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**IMAGES OF KAZAKH DASTANS, DATING BACK TO  
THE MYTHOLOGICAL CONCEPTS AND IDEAS**

The author, stopping on the functions of fairy-tale motifs in the Kazakh epos, its pays special attention to the nature of artistic images, which are based on mythological ideas. Researcher systematically considered common motifs of fairy tales found in the eastern dastans. It is well known that fighting the enemy forces such as the dragon, divas, witch-mystan, Zheztyrnak and other heroes dastans overcome them. The reader is also well known that along with the central character in his long and difficult campaign involving such powerful satellites, like a bird Samruk, holy Khizr, Perry, with whom the hero is advised in difficult times, which perform the functions of his assistants. Therefore, the author turned his attention to the functions and role of mythological characters in the literary system works, their description and the action in close connection with the people's worldview. See these characters in the structure of the eastern dastans for the researcher seems relevant. During the observation of the world of fairy tale characters found Persian and Turkic plot similarities. However, the author notes, and significant, specific elements in the structure of the Kazakh epos. Obviously, in dastans very common platitudes. The article presents the views of other scientists on the role of international influence on the formation of motives prevailing in traditional folk stories.

**Key words:** epic, mythology, story, detail, fantasy, Dastan, genre, style, image, character, totem, tale.

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**Қазақ дастандарындағы мифологиялық ұғым-түсініктерден туған бейнелер**

Мақалада автор қазақ қисса-дастандарының сюжеттік желісіндегі ертегілік сарындардың қызметіне тоқтала отырып, мифологиялық ұғымдар негізінде туған бейнелер болмысына назар аударады. Шығыстық қисса-дастандарда қиял-ғажайып мотивтердің мол кездесетінін зерттеуші жіті байқаған. Дастан қаһарманының жат күштермен: айдаһар, дию, мыстан, жезтырнақ сияқты жаналғыштармен күресіп, үнемі жеңіске жетіп отыратыны мәлім. Сонымен бірге басты кейіпкердің ұзаққа созылған қиын да ауыр сапарында самұрық, қызыр, пері сияқты мықты серіктері болатыны, олардың сөйлей алатындығы, қиын кезде батырға нағыз жанашыр, жәрдемші сипатында жүретіндігі оқырман қауымға жақсы таныс. Автор осындай мифологиялық кейіпкерлердің шығарма желісіндегі орны мен қызметіне, шығу тегіне, портреті мен амал-әрекеттеріне, олардың ежелгі халықтардың таным-түсінігімен байланысына ерекше көңіл бөлген. Мұның өзі зерттеушінің шығыстық қисса-дастандардың құрамын жеткілікті түрде танығанын байқатса керек. Ізденуші кейіпкерлер әлемі туралы баяндағанда парсы-түркі сюжеттерімен ұқсастықтарын да ескертіп өткен. Сонымен қатар дастанардың құрылысы жөнінде де нақты байқаулар білдірген. Мәселен, ол дастандарда қайталанатын ортақ жайлардың кездесетініне зер салған. Мақалада халықаралық ықпалдастықтың жемісі саналатын сюжеттердің дәстүрлі ұлттық сарындармен байланысы туралы да пікірлер кездеседі.

**Түйін сөздер:** эпос, мифология, сюжет, деталь, фантастика, дастан, жанр, мотив, образ, кейіпкер, тотем, ертегі.

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### Образы казахских дастанов, восходящие к мифологическим понятиям и представлениям

Автор статьи, останавливаясь на функциях сказочных мотивов в системе казахских дастанов, свое особое внимание обращает на природу художественных образов, в основу которых положены мифологические представления. Исследователь системно рассмотрел часто встречающиеся мотивы волшебных сказок, встречающиеся в восточных дастанах. Хорошо известно, что борясь с такими вражьиими силами, как дракон, див, ведьма-мыстан, жезтырнак и другими, герои дастанов одолевают их. Читателю также хорошо известно, что вместе с центральным персонажем в его долгом и трудном походе участвуют такие могущественные спутники, как птица Самрук, святой Хизр, пери, с которыми герой советуется в трудные минуты, которые исполняют функции его помощников. Поэтому автор уделил свое особое внимание на эти функции и роль мифологических персонажей в художественной системе произведения, на их описание и действия в тесной связи с народным миропониманием. Разглядеть эти персонажи в структуре восточных дастанов для исследователя представляется актуальным. В процессе наблюдения над миром сказочных героев обнаруживается персидское и тюркское сюжетное сходство. Вместе с тем, автор статьи отмечает и существенные, специфические элементы в строении казахских дастанов. Очевидно, что в дастанах очень часто встречаются общие места. В статье приводятся мнения других ученых о роли международного влияния на формирование мотивов, бытующих в традиционных национальных сюжетах.

**Ключевые слова:** эпос, мифология, сюжет, деталь, фантастика, дастан, жанр, мотив, образ, герой, тотем, сказка.

The fairy tales come from mythological thinking system of ancient people. The scientists that studied the fairy tale storyline and motifs comparing with “paleontological” information defined that on their basis there were mythic concepts and traditional events concerning them. However ancient myths taken for the basis of fairy tales and their significant parts lost their cognitive function and ceased to describe the historical and household reality, so they gradually became the fantastic point attracting the interest of the listeners. That’s why the folk showed the time of the fabulous fairy tales using the words as “erte, erte, ertede, eshki zhyini bortede” (that means “once upon a time”) and so transferred it to an indefinite time. The secret of getting a possibility to develop them freely changing and modifying the traditional motifs of fairy tales is in it. Certainly, fairy tale first develops in the frame of the definite stable tradition peculiar to the folk art and then it is filled with fairy stories that are the fruit of international integration considered an interesting tale of entertainment character by a narrator and listener. Such fairy fantastic fiction that hasn’t lost its national character yet enriched the Kazakh dastans with new stories, motifs, characters.

The life of the mythic creatures as fairy, samruk, dragon, monster as well as the historical figures as Edige, Bakhram, Eskendir, Zhusip, Suleymen that were the basis for eastern epic poems – dastans de-

icted of forever war between good and evil and represented widely in the epos and fairy tales of Turkic people.

The permanent place of the fairies in eastern epic poems and legend-fables is Kap mountain and Iranbagy. The daughter of the fairy says to Edige’s father Maulimniyaz: “There is my habitation on the other side of Kap mountain, along the headwater. Find me there and let’s live happy together”. Seiphulmalik looked for his beloved wife Badigulzhamal travelling all over the world and hardly found her in the garden of Iran (Iranbagy).

The main character falls in love with the daughter of fairy having seen her in his dreams or her beautiful appearance in the picture. The hero gets allowance from his godfather or parents and his travel of looking for a girl ends with his marriage to a fairy girl. The appearance and portrait of the fairies in these dastans are close, similar to each other. Mostly they have long hair, wonderful figure, fair skin and flying wings. The full description of the fairy is represented in the poem of Nurtugan zhyrau “Edige”:

Biz peri degen halyqpyz,  
Perishteden tomendeu.  
Adamnan artyq ylesi.  
Naryz taza bolady  
Perizattyng keudesi...  
Peri halqy yshady,  
Ozgerilip bolymy.

Qoltygynyng tesigi  
Yshatyn qanat oryny...  
Basqasyn kor, bolmajdy  
Etegin peri koruge,  
Solaj qyp qydaj zharatqan.  
Qajymdap suda zhyzuge...[1, 141]

In the legend-fables and epic poems the fairies have an ability to turn into swan, sometimes dove. The fairies settled on water basin leave their wings on the shore to swim in the water. The character steals the clothes of a girl. The fairy whose clothes are stolen stay by the side of the fellow until she gets her wings back. The fairy tells the fellow where she will be showing her place of residence and flies away. The main character that overcomes a lot of difficulties on the way achieves his aim at the end of the composition.

However in the dastans based on pure eastern stories the way of interacting of fairies with the surrounding people isn't far different from the human behavior. Fairies have a tremendous palace and loyal servants. The caregiver fairies take care of children, in the family the elder is always given honour. For example, in the dastan "Seiphylmalik" the main character gets the grandmother's blessings to be with Badigulzhamal and requests her to ask for allowance from his father. The fairy's father giving his daughter in marriage made a big feast. He gives his daughter the fabulous dowry. In this case the poets describe the society where they live designating the environment of fairies, they don't go far from the reality.

In eastern dastans there is no information about men of fairy society. But fathers of fairies aren't disregarded. The fact that Lazzatbal's father Mystal, Gulbakhram's father Akhmar in "Malik Khassan" are fairies is always mentioned. In "Seiphylmalik" the father of the fairy Badigulzhamal Shahbal proclaims a war upon the jins that have abducted his son-in-law Seiphylmalik.

In the plot of the eastern epic poems – dastans there is no word of the descendants of human and fairy married for love. But in most of Kazakh epic and legend-fables the mother of the main character is a fairy. For example, in one of the versions of the poem "Edige" the fairy flies into the sky saying to Baba hairy Aziz "I am carrying your sixth-month unborn child. I will leave your child near Kumkent city, find it yourself. Baba hairy Aziz finds his son in a silk wrap near Kumkent city looking for him on the bank of the river Nile". He gives his son the name Edige, as he was born in unknown place and day. According to the folk legend Asan kaigy is the

descendant of the fairy. They say even the father of Akan seri who lived in more recent time Koramsa was a man dealt with the fairy himself.

Such mythical motifs came from the notions that there had to be something mysterious in the blood of outstanding people. So meeting of the main characters with the mythic figures is a particular story in the epic world. Therefore this motif plays a special role in the formation of Kazakh epic and eastern epic poems-dastans.

Only in one myth an one-eyed monster was born as the result of the marriage of a human and fairy. This case is described in "the book of Korkyt ata" as followings: ... A shepherd named Aruz met several fairies astrand and was in a contact with one of them. The fairy said to take his child a year later. In a year the Oghuz people moved back to their high mountain pastures. The shepherd saw that very hill with the sun rays shining on the shore. At that time the fairies that came flying to the shepherd said giving him his child: "You are endangering the Oghuz people" [2,128]. This child was a boy named Tobegoz that became a man eating monster over the years.

One of the mythic characters widely spread in Turkic, Persian dastans and fairy-tales is Samruk bird. It is regularly mentioned in the fairy tales and dastans with fantastic stories as well as dragon, jin, monster, fairy and jin. For instance the stories with the participation of the bird Samruk are of great importance for the framework and structural system of the dastans as "Seiphylmalik", "Malik Khassan", "The bird Samruk" and the fairy tale "Ertostik".

"Samruk (Simurgh) is called in the Avesta as Meregho Saena (the bird with great wings). When it rises to the top of the mountains it fully covers them with his wings. This bird roosts on the tree which stands in the sea Vouprukasha. A lot of researchers think that this sea must be the Caspian Sea" [3, 52].

Persian people seem to be a great number of myths about Baiterek (Tree of life) where Samruk nestles. Different medicinal plants grow from its branches and seed. According to the legends wen Samruk settles on the tree thousands of branches with their seeds fall down and after the bird flies away thousands of branches grow again.

The main goal of the Samruk bird in dastans and fairy tales is to conquer the distance and transmit the main character from one world to another one. For example, it pulls Ertostik out of the underground kingdom and flies to the sky of seven layers for sixty days to take Malik Khassan to the place where he wanted.

Even if Samruk took enough food for the journey, all food reserve had run out before they got to

fairies' land. Malik Khassan cut meat of his thigh and gave it to the huge bird.

In the eastern epic poems-dastans Samruk is described as a loyal to friends, able to repay a kindness bird. In the Kazakh fairy tale "Ertostik" and Kyrgyz epos "Er Toshtok", the dastan based on the eastern motif "Malik Khassan" the main hero saves the nestlings of the bird Samruk killing the dragon under the poplar tree that used to eat the nestlings every year. Samruk that came from the long journey was glad for his heroic deed and agreed to take him to the sky.

"Er Tostik" The great imperial eagle swallows Tostik and brings him back. This scene is repeated in the Kazakh fairy tale "Kan baba". G.N. Ponanin writes "It is known that the scene of swallowing the hero with inoffensive purpose as Samruk swallows Kan baba often occurs in the Kazakh fairy tales: I have heard several Kazakh fairy tales where an old mother swallows the wandering hero and brings him back. In the result of such behavior the hero is considered as a son of the old woman".

The ethnographic basis of the story that takes place in the heroic and fairy tales is obvious. In the Kazakh society in order to adopt a relative's child a childless mother gives a breast to a child or makes a child pass through her legs to show as if she has given birth to this child. We think that in the behavior of Samruk in the fairy tale there is a trace of totemic beliefs of godly religion.

There are the episodes showing the healing ability of the bird Samruk in the epic about Rustem widely known for Turkic and Persian people. Young Zal falls in love with the daughter of the ruler of Kabul city Mekhrab named Rudabe. But Zal's father doesn't allow to marry to Rudabe because she is from the family of Zokkhanna. Only after the king of Iran Minugehr and Zoroastrian high priests interposes into the matter Sam Rudabe and Zal get a permission to get married. Shortly thereafter Rustem was born. Rudabe's birth pangs were heavy. The bird Samruk who came to aid advises to "cut the side of Rudabe and get the baby".

"Zhakhnamada" Rustem's father Zal survived owing to the bird Samruk. A child whose body was covered with hair was born in Sams Family. (He was named Zal because his hair was of white colour. This in the Kazakh language means "shal" (old man). Sam accepted it as a bad sign and that's why he felt embarrassed to recognize him as his son. So on advice of his friends he took his child to the Alborz mountains and left him there. Having noticed the child Samruk settled him on the nest

on the mountain peak and brought him up together with his nestlings. Sam saw a dream. In his dream one hero said that Zal was still alive in the Alborz mountains. When Sam came searching for his son Samruk descended from the mountains with Zal. Giving the father of the boy his feather he said to burn it if they needed him.

Dragon is one of the mythic creatures that inspires the surrounding people with fear in epic poems-dastans and fairy tales. Dragon in the folklore of all people in the world is the most dangerous monster. It is the very character that spews fire and swallows whole camel. Dragon is in a row of enemies for a human. In general the dragon blocks the waterway with its huge body making the people be in urgent need of water. The townspeople give the dragon a girl as a sacrifice every year. The main hero kills the dragon and saves both that girl and the town. In the epic poems "Adil Zaiyt", "Er Begzat" the dragon wants to swallow the whole town.

In the folklore samples dragon has three or seven heads. The main character has to cut off all heads while fighting with it. Sometimes the cut head rises and becomes a dragon again. In the dastan "Shakir-Shakirat" the hero doesn't struggle with the dragon. Shakir disguised as a girl cuts the dragon from the mouth till the tail with his dagger when the dragon swallows him.

One of the main characters in this work Shakirat is a smart boy mastered the language of snake. While looking at the dragon he reads an ayat saying "Basmalah". So he binds the tongue of the dragon. In this part of the dastan there is given such dialogue of the dragon and Shakirat:

Aydahar sol arada tilge keldi  
-Beker jigiti emessiñ bildim,- dedi.  
Bir şıbinday janımdı alma dedi,  
Şakirattıñ ayağına jıǵıldı endi.

Şakirat ayttı: - Tilime könemisiñ,  
Könbeseñ osı jerde ölemisiñ,  
Alımına bereyin, bir qoy, bir qız,  
Sonımen jan saqtap jüremisiñ?

Ey, jigiti, jarlıǵına endi köndim,  
Qasıetiñ bar eken tilge keldim,  
Jılda maǵan bir qoy men bir qızdı ber,  
Sen bolmasañ bul şahardı jutar edim. [4, 182]

In the poem "Kybagyl" Akbilek rested by the water was swallow by a dragon. It is written that this happens because the girl's father Adilbay cursed him. Adilbay cursed his daughter opposed to the father's decision:

Tilegiñdi bermegir,  
Köziñniñ jasın körmegir.  
Joldasıñnan ayırılıp,  
Qayğımeneñ eñiregir.

The jins in dastans and fairytales live in the places where a human hasn't stepped, only a main character of fairytales can reach overcoming different barriers. The jins in the fairytales and the eastern epic-poems-dastans have underground kingdom, town surrounded with fiery rivers, located in the sky of seven layers that can't be reached by a human as well as fairies. Even in some tales it is written that their location is the mountain Qaf or Shyn mashynda. In the dastan "Malik Khassan" there are the following lines about the beautiful view of the town of jins:

Bir şahar körinedi jasıl jawhar,  
Kirpişi lağıl, jaqut, öñşeñ gawhar.  
Adamzat munday şahar salğan emes,  
Jarıǵı kündik jerden ottay janar.

Dastan and fairytale complement the image of jin with other features. Jin in these genres is described as a personality marked with his own behavior. He is a creature with ugly appearance, huge hairy body inspiring with fear. In the eastern stories he is distinguished with an ability to go to long sleep lasting for months and to change into different characters. Moreover, the capability of flying at high speed can be a surprise for readers. For instance, in the dastan "Malik Khassan" the jin Ashtar searching for the main hero Khassan with his followers going round the whole world several times. In "Seiphul-Malik" the jins while flying fight with the fairies headed by the king Shakhba. They speak with each other as humans even the fairies frightens in human language the captured jin king saying "I will skin you alive and put out your eyes". They make the jin tell where Seiphulmalik is kept after torturing him.

In dastans jins kidnap the beautiful girls and have an intention to marry them but they don't often manage with it. In the work "Epic poem Dandan Ibrakhimuly" the king's son Dandan sultan returns Narkez beauty captured by the jin with the help of Malike. The jin in "Mynlyk-Zarlyk" takes away the daughter Kuralay from Karadau khan.

The fairies of Zarlyk Kamil coming to the rescue won Karadau. However in the dastans based on eastern stories there are the motifs about the marriage between a human and jin. For instance, the character of the dastan "Malik-Khassan" Khassan marries the jin's daughter Gainizhamal, in the dastan

"A thousand and one nights" there is a story about that a huge jin keeps a beauty in his trunk and takes with himself. In the fairytale "Golden Duka hero" a monster sends by force the main character to bring the jin's daughter.

In the genres of adventure poems and fairytale the main hero first catches the soul of the jin in order to win him. The soul of the jin in the form of a dove is in the trunk that is kept at the bottom of the sea. It is necessary to hit the water with the ring of Suleimen king in order to catch it. In the Kazakh dastan Seiphulmalik in this way gets the trunk from the bottom and kills the jin twisting the neck of the dove.

In the Kyrgyz epic poem "Er Toshtok" the main character appears to be in an underground kingdom. He makes a request to the jin's wife to find out about the place where the soul of her husband was hidden. It turned out that his soul was forty birds hidden in the trunk inside the golden fish living in the golden lake in the place Altaik. The soul of the jin appears to be the soul of these forty birds. Er Tostik finds the trunk and kills all birds. At the same time the dead body of the jin falls down on the ground. Jins sometimes are like soldiers mastered the art of war. "Shakhnama" provides about the great battle with jins happened after the death of Siyamak. The war organized against jins doesn't have an aim to revenge for the death of Siyamak, but to protect the country from the invasion campaign of jins. The jins in the mythological part of "Shakhnama" are the most dangerous organized enemies of Iran that has the ruler as Siyakh jin (black jin).

In "Shakhnama" the character of white jin as well as black jin is defined. In the Uzbek and Turkmen dastans jins are divided as white and black jins. The characteristics given to the jins in Shakhnama are as following:

Alıp diyular şaharına attandım  
Men olardı diyular emes, arıstañǵa baladım.  
Mingen atı arab attan kem emes,  
Al erligi İrandıqtan köp basım  
Bar sarbazın qas töbege uqsattım,  
Jemtik körgeñ qabilanǵa baladım.

According to the hypothesis of scholars of Persian studies jin's image in Iranian heroic epics appeared in the results of long wars of the newly arrived Aryans and the tribes from Persian Gulf. The social condition of the tribes seems to be poor. The appearance of jins described in epics is close to reality. The newcomers compare the people of tribes with the hairy creatures for the reason that they always cover themselves with uncultivated sheep skin.

In the epic of Central Asian people ancient mythological characters preserved until the present prove that these people have ancient continuously kept traditions. Moreover it enlightens about the international cultural relations that are always developed and updated. The Kazakh dastans contributed to disclose the original reasons of

endless contradictions in household important questions, clear up different factors of ethnic relations between people, friendship and enmity. We believe that saying about that big dreams of an individual push him to display heroism and justifying this idea using fairy stories are the definite signs of art development.

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