

THE MEANING OF THE NAMES AND MIRACULOUS BIRTH OF EPIC HEROES IN THE TURKIC EPICS

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The article considers the functional role of the names of the main characters in the Turkic and basically in Kazakh epics. The variability at the level of plot, poetics and language is observed due to the nature of oral existence of epic works. This basic characteristic of folklore has an impact on the character's name, which in its turn has its own variations depending on the rhythmic structure, melodic picture and poetic tasks of legends. According to the epic tradition the storytellers gave names to heroic legends, performing by themselves, the given name of the main hero could characterize his personal nature. During the study the followings could be observed: typical places in the names of Turkic-Tatar epics and the naming process in real life of Turkics. Especially, the father of a future hero who names his son is also mentioned in the Kazakh heroic epics.

Keywords: epic tradition, a hero name, mythology, archaic legend, birth and quick growing of hero.

INTRODUCTION

The place of the heroic sagas in the folklore of Turkic peoples are certain and idiosyncratic. Folk epics-dastans sung by singers-improvisators are kept through oral tradition for centuries reflecting and describing past history of the nation, images of ideal rulers as positive personalities. At the moment of performing the story-teller "contacts" with the whole audience and the atmosphere of the period of the birth of epic saga was created. The epic saga is formed within the traditions of oral folk arts. The organic part of any epic or dastan is batyr, hero-warrior, glorifying his heroic acts. The gist of the epic sagas is found in the reproduction of heroic acts. The epos of Turkic peoples is characterized by traditional, canonic consecutiveness of the development of the epic biography of the batyr.

As folklorists believe, heroic eposes have emerged on the basis of traditional mythology and heroic fairy tales. There are archaic and classical forms of eposes. It is typical for the archaic form to depict the battle of with heroes-monsters where the biography of the hero is developed and shaped according to the motives of heroic tales – divine arrival, battle with monster, valiant marriage proposal to a remote intended, revenge for the father and etc. Batyr cannot be imagined without his mighty horse and powerful sword.

The central character of Turkish heroic epic is warrior hero in the image of whose high morale ideals of the nation with their wishes about good and happiness,

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truth and justices are impersonated. According to Putilov B. N., warrior heroes “are representatives of synthetic nature – in the basis they are cultural heroes, clannish and tribal heroes, characters came from mythology and archaic world, but transformed by a classic epic into national, nation-wide, regional heroes. These habitants of epic cities and kingdoms, sometimes it can be rulers, but more often – ordinary chief warriors, fulfill their duties before their people, state power, home country.” (Putilov, 1999).

To the resemblance between novels of heroic epic of different people may researchers pay attention (Zhyrmunsky, 1962). It carries deep and comprehensive nature and covers general genre feature of epic, its ideal content, the circle of epic motives and plots, idealizing heroic acts of national heroes, milestones and images, acting figures, genre structure of the written work and its evolution, national idiosyncratic nature of the epic style with its typical formulae, repetitions, usual “decorating” epithets or comparisons, and at last peculiarities of social mode of life of the epic heritage in different historic times. Images of virgin birth abound in the popular tales as well as in myth. One example will suffice: a queer folk tale from Tonga, belonging to a little cycle of stories told of the “handsome man,” *Sinilau*. This tale is of particular interest, not because of its extreme absurdity, but because it clearly announces, in unconscious burlesque, every one of the major motifs of the typical life of the hero: virgin birth, quest for the father, ordeal, atonement with the father, the assumption and coronation of the virgin mother, and finally, the heavenly triumph of the true sons while the pretenders are heated hot (Campbell, 2004).

Comparative epic teaching has a rich history. In the 20th century comparative historic learning of epic is connected with the questions of researching the genesis of epic plots, roots of which are kept up to the present time in the archaic forms of narrations.

The name of a hero is of great importance in the works of national epic, according to ancient notions the human personality and his name were organically connected. The naming was an act of creativity in ancient time. In accordance with the monuments of ancient Turkic writing and the epic legends of the late period “*Big Kyultegin monument inscription*”: “At the age of ten to the delight of my mother *katun*, like *Umay*, my little brother took a heroic name *Kyultegin*” (Stebleva, 1965).

The vast majority of themes, motives, a clearly developed typical composition with all its key elements, the characteristics of heroes and heroines, the origin of their images, particularly the heroic maid, all kinds of artistic techniques found in Turkic folk epics date back to the epic and cuneal literature of the Ancient East. It also applies to the names of epic heroes and heroines, which is clearly seen in the archaic legends of the Yakut, Khakas and Altai people; It is a little more restrained in the epic of the people of Central Asia and Kazakhstan, the Volga and Transurals

regions. If in the epic legends of the Turkic people the Gods and Goddesses “are not so active” as in ancient east epic narrations, the names of the characters in the Turkic-Tatar epics “the spirit of divinity” is kept that will be illustrated further by specific examples. And it suggests “a certain conservatism”, i.e. traditionalism.

During the study the followings could be observed: typical places in the names of Turkic-Tatar epics and the naming process in real life of Turkics, especially the Tatars and Bashkirs. Here we first discuss the reflection of archaic rituals and customs related to the naming process in the national epic in the broadest sense including folk tales where the most common forms of rituals “overgrown” in customs are presented. According to the Tatar and Bashkir scientists a baby couldn't be remained without a name for a single day, or even for one hour. The baby without a name is thought to be replaced with a child of a *gin* or *peri*. Therefore, the name of a baby was given by a midwife. (A. Soleymanov and R. Soltangaraeva, 1995). In the Kazakh nation “a midwife” is a “*kyndyk sheshe*”. She became like a second mother to a child, “*kyndyk sheshe*” literally means umbilical mother, i.e. godmother. She plays the most important role in the first forty days of baby's life and she is an honorary guest. The Godmother have to be a vigorous, well-mannered, honest, as according to the magic beliefs existing in the perceptions of the Kazakhs, her quality is supposed to be transmitted to the child. She was an honorary guest and brought the presents to the child and his mother each of these special occasions.

METHOD

The interest in the study of the Turkic people of the epic in its relation to other epic monuments of world literature is reflected in the numerous studies of Russian and foreign scientists. Big role is played by the method of historical typology. In Russian epics epos studies comparative study relating to the various historical types were engaged in such prominent scholars as A.N.Veselovsky, V.M. Zhirmunsky, V.Y. Propp, E.M. Meletinsky, B.N. Putilov. Their work combined the various scientific approaches, schools and directions. So, E.M. Meletinsky, engaged in the study of the heroic epic, great attention is paid to the myth and fairy tale different nations V. Ya. Propp exploring the Russian folklore in comparison with the folklore of other nations, has established its close connections with myth and ritual. Indispensable for this study is developed by B.N.Putilom methodology of historical-typological and comparative-historical study of folklore, which he applied to the study, in particular, South Slavic and Russian epics.

RESULTS

The father of a future hero who names his son is also mentioned in the Kazakh heroic epics. So, according to the legend “*Er Kosay*”: “Seven brothers lived in ancient Nogai times. Six of them were killed in the battle. The youngest of them *Er Bokshe* left alone when he was sixty, his wife became pregnant and gave a birth to

a son. On this occasion a big party with a horserace performance was organized, and the father named his son as Kosay” (Nurmaganbetova, 1977).

The motive of the miraculous birth of the main heroes in the epic “Manas” plays an important role as well, as in the epics of Turkic-Mongol peoples, which creates an ideal image of the future heroes, calling people to freedom, and he predicts a great heroic destiny. This is due to the formation of the classic heroic epic. However, the echo of the archaic layers and elements characteristic of epic heroes as the first-men, information about the mother left with maternal age, and at the same time is not attentive to his father and a double paternity hero (Almanbet was conceived by the ray and is the son of Azizkan, Kogudoy-hunter’s fathers are Maadai-Kara and the owner of the mountain) are preserved as ancient motifs. The birth of the hero-son childless Zhakyp and Chiyurdy in the epic “Manas”, explained a necessity dictated by the situation, his mother bent on Tiger’s heart is accompanied by various warnings.

The echoes of totemism were preserved in the name of an epic hero. After the birth of Manas he was nicknamed as “qabylan” (Leopard), “Zholbarys” (tiger), “kokzhal” (grey wolf). V.M. Zhirmunsky wrote: “Due to the comparisons the name of a hero often turns into a nickname which replaces his own name” (Zhirmunsky, 1974). The same things happened in the Kazakh “Koblandy Batyr” as in this epic. From this point of view this name has also a great interest to the study. One of the variants of the epic has the following words “Qobylandyday ul tudy (a boy was born like Kobylandy) (Babalar sozi, 2006). There is nothing said about the name of the hero in this epic, he is compared only with himself. This apparent contradiction could be explained by making a deep analysis of the original sentence. We can assume that a newborn hero is compared with qoblan (Leopard) as well as Manas. The morpheme -dy apparently is of late accretion, due to which the poem became more harmonious. Initially, it was probably “Kabylanday”, not “Koblandyday”, i.e. “like a leopard” in the sentence. The form “Koblandyday” is derived from “Koblandy” the name of the hero who is already well known among the people. This assumption, in our opinion, does not contradict the patterns of the Kazakh language and epic traditions of the Turkic people. The word Kablan, Coplan, Coplon, Gaplang represents a leopard in all Turkic languages; and in the number of Turkic dastans (epics) it was often used as a permanent epithet of epic hero in national language. (Karakalpak-Russian dictionary, 1958; Kyrgyz-Russian dictionary, 1965; Russian-Uzbek dictionary, 1954; Russian-Tatar dictionary, 1971; Russian-Kazakh dictionary, 1954). The assumption about the direct connection of a hero’s name of the Kazakh epic with a leopard can easily be proved by the text of the work, in which the hero is often called as Koblan without a morpheme -dy. A legend variant recorded by E.T. Amanzholov is called “Koblan Batyr”, but not as “Koblandy” (Babalar sozi, 2006). All these facts indicate that the traces of totemic images are kept in the hero’s name.

All these peculiarities of Turkic names were reflected in the national epic as well, to be more precise, the heroic qualities of the character when he is compared with the names of the wild, mostly wild beasts that “go with” their names. From this point of view in the Turkic epics an active and quite expressive role plays a Lion-aryslan, Arystan (Lion) that was compared with heroes, if not all, but in the majority of the Turkic legends. In the Kazakh “Koblandy Batyr”, for example, such expression is common: “Koblan born by a Lion”; the name of the hero we left unchanged.

An epithet wolf is less popular in Turkic legends. Thus, in the epic “Koblandy Batyr” we could find such expression “Koblandy, who is similar to the wolf”; the literal translation of the same sentence sounds a little different: “The wolf as a leopard”; according to the epic “Alpamys Batyr”: “As a wolf that attacked the sheep”. The expression of the same legend is as following: “hyperphagic like a hungry wolf”. (Babalar sozi, 2006). Originality of these expressions is that in some cases the original Kazakh word “qasqyr” is used to indicate a real wolf, in other cases “bor³” is used, which is derived from the Tatar-Bashkir “bure”. It could be explained by the fact that the most of the Kazakh legends first were published in Kazan in a so called mixed Kazakh-Tatar language, which is clearly seen in two volumes of the edition “Aksauyt”. In the language of the Povolzhye there was no word “qasqyr” as in the Kazakh “bor³”. So both words are in function to name the same animal.

The comparison of Turkic epic heroes with a lion (most often), leopard and wolf goes back to the ancient Eastern mythology and epics as well. Apparently, the original character of this comparison was used in relation to the Gods and Goddesses.

The divinity of the name Er Sain from Kazakh heroic epic is given in the form of “Sain marked by the God”. From his touch the ninety-year-old women became young, and from his eyes everything was shining. Name Ir-Sain is widely spread in the works of the Turkic-Mongolian folklore which was mentioned by G.N. Potanin (Potanin, 1899). This was the name owned by Batu Sain the ancestor of the Golden Horde khans, trying to emphasize the divine origin of not only his power, but also his name (Katanov, 1902). At the same time Khan followed the deep folk traditions, legends and stories, where Irin-Sain was portrayed as a divine son of heaven and shaman which was widely spread in the Turkic-Mongolian folklore (Potanin, 1893).

Let’s consider the divinity in the name of Kambar Batyr from the same Kazakh heroic legend (Babalar sozi, 2006). According to the Kazakh epic “Koblandy Batyr” mother gives her blessings to her son before a dangerous battle, where the name Kambar is put next to the name of the Muslim prophet Muhammad. In the Central Asian folklore “Kambar is an ancient deity associated with the cult of water existed in Turkestan. He is the patron of cattle”. This name of an ancient deity is detached

from its mythological basis and exists as a name of the epic hero (Aitova and Chvyr, 1974). Kambar, Kambat-Ata, Yilkishy-Ata is a famous character in the Nogai mythology, he is a patron of horse breeding, legendary horse wrangler who was the first among Nogaian to put freeze mark on horses. His name is frequently called in Nogai epics, in the questions of fitting the horses people address to him for help. His spirit patronizes the herd of horses. The name of Kambar-Ata is present in the folklore of Kazakhs, Uzbeks, Turkmens and other nations. In these folklore novels he is present both as an epic hero and musician.

This name is among characters of Muslim religion. The legendary horse breeder's name was Ali Hanbar. Although Hanbar disposes of Turkish basis. The word kam in Turkish languages means gist, truth, providence. Probably, Turkish people had their horse patron under other names. For instance, in Nogai and Kazakh mythologies there is a parallel name for a horse patron: Yilkyshe Ata (Father of horse wranglers). In the personalities of Kambar, a horse wrangler's patron, there are a lot of similarities. Serikbol Kondybay's description is of great attention: "besides that, - having said of the multifunctional nature of the folklore hero, writes the researcher, - in Kazakh astronomy there is a star called Kambar, which can be seen in the night sky starting from winter months and till the early spring. It served as a calendar chronological guide. Its "meeting" with other starry host in the night sky – Urkers (Pleiads) – considered to be the herald of the beginning of the each new month. The legend says when on a monthly basis the star Kambar "comes across the Urker they start to throw out gigantic lightnings, if one piece of lightning hit a person on his head he dies. Saha-yakuts have Desegey-Ayi and Kiely-Baaly toyon – patrons of horse breeding living in the heavens and the latter sometimes used to act in the image of white horse. One cannot exclude that archaic images of Kazakh Kambar-baba are connected with the similar pre-Islamic imaginations.

There are no proper names in the Turkic epic which are not associated with any unique qualities of the hero or related to the rituals and customs, primitive or later beliefs, history and ethnography of the people. In other cases, the meaning of a hero's name is quite clear and requires no special explanation, such as the name Er Targyn from the similar legend (Babalar sozi, Er Targyn). This type of names concludes the names of other heroes of the Kazakh epic: Er Kokshe, Er Kosay, Er Tostik. In all of these names the single dominant feature of the personality of the hero is emphasized, i.e. his heroism. So we come to the issue about the name changing of the hero which is associated with his certain activities.

The word er-ar is often found in the works of ancient Turkic writings. In the old historical epochs it was associated with the idea of heroism and bravery, though it kept clearly retained tendency to stylistic neutrality, meaning not a hero, but an ordinary man, most often a warrior.

The names meaning heroic qualities-batyr are quite clear: Caradon-Batyr, Ak Zhonas-Batyr, Zhanbyrshi-Batyr and many others. According to V.M. Zhirmunsky

the names of many heroes of the Nogai period of the Kazakh epic are historical. The addition of the epic definitions -er and batyr is associated with ancient, pre-nogay and Kazakh traditions, mainly Turkic and Turkic-Mongolian epic. (Urmancheev, 2013).

DISCUSSION

According to old viewpoint of the Turkic peoples, the important moment is giving the name which has a magical influence on its bearer's fate. In folklore this process is explained as the reflection of initiation rite. In oral folk art there are numerous legends about the origin of Idegüey. In one of the versions of the epic written down by Radlov V. V. an old man comes across a jumped off baby, puts him into his boot and brings home. His neighbors advised him to name the baby Idegüey since he was brought in the boot (itek is translated as boot from Tatar). According to the legend, childless old couple find a crying child in the steppe. They call him Idegüey since he was found "from the wind in the field" (wind – yel, yil, zil). And in the legend "Ityuk – Batyr" Kondyzbikya, the daughter of Satimer gives birth to a baby son. The father finds the baby on the banks of the Volga and brings him in the kilt, hence is the name Ityuk – Batyr (kilt – itek). The availability of two or more names of the epic hero is explained by well-known ethnographic things. Thus, "... some of the Eskimos changed their names as approaching to great age, having some hope for it prolonging their lives" (Urmancheev, 1999). this custom has been saved in folklore as well. Another important difference is that the name of the hero bears epic meaning. It has not been influenced by Islam. For example, "Ak Kubek" is translated as "white froth". The names of the horses were used to be associated by the name of the batyr. For instance, in Turkic epic sagas – Baychibar – warrior horse of Alpamysh, Guyrat – a famous warrior horse of Gorogly, Tayburul - the horse of the Kazakh batyr Kobylandy, Kyzyl Or – Ak Kubek's horse. In the saga "Ak Kubek" heroic acts of the batyr begin at the early age, although the age is not mentioned in the saga. First, Ak Kubek beats one of the Koden Khan's warriors. The second enemy of the batyr is Mangush. He asks him to present him the eagle, and his horse Kyzyl Or. But Ak Kubek points him to the fact that he does not possess such a big wealth to obtain such a horse.

So the names of the Turkic epic heroes mainly reflect their heroism (Alp, er, er, Batyr), a royalty or divine origin, clearly depicted echoes of totemism and finally, ideas about the mythological hero, his adventures in foreign, underwater or underground world. This phenomenon goes back to primitive rituals of initiation. Only in rare cases, the image and the name of the epic hero keep the echoes of all mentioned ideas, which can be clearly seen in the Kyrgyz epic "Manas" and the name of its main hero.

Although the legend "Alpamys Batyr", "Kobylandy Batyr", "Kambar Batyr" and others belong to a late period of history, the mytho-epic ideas are observed in

the episodes of naming warriors with corresponding names. The tradition of “proclaiming” of epic hero’s name before his birth, which comes from ancient eastern mythology and cuneiform literature, is developed in the Kazakh epics.

The image of Kanykei is quite popular in the Turkic heroic epics, Academician V.M. Zhirmunsky wrote: “The name of wife Manas-Kanykei is apparently connected with Kazakh-Nogai epic tradition. The daughters of Tokhtamysh Khan Kanykei and Tanykei were captured by Idige after defeating their father in the epic legend about Idige; according to widespread tradition, they became winner’s wives. In the Kazakh epic the names Kanykei and Tanykei become traditional names of daughters of the hostile Khan, who later belonged to a Kazakh warrior, a hero of a legend. In the heroic song “Shora batyr” Kalmyk Karaman Khan’s sisters bore these names. Having defeated Karaman, Shora marries to Kanykei, and his friend Isimbay to Tanykei. In the epic “Koblady Batyr” Kanykei and Tanykei are daughters of Kalmyk Alshagir Khan; they are captured by Koblady and given to his friend Karaman after distributing his takings” (Zhirmunsky 1961). Another interesting fact is that the name of the heroine is in tune with the name of the daughter of the historic figure Toktamys. We believe that the origin of the image of the name Kanykei in all epic legends of the Turkic people, where a woman is presented with this name, has a close connection with the name of a real daughter of Toktamys. The same process happened in the national epic, when the features of such epic heroines were ascribed to the name of a particular woman, whose fate was similar to the fate of many epic heroines. As in many other cases, the specific life material in this case is “torn” from the real basis and was completely absorbed by elements of the folk epic.

CONCLUSION

Indeed, the birth of the epic hero, to meet the expectations of parents and the people profaned his name, coming of age, accompanied by unusual wonderful motifs are considered natural phenomena. The motive of the desire to have a long-expected child found in the Azerbaijani epic “Korkut Ata kitebi”. Bayandur Khan invited to his feast childless Derse Khan to once again make fun of him. Put him in a black house, spreading his black carpet, treats its black sheep meat. Offended and humiliated, he returns home weeping bitterly. But soon his wife and prayers have been heard and the Almighty gave them the son-hero. Among the ancient motifs motif stands out the child’s ability to speak, while still in the womb. He says his mother where he was to be born, according to his desire to be born with branches and meadowsweet playing in order to be as strong as the wood of shrubs.

Scientist VM Zhirmunsky: “In fairy tales, especially in the eastern (Arab, Persian, Turkish) in the usual means of fertilization is a magical apple that brings childless padishah (sometimes its Scooter) met them during the pilgrimage (or visited him in his sleep) old dervish. Apple is the Sultan must share with his wife,

and some tales of the skin (or core) to give the mare, in the latter case, at the same time a hero is born foal, his same age, he designed giant horse” (Zhirmunsky, 1974), folklorist Propp based in the world of folklore materials, notes that the direct effect of the fruit of conception of the child is gradually disappearing, becoming the subject of support of different religious or shamanic rituals and playing only a symbolic role: “But faith miraculous effect the fetus is already shaken. Therefore, the fruit is taken not easy, but after a talk or a blessing. All of these examples demonstrate the unity of nature and man, they say that man is a part of nature and people felt this relationship and its proximity to the ancient times. If the epics of Turkic-speaking peoples of the mother giving birth heroes, experiencing a craving for meat, tiger, lion or less the wolf, then in some cultures men in order to increase the heroic forces for bravery and courage ate meat or heart tigers, wolves, different militancy and agility. The idea of the indestructibility principle of life manifested in the mythological tradition in different ways, and one of the most popular is the miraculous birth of the hero. The fact of the miraculous (surprise) birthday in the epic isn’t negotiated, but stated. Certainty of its correlation with the same plot elements of world mythology allows you to interpret the miraculous birth as a motive - the archetype, to determine K. Jung, the archetype of which is permanent or stable mythological component.

The analysis of the texts of the Turkic epics above all, allows you to select a coherent composite structure and the whole logic of the storylines. In all epics and key central core on which are strung numerous plot points and lines, it is an epic biography of the hero-warrior. Attention is drawn to the apparent proximity of its “major milestones”. Not writing out in detail the smallest details, select the general theme: the miraculous birth of the heroes in the elderly childless parents; the episode of the naming; unusual qualities that distinguish from other children (physical strength, rapid growth, etc.); children’s exploits at the same time, mischief, causing harm to others; education of the future character of other people; acquisition faithful horse, armor and weapons (from the heavenly patrons); marriage to a heroic; the presence of a wise counselor; enemies-relatives.

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