

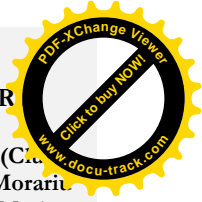
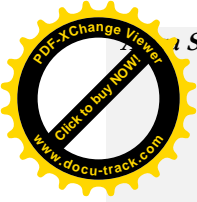
# *ASTRA SALVENSIS*

-Revistă de istorie și cultură-



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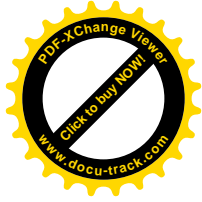
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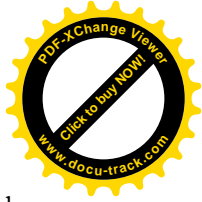
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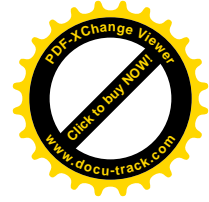
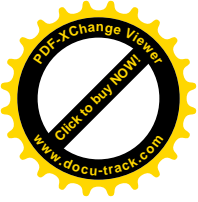
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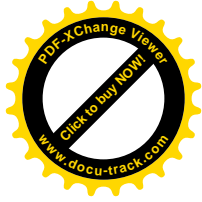
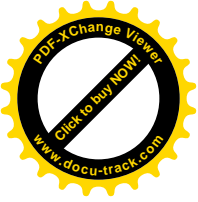


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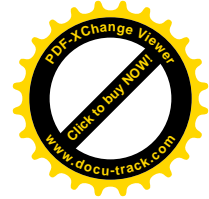
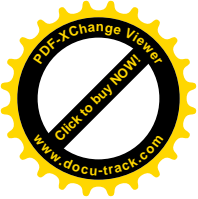




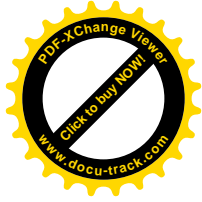
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## EDITORIAL

When it was firstly issued in 2015, the supplement of *Astra Salvensis* it was plainfield as a number that bring together studies, articles and reviews of theology. Afterwards, together with Mihai-Octavian Groza, we have realized that they are some articles of theology which have also a rich content of history of pedagogy and we have decided to post again the researches from this category in the big series.

Now, thanks to our guest editor, PhD. Mehdi Mahmoodi from the Faculty of Mechanical Engineering, Iran University of Science and Technology, Tehran, we have again a supplement, and we are planning another one to be published shortly. As we have promised in the 10<sup>th</sup> number<sup>1</sup> it contains a selection of the works of the Istanbul conference, but also some other researches, reviewed by the organizers of the event. The reader can find there texts signed by researchers from different centres like: Kazan State Federal University, Kazan (Kazakhstan), Institute of Literature and Art "M. Auezov," Almaty, "Turan" University, Almaty; Central Asian University, Almaty, Institute of Services Industry and Businesses of the Don State Technical University, Shakhty of the Rostov Region; Institute of Ethnology and Anthropology (IEA) of Chinese Academy of Social Sciences, Beijing (China), Marmara University, Istanbul (Turkey), Sathyabama University, Chennai, Tamil Nadu (India), or Institute of World Literature of Russian Academy of Sciences, Moscow (Russian Federation), and texts of psychology, management, linguistics, economic, ecology and engineering signed by professors or researchers from the aforementioned universities.

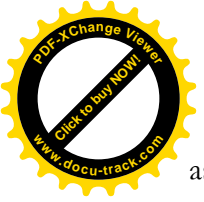
Papers dedicated to different local questions of investigation, to some important topics of contemporary research, but also to interesting aspects topics from different domains can be found there. Thanks to the indexation in International databases like: Scopus, Ceeol, Ebsco, Erih Plus, Index Copernicus, Ulrichsweb and others and to the distribution in some libraries from all around the world, the journal will be available in libraries of some prestigious universities like Harvard, Hamburg, Halle Cambridge or Oxford and in national libraries like the one of Romania, Moldavian Republic, Royal Library of Denmark, Serbian National Library, National Library of Austria, National Library of Iran and s. o. Therefore, the reader who want to find interesting information about his topic of research and also texts that can help him to find more information about different aspects of culture and to improve his knowledge. All these thanks to *Astra Salvensis* review, to Transylvanian Association for Romanian Literature and Culture of Romanian People – ASTRA, Năsăud Department (Salva Circle) and "Vasile Moga" Department from Sebeș, and to dr. Mehdi Mahmoodi, the guest editor of this supplement.

Soon, the 64<sup>th</sup> articles from this supplement will be followed by a second supplement, coordinated also by dr. Mahmoodi, which will offer to our readers other interesting topics and researches. We wish to our journal to be read inasmuch

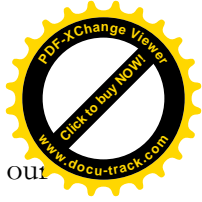
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<sup>1</sup> Iuliu-Marius Morariu, Mehdi Mahmoodi, "Editorial," in *Astra Salvensis*, V (2017), no. 10, p. 7-8.





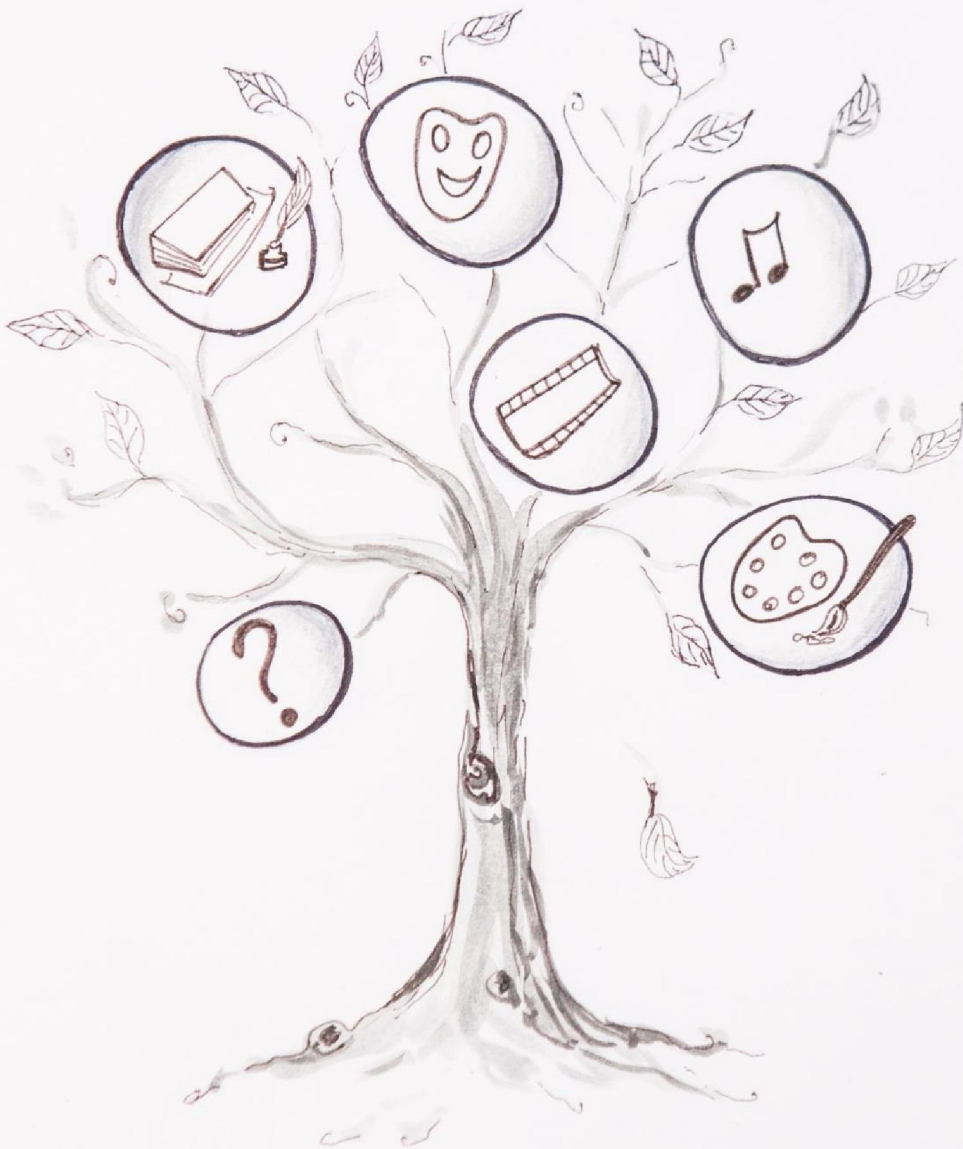
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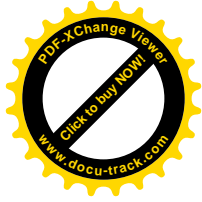
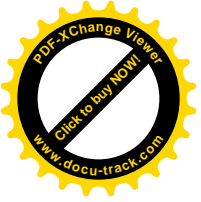


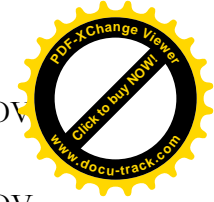
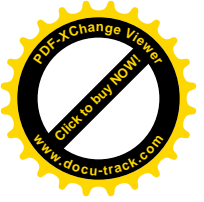
as possible, quoted and debated into the scientific and cultural spaces and to our guest editor to have more collaboration with us. *Vivat, crescat, floreat, ASTRA!*

***Iuliu-Marius MORARIU***

# *Psychology*







Pakizat AUYESBAYEVA, Karachach ALPYSBAYEVA, Tokhtar ALBEKOV

## Image Of Patron Spirits In The Epics Of Turkic Peoples

Pakizat AUYESBAYEVA, Karachach ALPYSBAYEVA, Tokhtar ALBEKOV

Institute of Literature and Art "M. Auezov," Almaty

**Abstract.** *In Kazakh folklore science there very valuable works in terms of genre definition and description of historical poetics of the rich heritage of Kazakh people. However, there are no special works on the types of motifs that make up plots about the functions of patron spirits in epic poems, and devoted to the research on their specific features. Until now, this issue is mentioned only in the works on plot typologies of big genres as part of episodes, telling about the biography of the main character.*

*Opinions on the causes of the emergence and development of this motif in Kazakh folklore are often found in the works of researchers of epic genres. But due to the fact that the purpose of these research works are other issues, these opinions are limited only to the statement that the image of patron spirits - is an artistic tool to emphasize and enhance any features of the character of the work.*

*The exploration of the plot forms of this motif, which since ancient times is the basis of ancient myths about human nature, needs to start with the most ancient history. Only in this case we can fully reveal the development of the motifs on images of patron spirits and their acquisition of specific features in plots of epic genres that have emerged more recently - in the era of feudalism.*

*It is necessary to identify and explore the transformation of the motif on patron spirits in different periods of the history of humanity, their distinctive characteristics within each of the folklore genres and functions which they performed in accordance with the idea of the work, as well as their changes in accordance with the worldviews of storytellers of different eras, acquiring some additional elements.*

*The ancient forms of the motif on brave warriors who were born thanks to patron spirits- were not only the episodes of mythological genre, on the contrary, they were spread as independent anthropogonical myth. This is proved by the fact that introduction of the cults of worship of spirits of saints and ancestors to the theme – is the influence of very ancient religious beliefs in the worldview of our nation.*

**Keywords:** myth, image, epic, folklore, poem, legend.

### Introduction

The presence of such motifs as support for the newborn child by the representatives of the unknown world, further increases the value of the birth of the character in mysterious circumstances. Sh.Ibrayev wrote in his scientific work about this: "not every human can perform this task and it can only be done by batyrs who are under the patronage of the totemic ancestors, spirits, guru" .<sup>1</sup> That is, for justifying the birth of the character in mysterious circumstances it is very important to link the motif with the unknown world.

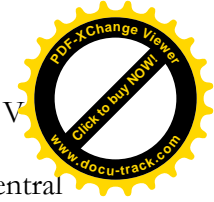
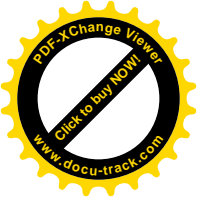
Now let's look at some patrons, who provide special support for the characters of these epics, including the batyr, from his birth to future life.

For example, the image of Gayip eren kyryk shilten (forty good spirits, who live invisibly among the people and have a supernatural power), which is often found in folklore works.

In general, the appearance of kyryk shilten in folklore of Muslim peoples as a positive character has become a tradition. This motif is especially common in religious myths and legends. Kyryk shilten always helps honest people, bestow them with various advantages and go away.

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<sup>1</sup> S. I. Ibraev, *The world epic*, Moscow, Science, 1993.



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The image of magic spirits-helper in the folklore of the peoples of Central Asia, Kazakhstan and East Turkistan emerged under the influence of Muslim mythology. The word "Shilten" in Persian means "forty persons". In the Kazakh language, like in other Turkic-speaking peoples, it is called "Kyryk shilten". That means that the word, although it means "forty persons", is pronounced with the number 40 ahead. All Turkic peoples believed in the existence of this mysterious community, consisting of a special caste of people who have supernatural abilities. Although forty spirits are existing invisible to people, they don't do any harm to them anyway. In contrast they patronize and help the people. For example, in Kazakh epic work – the epic "Kobylandy Batyr", forty spirits who appear in the form of a group of swans tell the joyful news about pregnancy of Kydyrbay's wife.

According to the narrators in the city Yarkent in East Turkestan there is a grave of forty spirits. People consider this burial as one of the holy places. Some peoples perceive forty spirits not as holy spirits, but on the contrary, they consider them to be invisible robbers. According to the observations of M.S. Andreyev: "On the territory of Eastern Bukhara shiltens were called "spirits - robbers" or "spirits-thieves". There was a belief that they steal only livestock and eat them".

The image of the spirits in the folklore originates from the Persians- Tajiks. Spirits can also be visible for people. Sometimes, they may appear as poorly dressed people. There is a notion that if one of the spirits dies, then they appoint one worthy human instead of their member who passed away to the other world". Sometimes they are called "kyryk shilten gaiyp eren", this phrase means "invisible good spirits". Kazakh and Uzbek mythology tells about spirits: "They live on the uninhabited islands in the sea" or in other versions: "For discussion of their problems, they gather in places where people don't live".<sup>2</sup>

At the same time, we see that there are different reasons for the spread of the image of forty spirits in folklore works. Firstly, if the image of forty spirits in the Persians- Tajiks occurred as a result of Zoroastrianism, its spread in Central Asia is related to persecution of Iranian Sufis because of their positions against dogmas of the official religion, and their mass migration to these areas as dervishes. That is why the group was called forty spirits.

The description of the beliefs of the people in invisible beings who are similar to forty spirits or angels is most frequent in folklore works. Demonstration of forty spirits as a patron of the birth and growth of Korugly in the epic is also based on this belief.

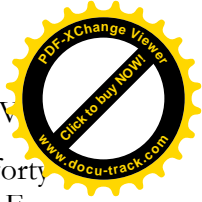
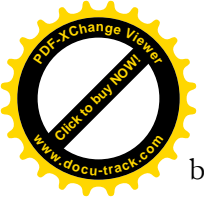
## **Main Part**

### **Common images in Turkic epic**

The heroic epics, the plots about birth in mysterious circumstances, where exist such ancient motifs, in general demonstrate a very ancient origin of the work. Over time, these works were complemented by a variety of motifs, plots and reached the level of large-scale epic. The motif of the birth in mysterious circumstances in the epic is developed by new auxiliary episodes. For example, the

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<sup>2</sup> S. Kondybay, *Arǵaǵazǵaq mythology*, Almaty The first book, 2004.



birth in the grave in the epic Korugly is an archaic form of the motif, and forty spirits - an additional motif, added later, when Muslim religion was introduced. For example:

"... After Altynshash passed away to the other world, a child was born in the grave. Forty spirits in the dream help to feed the baby by mother's breast and all kinds of fruits in the grave. The child was fed with the heart of a tiger to make him brave as beasts. He sat on a lion, and was holding a dragon in his hands like a whip. Korugly, received the blessing of forty spirits and became known as batyr".<sup>3</sup>

The Uzbek and Tajik versions of the epic Korugly the motif of the birth of the hero is supplemented by magical and fantastic elements, the plot of the birth of the future batyr in mysterious circumstances is more dense. In any version of the epic forty spirits help to the main character to grow up and help him to be noticed by people. In all collisions of Korugly they become patron of the protagonist. Before Korugly's mother died, she dreamed forty spirits who foretell: "You, Akanay, will give birth to a lion like Korugly".

Thus, using the support of forty spirits Korugly becomes a batyr, who will take revenge the enemy for all the people.

In order to catch the playing child who came from the grave, all sorts of tricks and tweaks were needed. In the versions of the epic performed by R. Mazkoshayev, forty spirits gave advice to Babaly and Kulayim and disappeared: "Buy different fruits on market and put them in front of the grave. This will be the bait for a child. When he starts eating, then you will catch him." Relationships between Korugly and forty spirits and a show of strength in the children's battle which was organized to capture the hero, in the version performed by Zhambyl, defines its identity. It is described as follows: "He scatters the children who resisted like alchiks, trampling all those involved in the battle. He feels a power of forty people". It can be seen that future batyr gains supernatural forces under the influence of forty spirits.

In viewing the plot versions of the birth in the epic Edyge, we can express the same opinion.

However, if we see the epic "Munlyk-Zarlyk", in this epic the mission of forty spirits is strongly felt - the mysterious force that comes to help the suppressed and poor people, and innocent people in difficult times. Here forty spirits act as a linking element, a driving force in development of the event. "Forty spirits have caught Munlyk and Zarlyk whom the witch has thrown into the sea, took them to the Mount Shogirli and gave shelter, gave one saiga as a "mother." It has been scientifically proven that according to the understanding of ancient people, forty-spirits are the form of "the owner of power" which was transformed later during Islam.<sup>4</sup> We would like to note the complex process of emergence of the belief in the existence of "protecting and patronizing" force.

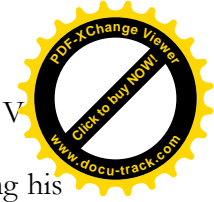
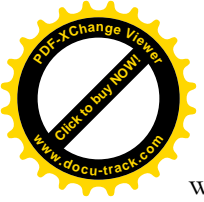
Image of Gayiperen kyryk shilten in Kyrgyz epic «Muñdik, Zarlık» is very similar to the image of Gayiperen kyryk shilten, who is found in Kazakh epic

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<sup>3</sup> \*\*\*, *Ancestors words: One hundred volumes*, vol. 44 - "Heroes of the hole" Astana, Folio, 2008.

<sup>4</sup> V. M. Jirmwinskiy, *Tjurkskiy geroičeskij epic*, Almaty, L.Science, 1974.





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works. The patronizing mission of the guru who guides the born batyr during his growth and maturation - is a unique mission.<sup>5</sup>

In all versions of the epic "Alpamys", which is common heritage of the peoples of Central Asia, image of ancient shamans is presented in the form of Moslem saints: the dervishes. Sometimes they change places with the patron saint, who in a dream foretells the future mother of the hero about forthcoming birth of the batyr. For example, in one of the Uzbek versions, saint Ali appears as a dervish at the festival in honor of the birth of the hero. Besides, if we take Karakalpak and Kazakh version of the epic "Alpamys Batyr", in the episode involving the saints, we can see that the place of earlier patrons is occupied by new patrons. Versions of these epics are very similar to each other in terms of the content. Here we are not talking about the ancestors of the batyr. Baybori and Baisari live in the same place, i.e. in Zhideli-Baisyn. In the works of both nations, their children were born in mysterious circumstances, with the help of forty spirits.

The names of Muslim saints are found in many versions of the epic "Alpamys", also it clearly shows the role of this motif in the development of the epic events. The inclusion of Muslim elements is a typical feature of the later versions of the epic. Performance of the epic "Alpamys batyr" entirely in Muslim manner is observed in all Central Asian versions of the epic. The fact that in all versions of the epic, the future batyr is born as a result of the appeal- prayer of parents to Muslim saints is proving this. Among the Uzbeks it is Ali Shahmardan, among the Kazakhs - Baba Tukty Shashty Aziz, and among the Karakalpaks and in some Uzbek versions often it is Kyzыр. In the version of the famous Uzbek performer of epic works Pulkan, almost all characters of Muslim mythology act as patrons of childless rich man: the names of Ali Shahimardan, Baba Kambar and Kyzыр were mentioned. At the request of these saints, Baybori built madrassas for the future batyr as a gratitude.<sup>6</sup>

The guru of Kazakh baksy and batyrs - Baba Tukty Shashty Aziz also passed alive to the other world.

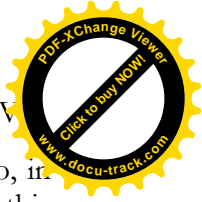
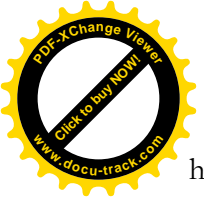
The image of Korkyt in the folklore in more recent times, plays the role of Muslim saints. Two epics, included into the "Book of Korkyt ata", start with episodes of the son's birth as a result of the mass appeal-prayer of childless parents. As a result Bamsy-Beirek was born after the prayers of all beks to the God and their blessing. Performers of the epic include one of the local saints into this episode.

For example, this episode in Uzbek version of the epic "Bamsy-Beyrek" is described as follows: a wandering saint dervish predicts the execution of the wish of childless relatives. Later he participates in the festival, gives name to the newborn babies, arranges engagement of the hero with the newborn daughter of

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<sup>5</sup> Kirgiz Destanları (ed.), *A.Akmataliyev, M.Mukasov, Gülbara Orozova*, Ankara, TürkDilKurumu, 2007.

<sup>6</sup> A. N. Veselovsky, *Historical poetics*, Moscow, Vissaya School, 1989; V. Jirmwinskiy, *Skazanie rev Alpamys and bogatirskaya fairy tale*, Moscow, Schwartzman VO Publishing house participation vost. lit., 1960; VY. Propp, *Folklore and deystvitelnost*, Moscow, Science, 1976; S. Kaskabasov, *Epic story typology - typology of Kazakh folklore and fairy tales*, Moscow: Science, 1981.



his brother. In these works Muslim saints who helped to the birth of the hero, in most cases are replaced by Korkyt. The activity of Korkyt particularly in this episode of the epic proves that the motif of children's birth with the help of blessings is associated with the image of Korkyt.

Character of the tale of Anatolian Turkish people "Beirek", who became the basis for the plot of the epic Bamsy-Beirek, sometimes is born under the influence of a dervish, sometimes with the help of the holy relics of Korkyt. In the epic Korkyt fully fulfills his sacred mission. He turns into a patronizing spirit of the character.

Korkyt's support in the birth of the epic heroes demonstrates his relation with the image of the ancestor in the archaic myth. Korkyt also performs a mission of giving name and blessing at the birth of the famous heroes. Of course, at a time when the myths and legends about Korkyt were recorded, the words "ata", "dede" had lost their ancient mythological meaning and gained the meaning of the modern word "father", "grandfather". In this case, the phrase "Korkyt ata" and "dede Korkyt" may be the remnant of the concepts of ancient mythical ancestors.<sup>7</sup>

Birth of Korkyt is completely identical to the characteristics of ideological syncretism. The mysterious birth of the future hero in the tales, epics is close to the classification stages of the late art syncretism in terms of the motif of the mysterious birth: his parents saw a dream, spent a night at the tomb of the holy spirits, prayer-appeal to the saints. Here, the father and mother of the hero are ordinary people, and Gayip Eren kyryk shiltin, Jeti kamil pir, Babagumar, Baba Tukti Shashty Aziz, Ali Shahimardan and others have directly supported their birth. Later these concepts have also mixed with Islamic concepts. The presence among them of such Muslim saints as Arystanbap, Aziret Sultan (Ahmed Yassau) is the proof of this fact. The role of the early saint spirits, ghosts has been gradually replaced by the Muslim saints.

Korkyt rose his status to the status of special spirits due to the fact that he became a guru of not only ordinary people, but also of all baksy. Korkyt ranked the highest patron and people worshiped his holy relics due to the fact that he was identified as otherworld guru of all baksy including Koilybay baksy whose name became a legend and made the river to flow back and put his kobyzy at the race.

Many shamans after death asked to be allowed to the world of the Gods. Once first shaman of kets during the trance ascended to heaven and stayed there forever.<sup>8</sup> Baksy believe that Korkyt also has gone alive to another world.<sup>9</sup>

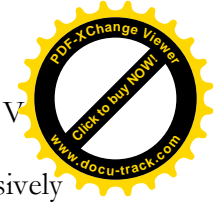
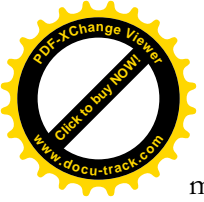
Name of Korkyt and his activities seems to turn into a joint image of all holy spirits. And after the death of the famous seer-baksy who possessed supernatural forces of transformation into the patron spirit, who was supporting due to his strength and has become a benchmark for alive baksy in another world, in general, is a typical sign which is inherent to Tengrianism. Ethnographic

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<sup>7</sup> S. I. Ibraev, *Start. Studies on the folklore of the Kazakh people*, Almaty, houses, 2009.

<sup>8</sup> V.N. Basilov, *İzbranniki oven*, Moscow, 1984.

<sup>9</sup> B. Qonirratbaev, *The history of Kazakh folklore*, Almaty: Language, 1991.



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materials of Siberian peoples, including Turkic peoples<sup>10</sup> can comprehensively demonstrate this fact. In few motives about baksy may remain only as a leader of all evil forces, and their host.

### Image of Kyzyr in epics of the Turkic peoples

In general, Kyzyr is one of the most popular saint spirits who help in the birth of the heroes in the motifs of the mysterious birth in the epics in Central Asia.

Kyzyr (Kydyr) – is the name of a fairy, even, half-mythological personality who often occurs in the oral literature of many peoples of the East, especially Muslim nations. In the literature his name is mentioned along with the envoy Ilyas. Name Iliyas (Ilias, Ilia) in ancient Jewish and Christian legends is mentioned as a saint. Some people believe that his name comes from one of ancient Jewish Gods. Some attribute him to Indian myths. However, it is appropriate to draw attention to the fact that Kyzyr is more popular and closer to Turkic peoples.

Kyzyr plays a huge role in the fertility cult of the peoples of Central Asia. Especially his name is associated with the world of plants. According to Muslim legends, holy Kyzyr wore green clothes (Kyzyr - in Arabic means "green"). Every nation interprets the image of this saint and his origin in relation to national history. Some sources say that his burial place is in Egypt, and other - in Central Asia. For example, it is known that in Samarkand there is a mosque named after Khazret Kyzyr.

Most legends related to Kyzyr tell about the "eternal water." As V.V.Bartold writes, Kyzyr meet travelers as elder man, makes all sorts of challenges to them and guides them to the right path.<sup>11</sup>

E.E.Bertels notes that Kyzyr - is "eternally alive prophet, and he is omniscient and mysterious assistant".<sup>12</sup>

According to mythology Kyzyr - (Khadir, al-Hazir, al-Khidr) is a joint image of various mythological characters, common in pre-Islamic East. Preachers of the Koran called Kyzyr as "slave of Allah". This story is given in the legend about wanderings of Moses. Image of Kyzyr occupies a firm place in the Muslim literary monuments and beliefs of the people. In Muslim tradition, the most important feature of Kyzyr is eternal existence. Despite this feature, in many Muslim countries there are several graves of Kyzyr. Usually they are considered the most revered holy place for local people.

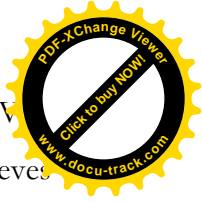
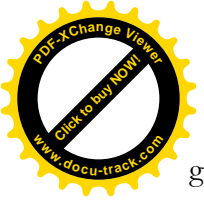
Kyzyr is characterized as adviser to many of the prophets and Mohammed, and patron of sea travelers. Hindus worship the spirit of rivers and wells called hodja Kydyr (Khodja). And in Central Asia and Kazakhstan people is widely believe that "Who saw Kyzyr (Kazirety, Kyzyr) in the form of a kind elder man can

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<sup>10</sup> \*\*\*, *Ethnography of peoples of Altai and Western Siberia*, Novosibirsk, 1978, p. 70, p. 97, p. 136; Michael T. Buryat, *Shamanism*, Novosibirsk, 1987, p. 136 p. 94-134, and others \*\*\*, *Tradicionnoe worldview tyurkov Western Siberia. Watermark and Ritual*, Novosibirsk, 1990, p. 89, p. 94. V. N. Basilov, *Īzbranniki oven*, Moscow, 1984, p. 29-51.

<sup>11</sup> V.V. Bartold, *Soçineniĵa*, vol. 1, Moscow, Īzd.vost.lit., 1966.

<sup>12</sup> E. E. Bertels, *Favorites Proceedings*, Moscow, 1960.



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get infinite happiness". However, he is also popular as protector from fire, thieves and robbers.<sup>13</sup>

Although the legends about Kyzыр are mainly distributed only among the Muslims, in regard to new characteristic of different beliefs it is very difficult to say that this image is formed specifically under the influence of this religion. The thing is that Kyzыр's name is not mentioned in the Koran.<sup>14</sup>

The legends of many peoples of different periods are concentrated around Kyzыр's image. In this image one can also see the image of the Babylonian Gilgamesh, Enok and Iliya. Sometimes Iliya (Arabic Ilyas) and Kyzыр are described as one person. In many legends Kyzыр and Ilias are present together. Ilyas is the ruler of the desert, and Kyzыр is the master of water.

In Kazakh folklore Kyzыр also appears to the people in the image of elder man, saint and protector from any evil. Sometimes he is a prophet, sometimes - guru, sometimes - a saint. "Holy spirits" are usually near Kyzыр and Ilias. In most cases, batыр's parents meet him on their way. In many heroic epics (Alpamys, Kobylandy, Bozmunay, etc) before the birth of the future hero, people who are asking the God to give them children, visit the graves of saints and holy places, meet an old man in a white turban with a stick in the hand or with a book in the form of a ball, and with a light gray donkey who is called diuana, sometimes he is has a specific name Kyzыр. He accepts the parents' prayer and informs about the birth of a brave batыр. In some cases, parents see him in their dreams on their way and he predicts a good news.

In most poems the name of Kyzыр is not mentioned. However, in the understanding of the people the image of a mysterious white-bearded old man is identified with the appearance of Kyzыр. Also the diuana has similar characteristics. In general, in religious myths, although the names of saints or patronizing forces that appear from somewhere, are pronounced differently, they appear only as one image.

Introduction of different cults of worshiping of different saints and spirits of ancestors into the folklore – is the result of religious beliefs of our people, which originate from ancient times. Holy Mission of Kyzыр in Kazakh epics and epics of other peoples of Central Asia, i.e. the image of a mysterious patron, proves the existence of such concept.

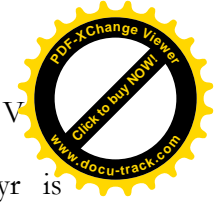
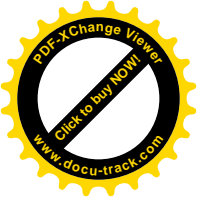
In the epic poems, in most cases parents meet Kyzыр on their way, when they with tears in their eyes are asking the God to give them children, visiting the holy places. The fact is that according to tradition, the travelers meet him and see him as an old man, he gives them different tests and shows the correct direction on the road. In the epics the saint is described exactly in this way.

His appearance is similar to Muslim saints and is described as common name of all of them. It can be noted as argument that Kyzыр is a joint image of the holy spirits in the epic. Secondly, the image of Kyzыр may have been included in later versions due to the emergence of Muslim elements in Oguz epics.

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<sup>13</sup> \*\*\*; *Miji peoples of the World*, vol. 1-2, Moscow, Soviet Encyclopedia, 1988.

<sup>14</sup> V.V. Bartold, *Islam*, vol. 2. Moscow, 1918.



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For example, in the epic "Munlyk-Zarlyk" the image of Kyzyr is complicated by the introduction of episodes that demonstrate the characteristics of seers or other abilities of Muslim saints. In the epic the childless khan visits holy places for the purpose of appeal- prayers to Allah to give him the heir, which is the concrete influence of the Muslim religion. Zh. Shaihyslamov adds the plot of the similar tale with motifs which preach the greatness and mightiness of Allah and kindness of Moslem angels and Hazrets.<sup>15</sup>

Often in the epic works Iliyas is presented as the unknown patron of the batyr. This image mainly presents in religious epics. For example, in the religious epic "Seyitbattal" the image of Kyzyr appears occasionally in several places, for example, when Seyitbattal gazi started his trip to find India and came to the great sea. He was unable to cross the sea, and appealed to the God for the help. The Almighty accepts his prayer and immediately appears Kyzyr. He greeted Seyit and forwarded him through the sea (the river).<sup>16</sup>

Similarly, those who shared the grief of parents whose newborn children don't live long and help them, they see the sacred Kyzyr.

The holy relics of Kyzyr are fully described in folklore. Kyzyr in heroic epics – is a mysterious patron, contributing to the birth of the future hero.

Holy Mission of Kyzyr in Kazakh epic and epics of the peoples of Central Asia, ie his image as a mysterious patron is the evidence that such concept has existed.

Among the peoples of Central Asia and Kazakhstan, popularization of various legends associated with the image of Kyzyr (Kadir, Kydyr) and faith in his holy relics - is one of the customs that still are actual. Since ancient times exist different ceremonies that tell about Kyzyr's wanderings. Especially, the Kazakhs show special welcome to the guest who came to their house and hope that he is "One of the forty - Hızır prophet". During Nauryz holiday or during celebration of the various religious holidays there is a widespread tradition of settling a time "Kydyr tun". In general, according to ancient legends there is a concept that Kyzyr - is a white-bearded old man, riding a light gray donkey, i.e. a person who saw him will find immense happiness and Kyzyr becomes a mysterious force that will protect this person. Among people there is an opinion that Kyzyr invisibly exists among people in the crowd, and one of the signs of his holiness is the fact that the thumb of the elder man has no bones.

### **Character of Baba Tukty Shashty Aziz in the epics of Turkic peoples**

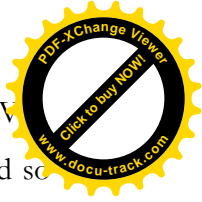
Muslim nations had a tradition of treating the childless parents at the grave of the holy people. However, folklore motif of the birth as a result of such concept has appeared due to the belief in the mysterious power of the saints. Therefore, the birth of the hero in Central Asian and Kazakh epics happened thanks to such saints as Tukty Shashty Aziz, Ali Shahmardan, Omar Baba. The childless elderly

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<sup>15</sup> S. A. Kaskabasov, *Kazakh volšebnaya fairy tale*, Moscow, Science, 1972.

<sup>16</sup> \*\*\*, *Ancestors words: One hundred volumes*, col. "Folio", vol. 13 - Astana: "Folio", Religious poem: Ėazawat Sultan, Astana, 2005.





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people saw them in their dreams and they gave them a son - a brave hero, and so fulfil their cherished dream. Then, they become their patron spirits.

The saint who is often mentioned in Kazakh epics and who is helping in the birth of the future hero is a saint named Baba Tukty Shashty Aziz. He is the father of Parparia and appears in the eyes as a saint, helping in the birth of Nogay batyrs and princes.

For example, in the poem "Kubygul" on the banks of the Blue Volga lived a Khan whose named was Uali. The Khan was quite rich and brave, but in the age of seventy years he had no children, and people called him "childless". No one has paid any attention to him, and his subjects have not obeyed him. "Rather than to be so miserable, it is better to ask my guru" he thought, and began to visit the graves of the saints, to seek the saint Baba Tukty Shashty Aziz and he found him.

He came to the grave, he tells about his trouble and asked to give him the heir. So, he saw the ancestor of the warriors saint Baba Tukty and prophesied to him that he would have a son Kubygul.<sup>17</sup> So, the poem "Kubygul" describes the story about how he suffered from being childless and suffered from humiliation, praying to the saints, asking about the birth of the heir, and how, finally, he has received the grace of the holy Baba Tukty and he told him in a dream, that soon he would have a son.

The image of Baba Tukty Shashty Aziz which is common to the folk literature of all Turkic peoples, is comprehensively and positively described in such genres of folklore as fairy tale, heroic epic, epic poem, legend, especially in the epic works, which tell about how he perfectly fulfills his mission of spiritual patron, helping the heroes of the epic in a difficult moment. For example, the holy Baba Tukty Shashty Aziz in Kazakh folklore is known as a spiritual patron of the characters of heroic epics. In Karatau on the territory of the Kumkent steppe there are sacred places where people worship this saint.

Baba Tukty Shashty Aziz is a guru of the batyrs in heroic epics. There is some information about him. According to some sources, his real name is Baba Tuklas. His father is Keremet Aziz. Baba Tuklas was a king in Mecca. And according to other sources Tukty Shashty Baba Aziz is the ancestor of Ahmet Yassau, contemporary of Korkyt (VIII-IX centuries). Also there are reports that the son of Baba Tuklas has reached the banks of the Volga river, and his son Kutlu- Kiya gave birth to a son Edige.

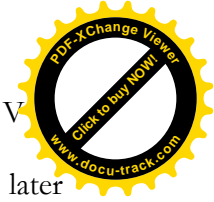
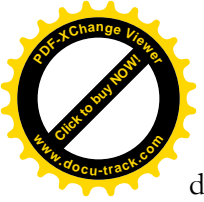
As the legends and myths tell, Baba Tukty Shashty Aziz is the son of the saint Baba Umar, and he began to create various wonders when he was twenty-five years old.

In ancient times Baba Tuklas, i.e. Baba Tukty Shashty Aziz was considered to be a saint. Pilgrims to Mecca first visited the tomb of Mohammed, and then the grave of Al-Motaz Seyit, and only after that they went to the tomb of Baba Tuklas to commemorate him and worship. However, the Kazakhs were sure that his grave is not in Mecca, and its dome is located in Kazakhstan. More precisely, its dome is located in the northeast of Karatau mountains, on the shores of Kyzylkol lake, at a

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<sup>17</sup> \*\*\* , *Tatar folklore mäsäläläre*, vol. 23, Kazan, Fiker, 2004.





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distance of a kilometer to the south of the former city Kumkent. Burials of later periods and a big burial of Qarakhanid era make a big city of the dead. Initially, there was a spring, a dense forest, but at the end of the XIX century, the forest was cut down completely. Until now, the roots of felled trees have preserved. Small source, that is the remainder of the spring, still flows into the lake Kyzylkol. Mausoleum of Baba Tukty Shashty Aziz, which was built during the epoch of Karakhanids, is destroyed. On its place a new dome was built. However, it is not as great as it used to be before. It is modest, small, it has the quadrangular bottom, there is a round spherical dome on the top, and the entrance door is on the southern side.

However, although Baba Tukty Shashty Aziz is considered a Muslim saint, the horse, lamb, camel skulls, stone sharpener, magic stone, which preserved inside the dome, show that he was close to shamanic moral values, who worshiped the pre-Islamic Gods.<sup>18</sup>

At the time, and V.M.Zhirmunsky said that the image of Baba Tukty Shashty Aziz in folklore is related to the image of the pre-Islamic shamans: "There is no doubt that Baba Tuklas, - he wrote - is an ancient shaman of the pre-Islamic period like Korkyt."<sup>19</sup> S.A.Kaskabassov has reasonably proved the reliability of this statement in his work devoted to the fairy tales.<sup>20</sup>

So, there is such a conclusion: the image of Baba Tukty Shashty Aziz has transferred to the heroic epic from the ancient story or fairy tale, but there this image is described as magical helper, and when it transferred to the heroic epic, it has greatly expanded his function and from a helper he turned into a Muslim saint, who is able to have an impact on the birth of a wonderful human and his further fate. Thus, the former shaman- helper is now a Muslim saint, a guru of batyrs Baba Tukty Shashty Aziz, and similarly he appears in the heroic tale and became one of the permanent images of this genre.

In addition, the image of Baba Tukty Shashty Aziz takes a special place in the epic works of Kazakh folklore. Based on the personality of Baba Tukty Shashty Aziz in the poem and the image in the legends, one can come to this conclusion. In the poems we see him as spiritual patron supporting and protecting batyrs in difficult times, and in the legends his personal life is described, in which he is in close relationship with people. Since ancient times he is a genius personality in the minds of people, who has become a legend, whose consciousness has reached the consciousness of the wise priest.

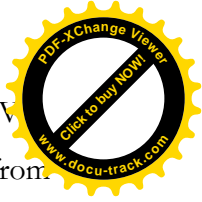
For example, "In the poem the father of Zhanibek is Alibi. When he was seventy-five years old, he asked Allah to give him children and visited the holy places. In his dream he saw Shashty Aziz, who asks the God to give him a son and a daughter, and prophesies in a dream, and told to give the names Zhanibek to the son and Makpal to the daughter. Thus children born according to the motif of

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<sup>18</sup> Qubıǵul, *Heroes of the hole*, vol. 1-3, Almaty: Writer, 1964.

<sup>19</sup> A. Margulan, S. Kaskabasov, *Baba Terry hair Aziz* - *Kazakh Soviet Encyclopedia*, vol. 1, Almaty, 1973.

<sup>20</sup> V. M. Jirmwinskiy, *Skazanie rev Alpamışe and bogatyrskaya fairy tale*, Moscow, İzd.vost.lit., 1960.



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mysterious birth, acquire miraculous abilities such as "they are protected from bullet and saber".

... "Janibek was searching for Makpal and came to a tied yurt. They met there. With the help of a spiritual guide Shashty Aziz he started searching for Akkobek and Karakobek (who were cursed by Aziret Sultan and were turned into dogs) and migrated, and his little sister Nogayly also set with him on the horse.

And in the epic "Orak-Mamay" the guru who help Orak are presented in different images: two travelers who had a Muslim appearance (version of Nurtugan), playing clouds in the sky, lion, tiger (version of Vasiliev), rising whirlwind of dust, dragon, snake (version of Muryn zhyrau \*), imperial eagle (version of Baysholpanuly).<sup>21</sup>

And in the epic "Kobylandy Batyr" most important patron of Kobylandy is guru Zhety Kamil. He always protects the batyr. If the batyr forgets him for a moment, he would fail. For example, when Kobylandy took victory over Kazan and together with Karaman starts cheering, he forgets about his guru, believing in his own force, then Kobilti makes a raid on carelessly lying horses. Kobikti put a net on sleeping Kobylandy and pressing him and Karaman to his chest, passes to the daughter Karlyga. She took them both under her arm and threw them into the dungeon. Only then Kobylandy prays to Allah and remembers his guru.<sup>22</sup>

The transformation of such totem animals as tiger, gray wolf, red fox, dragon, snake in the heroic epics into the patronizing spirits- hosts - is a frequent fact. This is an echo of the mythological world view. In one legend, yellow spotted snake is crawling over the body of sleeping Olzhabay. When the batyr opens his mouth to bite a snake, it slid from his neck to the ground, and suddenly turns into the guru in a white turban, i.e. it transformed into his happiness and fortune.<sup>23</sup> Thus, the legends and epics glorify the heroic actions of the batyrs, who defended the country with the help of supernatural forces, and the fact that batyrs possess special force and mysterious abilities, is described with exaggerations according to the traditional artistic model.<sup>24</sup>

## Conclusion

So, summarizing the above mentioned, we can say that in the epic works the batyrs have respective spouses, horses and other assistants. No matter how strong and brave is the batyr, he needs their help. At the moment when he is facing challenge, or made any mistake, these helpers necessarily come to the rescue.

The characters of the epic works have a series of supernatural abilities: it's impossible to shoot them with bullet, destroy with fire, sword, and they do not sink

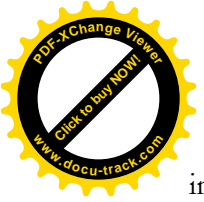
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<sup>21</sup> L. H. Ibragimov, *Törkî population icaatında "Chura announced then the hero of" Legend*, Kazan, Fiker, 2002.

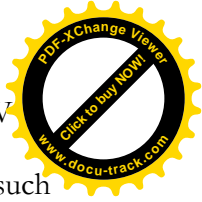
<sup>22</sup> A. Turganbaev, *Kazakh heroic poem "The harvest is Mama" (historical basis, options, syujetikası, artistic features)*. PhD thesis for the degree, Almaty, 1997.

<sup>23</sup> \*\*\*, *Ancestors words: One hundred volumes*, col.Folio, vol. 36 - "Heroes Song: Kobylandy", Astana, 2007.

<sup>24</sup> M.Z. Kopeyev, *Works*, vol. 9, Pavlodar, 2006.



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in water, do not burn in the fire, and they are presented as humans who have such patron spirits as Baba Tukty Shashty Aziz, Gayip eren kyryk shilte, etc.

\* Zhyrau - the most ancient type of the poet in Kazakh poetry. The word "zhyrau" is originated from the word "zhyr" - a poem, a song; and therefore zhyrau is, first of all - the creator.