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**ARTISTIC AND POETIC FEATURES OF WISHFUL THINKING  
OF THE KHOSHUTS IN KALMYKIA**

Badma Menyaev (a)\*, Boskha Borlykova (b), Mengkai (c), Tamara Basangova (d), Bair  
Kovaeva (e)

\*Corresponding author

(a) Kalmyk State University named after B.B. Gorodovikov, 11, Pushkin st., Elista, 358000, Republic of Kalmykia,  
Russia, bmenyaev@mail.ru

(b) Kalmyk State University named after B.B. Gorodovikov, 11, Pushkin st., Elista, 358000, Republic of Kalmykia,  
Russia, borlboskha@mail.ru

(c) Northwest University for Nationalities, No.1, Xibeixinxun Chengguan District, Lanzhou City, 730030, Gancu  
Province, China, 13679430987@163.com

(d) Kalmyk State University named after B.B. Gorodovikov, 11, Pushkin st., Elista, 358000, Republic of Kalmykia,  
Russia, basangova49@yandex.ru

(e) Kalmyk State University named after B.B. Gorodovikov, 11, Pushkin st., Elista, 358000, Republic of Kalmykia,  
Russia, bkovaeva@mail.ru

***Abstract***

The authors analyze the poetics of wishful thinking of the Kalmykia Khoshuts on the basis of field studies. During expeditions (2008-2009) the authors took notes of maternity, wedding, funeral, calendar, cattle breeding, travelling and other wishful thinking. The art form of wishful thinking of the Khoshuts and its figurative system are caused by genre originality of these works. The primary purpose of the composition and the poetic style of wishful thinking is to express its ideological and emotional content more deeply and fully and as concisely and laconically as possible. The main compositional form of wishful thinking is a monologue that gives the chance to performers of wishful thinking to directly express the conceived blessings and kind wishes. Wishful thinking as a peculiar monument of oral poetry of the Khoshuts is very important not only in the study of their worldview and life, but also their national language. The richness of language of the Khoshuts, their artistic and poetic features were brightly expressed in various wishful thinking scenarios. Wishful thinking, as well as all other genres of oral poetic creativity of the Khoshuts, is characterized by coinciding details and components, similar images and motives, steady speech patterns, figurative phrases, comparisons, constant epithets caused by the general living material and a single language basis. More complete and comprehensive study of wishful thinking of the Khoshuts of Kalmykia, as well as the comparative analysis with the wishful thinking of the Khoshuts of Mongolia (Hovd aimag) and China (SUAR, Qinghai) is required.

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**Keywords:** Folklore, wishful thinking, the Khoshuts, poetics, comparison, epithets.



## 1. Introduction

In general, wishful thinking are particular oral poetic works expressing kind wishes to a person. They are among the least studied genres of folklore of the Mongolian people. There are still no special scientific works devoted to the study of their genre and poetic features. It shall be noted that there are not many publications devoted to wishful thinking in comparison with other genres of folklore. This is explained by the fact that unlike other genres, wishful thinking were not collected for a particular purpose, for example: heroic epos *Dzhangar*, fairy tales, national songs, proverbs, etc. Hence, this caused the need for a monographic study of wishful thinking of the Mongols.

## 2. Problem Statement

In Kalmyk scientific literature one of the first scientists to mention yoryal was N. Ochirov in his student years. The paper was published in the *Zhivaya Starina Journal* in 1909 under the name *Yoryals, kharals and the hara kele utulgan ceremony of the Kalmyks* (1909). It shall be noted that this was the first study of interrelation of two interesting genres of the Kalmyk ceremonial folklore – yoryals (wishful thinking) and kharals (damnations).

Wishful thinking as a genre of folklore became the subject of scientific analysis in the works of Kalmyk folklore specialists such as Matsakov (1962), Basangova (2007), Ovalov (1985), Khabunova (1998), Omakaeva (2014), etc. The folklore experts generally concentrated their attention on genre classification and poetic features of wishful thinking. Some examples of yoryals are published in the folklore collections in Kalmykia and in the *Halmg Unn* republican newspaper.

## 3. Research Questions

The relevance of a scientific problem is to study the poetics of wishful thinking of the Khoshuts of Kalmykia. Personal materials of the authors collected during the expeditions across Kalmykia (2008-2009) served the basis for the study.

## 4. Purpose of the Study

The purpose of the study is to introduce unpublished and unknown texts of wishful thinking of the Khoshuts of Kalmykia into science, disclose historical and cultural importance of published texts, their artistic features and genre specifics.

To achieve the above purpose the study was focused on the following tasks: description and understanding of unpublished texts of wishful thinking; development of new publication principles of wishful thinking recorded in their natural existence; digitization of texts, audio- and video materials; certification of each unique model of wishful thinking; transcription (interpretation of audio- and video materials); study of genre specifics of wishful thinking; identification of poetic and stylistic features of wishful thinking; classification of wishful thinking taking into account its thematic, artistic content and functional purpose.

## 5. Research Methods

Theoretical aspects described in the works of domestic folklore specialists will form the methodological basis of the study: Agapkina (2002), Zorina (2012), Pleshakova (2006), Kulganek (2010), Bardakhanova (2012), Konguu (2015), Khalimbekova (2014), etc. Besides, it included the study of Kalmyk folklore by such scientists as M.E. Dzhimgirov, A.Sh. Kichikov, T.G. Basangova, E.E. Khabunova (as cited in Khabunova, 1984), Menyaev (2016), etc. The given paper presents the analysis of wishful thinking based on the following methods: structural and system method during classification, comparison and generalization of the analyzed material.

## 6. Findings

The poetics of the Kalmyk folklore reflects the history and context of artistic phenomena of the Kalmyk society at different stages of its development. It causes and defines the importance of national originality, esthetic criteria and priorities, ideological orientation and structure of art works.

The given paper analyzes the poetics of wishful thinking (Kalmyk – *үйөрэл* (yoryal) of the Khoshuts of Kalmykia. In general, wishful thinking are particular oral poetic works expressing kind wishes to a person. They are among the least studied genres of folklore of the Mongolian people. There are still no special scientific works devoted to the study of their genre and poetic features. It shall be noted that there are not many publications devoted to wishful thinking in comparison with other genres of folklore. This is explained by the fact that unlike other genres, wishful thinking were not collected for a particular purpose, for example, heroic epos *Dzhangar*, fairy tales, national songs, proverbs, etc. Hence, this caused the need for a monographic study of wishful thinking of the Mongols.

The art form of wishful thinking of the Khoshuts and its figurative system are caused by genre originality of these works. The primary purpose of the composition and the poetic style of wishful thinking is to express its ideological and emotional content more deeply and fully and as concisely and laconically as possible. The main compositional form of wishful thinking is a monologue that gives the chance to performers of wishful thinking to directly express the conceived blessings and kind wishes. Wishful thinking monologues often begin with a specific address.

Quite often the wishful thinking of the Khoshuts appeal to the addressee, for example:

“Wishful thinking to a newborn”

*Nä, yarsn mu noha*

Born bad dog

Very often the Kalmyks addressed the newborn allegorically, calling him by a dissonant name to mislead evil spirits (Kalmyk – *dolan bug* (devils harming children)). For example, *Mu kövün* (bad boy), *Mu* (bad), *Muuda* (bad), *Muutl* (bad), *Noha* (dog), *yaha* (pig), etc. The guarding names were given to children in families where babies earlier died.

“Wishful thinking to a marrying girl”

*Fazaran yarčah mana mu kīkn*

Our bad marrying daughter

The greatest desire of the bride's parents was that their daughter lived good in a new family, that she was loved by the relatives of her husband. In the address a girl similar to the newborn is called a bad daughter not to incur trouble trying to frighten off the evil spirits.

Wishful thinking usually ends with desirable verbs. For example, the wedding wishful thinking of the Khoshuts:

<i>Odsn āldān mend tōgdž,</i>	Let you be treated well,
<i>Mörnā čiknd nar urγaž,</i>	Let the sun shine in the sky,
<i>Altñ žola ergülž,</i>	Having turned the golden reins,
<i>Amulng bayrta mend irh boltha!</i>	Come back healthy and well!
***	***
<i>Bārsn gern' bāšng bolž,</i>	Let your yurt be a castle,
<i>Bāsn biyn' oln bolž,</i>	Let be more people on earth
<i>Kezān kergt zurγan zūlin amulng edlž,</i>	Wish you well-being
<i>Zula tin'gr, bayrta amulng edlž yovtha!</i>	Wish you happiness and joy!
***	***
<i>Ken ahan kündlž,</i>	Have respect for seniors,
<i>Ken bayan erklülž,</i>	Spoil the younger,
<i>Ēž-āvan bayrlulž,</i>	Make your parents happy,
<i>En γazrtan bāšrthā!</i>	Live on this earth!

The ending of each part of the considered wishful thinking is expressed by an independent verbal form: *tōgdž* (be respected), *kündlž* (respect), *erklülž* (spoil), *bayrlulž* (make happy), etc.

Quite often the words fixing the blessing stated by the performer are used at the end of the wishful thinking, for example, Kalmyk – *boltha!* (Let it come true!). The performers used such statements with some purpose to increase the magic efficiency of good wishes expressed verbally.

<i>Ne, mana šin berin</i>	Let our bride
<i>Nasn' ut boltha,</i>	Have a long life
<i>Kišgn' bat boltha,</i>	Have a lot of happiness
<i>Kūkdñ' oln boltha!</i>	Have a lot of children!

In compositional relation many wishful thinking phrases are built by the principle of figurative overlapping.

The speakers of wishful thinking purposely resort to repetition. In these cases, the repeating words somehow define the wishes to a person:

<i>Xormayarn dūrng kövüdtā bolž,</i>	Let the dress be full of boys,
<i>Köšgärñ dūrng kükdtā bolž.</i>	Let the dress be full of girls.
***	

<i>Cagan dund dūrč,</i>	Let it be filled with time,
<i>Casn sav dūrč,</i>	Let the place be filled with snow,
<i>Ergni hard dūrč,</i>	Let the shores be filled with water,
<i>Övsni kökd dūrč.</i>	Let the land be filled with green grass.

There are various repetition forms in wishful thinking: they can have free character, i.e. a word or a combination is expressed every time in a new context; they can have stable structure. One thing is standard: all repetitions are caused by the aspiration of speakers to emphasize, highlight a particular thought, to focus on some specific details.

Quite often the verbs ending a wishful thinking are repeated. For example,

<i>Zun havr üzž,</i>	Let them see hundreds of springs,
<i>ürdinn', ačnrinn' säyin' üzž</i>	Let them see bright future of their children and grand children
***	***
<i>Idän-čigän elvg-delvg bolad,</i>	Let them have a lot of food,
<i>Ezn' ut nasta bolad,</i>	Let the host live long life,
<i>Zurγan üzgin amyulngta bolad,</i>	Let him live under the blessing of six cardinal points,
***	***
<i>Zula tin'gr, han'and tomu ugo bolad,</i>	Let him be happy and healthy,
<i>Amulğ bähig oln dēds öršäh boltha!</i>	Let the Gods bless him!

Comparisons generally taken from real life are widely used in wishful thinking. As the circle of objects, things and phenomena known to a person is extensive, so are the comparisons used in wishful thinking are diverse. Rich flora represents a perennial spring for comparisons of wishful thinking.

<i>Narn met gerltž,</i>	Shine like the sun,
<i>Namč met delgerž.</i>	Open like leaves.

The Khoshuts have many wishful thinking expressing figurative comparison with heavenly bodies:

<i>Narn met gerltž,</i>	Shine like the sun,
<i>Namč met delgerž.</i>	Open like leaves.

Comparative clauses in wishful thinking are built in language by means of auxiliary words “мет”, “кевта”. Accurately used comparisons make the speech figurative and bright, promote live perception of wishful thinking, strengthen its emotional coloring.

The figurative system of wishful thinking is rich in epithets reflected by various parts of speech: adjectives, nouns, verbal forms.

<i>Övsn' öökn bolž,</i>	Let the grass be fat,
<i>usn' aršan bolž</i>	And the water be nectar
***	***
<i>Altn hālyar yovž,</i>	Go by golden road,
<i>Mönggn hālyar irž</i>	Come back by silver road.
***	***
Altn žola ergülž,	Having turned the golden reins,
Amulng bayrta mend irh <b>boltha!</b>	Come back healthy and well!

In wishful thinking the Mongols often use an epithet “*уагаан*” – white:

<i>Caγan hālyar yovž,</i>	Having ridden by white road,
<i>Altn žola ergülž</i>	Turn the golden reins

In a fragment of wishful thinking of the Khoshuts of Kalmykia the epithet “*уагаан*” is given with the intensifying word “*᠔ᠶ᠔*” (very much) that gives additional poetic colors to wishful thinking.

One of the vivid and expressive means of wishful thinking is the antithesis, which creates live visible comparison of certain objects and phenomena. Purposely using contrast pictures and images, the performers of wishful thinking reach high emotional effect:

<i>Ikin' kündlž,</i>	Respect the seniors,
<i>Bičknn' asrž öskž</i>	Spoil the younger
<i>Arvn harn' ärlž,</i>	Let the ten black sins disappear,
<i>Arvn caγan' delgrž</i>	Let the ten white virtues spread

## 7. Conclusion

Thus, wishful thinking as a peculiar monument of oral poetry of the Khoshuts is very important not only in the study of their worldview and life, but also their national language. The richness of language of the Khoshuts, their artistic and poetic features were brightly expressed in various wishful thinking scenarios. They incorporated clearness and organization of the national language, accuracy of its poetic structure, simplicity and naturalness of routine, informal conversation of people. Wishful thinking, as well as all genres of oral poetic creativity of the Khoshuts, is characterized by coinciding details and components, similar images and motives, steady speech patterns, figurative phrases, comparisons, constant epithets caused by the general living material and a single language basis. More complete and comprehensive study of wishful thinking of the Khoshuts of Kalmykia, as well as the comparative analysis with the wishful thinking of the Khoshuts of Mongolia and China is required.

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