

## РОЗДІЛ IV СХІДНІ МОВИ

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### MANIFESTATION OF ANCIENT TURKISH MYTHOLOGICAL MEETINGS IN KUMUK EPICS

*Kumuk epics are grounded source for analyzing of ancient imaginations, mythic memory. Study and understanding of primary imaginations and life about the world of Turkish people are protected and preserved in kumuk epics. Determination and restoration of existing layer create extended opportunity to study the path of ethnos and clarification of types of specification of imaginations. Here, uniqueness of Turkish imaginations, richness of Islamic culture, and content comprising the Islamic mythology are protected systematically.*

**Key words:** kumuk folklore environment, epic creativity work, myth, Turkish mythic imaginations, Islamic mythology.

**Томай Рамазан Гасан оглу. Отображение мифологических встреч древних турок в кумыкских эпосах. – Статья.**

*Кумыкские эпосы являются важным источником для анализа древних верований, мифической памяти народа. Изучение и понимание первичных представлений о жизни тюркских народов основано на исследовании сохранившихся кумыкских эпосов. Определение и восстановление существующего слоя фольклора создают большие возможности для изучения путей развития этноса и уточнения представлений о них. В статье системно раскрываются уникальность турецкого фольклора, богатство исламской культуры, а также содержание элементов, составляющих сущность исламской мифологии.*

**Ключевые слова:** кумыкская фольклорная среда, эпическое творчество, миф, турецкий мифологический фольклор, исламская мифология.

**Томай Рамазан Гасан оглу. Відображення міфологічних зустрічей давніх турків у кумицьких епосах – Стаття.**

*Кумицькі епоси є важливим джерелом для аналізу давніх вірувань, міфічної пам'яті народу. Вивчення й розуміння первинних уявлень про життя тюркських народів засноване на дослідженні збережених кумицьких епосів. Визначення та відновлення існуючого шару фольклору створюють великі можливості для вивчення шляхів розвитку етносу та уточнення уявлень про них. У статті системно розкриваються унікальність турецького фольклору, багатство ісламської культури, а також зміст елементів, що становлять сутність ісламської міфології.*

**Ключові слова:** кумицьке фольклорне середовище, епічна творчість, миф, турецький міфологічний фольклор, ісламська міфологія.

**Problem statement:** Kumuk epics and Turkish mythological meetings.

**Aim of study:** to analyze the usage, significance, functional feature of Turkish mythological meetings in Kumuk epics.

One of the main problems of study in Kumuk epics is connected with in which level the ancient Turkish mythological meetings are protected and delivered. As known, folklore, by being unique cultural event, is featured with ability of containing of all components of ethno-national culture, medieval period and contemporary view beginning of the most ancient though. Thus, folklore genres wholly attract attention by strict actual material for clarification real view, knowledge and comprehension of ethnos in various perspectives as a most fundamental source in point of universium view. As well as, it turns into the capital source in point of view of clarification of deeper layers.

Epic creativity work, functional feature of poetic system of the genre, extreme-time based facts in its content, principles of ethical – esthetic appearance are specified with actual material in most cases. Thus, clarification of the content of myth samples born in kumuk epics which is a part of Turkish ethnical family gives grounded material to follow further processes. As known, mythology is the product of definite

level of mankind mentality. Contact of human with nature and community events was the basis for the development of his mind. Mythology turned into the main part of artistic though of human over times. In the most ancient times, people, taking a stance on surrounded events, began to artistic comprehension and interpretation of nature and society [2, p. 129]. Myth, by being a comprehension event, begins from the understanding of surrounded environment. The way toward figurative art was not so easy and simple, nor momentary.

Observations conducted on kumuk folklore areal, following of verbal culture of ethnicity, specification of colorful thinking models, imagination systems of the separate times and initial world creates condition for this analysis. Considerations of V. Harmann, F. Shreder, A. Gurevich, Y. Meletinsky, Kh. Shyuk, O. Shoning, N. Petersen, M. Steblin-Kamensky, V. Jirmunsky and tens of others in connection with primary culture indicates the myth as the separate layer. It is because; the myth is the beginning of effort of understanding of the society and world. “When saying that Turkish mythology being formed and delivered from the ancient times, stays on the basis of ancient Turkish literature, we consider the mythology as nutrition of literary process in point of idea – es-

thetic view regularly in further period along with its primary stimulus for creation of literature” [1, p. 15].

“Yaradilish”, “Oghuz Kaghan”, “Shu”, “Arganakon” and other epic samples are its classic patterns. Archaic memory being in the arsenal of the kumuk epic such as “Huseynin xabari”, “Bozyigid”, “Tahir and Zohra”, “Amintaza”, “Khatami-Taini xabari”, “Yusuf Alayi salam”, “Asli and Karam”, “Ashyg Garib”, “Shan gizi epic”, “İsgandarin barilari”, “Leyli va Majnun” and others are rich with content and elements of mythic ideas. Lets take a look to one episode in “Bozyigit” epic: “Şol zaman Malatiya degen şaharda bir dahı padişah bar edi. Anı kyop arıb kızı bar idi. Atı Sahibjamal edi. Atası anı heç kimçe qyorsetmey uyde saklap tura edi. Kız on beş yaşına qelende, bir qeçe Bozyiqitini tyuşyunda qyordu. Karaca, uyne bir ulan qelqen. Nyurluyu yüzyüne bir haypan boldu, Amma kız şol saat uyandı. Bu sa da ol suratnı yanında tapmadı. Ol suratnı haşıklığı kızha asar etip, sabursuz boldu.

Ekinçi yıl bir keren dahı tyuşyunde qyordyu. Şol zaman Bozyiqit Sahipjamala sabur et dep, bir nazmu ayıthanı:

Janday dostum qelqendi,  
Tyuşde qyordunq sen meni.  
Koşular qyun bolhan yok,  
Sabur et qel sen hali” [5, p. 229].

Such episode is connected with general content of Uyghur epic “Torayish” in ancient Turkish epic creativity work in one direction.

Bozyigit ancient imaginations, which are classic sample of kumuk epics, belief and faith, are significant in point of expression of colorful life imaginations view. Bozyigit, overcoming great difficulties, confronts with death risk: “Şol yerde beyler-vezirler gelip, iman-şehadet qeltirqen sonq, Bozyigidin boynuna kılinc bulan çapdılar. Kılinc kesmedi, amma Bozyigit bek kıynaldı. Şol zaman Bozyigit: “Ay koçaklar, öltüye bucahız, janımnı kiynamay olyuryuquz. Etiqimini tyubyunde ozyumnyu almas kılıcım bar, anı bulan uruhuz” – dedi. Jallatlar kılıcın aldılar. Zaytun: “Endu munu rahmu etmey oltürqenqe min altun berirmen” – dedi. Bozyigidir bir çaphanda boynun kesib düşürdüler, heç bir rahmu etmediler. (Kavalahu Taala: “İnna lillahi ba inna ileyhi rajun”).

Kılinc otmeqennin sebebi – Bozyigit daim Xizri-İlyasni duasını oxuy edi. Kılıcın altı byuquyup tabanını tyubyune salıp yuryuy edi. Sebebden ajal da kılıcından boldu. Kaman bu halını qyorqende, bir xeyli zaman hakıldan tayıp kaldı. Hakılını başına qelqen sonq, zar-zar yilap bir nazmu ayıthanı:

Hay-hay dyunya, hay dyunya,  
Kime rehm kıldınq sen.  
İskenderdey padişahını,  
Oz koynuna aldın sen.  
Zülmü-japa sende kyop,  
Rahmu şafkat sanda yok.  
Neçe ulu xanlanı  
Oz karnına saldın sen.

Ol zaman kyobyusyuy qışı betine perdev salıp yuryuy ediler. Bozyiqidin de betinde kıldan bir perdev bar idi” [4, p. 254–255]. This text does not complete splendor and invincibility of the hero with the simple description, but connects with the imaginations of mythic memory in most cases. Folklore scientist Salaheddin Bekki pays attention to the case in connection with the problem of death of the hero in his research related with “Maaday-Kara” epic: “In our epic, legendary immortality of Kara Kula kagha, the enemy of Maaday-Kara, grandfather of our hero is indicated as single formula expression.

Kızarıp ağar kanı da çok, Kızarıp akacaq kanı da yok,

Kıyılıp ölop tını da çok, Kesilip ölecek canı da yok.

Thus, death of man makes the death of spirit necessary. Two parts in the formula. As long as there is no death spirit of Maaday-Kara, it will not be prevented to get captured by Kara-Kula Kaghan. In the epic, Kara Kula Kaghan hid the death spirit. Because of it, he overcame sixty kaghans in Altay and captured Maaday – Kara country” [10, p 296].

As seen, there is strict closeness between hiding the angel of death of Kara Kula Kaghan, capturing Maaday – Kara country, overcoming sixty kaghans and realization of death act between Bozyighit epics. Realization of death of the hero in Bozyighit is implemented by his own sword only. And it becomes possible by saying diamond sword by Bozyighit himself. Secret of non-cutting of the sword of enemy (Zaytun) was in connected with reading by hero of pray in relation with Khizr Ilyas. In “Maaday-Kara”, secret of victory of Kara Kula Kagha is connected with hiding of the angel of death. Completion of overcoming of sixty kaghan and occupation of Maaday-Kara country is happened by revealing of such secret only.

Cultural tendency seen in Kumuk folklore culture makes necessary to keep the cultural funds of other ethic environments in the center of attention. Forecast of cosmopolitanism in any level is not able to determine of its new system. On the contrary, values shown them in national quality direct such platonic though to be returned to its original version and turns into the protector of the system. “Xan kızın bermeqe vada etqen “Zaytun” adlı bir yigit kişi bar idi. Ol kişi kalhan eki yüz qışını de alıp, dahı da Bozyigitin artından yürüdyü. Şol zaman Bozyigit bir taşha ok atdı; yartısına qadar qirdi. Anı qyorup Zaytun da athanda, anı da şol kadar qirdi. Anda Zaytun: “Bozyiqit de, men de tenq ekenbiz, bu eki yuz asqer artık eken, anı tutub bolurbuz”, – dep oyladı. Amma Bozyigit bir dahı keren bir taşqa ok atıp, başına kadar batdı. Zaytun atanda yartısı batdı, avvalhı hal bolmadı. Şol zaman Zaytun: “Bozyigit menden qyuçlu eken. Meni de, esgerimi de öldyurmaya yarar”, – dep, kaytıp şaharha qeldiler. Xan: “Bardahı keren anı kolubuaa tyuşyurcek, amanha koymay ölturyur-

byuz”, – dedi. Bozyiqit bulardan ayrılhan sonq, bir otlu yerqe barıp yihildi. Etmış yerinden yarası bar idi. Yaralarına tınqlap turahanda, bir karlıhaç balasına em bereqenin qyorduyu. Şol zaman ata-anası esine tyuşyup, kayhısı bir eken, min bolup, özbaşına bir nazmu aythanı” [4, p. 248]. This sample, by covering the content surrounded the kumuk cultural system and dialectic –philosophic integrity imaginations of the ethnos, actualized its review in the background of contemporary poetic value and criterions. Kumuk epics preserve mythic components of ancient Turkish though in text arsenal in various forms at such plane.

Data transfer of the epic and protection of fact in the formula of change of prose and verse is seen mostly with semantic content colors. Let’s pay attention to the episode, describing the point of heavy injury of Bozyighid:

“Allahım amrundan heç kalmahım yok,  
Kaçıb da qurtulmaha darmanım yok,  
Sen yazhannı qyormesqe tadbirim yok,  
Ajalım qelqen busa, amalım yok.  
Taş içinde xurtlaha em beresen,  
Erdeqi därtlileqe em beresen,  
Saha tyuqyul yalbarıp qelmeqim yok,  
Halım neçik bolmahın bilmeqim yok,  
Mana bir rəhmi etmesen, kadir Allah,  
Senden başqa heç kimden tileqim yok.

Allahu taala Bozyigitin duasın kabul etdi. Başın qyoterqen edi: bir ariv bav qyoryundu. Anda barıp, emişlerinden aşap, kuşları avazlarına tınqlap turdu. Bu zaman Bozyigit bir çičhanı tutup, bıçak bulan bir az yara etip yiberip karadı. Çičhan aylanıp, barıp bir otlu yapurahın yarasına sürtüb sav boldu” [5, p. 248]. Kumuk folklore environment becomes more interesting in the field of ancient thought, protection of primary imaginations, events of medieval period events. Here, rich text basis, archetypes, imagination components of Islamic religion, as well as Islamic culture is used in various forms.

As known, Oriental culture, as well as public, political, cultural processes happened during Islamic period took leading place as significant part in the cultural turnover of such environment along hundreds of years. Cultural system formed by Khazars, Bulgarians, pechenegs, and wholly ancient Turkish though passed heavy processes in the agreement with Islamic cultural environment for long years. Thus, if process observed in existing environment is entrained to Prevail in one way, but it seems referred to the values forming Islam in other way. Myth fact is occurred in the intellection of such two layers. Let’s pay attention to one episode from “Tahir-Zohra” epic: “Bulay amal bolmahın sonq, bular dahı da havhalaşıp, ullusu kız: “Men sizden ulluman. Dahirni men Syuemen!” – dedi. Ortañçı kız: “Dahirni sunda avval men qyordum!” – dedi. Qiççisi kız: “Dahirqe men ozyumnyu aytarman, kabul etmese, bir qeçe yuxlayhan erde başın qesermen!” – dedi.

Ortañçı kız: “Olay busa, men de aytarman, kabul etmese – ahu berirmen”, – dedi. Ullusu kız: “Men de kolun ayahın baylap Şat suvuna atarman”, – dedi. Pa-kıp Dahir bulanı barın da eşitedi.

Dahir bu kızlar ozyunyuy biri-birinden kızhanan axır halak etmeqe barajaklarını bildi. Anın üçün bir qun tanqını karanqısı bulan bavdan çıkıp bir yolha tüşdü. Ütavakaltu alallah”! – dedi... Bir qeçe. Bir qyun yuryuqen sonq, bir bulakha yetişdi. Anda namaz juzunup, namaz kılhan sonq, başın sujdaha salıp, Allahu taalaya dua etdi. Duasında sav-salamat Zuhraha yolukmakını diledi.

Duadan sonq, yuxusu qelip, bir az zaman hapul-luk etqen edi. Şol zaman kulahına bir at kişnəgi tavuş qeldi. Uyanıp karaca: ak opuraklı bir kişi kara atha da minip gele tura. Etişip salam verende, Daqır salamın aılıp , ereturdu. Bu kişi Xizri alayhi salam eken, Dahiri atına alıp: “Qyozyunu yum”! – dedi. Yumdu. “Aç!” – dedi. Açdı” [4, p. 248]. Such facts are enough in Turkish epic tradition. It is impossible to talk here about divine powers, legendary creatures, mythic world imaginations as well as any imagination not being vital in continuous appearance of the persons, characterized in the thought of people. It turned into moral value code preserved in various levels of social sphere, patriarchal place, mythic layers and as well as accepted unambiguously by the members of whole social groups. There are typical models reiterated in various levels in “Kitabi-Dada Gorgud”, “Ashyq Garib” epic. Time boundaries of such imagination sourced from Sacral place lead to infinity and formation of initial thought and assessment ability of human. The root of Khizrin character status in Turkish epic creativity work leads to ancient times. It has forms such as “Khizir with white horse”, “White horse rider”, “Old and wise man”, “Wise old man”, “Hazrat Ali” and others as a fact of further periods, that is post-Islamic period. All of these are the events of Turkish universium as a sample of ethic memory. We confront with classic samples of such motive in first part of “Kitabi Dada Gorgud” epic, titled “Dirsa khan oglu Bughajin boyu”: “Oğlan yenə aydır:

– Ana, ağlamagil, mənə bu yaradan ölüm yoxdur, qorxmagil! Boz atlı Xızır (İlyas) mənə gəldi üç kərə yaramı sığadı. Bu yaradan sənə ölüm yoxdur” – dedi. Dağ çiçəyi, ana südü sənə məlhəmdir – dedi” [3, p. 27]. As seen, such motive indicated in kumuk epic – Dahir – Zohra, Bozyighit is reiterated in Kitabi – Dada Gorgud epic.

Analysis of existing folklore arsenal, as well as epic facts evokes the imagination of Islamic mythological system in the environment leadingly. Here, religious legends, stories in connection with great persons of the religion, wars happened in different periods, various hadiths and regional featured sayings etc. create the strict text basis. For instance, Leyli by precepting to her mother at the end “Leyli va Majnun” epic, said that after I die, go and say to Majnun

that I was loyal to him until the end, tell him the place of my grave and request his pray to me, guilty one. “Məcnun bu xəbarı eşithende ah çekdi. Yılay-uluy turup, haldan tayıp yihildi. Bir xıyıldan sonq ayılıp Zayıdha dedi:

– Ey meni inamlı qyorqen yuvuhum, men sene ziyan etqen edim. Azıp-tozup turahan meni hali lap xarap etdin. Yureqimin kapkaçların yırtıb para-para etdin. Ah! Maha ne uçun bu avur xəbarı qeltirdinq? Ne uçun kasd edip janıma günaha qirdinq? Heç bolmasa bu gunahınqın qarşılığında bir savap sama da et, meni o avullaha eltib, syuyqenimni qaburuna yetiştir.

Zayıd Majnunı Leylanı kaburuna eltip, o yazıknı kaburun gyorsetdi. Amalsız Majnun kaburunu kuçaklap yılama başlatı, bu ah-zarını arasında tenqrine yalbarıp sarnadı:

Haşıkını otu bulan yandı canım,  
Al meni yanınqa, hey aziz janım.  
Dertimni dermanı o bir dyunyada,  
Zar byulbyul turaman men bu uyada.

Kaburnu kuçaklanan halda “Ah, Layla” dep uzun tartıp kyustyunyup, axırı da Majnun jan verdi.

Majnunı Laylanı kabrun açıp qyomdyuler. Xalk bu haşıklanı kaburun ziyarət ete başladı” [9, p. 78].

This legend became popular in whole Turkish world and Eastern sides, turned into the enormous event of literary – cultural environment and ethnical cultures as a source. Kumuk artistic environment took benefit from such source from time to time and make basis for turning into epic fact of whole memory event. Let’s take a look to an episode in “Huseynin xəbarı”:

At kapan katınlaha paşman tavuşlar etqen,  
Şo zamanda katınlara Huseynin olmağını bilqen,  
Ayhır da, katınlara da yilap ulla yas etqen,  
Kyokdeki malayikler tamaşağa karahan [6, p. 16].

As seen here, historical event in connection with Huseyn, who is well-known person of Islamic world was indicated here. But, such event preferred to be based on the most mythic, legendary elements, and it seems that such historical event began to pass to new plane. Progress of such process does not occur in Arabic world only, but also in Turkish mythological place also with the same speed. Let’s take a look to an episode from “Yusuf Alayı salam”:

Çarasızlar kömekçisi ulla Subhan,  
Pazlusundan Jabrailqe etdi purman,  
“Ya Jabrail, Yusupha sen et çi darman –  
Payhambarlık syuyunçusyun ayt qel endi”.  
Sonq Jabrail syoledi: “Ya Yusip-Siddik!  
Salam ayıtdı Allah saha, et tasdik.  
Pazlusundan berdi saha payhambarlık –  
Kutlu bolsun saha bu iş!” – dedi endi [5, p. 78].

As seen, kumuk folklore environment comprises the ancient imaginations, religious legends and events in people though as an integral part. Thus, conducted analysis gives basis to say that mythological motives indicated in kumuk epics are connected directly with ancient Turkish though and arouse interest by its richness as its part.

**Scientific results of the case:** Kumuk epics is specified with extended ability in point of view of preservation of mythological imaginations and actualizes stricter analysis.

**Scientific innovation of case:** Kumuk epic is unique source in point of view of comprising of archaic memory, ethnos culture, and primary imaginations.

**Research significant of the case:** is featured with assumption of significance for study of ancient imaginations, and mythic memory of ethnos.

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