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## KAZACHŲ IR LIETUVIŲ MITOLOGIJOS LYGINAMOJI ANALIZĖ MENE

### Comparative Analysis of Kazakh and Lithuanian Mythology in Art

#### SUMMARY

In the folklore of any nation, there always have been the fictional characters, which in everyday life are called “evil spirits” or simply “forces of other worlds”. There are also good characters, they always help, and do good deeds. Having originated in the primitive consciousness of our remote ancestors, these characters have expressed amazing stability. Not all without exception, of course, and not in absolutely all diversity, but it is necessary to accept that this makes them even more mysterious and attractive to us. In this article, folklore mythological images of the Kazakh and Lithuanian peoples in art have been considered. As it turned out, Kazakh and Lithuanian mythologies have a rich list of various creatures that persecuted man in those distant times. The article describes some mythological creatures of Kazakh and Lithuanian mythology, whose images were widely spread in poems, myths, legends, epics, tales, children’s fairy tales, prose, poems, and in art. There are not so many creative works on the subject of mythology in art. The analysis of creative works from the Kazakh and Lithuanian works of art is made. The statement is derived that Kazakh mythology has a large number of sacred animals, that is, its basis is totemism in some of its manifestations. As for Lithuanian mythology, it tends more towards the mythology of ancient times, like the mythology of Greece, Rome, and Egypt. Lithuanians, as well as representatives of these peoples, worshiped a huge number of gods who, according to their beliefs, lived in sacred groves. But there are also similar sides of both sides of mythologies.

#### SANTRAUKA

Bet kurios tautos tautosakoje yra išgalvotų personažų, kasdieniame gyvenime vadinamų „piktosiomis dvasiomis“ arba tiesiog „kitų pasaulių jėgomis“. Taip pat yra gerųjų personažų, kurie visada padeda ir daro gerus darbus. Kilę iš primityvios mūsų nutolusių protėvių sąmonės, jie išreiškė nuostatų stabilumą. Žinoma, ne visi be išimties, tačiau būtina sutikti, kad tai daro juos dar paslaptingesnius ir patrauklesnius mums. Šiame straipsnyje nagrinėjami folkloriniai mitologiniai kazachų ir lietuvių tautų vaizdai mene. Išsiaiškinta, kad kazachų ir lietuvių mitologijose yra gana daug įvairių būtybių, persekiojusių žmogų tais tolimaisiais

RAKTAŽODŽIAI: kazachų mitologija, lietuvių mitologija, mitas, menas, mitologijų lyginamoji analizė.

KEY WORDS: Kazakh mythology, Lithuanian mythology, myth, art, mythology comparative analysis.

laikais. Straipsnyje aprašomos kai kurios mitologinės kazachų ir lietuvių būtybės, kurios buvo plačiai vaizduojamos eilėraščiuose, mituose, legendose, epuose, pasakose, vaikų pasakose, prozoje, eilėraščiuose ir mene. Mene nėra tiek daug kūrybinių darbų mitologijos tema. Atlikta kūrybinių darbų iš Kazachstano ir Lietuvos analizė, nagrinėti meno kūriniai. Išvedamas teiginys, kad kazachų mitologijoje yra daug šventų gyvūnų, tai yra iš kai kurių apraiškų matome, jog jos pagrindą sudaro totemizmas. O lietuvių mitologija labiau linkusi į senovės mitologiją, pavyzdžiui, Graikijos, Romos ir Egipto mitus. Lietuviai, kaip ir šių tautų atstovai, garbino daugybę dievų, kurie, vadovaudamiesi savo įsitikinimais, gyveno šventosiose giraitėse. Tačiau yra ir panašių abiejų mitologijų aspektų.

## INTRODUCTION

Folklore of any nation has its own special, somewhere unique, somewhere not so creatures and characters, which originated in ancient times in the minds of our ancestors. These creatures have shown high resistance to time, even if we know some of them from the words of our parents. Now they are fiction for us or simply children's fairy tales, but in those days, people took them seriously, and they were even imprinted for centuries in the stories and paintings of famous artists, illustrations of books about myths and legends.

Kazakh and Lithuanian folklore is not divided into groups of myths about these fantastic creatures. However, due to certain factors, they were insufficiently studied, and attempts to collect them all into one piece and systematize them scientifically up to now, unfortunately, have not been made.

At the same time, it is necessary to provide the appropriate collectors of oral creativity of the late nineteenth and early twentieth centuries, who did not bypass the creations of this genre with their interest and carefully recorded the stories they heard. Many scientists of that time expressed great interest in folklore images, however, despite this, the records produced by them are scattered to

draw any conclusions about the origin of these fantastic creatures. And people of art created their works from the beginning of time with the history of their people to the present day.

According to I.G. Panchenko, "mythological images in no way counteract the realistic perception of life. They are intended to reveal eternal universal values in it" (Panchenko, 1988). In a similar way, mytho-folklore images become a vessel that can never be emptied or filled and are preserved for thousands of years, requiring all the latest interpretations without exception. For example, the article by art critic Baigutov K.A. discusses the evolutionary changes of each mythical character used to create a picture, the type and features of a mythological portrait, and a description of a face. In other words, from a scientific point of view, the works of a mythical character are studied, starting, for example, from antiquity to the Renaissance, and the types of mythical characters today, as well as changes in their stylistic descriptions in the portrait (Baigutov, 2020).

Kazakh mythology contains its own national community, its own concept of favorite, stable images that define its aesthetic originality. Lithuanian mythology has the same diversity. It is possible to

trace the mythological nature in Kazakh art through images of animals. For example, the famous Kazakh archaeologist, and ethnographer Akishev Alisher Kema-levich made the following conclusions about the headdress of the Golden Man found in Issyk, Kazakhstan: bird – upper world, sky; horse – middle world, Earth; goat – lower jaw, the underworld; winged arrows – 4 sides of the Earth. This symbol reflects the understanding of the power of the leader and the structure of the society subordinate to him (Akishev, 1984). In the work of artists Zhandarbek Meldibekov and Sahota Aman Valikhanov, the “Coat of Arms of Kazakhstan” is clearly depicted in the form of a Shanyrak. It has the shape of a circle with a feature. Its background is colored blue. Two winged horses, found in Kazakh mythology, were placed on both sides of the Shanyrak. It is considered sacred in Kazakh culture. From the point of view of spiritual development, Shanyrak is used to establish a relationship with the Heavenly god. In particular, winged horses are taken as an example from the outfit “At the Golden Man” found in the Issyk mound, Kazakhstan (Aydingun, 2008:146-147).

In Lithuanian mythology, researcher Simona Drimbienė writes in her article about the Nine-Horned Deer, an ancient Lithuanian mythological creature carrying heavenly bodies in its horns. It is said that the deer runs away on the day of the summer solstice and returns at

Christmas, carrying the newborn Sun in its horns, and with it a new life (Drimbienė, 2021). There is also the legend of the Iron Wolf. As noted by Saulius Sužiedėlis, the Iron Wolf is a mythical character of the medieval legend about the founding of Vilnius, the capital of the old Grand Duchy of Lithuania and the modern Republic of Lithuania. The legend, first discovered in the Lithuanian chronicles, bears a certain resemblance to the Capitoline Wolf and, perhaps, reflects the desire of Lithuanians to demonstrate their legendary origin from the Roman Empire (Sužiedėlis, 2011).

As E. L. Madlevskaya notes, “The comparison of myths of different peoples allowed us to establish that in them, with all their diversity, a number of themes and motives are repeated. So, in many mythologies, there are myths about animals, ideas about the origin of animals from people, and that people were once animals. The mythological motif of the transformation of people into animals and plants is known to almost all peoples of the globe” (Madlevskaya).

In Lithuanian mythology, everything is different. M. O. Koyalovich saw in Lithuanian mythology the imprints of antiquity and isolation. It is she who, according to his judgment, combines the highest abstract definitions of ancient religions, as well as the developed, completed configuration of Greco-Roman paganism.

## MATERIALS AND METHODS

Kazakh mythology is very diverse, so is the Lithuanian mythology. First, before proceeding to the consideration of literary texts from the point of view of my-

thology, it is necessary to find out what Kazakh and Lithuanian mythologies are, i.e., are there Kazakh and Lithuanian legends like Odysseus or Hercules, which

we see from an early age? It can be noted that the myth is directly connected to folklore in its origins. According to the judgment of researcher Z. Nauryzbayeva, “unlike the mythology of ancient Greece, for example, the Kazakhs, in addition to a number of huge, large and etiological

legends, do not have anything that can be simply pointed out, as well as mythology. Mythological figures, plots, as well as views are found in folklore texts, customs, ornament, music, sacred architecture and need to be isolated and decorated, explicated” (Nauryzbayeva, 2003).

## RESULTS AND DISCUSSION

If you look from the side of the art direction, the researcher K. Orazkulova wrote the following: “the historical and philosophical foundations of the work of Kazakh artists of the modern period are revealed, its tools and ideological structures are demonstrated: canons of traditions and customs, mythical and religious rituals, in connection with the peculiarities of everyday life, criteria for the perception of the nomadic lifestyle, the formation of personality in accordance with the requirements of hostile epochs, etc., examples were taken, linked to modernity and derived from the ethnic-archetypal model” (Orazkulova, 2014). According to the holistic worldview (syncretism) in our people, the study of the elements of the collective unconscious in the structure of art and the presentation of several of its models were evaluated. That was shown through revealing the phenomenon of the spirit of national art, revealing its natural and social substrates, psychophilosophical quoting of cultural and spiritual works of Kazakh artists, emphasizing them with a signature. The creativity of artists also differs from each other. If we talk about the mythological figures of the characters and make a comparative analysis, then according to the creative works

of the artist Aibek Begalin in his work „Oberon Tower“ demonstrates the richness of Kazakh mythology. This picture was created for the series „Apocalypse“ and „time“. Here you can see the comparison and plots of Kazakh and ancient mythology, compositional works on history, folklore, and folk themes that differ in semantic depth, the source of which realates to the works of the Renaissance and originates in Art Nouveau. (Baigutov, 2021). According to the texts of I. G. Panchenko, “mythological figures do not counteract the realistic perception of life. They serve to reveal eternal universal values in him.” In a similar way, mytho-folklore figures become a vessel that cannot be emptied or filled in any case and are stored for thousands of years, requiring a new interpretation (Panchenko, 1988).

Kazakh art contains its own national community, its own concept of favorite, stable images that define its aesthetic peculiarity. Thus, the mythological character in Kazakh literature can be traced through the following works of artists. The emphasis is on the spiritual state of a person in general in Kazakh mythology. If we talk about the spiritual posture of a person and the world of the spirit in Kazakh mythology, then we have the

creative works of the artist Abdukarim Isa. Many scientists are still conducting research on what the spirit is in general and in what form. And the artist, judging by the studies he has studied, describes the spirit in different forms. As for the presence of the spirit in various forms, the artist Abdukarim Isa tried to demonstrate this in his creative work “calligraphy of the Spirit”. He created this picture by comparing the human spirit with one seemingly unremarkable form (Baigutov, 2020:121)

As for the concept of the spirit, the historian-ethnographer Sergei Aleksandrovich Tokarev quoted the following words: the spirit is one force that has an extraordinary omnipotent ability in mythology. It can absorb supernatural will and create various supernatural abilities and capabilities. Spirits are often completely invisible to creatures. Mind and clairvoyance that suddenly appear and disappear, and also have the ability to fly. The Spirit, in whatever way it is connected with a person, can communicate with him internally and literally. It can cause a person to feel sick and cause certain natural phenomena (Tokarev, 2000).

From the painting by the Artist Abdukarim Isa, you can see how the human spirit is balanced by a tiger beast. The leopard is a very strong and energetic animal. As for the transformation of the human spirit into an animal, our old ancestors go back to the history and mythology of the Saka era. The fact that a person becomes an animal, or a person in the form of a semi-animal, also exists in Kazakh mythology. In accordance with this, you can also see the creative works of Kazakh artists Mukhtar Syz-

dykov and Nurlan Bazhirov. In Mukhtar Syzdykov’s oil painting “Melody of the Century”, the creature takes the form of a human and a horse: there is a partial body in human form, legs look like a horse. With the help of this painting, the artist depicted centaurs, characters found in Kazakh mythology. Two Centaurs here are going to connect with the whole world, using flute games to establish harmony with nature. The very colors used by the artist also express this connection. The painting “Melody of the Century” shows that under the influence of the variability of the spiritual world of man, his feelings, the establishment of a single balanced and the existence of all living things in nature in one peaceful sky, in one utopian world. The creative work of Nurlan Bazhirov “The Battle of the Centaurs” depicts the battles of two horsemen with each other. In his creative works, the artist demonstrated dynamic movement, the speed of body movements with great skill (Baigutov, 2020: 124-125).

As for the historical line of the two paintings, the main focus here is on the centaurs. The centaur is a mythological character depicted in ancient Greek legends as half man, half horse. According to one version of the myth, centaurs originally inhabited the mountainous regions of Thessaly. Some researchers claim that the image of centaurs appeared in ancient Greek mythology. The reason is connected with the previous campaign of Saks in Asia. Bearded soldiers who did not get off the horse all day spread many legends about them, believing that the ancient Greeks were created together with the horse (Ashimbayev&Sairov,

2007). Due to the fact that in Kazakh mythology centaurs really live in this world, in the works of the ancient Greek historian, the “Father of History” Herodotus, the mystification of the Sakas or the symbolic image of their existence in the culture of Ancient Greece is clearly traced – the image of the centaur is a world-famous Turkic painting and reveals artistic knowledge, figuratively reflecting the vital manifestation of the animal style.

Among the Kazakh people, 4 types of cattle, i.e., “tort tulik”, have been respected for a long time. These animals had their patron spirits: the patron of the camel – Oysyl Kara, sheep – Shopan-ata, cows – Zenge baba, horses – Zhylykshy-ata.

In Kazakh literature, the image of a horse is interpreted by archaic mythological customs. “The horse represents outer space in absolutely all its diversity.” Thus, in Kazakh prose, the appearance of a horse, leaving folklore and epic features, acquires a variety of interpretations:

- 1) a stallion as well as a constant companion, as well as a companion.
- 2) a stallion as a benefactor.
- 3) a stallion as a sign of being.

Propp V. Ya spoke about the importance of the horse in mythology: the stallion in mythology is a sacred animal, the personification of the relationship with the society of the supernatural, with the “dark light”. The stallion often acts as a continuous companion of mythological characters, i.e., gods and saints. They move on horseback across the firmament and from one element or world to another. This indicates that the stallion

represents the upper world directly (Propp, 2018).

Lithuanian mythology thus differs significantly from Kazakh mythology. Lithuanian mythology is the mythology of Lithuanian polytheism, the faith of pre-Christian Lithuanians. Like other Indo-Europeans, the ancient Lithuanians adhered to polytheistic mythology and religious texture. In pre-Christian Lithuanian, mythology was a component of polytheistic faith; after Christianization, mythology was preserved mainly in folklore, customs, and festive ceremonies. Lithuanian mythology is very similar to the mythology of other Baltic peoples – Russians, and Latvians and is a component of Baltic mythology. Lithuanian religion and customs of that time were based on oral tradition. For this reason, the most original records of Lithuanian mythology and beliefs were made by travelers, Christian missionaries, chroniclers, as well as historians. The unique Lithuanian oral tradition is partly preserved in state ceremonial and solemn songs, as well as legends (Voltaire, 1890–1907).

The initial data on Lithuanian mythology was recorded by Herodotus, who describes Neuri in his book “History”, and Tacitus who in his work “Germany” mentions Estius. Neuri and Estius take the forms of boars and worship the Mother of the Gods. The first recorded Lithuanian myth – “The Tale of Sovius” – was discovered as an auxiliary insert in the list of “Chronographs” of the Greek chronicler from Antiochi Iohna Malala, rewritten in 1262 in Lithuania. This is the first recorded Lithuanian myth that, in addition, captures the first place among

the legends of other peoples – Greek, Roman, and others. When the Prussian Crusade and the Lithuanian Crusade began, more first-hand information about the beliefs of the Balts was recorded, but these records were mixed with propaganda about erroneous myths and legends. One of the first significant keys is the Christburg Treaty of 1249 between the pagan Prussian clans, presented by the papal legate, as well as the Teutonic knights. It mentions the veneration of Kurkas or Kurcha, the god of harvest and grain, to pagan priests who performed some rituals at funerals (Teliavelis, 1999).

*Chronicon terrae Prussiae* is the main source of data on the battles of the Order with the Old Prussians and Lithuanians. It mentions the Russian religion and the foundation of the Baltic religion – Romuva, in which place there is a Kriva-Krivaito as well as a powerful clergyman, who was highly appreciated by the Prussians, Lithuanians, and Balts of Livonia. The Livonian rhymed chronicle, which includes the period from 1180 to 1343, includes records of the moral code of Lithuanians and Baltics. Thus, it is easy to conclude that the mythology of the Lithuanians is not just the myths and legends of one people, it is the mythology of all the Baltic peoples. As many historians note, the mythology of the Lithuanians and other Baltic peoples is more like Greek mythology.

French theologian and Cardinal of the Roman Catholic Church Pierre d'Ayi mentions the Sun (Saule) as one of the main Lithuanian gods, which rejuvenates the world as its spirit. Like the Romans, the Lithuanians devote Sunday entirely to the Sun. Although they worship the

Sun, they have no temples. Lithuanian astronomy is based on the lunar calendar. Enea Silvio Bartolomeo Piccolomini, who later became Pope Pius II, in the "Europe" section of his book "*Historia rerum ubique gestarum*" quotes Hieronymus of Prague, who assured that Lithuanians worship the Sun and a metal hammer, which was used to rid the Heavenly body of bad weather. He mentioned that in addition to the fact that Christian missionaries cut down sacred groves and oaks, which the Lithuanians considered the houses of the gods.

Jan Lasicki wrote *De diis Samagitarum caeterorumque Sarmatarum et falsorum Christianorum* (Concerning the gods of the Samagitans, other Sarmatians, and false Christians) – written around 1582 and released in 1615, although it contains many significant data, it also includes many inaccuracies, since he did not know the Lithuanian language in any way and counted on the narratives of others. The list of Lithuanian gods, formed by Jan Lositsky, up to these times is significant and shows interest in Lithuanian mythology. Later, scientists Theodor Narbut, Simonas Daukantas, and Jonas Basanavicius were based on his activities (Lasicki, 1868).

Mattheus Pretorius, in his own two-volume *Deliciae Prussicae*, order *Preussische Schaubuhne*, written in 1690, accumulated data on Prussian and Lithuanian rites. He idealized the civilization of the Prussians and considered it to be the property of the culture of the ancient world. The *Monstrous* book was an unknown creation about customs, religion, as well as the everyday life of the Prussians from Sambia (Praetorius, 1999).

The manuscript was written in German in the XVI century. The book contained a list of Prussian gods sorted in descending order from the sky up to the earth, as well as the world located underground, and was a significant basis for the restructuring of Baltic and Lithuanian mythology.

Pre-Christian Lithuanian mythology is known mainly according to the attested fragments recorded by chroniclers, as well as folk songs; the presence of certain mythological components common from the most recent keys has been proven by archaeological finds. The concept of polytheistic beliefs is reflected in Lithuanian fairy tales, such as Jurate and Kastitis, the Queen of the Snakes Egle, and the Myth of Soviusa. The subsequent period of Lithuanian mythology arose in the XV century and lasted until about half of the XVII century. The myths of this stage are mainly heroic, affecting the foundations of the Lithuanian state. Probably the two most popular stories are combined with the dream of Grand Duke Gediminas and the foundation of Vilnius, the capital of Lithuania, as well as the valley of Shventaragis. Numerous events of this family reflect real significant actions. Earlier, by the XVI century, there was a common pantheon of gods; information from various sources did not answer each other in any way, and local spirits, especially from the economic field, merged with the most unified gods and rose to the level of gods (Beresnevicius, 2019).

The third period arose from the growing influence of Christianity and the work of the Jesuits from about the end of the XVI century. The former con-

frontational aspect of the pre-Christian Lithuanian heritage from among ordinary people was preserved, and efforts were also made to apply national beliefs in missionary activities. This also led to the introduction of Christian components into mythical stories. The final period of Lithuanian mythology began in the XIX century if the significance of the old cultural heritage was confirmed not only by the upper classes but also by the people in the most spacious meaning. The mythical events of this stage are considered to be a reflection of the earliest myths, which are untrue, but a coded experience of the past.

Stories, songs, and legends of this family represent the laws of nature and similar natural processes, as well as the replacement of the seasons, their relationship with each other and with the presence of people. Nature is often represented in the definitions of the human family; in one central example (which can be found in many songs and narratives), the sun is called the mother, the moon the father, and the starry sky the sisters of human beings. Lithuanian mythology is replete with gods and side gods of water, sky, and earth. They worshipped holy groves, especially beautiful ones, as well as original sites – they were selected for the purpose of sacrifices to the gods.

Fire is very often mentioned by chroniclers when displaying Lithuanian rituals. The Lithuanian monarch Algirdas was also mentioned as the “fire-worshipping king of Lithuania” in the documents of Patriarch Nile of Constantinople (Norkus, 2017). The initial component was considered water – in the legends describing the creation of society,



as a rule, it is told that “at first there was absolutely nothing besides water.” The sources were worshiped – they were saints. The river was considered to divide the regions of life and death. If the settlement was located by the river, in this case the deceased people were buried on the other side of the river. Water sources were held in great reverence, and traditionally kept any water clean – a spring, a well, a river, a lake. Purity correlated with holiness.

The most famous and popular Lithuanian myths and legends that vividly reflect the whole essence of the mythology of that time:

- The tale of Sovius.
- The myth of the blacksmith god Te-liavelis, who liberates the Sun.
- Cosmogonic myths about celestial bodies: Aushrine, Saule and Menulis, Grizhulo Ratai – also known as the “drama of heavenly marriage”.
- The nine-pointed deer (Elnias devyniaragis) is a deer carrying the sky with planets on its horn.
- Egle, the snake queen.
- Jurate and Kastytis
- The tale of the priestess (vaidilute) Biruta and Grand Duke Kęstutis.
- The Iron Wolf is a legend about the founding of Vilnius.
- Palemonids are a legend of the origin of Lithuanians.

M. O. Koyalovich saw in Lithuanian mythology the imprints of antiquity and isolation. It is she who, according to his judgment, combines the supreme abstract definitions of ancient faiths, as well as the produced, completed configuration of Greco-Roman paganism. In the

works of G. Usener (“Götternamen”) and Solmsen (“Litauische und lettische Götternamen”), there are such gods, as well as goddesses, as well as Bezleja, the celestial of the evening darkness, or Apidome – the god of change of dwelling (Laurinkene, 2018).

The brief reports of the old writers – Tacitus, Wulfstan, and others – up to the end of the 13th century differ in greater plausibility than the concepts produced by Protestants and counter-reformers-Jesuits in the 16th and 17th centuries. It is extremely possible that in Lithuania, as well as in Prussia, any region had its own single god, that only in that location was the most supreme, but in relation to the tribal gods, he was considered a subordinate deity. According to the confirmation of Hieronymus of Prague, who preached in Lithuania at the beginning of the 15th century, the objects of reverence in different zones were diverse. In one area, snakes were respected, in another – fire, in a third – the sun or a metal hammer of rare size. To the question directed to the priests, what is the meaning of worshiping the hammer, they gave the answer that once for some months there was no heavenly body visible, that some powerful sovereign seized and kept under lock and key in a fortified tower. At that time, the zodiac signs crushed the tower with a huge hammer and having delivered the sun, returned it to people. The instrument, with the support of which people regained light, became an object of veneration.

Table 1 shows some mythical creatures of Kazakh and Lithuanian mythology, the similarities, and differences between the two.

Mythology	Kazakh	Lithuanian
Higher beings and gods.	Tengri is the supreme deity of the sky. Umai is the keeper of the hearth and a particularly revered earthly female deity, a benevolent (bayana) spirit, the patroness of children and women in labor.	Andayus – the supreme god Zhemina – mother goddess, goddess of the earth, etc.
Folklore heroes of fairy tales and legends.	„Er Tostik“ is the oldest example of Kazakh heroic fairy tales. In the Kazakh mythology, the „Er Tostik“ has all the mythical knowledge, superstitions and customs of the Kazakh people of the early era; Tolagal is a batyr with a powerful force that lifts mountains; Zelaya is one of the magical characters. An assistant in good deeds. He runs as fast as the wind, tied to both legs two stones.	Barzduki – in Lithuanian and Prussian mythology, small, gnome-like men who live inside the earth and keep bread, and beer under the trees. Vilkatis is a werewolf in Lithuanian and Latvian mythology. Deive – patron goddesses, beautiful maidens with long golden hair. Yezherenis is the patron spirit of lakes, etc.
Negative characters of fairy tales and legends.	Albasty are the most famous of all demonological images; Shaitan is a spirit like a genie. Diyu, a demon – a mythical character – Large-bodied. Creates magic. Aidakhar is a dragon that devours people. Zhalmauыз kempir – the witch with seven heads Zheztyrnak („copper nail“) is a female evil demonic character of Kazakh mythology. It is usually presented in the guise of a beautiful young girl or woman with a copper nose and copper claws, who possessed an evil character and incredible strength.	Baubas is an evil spirit in Lithuanian folklore with long skinny arms, crooked fingers, and red eyes. Aitvaras is a flying serpent like a dragon. Ragana is a witch who brings troubles. Undine is the spirit of water, luring travelers into the water, etc.
Sacred beings and objects.	Tulpar is a mythical horse, a faithful friend and assistant of the batyr. The camel is a symbol of a single and indivisible cosmos. The swallow is a symbol of peace and prosperity and many others.	The sun – as a symbol of the beginning and prosperity. Water – in any of its incarnations was considered sacred, for example, the river was a symbol of life, and its other shore personified the afterlife. Holy groves – were something like the abode of the gods, etc.

Table 1. Comparison of Kazakh and Lithuanian mythologies.

## CONCLUSION

It can be concluded that both Kazakh and Lithuanian mythology is unique in their representation. Mythological tales and poems and the works of artists on the subject have passed through the centuries, reaching the present day, showing all the richness of their culture. From the standpoint of modern science, life presupposes the existence of differences, and development is the complication, differentiation, and interaction of the diverse.

A living world culture is possible only as a dialogue of cultures (V. Bybler) of currently existing and already disappeared peoples. But this dialogue, which does not develop into a monologue, without the threat of dissolution, unification, depersonalization, is possible only as a dialogue of defined culture (Korsh, 1993).

Only a culture that has learned its origins and meaning, its self-worth and identity, acquires fame and universality, and can bring its theme into the dialogue

of centuries and cultures. Kazakh culture is rich in spiritual content, formed by a unique way of existence, as well as historical experience. One thing is for sure, Kazakh mythology is very diverse and numerous. Kazakh mythology is the main source of inspiration for researchers and artists.

Lithuanian mythology also serves as a continuous source of inspiration for Lithuanian painters. Numerous interpretations of the Egle – Queen of Snakes have existed in versification and fine art. In the current Lithuanian music, the basis of inspiration for Bronius Kutavicius were polytheistic rituals and sutartine songs (Lyndon, 1999). Children are often presented with the oldest Lithuanian names associated with nature and mythology. Numerous pagan traditions, somewhat rebuilt, were established by the Christian religion in Lithuania. Oak up to these times is a special tree, and grass snakes are treated with caution.

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