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SYNTAGMATIC AND PARADIGMATIC STRUCTURES OF JANGGAR THE EPIC: RELEVANT PHILOSOPHICAL INTERPRETATIONS

Abstract. In this article, we have aimed to define the syntagmatic and paradigmatic structures of *Janggar* the epic, and propose some relevant philosophical interpretations.

Defining the structures rely primarily upon the methodology described in *Morphology of the Folktale* by Vladimir Propp, and *The Structural Study of Myth* by Levi-Strauss. *Janggar* the epic compiled by T. Dugersuren comes to be main material for the article.

With regard to syntagmatic structure, all functions excluding branding, unfounded claims, difficult task, solution, recognition, and exposure are noticed in *Janggar*. As regards paradigmatic structure, the first column of the matrix covers episodes such as stealing of horses, attempting to seize the queen or heroes, or harming someone's body, and it is observed that the characteristics of these episodes are connected with difficulties or villainy. The events grouped in the second column deals with releasing, reviving, healing, interceding, assisting in fleeing, protecting, supporting, helping to defeat the enemies, and becoming a child for someone else. These all have common in alleviating difficulties and in indicating the good activities. The third column has something to do with exacting revenge, pursuing, encroaching, and spatial transference whereas the common feature of last one refers to the events like winning, capturing, killing, or beating down.

Legitimizing how one responds, and how the ultimate outcomes would be when the accepted relationship or treatment within paradigmatic structure underlying the epic are violated, it exhibits what should be done or preferable in cases of invading or being invaded as exemplary social behaviors, norms and models of living. Moreover, enumerating the belongings or property of main hero in detail in very beginning of epics as usual would express the awareness of liberty, and the value on property for the Mongols. An important feature for epics could be inferred from here. Apart from providing norms or standards and satisfying the criteria of competence, epics produce desires in the society in which they exit. Therefore, coming to be memory or reminder of experienced lives, the epics may seem to belong to the past, but there are always contemporaneous with act of being told again

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and again in the society in which they are, and produce future hope, aspiration, and desire through the image of heroes carrying the human spirit forward.

Keywords: folklore, epic, the *Janggar*, structure, functions, syntagmatic and paradigmatic analysis, intangible cultural heritage, description of the underworld, awareness of freedom, and desire production.

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Синтагматические и парадигматические структуры эпоса «Джангар»: философская интерпретация

Аннотация. В этой статье мы стремились определить синтагматические и парадигматические структуры эпоса «Джангар» и предложить некоторые соответствующие философские интерпретации.

Определение структур опирается прежде всего на методологию, описанную в «Морфологии народной сказки» Владимира Проппа и «Структурное исследование мифа» К. Леви-Стросса. Эпос «Джангар», составленный Т. Дугерсуреном, становится основным материалом для статьи.

Что касается синтагматической структуры, в «Джангар» замечены все функции, кроме брендинга, необоснованных претензий, трудной задачи, решения, распознавания и разоблачения. Что касается парадигматической структуры, первая колонка матрицы охватывает такие эпизоды, как кража лошадей, попытка захватить королеву или героев или нанесение вреда чьему-либо телу, и наблюдается, что характеристики этих эпизодов связаны с трудностями или злодеянием. События, сгруппированные во второй колонке, касаются освобождения, возрождения, исцеления, заступничества, помощи в бегстве, защиты, поддержки, помощи в победе над врагами и становления ребенком для кого-то другого. Все они имеют общую черту облегчить трудности и указать на правильность действий. Третья колонка связана с требованием мести, преследования, посягательства и пространственного переноса, в то время как общая черта последнего относится к таким событиям, как победа, захват, убийство или избиение.

Легитимация того, как человек реагирует и каковы будут конечные результаты, когда нарушаются принятые отношения или трактовки в рамках парадигматической структуры, лежащей в основе эпоса, показывает, что следует делать или предпочитать в случае вторжения, являясь примерами социального поведения, норм и моделей жизни. Более того, подробное перечисление личных вещей или имущества главного героя в самом начале эпосов, есть выражение понимания свободы и ценности имущества для монголов. Важная особенность эпопеи может быть выведена отсюда. Помимо обеспечения норм и стандартов и удовлетворения критериев компетентности, эпосы также порождают желания в обществе, в котором они существуют. Поэтому, являясь памятью и напоминанием прошедших жизней, эпосы могут казаться относящимися только к прошлому, но они всегда современны в обществе, в котором они снова и снова воспеваются, пробуждая веру в будущее, стремление и желание через образы героев, несущих человеческий дух вперед.

Ключевые слова: фольклор, эпос, Джангар, структура, функции, синтагматический и парадигматический анализ, нематериальное культурное наследие, описание загробного мира, осознание свободы и производство желаний.

Introduction

Considering the importance of the intangible cultural heritage (ICH) as a mainspring of cultural diversity and a guarantee of sustainable development, The United Nations Educational, Scientific and Cultural Organization (UNESCO) put purposes to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof; and to provide for international cooperation and assistance when it adopted the convention for the safeguarding of the ICH in 2003 [1]. However, the difficulties, problems or misunderstandings associated with the list of ICH have already began to be noticed. This comes to be a justification to continue the activities for safeguarding and promoting ICH, epics as a form of folklore, and any other cultural values in academic field of investigation. In this article, the typical structural analyses are utilized in order to avoid from interpreting subjectively the epics and proposing

subjective arguments and judgments. The main purpose of our article is to define the syntagmatic and paradigmatic structure of *Janggar*, and to propose some relevant philosophical interpretations.

In defining the structure of the epic, we have applied syntagmatic analysis in which the structure or formal organization of a folkloristic text is described following the chronological order of the linear sequence of elements in the text as reported from an informant, and paradigmatic analysis seeking to describe the pattern which allegedly underlies the folkloristic text. These procedures are based primarily on the works such as *Morphology of the Folktale* by Vladimir Propp [2], and *The Structural Study of Myth* by Levi-Strauss [3]. Currently, there are three basic versions, namely Kalmykian, Xinjiang, Mongolian of *Janggar* the epic, and it has been reported around 20 chapters in Mongolia, about 30 chapters in Kalmykia, and about 70 chapters in Xinjiang. *Janggar* the epic [4] compiled by T. Dugersuren is used as the main material in this article.

Results

Janggar the epic is a large-scale poem organizing the “single-move” journeys (with a finite event) into sequentially ordered episodes within a common epic temporal-spatial reference around *Janggar* the hero [5]. In analyzing syntagmatic structure of all chapters individually, we have put aside the opening repeated in every chapter, and encapsulated the full details of the descriptions illustrating the intensity of epic events, and rendered the main contents into the shortest narrative sentences.

In terms of syntagmatic analysis, the *Janggar* is structured in single or double-move journeys. The most frequent function is plundering in various forms, or declaration of war, but, if we see the function in detail, it is related with stealing of horses at most of cases. Characters such as the Girl of the Sun, three daughters of Khan Garuda, Sea Devourer, Mountain Lifting Lads, and Gerensel play the function of donor.

In connection with spatial transference (G) or the hero is transferred to a designated place, we have closely examined the chapter on *Loud-Voiced Red Shovshura defeating Cruel Yellow Gurghe Monster*. Although the upper-world, the middle-world, and the underworld have been appeared in mind clearly when we consider the Mongolian mythological picture of the universe carefully in heroic epics, shamanic or pre-shamanic poems, a well-described description of the three world is not prevalent. Particularly, the description of underworld or underground world is barely mentioned [6]. However, of the underworld is recounted in the chapter on *Loud-Voiced Red Shovshura defeating Cruel Yellow Gurghe Monster* in very interesting and detailed manner. According to what is recited there, the underworld has two of great seas; the Cold Black Sea and Cruel Red Sea. Beneath the seven-layered underworld, there is a part distinguished by its total darkness. Unfortunately, the geographical description of the seven-layered underworld is not given in this epic. All we know do not go beyond that the underworld contains living creatures such as supernaturally capable men, hind, rats, and a sandalwood tree. In describing the events being happened the dark underworld, the indication of light source means to satisfy the condition in which the audience could understand more the events at unconscious level. In the *Janggar*, the light source is supplied by a daughter of Ginary the God. Furthermore, it is possible to infer that mentioning golden objects several times in the underworld (for instance, using two golden sticks, *Janggar* enters to the underworld) has same reason. As stated by Aristotle, when constructing plots and working them out complete with their linguistic expression, one should so far as possible visualize what is happening [7].

As results of our enquiry, the fight with villain in open field (H¹) within the function of struggle (H) exhibits the highest frequency, consequently, the victory in open battle (I¹) is appeared most frequently. With regard to the function of punishment (U), its negative result occurs when the main heroes themselves invade foreign countries or agents by force.

By the paradigmatic analysis, we put identical events together in same bundle. In the result, the first column of the matrix covers episodes such as stealing of horses, attempting to seize the queen or heroes, or harming someone's body. The common characteristics of these events grouped in this column are connected with difficulties or villainy. The second column deals with releasing, reviving, healing, interceding, assisting in fleeing, protecting, supporting, helping to defeat the enemies, and becoming a child for someone else. These all have common in alleviating difficulties and in indicating the good activities. The third column has something to do with exacting revenge, pursuing, encroaching, and spatial transference whereas the common feature of last one refers to the events like winning, capturing, killing, or beating down.

An essential thing in paradigmatic structure is to legitimate how one respond, and how the ultimate outcomes would be when the accepted relations or treatments are violated. That is why every column on the left comes into light as premises for the right one whereas every column of the right appears as consequences for the left one within each two columns on the right and left hand.

Representing one type of legitimation, justification, norms, and exemplars, these all exhibit that the epics are not devoid of prior categories of cognition and evaluation, but their modality is manifested differently. Although the categories such as justification or norm have not been found in their legislative or ethical senses, their equivalent values are detected in the background of explicit literary meaning of the epic, and in its underlying paradigm. On the other hand, if we consider that myths and epics were “the memory bank”, whose principal value is indeed to preserve until the present time the remains of methods of observation and reflection which were precisely adapted to discoveries of a certain type [8], we could conclude that the evaluative values found in epics were true and right at given situation and given period of time.

As for the opening of the epic, temporal-spatial determination for events is mentioned, the composition of the family is enumerated, the hero's honor, birth, spiritual or physical qualities, and miraculous deeds are introduced, and property, belongings, or status of the hero is praised in this section. Introducing the belongings and property of the hero in the very beginning (initial situation) of Mongolian epics as usual is one of vital features in which the attention should be paid. According to English philosopher John Locke who putting equally the property rights with the right to life and liberty, it is so natural that no one has to harm to the property [9] in which someone mixed his labour [9]. As stated by German classical philosopher G. Hegel, the right is the existence of freedom, the history of freedom is [...] the history of consciousness of freedom, and the labour is the first step of mankind into the realm of freedom [10]. It is observable from the Mongolian epics that the Mongols have fine taste for liberty, and it is imminent in their value to property. Probably, the notion as man without property would be unthinkable for ancient Mongols. The recitation ‘there was an extremely poor granny who possessed five goats for yogurt’ in folk stories would one evidence for it. As claimed by Levi-Strauss, repetition has as its function to make the structure of the myth apparent [3], therefore, the same patterns of narration are repeated to a great extent in folk stories. Mongolian epics not introducing the property of the heroes in their openings are scarce, and this constant is likely to be an evidence for the awareness of property right and liberty as natural rights.

There is no doubt that the epics legitimate typical examples, models, or types of vitally required behaviours for social regulation or adjustment. Indeed, the images of extraordinary being are “the symbols that carry the human spirit forward” [11], thus these are required to people. According to Liotard, the popular stories themselves recount what could be called positive or negative apprenticeships (Bildungen); in other words, the successes or failure greeting the hero's undertakings. These successes or failure either bestow legitimacy upon social institutions, or represent positive or negative models of integration into established institutions. Thus narratives allow the society in which they are told, on one hand, to define its criteria of competence and, on the other, to evaluate according to those criteria what is performed or can be performed within it [12].

A substantial feature for the epics could be inferred from here. Except for providing norms or standards, and satisfying the criteria of competence, the epics produce desires in the society in which they exit. Desire is not an imaginary force based on lack, but a real, “productive force [13]”. Therefore, coming to be memory or reminder of experienced lives, the epics may seem to belong to the past, but there are always contemporaneous with act of being told again and again in the society in which they are, and produce future hope, aspiration, and desire through the image of heroes carrying the human spirit forward.

Conclusion

Out of 31 functions, all excluding branding, unfounded claims, difficult task, solution, recognition, and exposure are noticed when the syntagmatic structure of *Janggar* is analysed through functions from *Morphology of the Folktale*.

The possibility to analyse the paradigmatic structure of the epic by the methodology from *A Structural Study of Myth* is real. The paradigmatic structure of the epic is to legitimate how one ripostes and what the ultimate outcomes would be when the founded relationships and treatments are

violated. Therefore, each column on the left is considered as ascendant or premises for its right hand column, by the same token, each column on right as consequent or implications.

That the opening of Mongolian epics introduce the belongings and property of the heroes in detail as usual indicates the sense to liberty and the value to property for the Mongols.

An evaluative sense that is common in paradigmatic structure is that the well-being, desires, and lives are precious ones which will be found and embodied when one accepts the calling, difficulties, or challenges, and overcomes them. The epics provide norms and models in the society in which they exist, satisfy the criteria of competence, and produce the desires as well.

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