаьлгаш/ failgash	15%
<b>4</b>	labor songs /къахьегама /кyakh'yegama	16%
<b>5</b>	Heroic epic songs /турпала/ turpala	9%
<b>6</b>	Ritual songs / саг йоаг1ача, йодача доаха иллеш /sag joagiacha, yodacha doakha llesh	9%
<b>7</b>	lament /бельхамаш/ belkhamash	8%
<b>8</b>	Anecdotes about Hodja Nasreddin/ к1онолгаш Цагенаг1лаьца/ kionolgash Tsagenagilaytsa;	3%
<b>9</b>	apt Proverbs and sayings /кицаш/kitsash	5%
<b>10</b>	riddles /ховли-довзали/ khovli-dovzali	5%

We give a translation of the name in English, as well as the designation in Ingush and transliteration in Latin since the Ingush language has its own specifics and uses some Latin characters in its alphabet.

Monuments of oral and poetic creativity of the people are valuable not only as artistic works of the past. They shed light on many issues of Vainakhian history and culture that interest us (Gucheti et al, 2019; Karabulatova, Ebzeeva, Pocheshkov, 2017; Radzhabov, 1986). The use of folklore in working with schoolchildren serves as an effective means of solving educational and cognitive tasks.

Folklore culture is always connected with the history of human development, with the change of socio-political formations, so it is constantly developing, evolving,

corresponding to its time (Radzhabov, Sautieva, 2018). For example, there was a change in the semantics of the concept "Abrek" in the language consciousness of both representatives of the peoples of the Caucasus and their neighbors (Karabulatova, Ermakova, 2017).

The study of folklore cannot be conducted outside of connection with history, so aesthetic education through folklore is an impact through folklore on the entire spiritual world of students and, above all, on the formation of aesthetic feelings and beliefs.

## **2. Materials and methods**

The idea of analyzing the mythologization of the internal space in North Caucasian culture is combined with the need to analyze mythological images during oral folk art.

The basis of the study was determined by the reference secondary schools of Makhachkala, which have a contract with research universities in the country, Lyceum No. 35 of Leninkent and secondary schools' compact places of residence of the Ingush in the Republic of Dagestan.

Purpose of the study: to identify the modern specifics of mythologized consciousness in the general cultural and ethnic section of the linguistic picture of the world, as well as in the peculiarities of teaching oral folk art of the peoples of the North Caucasus when establishing links between the traditional semantics of mythologemes and their use in the modern Caucasian concept sphere.

We used the following methods in our work: 1) analysis of pedagogical phenomena; 2) study of psychological and pedagogical literature and normative documentation on the problem under study; 3) survey (conversation, interview, questionnaire, testing); 4) expert assessment; 5) observation; 6) modeling; 7) pedagogical experiment; 8) methods of mathematical and statistical processing of experimental research results.

The methodological basis of the study was:

- 1) the idea of educating a person in the context of culture;
- 2) principles and approaches of culture-like education based on the concepts of outstanding Russian scientists (Bakhtin, 1995, Berdyaev, 1993, Florensky, 2007), who consider culture as an anthropological phenomenon, where the individual acts as a center-forming element.

The study was conducted in three stages.

At the first stage (2015-2016), during the theoretical analysis of psychological, pedagogical, philosophical, and special literature, the problem, hypothesis, subject and objectives of the experimental study were clarified, the topic was substantiated, the

interest and scientific level of students in folk art, as well as the role of folklore in the system of artistic and aesthetic education of schoolchildren were revealed.

At the second stage (2016-2017), a scientific-methodological and experimental base of research was prepared, a series of experiments were conducted, the most significant and effective forms and methods were identified, and didactic conditions were created that promote students' familiarization with culture by means of folklore.

At the third stage (2017-2018), the conditions for introduction to folk art were justified and fully tested and developed, taking into account the specific of traditional folklore works, systematization, analysis and generalization of the results of this study were carried out, conclusions and recommendations were formulated.

### 3. Results

Folklore perception skills play a huge role in guiding the mechanism of ethnicity in the mainstream of the school. The use of Ingush elements develops in children emotional responsiveness, hard work, perseverance, and respect for tradition. Characters of Ingush folklore mark the mythology of the inner worldview. A well-chosen and artistically executed folklore work helps to construct the inner picture of the child's world. Mythological elements play the role of braces, and the fabulousness of events attracts children's interest in ethnic norms of behavior. The study of the mythology of folklore increases children's sensitivity to the traditions of the Ingush people.

The most important task of the school is to teach today's schoolchildren not only to know the figurative beauty of folklore works, but also to perceive it as a fact of social life. The mythologized personality map uses folklore as a navigation system. The recipient goes independently to socialization in society without mentoring and other people's interference, edifying advice. The task of the teacher is the selection of works of folklore to achieve this goal.

The formation of the mythologization of modern man goes through the following steps: Archetypes-cultural Canon-social behavior programs.

Let us look at the characters of North Caucasian folklore that we introduce to children in the classroom.

Thus, the **Nart epic** is associated with the myth of the creation of man. This is an epistemological myth. It is important for understanding the place of the Ingush among other peoples of the Caucasus.

A huge role in teaching folklore works is played by the skills of perception of folklore works. Therefore, first, children should develop emotional responsiveness to folklore works in folklore classes. A well-chosen and artistically executed folklore work will help to

successfully solve this problem. Children are very actively developing their interest in folklore works and developing their creative abilities. In the process of learning the folklore language, the receptivity to the traditions of folklore increases.

Children develop the ability to feel the characteristic features of folk culture. The most important task of the school is to teach today's students not only to experience the figurative beauty of folklore works, but also to perceive it as a fact of social life. And only then, without mentoring and other people's interference, pushing and edifying advice, a person will go towards the origins of national culture, which calls him to self-affirmation and creation. And on this glorious path should stand smart, caring teachers-enthusiasts, inspiring students with their irrepressible desire to open the magical world of folklore to them.

The task of aesthetic education is to form an aesthetic ideal in the student. The beautiful as an ideal is such a life as it should be according to our concepts. The aesthetic ideal is an image of perfection; idealistic aesthetics claims that the ideal can be found in oral folk art.

Women's images also appear positive in the Nart epic. There are many wonderful things in the birth and life of the only representative of the Nart tribe of the village of Saty. She is considered a sled, and she is also a mythical character, if only because she is the daughter of the God of thunder and lightning Sela. In the image of this heroine, you can guess the features of the matriarchy. Sela Sata in the popular sense is the bearer of female beauty, kindness, cleanliness and a good hostess.

Also, very striking among women's images is the image of Zher-Baba. The heroine's name is a common name, translated into Russian it means "old widow". Zher Baba does not personally perform heroic acts. She has a different role in the epic. Everyone listens to the wise advice of the old woman. She is extremely calm, orderly, and worldly wise. The image of this heroine is very ancient and goes back to the times when women played a more active role in society. That is why Zher-Baba is the bearer of a special grace, which supposedly existed among people in immemorial times. Since Zher-Baba represents peace and grace, and the horsemen represent ruin and war, these characters appear to be diametrically opposed, and the sympathies of the people are naturally on Zher-Baba's side. She is a personified image of justice, goodness, and honor.

The ideal of a faithful wife is revealed in the image of the wise Albika is a the wife of the famous local hero Ohkaroy-Kant, who is friends with the Nart Seska Solsa, but the latter begins to covet the love of Albika. She is faced with a dilemma: to tell her husband everything and bring it to a deadly feud, or to preserve both her honor and the friendship of men. From this delicate and difficult situation, the heroine comes out with honor.

Evidence of the great folklore community of many peoples of the Caucasus is the presence of the Nart epic, which has its own characteristics for each people. The Nart tales were almost the first to be recorded by the Ingush (Chakh Akhriev and others). then

a lot of records were made already in the 30s of the XIX century. However, the subsequent adverse historical fate of the people was such that these last records were either stolen or lost. However, there are also modern recordings that will be included in other editions.

In the ancient Caucasian layer of the Nart epic, the Ingush heroes are endowed with positive features. The Narts in the tales are usually sixty-three, which is an epic number. This is a close-knit team, led by Seska Solsa.

The birth of this leader from a stone, the ways of his tempering, and other fantastic realities seem wonderful and mysterious. Seska Solsa is credited with feats of an epic nature and "cultural" acts, because of which he invented or acquired various benefits for people. The severed peaks of the sacred Tsai-Loam and the names of mountain areas are associated with the name of Seska Solsa. A special Shrine is dedicated to this hero. Invulnerable and damask body Seska Solsa, his horse jumping over deep gorges and high mountains. Such traits of the heroic character endowed Hamchi Pataraz, Achamazz Orsmi, Orshamar Eosh and others.

Living with the sleds, he sometimes helps them, sometimes feuds with them. Although closely related to the Nart, it is not a member of the Nart tribe. This is rather an ancient mythical hero, later included in the Nart epic. Botkiy Shitka, if desired, can be sent to the underworld, and then again to return to this Sunny world. He, as a positive and fair hero, is especially close to the storytellers, since, unlike the sled, he appears as a man of peaceful labor, a skilled farmer, and a wise adviser. The sleds themselves are constantly raiding and marching.

Kaloy-Kant - generalized ideal image of a peaceful shepherd and at the same time a brave warrior. Even sixty-three sleds do not dare to measure their strength against it, and they resort to treachery. The appearance of Kaloy-Kant, his behavior and actions indicate that we are looking at an epic hero who has nothing in common with strong, but stupid and extremely naive giants. Kaloy-Kant is characterized by hard work, sincerity and simplicity, a highly humane attitude to women, and broad hospitality. He makes a pipe and is an excellent musician himself. One of the old melodies is popularly considered to have been composed by Kaloy-Kant.

Each of these heroes personifies an Ingush character trait that is desirable for a representative of an ethnic group.

Such heroes embody the best folk traits: hard work, justice, strength, intelligence, hospitality, and the ability to stand up for yourself.

The task of aesthetic education is to form an aesthetic ideal in the student. The beautiful as an ideal is such a life as it should be according to our concepts. The aesthetic ideal is



an image of perfection; idealistic aesthetics claims that the ideal can be found in oral folk art.

#### 4. Discussion

The problems of artistic culture formation are well developed in pedagogy and psychology. Thus, there are works devoted to the General issues of the formation of artistic culture, the development of its conceptual and terminological apparatus, the definition of the essence and tasks (Entina et al., 2021; Nurhudaya, Taufik, A et al., 2019; Polivara, Karabulatova, 2018; Nakisbaev et al., 2018), psychological (Leontiev, 1984; Elkonin, 2013; Florensky, 2007 etc.) and pedagogical (Karpinskaya, 1972; Nijjati et al, 2020; Sautieva et al., 2020) aspects of aesthetic education.

Questions of education and upbringing in national regions were developed in the research of Sh. Arsaliev (2019), I. M. Radzhabov (1986), M. A. Matiev (2004), and others.

At the early stage of the development of human society, folklore performed mainly a material and practical function and was closely connected with the life practice of man (Sautieva, 2017). In the future, folklore life becomes noticeably more complicated: the spiritual educational significance of folklore increases (Skurkova et al, 2019).

Aesthetic culture of an individual is a measure of a person's development of aesthetic values in specific historical conditions and a measure of his activity aimed at creating such values in various areas of social practice (Kolesnik, Stepanova, Pavlova, 2020). It is a complex, multidimensional phenomenon that includes elements such as aesthetic consciousness, aesthetic attitude to reality, and aesthetic ideal (Nurhudaya, et al, 2019; (Nakisbaev et al, 2017).

The effectiveness of the process of forming aesthetic culture directly depends on the extent to which this process is consistent with the age characteristics of the individual. Considering the formation of aesthetic culture in the context of psychological problems of the individual, S. L. Rubinstein (1976), L. S. Vygotsky (1968), A. N. Leontiev (1984), D. B. Elkonin (2013), Z. V. Polivara, I. S. Karabulatova (2018) proved that the process of introduction to art in primary school age goes through the appropriation of socio-historical experience, embodied in material and spiritual values, and mastered in active creative activity. In this regard, primary school age is rightly considered as a period of personal development, the period of its socialization and introduction to art and culture.

Modern research is more or less related to the issues of fiction: the role of the artistic word in the moral education of a preschool child (Karpinskaya, 1972), the influence of Russian folklore on children's verbal creativity (Shibitskaya, 1974), the development of figurative speech by means of small forms of folklore (Gavriushin, 2011), the development of poetic hearing as a means of forming children's verbal creativity (Krivonogova, 2017), theatrical and game creative activity of children (Polivara, Karabulatova, 2018), etc.

Modern psychological and pedagogical science has not sufficiently considered approaches to the education of aesthetic culture. Researchers have not identified the possibility of ethnomusicological art in the formation of aesthetic culture of the individual, although each child is a member of a national or other socio-ethnic community, a carrier of both universal and national identity.

The formation of ethnic identity goes through the introduction of myths in the lessons of native literature, culture, history and the Ingush language, lessons on technology, natural science, and so on.

For example, a literature lesson aims to introduce the heights of Ingush folklore. The labor lesson reinforces this knowledge: children cut, saw, embroider folk ornaments. The labor lesson meets the following conditions: 1) availability of a plan; 2) consultation with a folk master, a true expert in his craft; 3) communication with the school micromuseum of folk arts and crafts; 4) joint work of children and their parents. Learning is effective when interacting with other subjects: native language, native literature, the world around us, speech development, reading, singing, and visual art.

The principles of introducing elements of oral folk art have the following goals in the lesson: 1) reliability (ethno-cultural information must be reliable, and its attraction must be justified); 2) entertainment (ethno-cultural material must be emotionally colored); 3) accessibility (ethno-cultural material must be understandable to the audience and logical); 4) variability (ethno-cultural material allows for different interpretations); 5) complexity (the material is presented using a variety of media).

Of interest in this regard are the studies of Z. R. Khachmafova (2017), Taufik Nurhudaya (2019), S. Hook (1955) and others, representing different approaches to the interpretation of the problem of mastering national art.

The culture of an ethnic group is to a large extent a form of materialized embodiment of ethnic psychology. In ethnographic research, J. Lebeaume (2011), D. V. Elkonin (2013), it is pointed out that it is necessary to consider national psychological characteristics in the upbringing of children (Malevinsky et al., 2019; Erina et al, 2019). To some extent this is reflected in the works of the teachers of the past S. L. Rubinstein (1976), the studies that reveal the socio-psychological essence of national psychology (Krivonogova, 2017; Radzhabov, Sautieva, 2018; Tankieva, 2009) etc.

Through the national representatives of a particular people are introduced to the universal, and through the universal is the way to the perception of other cultures. Naturally, the increasing importance of subjective factors in the formation of an individual (nationally and universally determined) aesthetic culture of the child, allows to a certain extent highlight the originality of national identity, interests, tastes and needs.

## 5. Conclusion

Folklore is a rich and diverse independent field of culture, the development of which is conditioned by the laws of formation inherent in every artistic creation of the oral tradition. The study of the living folk tradition of folklore makes it possible to get into the true meaning of folk culture and understand the forces that organize it. Folklore is inextricably linked with the life of the people. The life of previous generations and the glorious traditions of their ancestors have always been among the important socializing factors. Songs and legends, ballads and legends were composed about them. Watching students, you conclude that they are like a sponge that absorbs everything that is presented to them.

Myths and Nart tales are in many ways naturally associated with magical, heroic tales. At the same time, fairy tales appear more independent, artistically formed, actively existing and significant works of folk literature. The main positive character of heroic tales is either a widowed son, or a younger brother despised by the elders, generally coming from the social bottom. This clearly expresses the democracy of the heroic fairy tale.

Positive characters of the heroic-magic fairy tale are idealized. Significant help to them in the fight against evil forces is provided by heroes who are descended from totem animals (Falcon, dove, hawk, etc.). Some heroes are descended from former cosmogonic deities, such as Well done Sun, well done Moon, Well Done Star.

A representative of any nation, reading these tales, will find in them a lot of family and friends for themselves, and it is not surprising: after all, fairy tales around the world are in many ways related to each other. It is especially interesting to listen to fairy tales, it is interesting to read them, because they give a person a true artistic pleasure, teach good things. All this makes the fairy tale close, understandable to a person and loved by them, no matter what era they are from.

Legends and traditions were most developed among the peoples who, due to the lack of writing, sought to fix their past in oral stories, because always subsequent generations showed a keen interest in the life of the older generation, in folk history. The transmission of historical events was oral, and therefore was an unreliable historical source.

The concept of "aesthetic culture" when viewed in a broad context is part of the problem of human essence, an adequate expression of which is the total human culture in its historical development, so the definition of the content of aesthetic culture is impossible without understanding the essence of the phenomenon of "culture".

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