

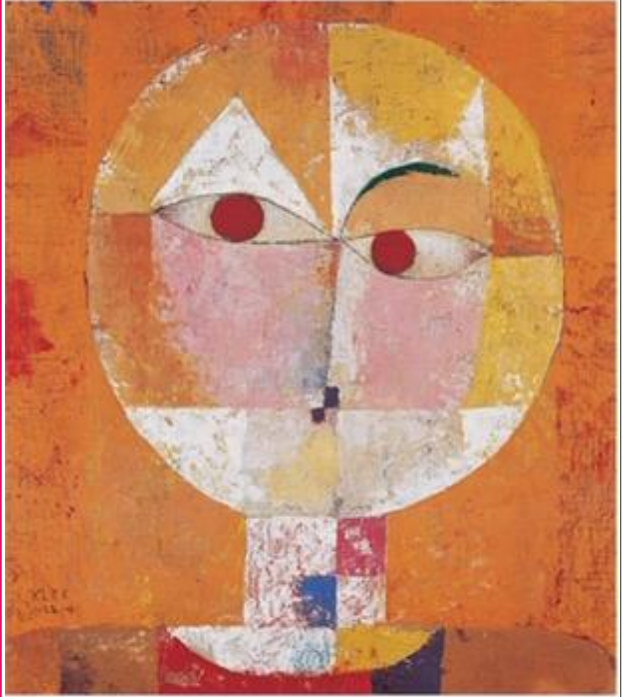
# opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,  
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 35, 2019, Especial N°

# 23

Revista de Ciencias Humanas y Sociales  
ISSN 1012-1537/ ISSNe: 2477-9385  
Depósito Legal pp 198402ZU45



Universidad del Zulia  
Facultad Experimental de Ciencias  
Departamento de Ciencias Humanas  
Maracaibo - Venezuela

# The ancient kazakh legends in the drama of euripides of scholarly writers

**Anar Sadyrova, Irina Chsherbovskikh, Muratbek Imangazinov,  
Bakyt Esimkulov, Assel Toktanova**

Zhetysu State University named after I. Zhansugurov, Taldykorgan,  
Kazakhstan

[Sadyrova anara@mail.ru](mailto:Sadyrova_anara@mail.ru); [irina67 irina67@mail.ru](mailto:irina67_irina67@mail.ru);  
[imangazinov muratbek@mail.ru](mailto:imangazinov_muratbek@mail.ru); [esimkulov.63@mail.ru](mailto:esimkulov.63@mail.ru);  
[Asselmiledi83@mail.ru](mailto:Asselmiledi83@mail.ru)

## Abstract

The article reflects the ancient Kazakh legends in the drama of Euripides on the translation of scholarly writers of the XIX-XX centuries via comparative qualitative research methods. As a result, a historical drama in our day is usually based upon a considerable study of the period and characters dramatized. In conclusion, this was natural for Euripides and Korkut, for they seem to have been endowed with sufficient mental balance to laugh at things without ceasing to respect them, to see the funny side of their own beliefs.

**Keywords:** Ancient, Kazakh, Legends, Euripides, Drama.

## Las antiguas leyendas kazajas en el drama de Eurípides de escritores académicos

### Resumen

El artículo refleja las antiguas leyendas kazajas en el drama de Eurípides sobre la traducción de escritores académicos de los siglos XIX-XX a través de métodos comparativos de investigación cualitativa. Como resultado, un drama histórico en nuestros días generalmente se basa en un estudio considerable del período y los personajes dramatizados. En conclusión, esto era natural para Eurípides y Korkut, ya que parecen haber sido dotados de un equilibrio mental suficiente para reírse de las cosas sin dejar de respetarlas, para ver el lado divertido de sus propias creencias.

**Palabras clave:** antiguo, kazajo, leyendas, eurípidés, drama.

## 1. INTRODUCTION

Ancient Kazakh legends (III-IX centuries of our era) preserved in the ancient European archives of Germany (Dresden city) and Italy (the Vatican in the library of Arostylik) tells the story of the Oguz valiant hero Domrul, where there is a small fragmentary motive that is found in the works of Euripides. Translations from Italian, German, Turkish that came to us through Russian Baitursynov (2003) the exact story in Alkestide is in the Book of the great Oghuz narrator the grandfather Korkut. What is the secret here? But there are many centuries between them, what binds them?

Yes, Euripides had lived before Korkut, although he is one of the greatest playwrights in the world. He was born in 480 BC on the island of Salamis. But if you pay attention to the chronicle of Taros, he was born in 484 BC and Korkut had lived in III-IX centuries of our era in the territory of present-day southern Kazakhstan, during the rule of the military-aristocratic Oguz tribes.

In Aristophane's comedy *Women at the holiday of Fimosporium*, the father of Euripides, Mnesarh, is an ordinary, simple seller, and his mother, Clito, is a seller of vegetables in the market. According to some other sources, Euripides was born in a wealthy family and served in the Apollo Zoosteria's church. The

second version is more plausible because Euripides was well educated, made friends with the philosopher Anaxagor and the sophist Protogor. This is also mentioned in the work of the Roman writer Aulus Gellius the *Nights of Attica*.

## **2. DISCUSSION**

In 408 BC Euripides moved to Macedonia at the request of king Archelaus, and in 406 BC he passed away. His death was also full of contradictions, as was the life of the poet. If some sources say that he was torn to pieces by dogs, then following others - that he died at the hands of women. The second version may come from the comedy of Aristophanes.

The creative path of Euripides begins with the heyday of Athena and most of it takes place in a state that was going to collapse because of the slave system. Euripides was a witness to the Peloponnesian War, which lasted from 431 to 404 BC. This was a war of conquest. The opponents of Athens were Sparta; whose political positions were quite opposite. If Athena, as a democratic slave-owning state, dictated slave-owning rules to the conquered areas, Sparta adhered to oligarchic principles (ADJI, 1994).

As Korkut, Euripides compared with his contemporaries Aeschylus and Sophocles did not have any relation to bureaucracy and

public service. He served the motherland with his creativity. Euripides wrote more than 90 tragedies, only 17 of which have reached us. In addition, his satirical drama *Cyclops* has survived to our times. Chronicle of his works: *Alkesta* – 438BC, *Medea* - 431 BC, *Hippolytus* – 428 BC, *Heraclitus* - about 427 BC, *Hercules*, *Hecuba*, *Andromache* - 423-421 BC, *Ion*, *Elena* - 412 BC, *Orest* - 408 BC. And the productions of *The Bacchanki*, *Iphigenia in Aulids* were staged only after his death.

According to the position, Euripides was close to the Greek natural philosophers and he was critical of the opinions and statements of the Sophists about mythology. He believed that the first thing which had appeared is a single mass when creating the world, then the heaven and the earth have appeared, and in the last time the plants, animals and people have appeared. Euripides was negative to the gods. He portrays them ridiculous and unpleasant. For example, in his tragedy, *Hercules* Zeus is depicted as a stern husband, and his wife *Hera* as a fastidious woman. Thus, Euripides wanted to tell us about his position on the occurrence of gods from the fantasy of the writers themselves (PHANDANOUVONG & NIMSAI, 2018: GJONBALAJ & GOKAJ, 2019).

As Korkut, Euripides was a patriot of his policy. In many works, he portrays his people as a defender of the helpless (BELYAEV, 1878). For example, in the tragedy of *Heraklides*, the king of Mycenae Eurystheus expels the children of *Hercules* from their hometown, and no one helps them, fearing the powerful army of

Eurystheus. Only the ruler of Athena Demophont, having defeated the army of Eurystheus, returned their hometown to Heraclides. At the very end of the tragedy, the choir sings a laudatory song in honor of the victory of Athena. Athena has always been a fighter for the triumph of truth and justice - this is the main idea of the tragedy, which was celebrated by the luminary of the choir. The idea of the tragedy is to show the priority of democratic Athens over oligarchic Sparta. The anti-Spartan tragedies of Euripides are very close in meaning and idea to the tragedies in which he expresses dislike for aggressive wars. For example, the tragedy Hekuba, delivered in 423BC and the tragedy of the Trojan set in 415 BC.

In the tragedy of Hecuba, the Priam family is depicted, captured during the hold of the city of Troy. The daughter of Hekuba Polyxena was sacrificed in honor of the hero Achilles, and her only son, Polydor, died at the hands of the Fracian king. Hecuba requested the help of Odysseus to save her daughter from death. But he did not help. Euripides describes Polyxena as a very proud and brave girl who did not bow her head to the Greeks and was not afraid of death. Euripides, who had learned the soul of man perfectly, how does he describe the last hours of life of proud Polyxena? The bold death-goer, his sad image touches the reader to the depths of his heart and makes him tremble. A bud that just blossoms, a life that is just beginning - it is difficult to give up. Polyxena runs into the arms of the mother and remembers her to her sister Cassandra and brother Polydor, who depicted by King Agamemnon. Polyxena dies like a real hero.

The tragedy of Hecuba in its internal mood is very pessimistic. The poet says that the life of a person is difficult, and everywhere injustice and violence often conclude that this is the unwritten law of life. In other tragedies, Euripides writes about love for his country and a feeling of patriotism, and sings a praiseworthy song about dead heroes who defend the honor of the Motherland. The tragedies of Euripides can be divided into 2 groups: First, tragedies and second, social and everyday dramas, in which the main characters are ordinary people. They also use comedy elements that are forbidden in ancient tragedies. For example, plays: *Alceste*, *Ion*, *Elena*.

*Alceste* - the earliest tragedy of Euripides, which reached our times, was set in 438 BC. It should be noted, as it was said earlier, that the plot is very similar to the plot of the fifth myth in the Book of Father Korkut about Domrul. First, the gods promised Admet the main character of the drama-king of Thessaly, who used the honor of Apollo, that if someone willingly sacrificed his life for him, they would prolong his life. And once Admet fell ill, he was between life and death. None of his family and friends, including elderly parents, refused to die for him. Only his wife *Alceste* went for it. Euripides with great artistic skill depicts the last moments of *Alceste's* life, her farewell to her children and her husband. *Alceste* loves life, but more than anything, she loves her husband and children, so she is not afraid of death (MAGULAN, 1985).

*Alceste's* husband is not a hero, a simple man. He also loves his family, but most of all he loves himself. At the time of his wife's

death, Admet hates himself for her sacrifice, but dying is hard work for him. Also in this drama, there is a price that proves the principle of one step from tragedy to comedy. Admet's words, which he said in reproach to his father Feret, who came to the funeral of Alkesta, cause laughter. Because Admet has no reason to reproach his father for egoism, since he remained himself to live at the expense of the sacrifice of his wife. Hero of Hercules, the playwright describes the life-giving, kind person. In order not to disturb his friend, who arrived from Thrace, Admet renders all honors to Hercules. And for the sake of the happiness of his friend Admet, Hercules descends into the underworld of Hades and saves Alkesta from the death.

This image of Admet is the image of Domrul. In the work of Nemat Kelimbetov, *The Literature of the Ancient Era* portrays Domrul in this way: Between the myth of the Greeks and the ancient myth *The Book of Father Korkut* is a fundamental similarity. The folk myth of Domrul is completely contrary to the Islamic religion. From the plot of the myth, it is clear that it was written in the era of shamanism. Once, a hero named Domrul was hunting on the river bank when one village arrived on the bank. Everybody mourned a dead young boy. Domrul asked how and why he died, and then he was told that the red-fringed angel Azreiyl, who was sent by the Creator himself - Tengri, took the soul of the young man. Angered Domrul began to fight with the Creator's envoy to return the soul of the young man. And then the Creator orders the angel Azreiyl: Take away the soul of Domrul himself. Red-winged angel, turned into a white dove, flew for the life of Domrul.



The same motive is palpable in Alceste. There, Hercules like Domrul repeatedly fights with death. In order to save the life of Alceste, he descends into the underworld of Hades and fights with the dark forces for justice and the life of the powerless and defenseless. In the Book of Father Korkut, the exhausted Domrul asks for forgiveness from the messenger and asks Creator to forgive him, in order to stay alive, offering his father's life to the red-winged angel for the place of his soul. But Domrul's parents, though they were very old, refused to give their lives for their son, and then Domrul resigned to death says goodbye to his wife. And the wife in return asks the Creator to take her life, and leave her husband to live. In the end, the Creator God, seeing his wife's faithfulness, leaves both to live, and in retaliation choose the souls of the old parents. Domrul and his wife live happily for another 140 years. This myth speaks of the sincere love of spouses to each other.

THE RESEARCHERS CHISTYAKOV (1975) in their work *The History of Ancient Literature* wrote on the tragedy of Euripides *Alceste*, the first in time from the remaining Euripides' dramas - *Alkestide*, set in 438 BC and instead of a satirical drama, which included a dramatic tetralogy. In this ancient myth, two closely intertwined folklore motives are connected: the first is about the wife dying for her husband, and the second is about the fight of the hero with death. Even before, this myth has already been used by playwrights. So, one of them, a contemporary of Aeschylus Frinich, portrayed *Alkestida* dying at a wedding feast. Euripides' *Alkestide* is a wife and a mother. She is happily married and with all her heart tied to

her husband, children and her home. That is why parting with life is so painful for her, and her voluntary sacrifice is painfully difficult. The active image of Alkestida is supplemented by the servant's tales of the farewell of the queen with the servants:

... And how many of us

In the Admet's palace, everyone cried,

Seeing the queen. And she

extended a hand to us;

The last day of greetings

Not spared, saying goodbye, and by a word

Heed everyone ...

For Euripides and his viewers, there was no question of the moral qualities of Admet, who accepted such a sacrifice from his wife. The characters of the ancient tragedies are always limited to the plots of myths. In the myth and the tale was a motive for self-sacrifice. Euripides transferred him to his drama and focused all his attention on the man and his feelings. He showed the experiences of Alkestida and the suffering of Admet, revealing such a fullness of human feelings, which was unknown to him in ancient drama. The mythological plot,

for all its conventionality, did not prevent the poet from portraying the life drama of everyday life.

If Admet in the tragedy *Alkesta* is depicted as a man who values life, then his friend Hercules is a hero who fights for the love of two people and descends into the underworld in order to fight the merciless Hades. Domrul is also bold. He comes to grips with the invincible monster, but is defeated. Both plots are built on the same idea. Parents and close people of the heroes remain alive, and the heroes themselves live happily ever after with their loved ones and relatives.

### **3. CONCLUSION**

Therefore, we have come to understand that Euripides was a realist and he made drama real. Distant and detached, cut off from his fellows by inclinations and temperament, the poet shows far greater psychological insight and far greater awareness of the contemporary scene. His realism shocked his contemporaries in great things and in small. His ruthless portrayal of passion in women, his bringing on the stage dirty beggars and peasants were found undignified in the last century as it was in the fifth century B.C. Such realism and psychological insight were inevitably accompanied by a revulsion against black and white morality. He brought his heroes down to

human level and at the same time elevated the despised and the bad so that they meet as real men and women.

He refuses to recognize any fixed boundaries between the comic and the tragic, so it is difficult to classify some of his plays as earthier tragedies or comedies. To some extent, this was natural for Euripides and Korkut, for they seem to have been endowed with sufficient mental balance to laugh at things without ceasing to respect them, to see the funny side of their own beliefs. Men and women as they are can only live in the world as it is, and it is not surprising to find Euripides and Korkut characters giving expression to the social, political, religious and philosophical ideas current at the end of the fifth century. Social problems such as the position of women in society and the institution of slavery, questions political organization, the existence and nature of the gods are reflected in the plays of Euripides and Korkut.

## **REFERENCES**

- ADJI, M. 1994. **Europe, turtle, great steppe**. OOO AST. pp. 135-136. Russia.
- BAITURSYNOV, A. 2003. **Literature Demonstration: Study and Poetry**. Almaty: Atamura. Kazakhstan.
- BELYAEV, D. 1878. **The worldview of Euripides: Historical and literal aspects**. Kazan: Typography of Emperor University. p. 134. Russia.
- CHISTYAKOV, J. 1975. **The foreign literature of the Middle Ages**. Moscow: Prosperity. p. 72. Russia.
- GJONBALAJ, S. T., & GOKAJ, R. 2019. "Common and Special Features of the First School of Drawing in Albania and the First

School of Applicative Arts in Kosovo”. **Journal of Educational and Social Research**, **9(1)**, 45.

MAGULAN, A. 1985. **Ancient myths, Legends: Scientific-Research Articles**. Compiled by R. Berdibaev. Almaty: Writer. p. 55. Kazakhstan.

PHANDANOUVONG, S., & NIMSAI, S. 2018. “An Investigation and Evaluation of Cross-Border Truck Transportation between Nongkhai, Thailand-Thanaleng to Vientiane, Lao PDR”. **Int. J Sup. Chain. Mgt Vol**, 7(4), 56.





**UNIVERSIDAD  
DEL ZULIA**

---

# **opción**

Revista de Ciencias Humanas y Sociales  
Año 35, Especial No. 23 (2019)

Esta revista fue editada en formato digital por el personal de la  
Oficina de Publicaciones Científicas de la Facultad Experimental  
de Ciencias, Universidad del Zulia.  
Maracaibo - Venezuela

**[www.luz.edu.ve](http://www.luz.edu.ve)**

**[www.serbi.luz.edu.ve](http://www.serbi.luz.edu.ve)**

**[produccioncientifica.luz.edu.ve](http://produccioncientifica.luz.edu.ve)**