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Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Image of the heroic marriage motive in the Turkic peoples epos

Perizat Ussipbayeva¹

¹l.gumilev eurasian national university – nur-sultan / kazakhstan
peri_us@mail.ru

Shakir Ibrayev²

²l.gumilev eurasian national university – nur-sultan / kazakhstan
sh.ibraev1950@mail.ru

Kuanyshbek Kenzhalin³

³l.gumilev eurasian national university – nur-sultan / kazakhstan
k.kenzhalin@mail.ru

Azhar Shaldarbekova⁴

⁴l.gumilev eurasian national university – nur-sultan / kazakhstan
ajars@mail.ru

Nurmira Zhumay⁵

⁵l.gumilev eurasian national university – nur-sultan / kazakhstan
nurmiraali@mail.ru

Abstract

The paper considers the features of the heroic marriage motive development in the Turkic peoples epos structure, particularly in the Kazakh epos. Comparative analysis of the epic heritage of the nations (Kazakh, Kyrgyz, Karakalpak, Nogai, Bashkir, etc.) resulted in the fact that the motive is abundantly found in the most ancient epic sources. By incorporating some of the most important components in Kazakh poems, authors conclude that this issue is of great importance to large-scale research.

Keywords: Folklore, Turkic, Epos, Motive, Wedding motive.

Imagen del heroico motivo del matrimonio en los epos de los pueblos turcos

Resumen

El documento considera las características del desarrollo heroico del motivo del matrimonio en la estructura de epos de los pueblos turcos, particularmente en los epos kazajos. El análisis comparativo de la herencia épica de las naciones (kazajo, kirguiso, Karakalpak, Nogai, Bashkir, etc.) resultó en el hecho de que el motivo se encuentra abundantemente en las fuentes épicas más antiguas. Al incorporar algunos de los componentes más importantes en los poemas kazajos, los autores concluyen que este tema es de gran importancia para la investigación a gran escala.

Palabras clave: Folklore, Turco, Epos, Motivo, Motivo de la boda

1. INTRODUCTION

The emergence and formation of our modern broad-based epic tradition has long passed its course. It begins, first of all, with the content of the ancient epics, whose main purpose was to protect the family in ancient times. Scientific conclusions about it were established and confirmed in the Kazakh folklore science. The stadium genre of the Kazakh epic in the context of the world's eposuality differs from the epos of a number of countries in that it has moved to a new level of development. Throughout the course of the long-term development of the epic heritage of our people, there have been different classifications of the epic tradition, from the first congregation structure to the change in the tribal community and the establishment of a feudal-patriarchal society.

Especially this can be illustrated by one of the main components of the epic, the heroic marriage motive, by exploring the genres of the epic within Kazakhs and by making general typological comparisons with the heritage of related Turkic peoples.

The most common in the plot of the ancient epic is the marriage campaign of the warrior and the various trials that take place there. The intricacies of this plot may vary considerably over the years. For example, the hero fights with the girl's close relatives, or with various vicious forces, or with the girl herself. Choosing a mate for the hero, and taking his own, is a typical plot. This later also changed into a heroic song. However, there is another type of heroic marriage plot. In the epic tradition of the Native American peoples, the brother would give a wife to his brother, and in the Nenets' songs, the brothers would choose a bride for their younger brother, lower their wives, and take the girl away. On the way back, the warrior fights the enemy and conquers him with the help of his bride.

Although it is known that the first of these three episodes are linked to the hero's marriage, it is common for women to choose a mate and set out on a journey. In the ancient epics, the ethnographic nature of the marriage plot prevails. It did not deviate from the customs of everyday life. It is a tradition that the hero's long-term stay in the girl's house after marriage has a clear basis not only in the epic but also in the lives of nations of the tribal-patriarchal level.

Today's Kazakh epic is a spiritual heritage, a treasure trove of

the people, rich in diverse genres, which has reached a high point in its epic development. Of course, in the stage of its development to this degree, the traces of ancient history of our people, the regularities of their outlook, the transformation of their habits, the modernization were accumulated. It is possible to draw full conclusions only when the eposystem of each nation and ethnicity is structured and not considered separately, but first in relation to the epic heritage of people of its own kind. In this article, we have sought to parallelize the Turkic peoples with one of the most important components in the structure of the Kazakh epos - to explore the development of the heroic marriage motive.

As the study found, the ways in which the epic tradition developed were quite diverse in the Turkic people. If we compare it with the epics of the Siberian people, there is a sign of homogeneity in the earliest beginning, but there are differences in the way of development and in the present level. The individualization of the character of the hero in the epic heritage of any nation is closely connected with his heroic deed in the selection of a future spouse. The marriage of the hero, the patron saint of the country, also takes place in a special case. In folklore, it was called heroic marriage or defendor marriage (NOVICHKOVA, 1987).

The hero's strength and determination in the fight for the marriage mate show that in the early days the people were able to put family issues as the most important issue in society. From the epic to the classic, heroic epic, all the goodness of a candidate hero who

endures whatever the test is for a bride is a great test. In the image of the hero, in the people's consciousness, who did not tolerate any obstacles, but in the end, he combined his desire to be a family castle and to be a pillar of the people. It is also a combination of defending the dignity and freedom of the country under test. It is beautifully portrayed in the epics of a nomadic Kazakh nation who lived a nomadic and military life.

Another thing to note: the traces of accumulation in classic heroic epics, that is, the accumulation of events of different ages and the history of cognition, are most clearly manifested in this heroic marriage motive. This is because you can recognize different types of marriages experienced by Kazakhs and other Turkic people. Of course, they are different from the original, ethnographic, household functions and function in the epos structure. The essence of a heroic marriage is to start a journey to find the right woman, to find a girl and to prove her right, but to confess her own strength, or to seek opposition from a relative, father, brother or stepmother continues. Obstacles and causes may vary. In any case, the character fights openly with the girl or her relatives.

In ancient heroic marriages, mythical malicious forces are obstructed by the hero's path, and the bride and the environs often resort to the tyrant and immediately go to war to save the hero's bride and the crowd from the enemy's hand, archery, hand-to-hand combat, biathlon, and footpaths from other candidates. In this heroic test,

almost all the Turkic peoples, a typological similarity with the features of ancient life is evident.

The heroic marriage of the epic hero can be viewed as a way of praising and praising the hero's personality. Because the girl, or her parents, and the birch men making tough demands on the guy and trying to get him to act, are not humiliating or discriminating. Here is the essence of paying special attention to a character who goes beyond the level of demands on the heroic personality who will be guarded by him in the future. The centuries-old mission of the Epos longs for human equality and independence, a happy life. Instead of conquering the country, it is more about friendship and peace.

2. METHODOLOGY

The main feature of Koblandy batyr is that the image of women is translated according to the classical epic laws. Although the motive behind the girlfriend's choice here is vague, the bar has begun all efforts to get married. An early adult Koblandy (in Kobylandy's epic) goes to discover the causes of many events in the Kok-Aim Country and encounters his bride on that road. When he arrived, he heard that the man was choosing a wife, and he fought for her. In all variants of the song, Kobylandy's heroic glory is emphasized by the marriage competition (IBRAYEV, 1993).

In the Mergenbai variant, the character drops the gold coin twice a month. And fall in love with the Worm forty years and take away the bride. In the Kulzak Batyr variant, the hero kills a dragon. In the street version, he throws a bow and rescues the country behind him; in the Aisa variant, he overtakes a fight, rides a horse, shoots a golden sword and kills a Black Giant (ESBERGENOV & HOSHNIYAZOV, 1988).

An important role is played by the image of the worm Kurt, the wife of Kobyland. A hero's wife who has won a heroic matriarchy with wittiness, far-sightedness (recognition of a bat-man riding a horse in his womb, barriers before a hero, predicting the future state of his people, attempts to equip his man with weapons). qualities that have been born since He was endowed with the qualities of a caring companion, and the support of his family, which was later demanded by the patriarchal-feudal society. Throughout Kurt, the polygamy patriarchal embodied all the traits of a woman who united peace and harmony in a large family.

This is a song: Not only between Koblandy and Karly, but also with Karly with his children, getting out in front of the warrior carrying Karly, saying goodbye to his beloved, and giving Karlya kindness, placing his son in his brother, giving birth, and caring for his son as his own. with a large mother's heart. The tradition of equipping a warrior's armor from ancient times (formerly his sister, and then his wife) continues not only with the hero but also with his children. That is, the worm has signs left of the woman-shaman, the keeper of the

tribe's customs and traditions, possessing magical powers and magical powers (ZHITEMBAYEVA, IBRAYEVA, AGABEKOVA & SHALDARBEKOVA, 2018).

The commentary by academician Novovkova, who specifically explored epic chastity and marriage customs, has a plausible effect on the outcome of an episode of marital marriage as kidnapping against ancient strangers and general enemies (Lipets, 1983). Comprehensively examining the ancient epics of euphoniums, J. Lebedeva is consistent with the view that the mythological plots of the hero fighting the evil forces have gradually turned into heroic battles (USSIPBAYEVA, 2018).

The way the person went and the nature of his fighting enemies have changed with age. This is what V. Propp says about it. «When historical development creates new forms of life, a new economic conquest, new forms of social relations, and this new one intrudes into folklore, the old does not always die off and is not always absorbed by the new. The old continues to coexist with the new in parallel or entering into various compounds of a hybrid nature with it, which are impossible either in nature or in history. Producing the impression of pure fiction, they, nevertheless, arise completely independently from each other where the historical changes that caused them to happen» (MELETINSKY, 1986).

Experiment. According to the results of the experiment, the hero's courageous marriage has taken many centuries. It contains a mix

of beliefs and traditions from the epic's first channels. Without such ethnographic works, it is impossible to comprehend the meaning of his art. There are several reasons for this: First and foremost, the lives of the Kazakhs and other Turkic peoples have undergone many stages of development and transformation since the beginning of their lifetime. That is why the epic legacy of the Turkic peoples has evolved to varying degrees, and the meaning of the wedding customs in its structure has varied. Second, the epic heritage of the Kazakhs and other Turkic peoples in the Soviet era was largely unexplored under the influence of other policies and retaining their national identity. That would be a barrier to sufficiently revealing the essence of the component of the national epic. Thirdly, the degree of preservation and study of the Turkic epos's inheritance varied. Fourth, although the connections of the Turkic peoples in the current globalization world have grown considerably, scientific ties are weak. As a result, there is little difference in exchanging ideas and discussing common issues. The epic heritage in the folklore heritage of each people and the extent to which the Turkic peoples study it are not widespread in their midst. Fifth, the positive aspects of the systematic method of studying folkloric science, which consider the epoch as a whole in the Soviet period, have not been perfected. Because each part of the epic is not individual, but compared to other nations, in order to separate its meaning and function from each national epic, our research is aimed at filling this gap.

3. RESULT

Finally, after examining the results of the experiment, we came to the conclusion. Analyzing the results of the experiment, one can formulate the following questions.

Today this is the challenge for the Kazakh epistemology because of the rapid development of a global age in which different cultures are interconnected, our national heritage, including the treasury of the people, needs a new direction in our study of epics. In particular, it is pertinent to consider the scientific in-depth consideration of the motif of the heroic marriage in the epos structure. Because family values are a very important issue in any nation and society. This is evidenced by the tradition, the rituals, and their manifestation in the Turkic peoples when the study was even emphasized in ancient times. A comprehensive study of the wedding customs and the various trials and marriages involved in the epic will surely be of interest. This is the truth that was borne out by the results of the study.

However, it became clear that the theme of the heroic marriage of the epic hero was to become a mandatory artistic approach not only in the Kazakh epic, but also in the fable of the Turkic peoples' epic patterns. Of course, the plot could be very diverse in the epic of many nations of the world, due to the variety and application inherent in the historical development of different ethnic groups. However, the final meaning is general typological regularity as a way to popularize a

hero. In the plot of the heroic deed of future heroic marriage, the conditional system of historical and ethnographic situations inherent in each nation is embedded in the structure inherent in the epic nature.

Interestingly, the motive for a brave bride to marry the bride also plays an important role in later versions of the epic, as researchers have noted. But with these collisions, the theme of marrying epic characters is not limited. For example, in the epic *Son of Kokshe Son Kosai*, the orphan Yer Kosa won the daughter of a rich Sarbai due to his strength. And in the historical epics, the hero's achievement of the bride is portrayed not only as a feat but also through his intelligence. For example, the regular episode in *Abylai Khan's Episode* will give the beautiful Tobysh to the Abyss Khan for the wife of the cruel Kalden Seren (Jungar Khan), meaning that he will give his beloved daughter (sister) of the Kalmyk khan a blessing for his courage, wisdom, and patience. For example *Revival of the plot by Japal Batyr*, who solves the riddle of *Tansheber Beauty*, in the historical epoch of the eighteenth century, *Japal Batyr and Tansheber Girl*, is also a revival of this plot.

However, we can conclude that the plot is historically evolved and complemented by the real-life content of the post-archaic era, the type of conditional struggle, the aftermarket function, and the specificity of a particular genre. *Kyz Zhibek* does not marry on the rights of a levirate in the widow of *Sansyzbai*. He protects first of all his relatives. The hero shows heroic deeds and acquires the right to the heroic deed. Although the motto bride-to-be in the *Talaiy* and *Aiyim*

epic, which fully and deeply reflects the contradictions in the life of Kazakh society in the 19th century, was chosen because the bride's motive for choosing bride is wise, brave, loyal, and kind, it meets all requirements.

One of the most courageous marriages found in the epics of Kazakhs and other Turkic peoples is the ritual that connects the daughter of a defeated enemy to a spoiler. For example, in the historical epic *Shakshakuly Er Zhanibek*, the daughter of Kalmyk khan Katagan Katashash became the beautiful price for the winners, in the epic *Akzhonasuly Er Kenes* he killed the Kalmyk Kalmyks, killing their khan Karaman and taking the wife of the khan as a trophy. In this way, the hero wins a heroic war, defeats foreign invaders, and captures his daughters. This issue requires special consideration.

4. CONCLUSION

In this article, we have analyzed some aspects of the epic heroic marriage motives, mainly based on the epic materials of the Turkic peoples. For example, in comparison with the epic of the peoples of Mongolia, Kalmyk, Altai, Yakuts, the interesting parallels are revealed. So, for example, the Kyrgyz researcher Zhamgyrchieva, who considered the plot of Geser and Zhangir, Findings from Zhamgyrchieva's research still need to be further deepened. (ZHAMGYRCHIEVA, 2015).

The period of the interaction of the cultures of the modern peoples of the world. This broadens the horizons of the Kazakh folklore science and sets great tasks for the epanet. The urgency of comparing the heroic marriage motive that we are referring to in our article, based on one single Kazakh epic and one on the future Turkic peoples, and on the whole world. Only then the marriage ritual, which has been important in the poetry of the epic from ancient times, can be fully revealed. Researchers have also begun to pay attention to this. For example, in the work of Voropayeva «Modern scholars have found that all this information, surprising for the land of the justification of the Aryans, that is, the ancestors of the Iranians and Indo-Iranians, belong to the same religious-mythological notions and epic motives, testifying to the origins of historical and cultural contacts between proto-Slavs and proto-Türks...» (VOROPAYEVA, 2012). The evidence suggests that this problem needs to be studied in a more comprehensive manner.

However, by incorporating some of the important parts in Kazakh poems, some aspects of the motive of a heroic marriage in the context of the Turkic peoples' epic, we conclude that this issue is of great importance to large-scale scientific pursuits.

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