



## RESEARCH ARTICLE

### HISTORICAL PECULIARITIES OF MOTIVES OF CREATING MYTHICAL IMAGES IN KARAKALPAK FOLK EPOSES

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#### ABSTRACT

In the article there were analyzed the ways and development of mythical motives. Sources of information on the occurrence of myths of myths were studied due to some important points of views of well-known world folklorists compared with Karakalpak popular scholars' opinions on the subject. In the article it's pointed out, that mythic images belonged to the earliest stages of human society and they began firstly from the humans thoughts of the natural phenomena as the world Earth, life on Earth, changes of seasons, rainfalls, snowfalls, strong heats, whirlwinds, hurricanes, earthquakes, volcanoes, frosts, fires, etc.; universe, stars, planets, constellations, comets, eclipses (E. of the Sun, E. of the Moon) etc. Historical bases of such motives are studied in correlation with archaic notions of views including the Muslim (Islam) religious thoughts and mythical motives devaluated by under the influence of this religion. Mythical motives in folk eposes, legends and tales and their ideas concern with earlier periods development and we have realised a close familiarity in the idea and plot of Middle Asian, Greek, Persian, Arabic, Hindu and Russian mythological works. Here it is obviously observed a coexistent diffusion between the mythic creative works of all the above mentioned cultures. We think that such a literary phenomenon has occurred in the long misty development of intercultural relations.

#### INTRODUCTION

During earlier centuries the Karakalpak people had been experienced a lot of historical, political, cultural and economical conditions. All these conditions had greatly influenced the folk literature and found their reflections in folk works. Our ancestors had created more and more eposes, tales, legends, poems and other literary works. Folklore is our people's spiritual wealth, our people's many generic poetical creative inheritance. In eposes, tales and legends there is a particular reflection of the past. In the folk works there were poetically reflected the ways of perception of the world by the people, the evolutional development of their consciousness, their feelings and thinking, interests and the first steps to wards understanding and awareness of the objective reality. Eposes depict earlier periods of our ancestors live, every image in eposes reflects any of kinds of points of views of the world and reflects a stage from their life. Mythical images belong to the earliest stages of the human society and there have began to be formed their first thoughts and views of the world and natural phenomena. Discussing thoroughly questions like: «What periods are the beginning of ideas of mythological images related with?», «What functions did they perform?», «How important people's points of views of the world?» and the

finding appropriate answers to them ensures the Karakalpak folklore study with rich scientific materials and it will be a great contribution made by our scientific researchers for the further development of the branch. Studying and discussing mythological images in the Karakalpak folk works we have some information of the way of life of our people in the past, their consciousness, general mythological genesis of motives, evolution and their typology and so there can be defined the national bases of mythological images. By means of those images we can reveal our ancient ancestors' world views, opinions of good and evil, love, friendship and enmity, justice-injustice and be aware of their habits, customs and beliefs, culture and traditions.

#### METHODOLOGY

Numerous scholars have researched myths and expressed their points of views. In the Karakalpak history and criticism of literature N. Dawqarayev was the first who explained and defined the concept «myth». In his scientific work «Essays on the history of the Karakalpak literature» in a special chapter devoted to folklore he defines myth in the following way: «In earlier times when people were in the lower levels of science yet tried to explain different natural phenomena to the society by means of telling tales i.e inventing fantastic stories (fantastic explanatory ways). In those ways they wanted to discover the causes how different natural events happen, there fore in the social life there appear (have been created) various

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stories, tales, even fairy-tales. Here they are! The legends and majority of other oral folk works which constitute mythological contents. From earlier periods the human were easily affected by the influence from outside i.e from surrounds. Especially the consciousness of primitive human beings, their seeing the world was much different, they had their proper way to understand things, living beings (animals and plants) fauna and flora generally the whole nature around them. Gods, super strong Bahadyrs, Saints or Spirits of Saints who Support them in unequal battles and their final victories, different natural phenomenas, legends about the formation of the Earth, all belong to myths» (Dawqarayev, 1977).

## DISCUSSION

Some Russian scholars view of myths also coincide with N. Dawqarayevs view. For instance: «The human beginning from ancient times tried to realize how the world in which they live was built or constituted and what kind of power controls Her! In the earlier stage of the history of mankind human, naturally, recourse to fantasy, imagination. In particular, he falls back to it nowadays, too. However, there is enormous difference between imagination and fantasy of the ancient and modern human. The modern human has learned to be apated aside from nature and society taken wholly, to think alone. Nowadays he is armed with knowledge and skills, which have discovered for him, though incompletd, the origin of Universe. For the modern human being thoughts and feelings are all-OK» (Myths of peoples, 1997). Indeed primitive human's views and thoughts and his understanding the social and natural phenomena were the basic for establishing of myths. «On the basis of earlier intentions to understand the world, society and nature there were created those myths. But those people considered myths as dreams and completely believed to their different occurrences. In real, however, in our minds exists that state which considers myths as dreamful, but those primitive ones with mythological minds perceived it as a fair truth» (Khasqabayev, 1984). And as M.S SteblinKamenskiy writes: «Myths are, although they look not like a truth, considered a fair truth there where they lived and had been created and have been existing even now» (Yeremina, 1978). So earlier humans created more and myths and legends which peculiarly depict the world and their environment and were considered a truth by themselves.

As E.M.Meletinskiy shows «To explain the origin of any object i.e to introduce its genesis, to present how it was appeared, to characterize its environment are the main aims of myths» (Meletinskiy, 1976). Really saying, we realize the contents of myths which are well known to us include retelling of the origin of objects in the nature, how they were constituted, generally, the universe, the world and depiction of them characterizing as holy creations of the almighty creator. Besides, people created myths to understand mere phenomena. For instance: «A giant blue ox is upraising the Earth with one of his horns. When he gets tired he replaces the Earth on the other horn. That's why earthquakes occur on the Earth» (Dawqarayev, 1977). In this way they tried to find out the cause of earthquake. So they invented myths, legends. Such legends are frequently met in our national folk literature. «Once upon a time there lived a very obstinate giant near the village. One day he decided to close across the river. People came to stop him and all beseeched. But obstinate giant didn't obey them and went on towards the river with hemline of his shirt full of soil.

In the village there lived a quick-witted Grandma. Hearing of the Giant's behavior she immediately appeared in front of the Giant». «Fain do! My son across the river steadily. No water should stream downwards the river. May they drink poison instead of water «No, I'll not overlay the soil across the river!». The obstinate Giant spread out the soil of his shirt's hemline onto the river bank and left away. At the place there occurred a huge hill. The loyal people call it «To'k tin' tawi» (Giants mountain) «The mountain hill created by the Giant has remained till nowadays» (Bakhadyrova, 1992). «Myths appeared at the periods when nature, human society, game (animals, birds, fish) all were understood as the same i.e when mythical consciousness was very primitive. Later, with passing more and more centuries with the development of social mind human learned to distinguish himself from other living-beings. They now begin to create legends and other literary works of other living-beings and natural phenomena» (Khasqabayev, 1984). For instance « To answer such questions as», «Why hares have torn lips?», «Why swallows' tails are forked into two parts?» they make up some legends.

Mythical consciousness had been developed in two stages: In the first stage the unity of natural and spiritual are is considered as it's characteristic feature, and in the second stage human is aparted from the nature and there occurs social consciousness» (Yeremina, 1978). With long periods being passed the human had slowly abandoned mythical consciousness because of the development of social consciousness. However, the process of abandoning mythical sense has not been completed, they have joined with some religious beliefs and sometimes we feel that myths have been attracting a great deal yet. Though it is so, here we must distinguish why they are interested in them: for becoming educated, for using them in their educational purposes, in the up-bringing the younger generation or for hobby. In my case, for instance, it the objects of my research work. Learning ancient ideas of our ancestors we encourage ourselves to believe how our customs and rituals inherited from them are reasonable nowadays, how we must treat them and how we make our life more beautiful by means of ancestors' spiritual wealth they left to us. «Perhaps it is because of the fact that newly appeared real consciousness isn't able to make people root out the old consciousness off their minds people want to fill the emptiness in their brain, which has occurred due to their unawareness, with the help of old consciousness» (Allambergenov, 1995). Recently with the development of science people seem completely hare abandoned myths, because science denies mythical beliefs. T. Rakhmanov states out: «The fact that rescued the myths from vanishing its syncretism» (Rakhmanov, 1996). In other words, myths are transformed to folk works, not in the form of their archaic origins, but they do so in some definite changes in their contents or plats. We can observe that myths had appeared when humans began to live in communities and when there had established social groups and social consciousness. The world, natural phenomena being reflected in human mind motivated them to create various legends anecdotes and other kinds of stories and they were narrated in the oral way and from mouth to mouth were transformed from generation to generation. So all the above statements of scholars on myths are understood reasonable. The familiarity and common unity of their occurrence, idea and plot are explained with the same characteristic features of peoples' ways of thinking and the development of their minds characters' images.

Let's observe the factors how myths and mythical plots including their had been transformed into the plots of folk eposes. Epic poems, as mythic ones were developed during the centuries, together with others kinds of folk works reflecting in itself the earlier history of the people, their customs and rituals, religious beliefs and culture. All these factors constituted the plots and artistic features of eposes. Compiling periodic information of the origins of eposes makes it possible to define the ways of their generic establishment and inlayings. In earlier stages of establishing of epic genre we can see in it the characteristic features of tales and myths. As a prominent scholar Kh. Kamalov points out «The majority of Karakalpak folk eposes are originated on the motives and traditions of creating of Middle Asian folk eposes i.e from readily-made tales' and legends' plots» (Kamalov, 1989). Concerning such earlier eposes V.Ya.Propp notes: «The earliest Russian byliynas' (true by-gones) – (true stories) are the eposes existed before the stateship: He also notices that in those eposes myths occupy a considerable place» (Propp, 1958).

Jirmunsky considered that «Heroic tales are the bases of the heroic eposes» (Jirmunsky, 1974). Tales are the earliest folk genres. «A number of tales were appeared before history. When humans were in the lowest stage of their cultural development, in the struggle for their life they much more thought of their environment and tried to recognize it and to recover its mysteries» (Dawqarayev, 1977). Tales were the principal bases of the occurrence and development of eposes. In tales also there were made the first steps towards understanding the world and there were created some mythical images. As N. Dawqarayev notices: «The followings can be included as the constituent parts of the epic genres of the Karakalpak folk literature myths and legends. The first meanings of myths are denoted as tale, invention» (Dawqarayev, 1977). So myths had functioned as motives for developing folk literature and had become one of its organic constitutive parts. For this reason they also were placed with in eposes, too and made their contribution to the artistic improvement of this popular genre. Every epos had taken on it's beginning from tales motives and plots. For instance : Some folklorists, historians, literary critics researching the epos (Khyrkkhys) «Forty amazons» suggest the opinion it's first created during the period of saks and massagets' reign which is also based on the tale (The reign of Amazons) «Kingdom of Amazons» (Kamalov, 1989). As S. Bahadyrova considers «The eposes plot confirms it is based on the tale «Gulayim» (Bahadyrova, 1992). M. Nurmukhammedov points out such phenomena «are common to folk works of all Middle Asian peoples. The plot of the epos «Sharyar» as he writes on, «is familiar with tales' plots of a kid with golden aydar which are equally popular in the East and West» (Nurmukhammedov, 1987).

World nations approach to the studying the world in the same way frequently their points of views are familiar and coincide each other. In all nations' mythical depicting of natural phenomena and plots of legends coincide by their by ways of depicting myths are closely connected with folk works and function for the development of folk works. One of the prominent Karakalpak scholars I. Sagitov in his «Heroic eposes of Karakalpak people » questioned in such way: «How did it go the process of creating eposes? How were the multi-plotted eposes or epics created». I. Sagitov answers those questions himself by bringing forward such an example: For instance, as majority of scholars think epics are not readily

created as they seem nowadays they have been created by a chapter after the another one by one and after some time were joined together and were formed as a whole big one. First a Jyraw or a Baksy created a poem about his famous folk character, depicting his heroic deeds, episodes of skirmishes in which he had won his enemy. Later on listeners tastes and reanests the performer had increased his poem enriched it artistically, so there were appeared a big epic poem. In Karakalpak folk eposes we frequently observe mythical depicting elements and mythic images. What kind of images belong to mythic ones. As N.Dawqarayev points out in his scientific work: «the God, holy saints, angels, dragons, giants, gins, ghosts, fairies, besides, some natural phenomena and their influences to human consciousness were the motives for creating some fairy stories, fantastic legends which also were included to myths» (Dawqarayev, 1977). Professors S. Akhmetov and S. Bakhadyrova in their «Concise dictionary of folkloristic terms» gave the following explanation to mythical images: «Mythical artistic images are frequent elements of poetical depiction of plots especially, in folk works i.e myths or theatrical play and films created on the basis of this ancient genre. Mythical images are considered to be basic motives of creating some folk legends in ancient Greece with legendary characters as Zeus, Heracle, Jason, Helen, Odysseus etc. The appearance of religions was joined with myths and motivated for occurrence and establishing new contents in the religions books especially, in Bible and in Koran» (Saghiyov, 1986).

So mythic images are created on the basis of mythical plots. We frequently observe such images in Karakalpak eposes, too. For instance, Qyzyr, Ilyas baba, pirlar (Holy saints), periler(angels), da'wler (giants), aydarhalar (dragons) ruxlar (ghosts) etc. There many legends populated about those images. In his «Heroic eposes of the Karakalpak people» Ismail Sagiyov characterizes out holy saints in the following way «Of course, such images do not belong to any truth , one can consider them as the result of influence made by Muslim priests to folk eposes» (Saghiyov, 1986).. Religions beliefs strongly and widely influenced to all folk eposes of the Middle Asian peoples, including Karakalpaks. We also join these opinions. Therefore, according to Muslim religions beliefs such saints as Qyzyr (Qydyrata) Iliyas and others invisibly wander over the croplands, farms, steppes, forests and gardens, river and seas, etc been ready to help to anybody when they have to only pray to Gods goodness. Sometimes those saints themselves predict or foresee such a need and immediately appear in front of the prayer to support him/her in such circumstances. That's why in the folk there one can often hear the saying «Every desire of the person who have seen Qydyr is acceptable be Goodness» (Qydyrko'rgennin' tilegiqabil) Thence saying of a successful, lucky person we use idioms «Qydyrdaryg'anadam», «Qidiratamko'rgen», «Qidiratanin' na'zerinetu'sken» etc. To begin everything from «Bissimillakh!» (With the allowance of allah) is the steady habit of the Muslim world. To pray to holy saints, to ancestor's spirits, asking for support and help from them is the earliest customary belief to their goodness and kindness and even to their super-natural power and almightiness, that had been nesting in their minds.

Now let's observe, how in Karakalpak eposes there are reflected Qydyr-ata, QyzyrIliyas saints. For instance they are depicted in the epos «Khoblan» in the following way:

Syiynghanpirim der edim,

AranmenenSelewdi,  
 Attyngaty der edi,  
 Harbulaqtansuwiship,  
 Jetkenjerdekhonady,  
 Mingenatydu'redi,  
 Ga'hiko'lde, ga'hisho'lde,  
 Batyrjetkenjerlerge,  
 Miymanbolpbarady,  
 QyzyrIlyasbabasy,  
 (Sezilmesheshko'zqarasy)  
 You're the Saint that I pray  
 They are my horses, Aran and Selew  
 The are told the best of horses  
 They stop to drink at each source  
 They stay for night where they can reach  
 Riding on horse that is equal to eagle  
 Once in the steppe, once at seashore  
 Were batyr decides to stay  
 As quests they will go invisibly  
 The Saint Father Qyzyr and Ilyas

(Observing the Batyr's conditions) (Epos of Khoblan, 1981).  
 As it known from the above verse lines when Khoblan starts for long journey looking for his beloved KhuwrtqaQyzyr, Ilyas Saints fathers accompany him all his way only appearing when the circumstances require their help.

Being mythic images Saints are met in the plots of the epos «Alpamys» too. Example:

«Your name is Khawys-Khyas, well-known everywhere  
 You're going together with my Saint Qyzyr baba,  
 You're the Holy Saint of all Batyrs, oh, my dear Hasirati Ali!  
 Save, please, your virile, fighter son, from slavery».  
 (Atin' Qawis-Qiyasa'lemgetoli,  
 Qizirbabammenenju'ripsen belli  
 Jigittin' pirisen' ha'ziretiA'liy  
 Qula'ligeninbosatpalwanbalan'di) (Alpamys ... 1995).

As, we observe the Holy Saints send HaziretiAliy'z invisible spirit to encourage Alpamys in the skirmish with QarajanPalwan which has been continuing for three days and the latter confesses his failure and suggests to become friends hereby. We can observe such motives in the epos «Khoblan». After months, weeks and days long journey when Khoblan gets to deserted Qarataw, he comes across to so called Alanggasar Alp Da'w. He has also fallen in love to Khuwrtqa, Khoblan beloved. Contemporaries of that period first used to greet each other, get acquainted and to be aware each others' ages and the purpose of their journeys after which they agree to test their fighting skills. So the Giant began questioning: «Apparently you look younger, will we test our skills in shooting or fencing on in wrestling say, which is favourable for you?» There Khoblan said: «You are the elder you could choose your best skill». After three times of mutual suggestions the Giant, Alanggasar Alp Daw agreed to begin first and said: «May the wrestling stay still together with your six granddads. Let's test shooting!» The appearance of the Giant seemed strange to Khoblan. A thought occurred to him to pray to his holy saints:

«I'm a single to my parents, I pray,  
 Support me, David's son, hey Suleyman!  
 I'm the only son of my parents, I pray,  
 Your majesty! Help me, please, Qydyrata!  
 The powerful potentate of deserts!

The goodness admitted his praying  
 There appeared his saint Qydyr  
 Don't be afraid of the Giant, my son  
 Having said these words he has left the place» (Alpamys ... 1995).

## RESULTS AND CONCLUSION

In general Karakalpak folk eposes retold some thousand years earlier by our ancestors; qatyqulaqs, sheshens (skilled folk story-tellers) jyraws and baqsys [M.E.] are the folk works full of various mythic images of characters including heroes who constantly challenge folk leaders fight monsters and other devil powers in battles and skirmishes and win them overcoming all the difficulties, being eventually supported by the Almighty's majesty and Holy Saints and other benefactors whose images are depicted in a legendary way. All the images are the product of ancestors' earlier perceptual abilities, thoughts and understanding the natural phenomena and the world wholly. These folk works during centuries have been maintaining the spiritual requirement of the people. Karakalpak folk eposes «Makarya the Beauty», «Bahadyr», «Tumaris» and «The legend of Tumar-Ana». In all the above-mentioned eposes, scientific researches the mythical images of characters depicted artistically by means of use of the most influential stylistic devices and expressive-emotional means.

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