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THE EXPRESSION OF ANCIENT MOTIFS IN THE EPIC POEM «DOTAN BATYR»

Abstract. The ancient epic is composed of mythical, fairy-tale, and legendary events, which to a certain extent artistically imagine the thinking, consciousness, beliefs, and worldview of the people of the first community. In the network of heritages of this category, there are fantasy scenes, mythical concepts about creation, plots during the transition from the era of matriarchy to the era of patriarchy, hunting profession, belief in witchcraft, dreams and visions, praying for children from saints, rapid growth of heroes, suitable choosing a horse and going on a long journey, encountering difficulties on the way, marrying heroically, etc. events are reflected. Folk works such as «Kulamergen», «Surmergen», «Kubygul», «Dotan batyr», «Edil-Zhaiyk» have been preserved among the epics that have reached the form of eposes. If we focus on the epos «Dotan batyr» among them, this epos is an example of an ancient epic enriched by the later epic tradition, although mythical and fairy-tale motifs predominate in this epos. Therefore, in the content of the work, a significant place is given to the events that describe the warring times between the Kazakhs and the Kalmyks. However, these plots arise and develop due to the motif of the hero's journey in search of a bride, which is very common in ancient epics, and passing the test during that journey. The ancient way of life in the work, the long stay of the hero in the land of the bride, and the remnants of the matriarchal society, testify to the primitive nature of the epic. Therefore, our task is to determine the specific manifestations of the ancient motifs in the epos during the analysis of the epic work.

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Key words: manuscript, motif, epic, ancient epic, text, variant, folklore, typology

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«Дотан батыр» жырындағы көне мотивтер көрінісі

Аннотация. Көне эпос алғашқы қауым адамдарының ой-қабілетін, сана-сезімін, наным-сенімін, дүниетанымын белгілі дәрежеде көркем елестететін мифтік, ертегілік, аңыздық оқиғаларға құрылады. Бұл санаттағы мұралардың желісінде қиял-ғажайып көріністер, жаратылыс туралы мифтік ұғымдар, анаеркі (матриархат) дәуірінің атаеркі (патриархат) кезеңіне ауысуы тұсындағы сюжеттер, аңшылық кәсіп, сиқыршылық сенім, түс көріп-аян беру, мінежатпен әулиелерден перзент тілеу, қаһармандардың

жылдам есеюі, жарамды ат таңдап, алыс сапарға аттануы, жолда қиындық көруі, батырлықпен үйленуі т.б. оқиғалар көрініс береді. Жыр үлгісінде жеткен эпостардың қатарында «Құламерген», «Сұрмерген», «Құбығұл», «Дотан батыр», «Еділ-Жайық» сияқты халық туындылары сақталып қалған. Солардың ішінен «Дотан батыр» жырына тоқталсақ, бұл жырда – мифтік-ертегілік мотивтер басым болғанымен, кейінгі эпикалық дәстүрмен байытылған көне эпостың бір үлгісі. Сондықтан шығарманың мазмұнында қазақ пен қалмақ арасындағы жаугершілік заманды суреттейтін оқиғаларға да елеулі орын беріледі. Дегенмен бұл сюжеттер көне эпоста аса кең тараған батырдың қалыңдық іздеу мақсатындағы жорығы мен сол сапардағы сыннан өту мотивіне байланысты туындап, өріс алады. Шығармадағы ежелгі тұрмыс-тіршілік, батырдың қалыңдық елінде ұзақ тұрып қалуы сияқты анаеркі қоғамынан қалған сарындар эпостың байырғы көне сипатын айғақтайды. Сондықтан біздің мақсатымыз аталған жырдағы көне мотивтердің нақтылы көріністерін эпос туындысын талдау үстінде анықтау болып табылады.

Алғыс: Зерттеуді Қазақстан Республикасы Білім және ғылым министрлігінің Ғылым комитеті қаржыландырды (AP14871357 гранты).

Кілт сөздер: қолжазба, сарын, эпос, көне эпос, мәтін, нұсқа, вариант, фольклор, типология

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Отражение древних мотивов в эпосе «Дотан батыр»

Аннотация. Древний эпос создается на мифических, сказочных и легендарных событиях, в определенной степени дающих художественное представление о мыслительной способности, сознании, верований, мировоззрении первобытных людей. По сюжетной линии наследий данной категории проявляются такие события, как фантастические картины, мифические понятия о мироздании, сюжеты периода перехода с матриархальной эпохи на патриархальную эпоху, охотничество, чародейская вера, вещие сны и провидения, мольба о потомстве у святых с помощью молитв-обращений, мгновенное взросление героев, выбор выносливых коней и отправление на дальний путь, тяготы по дороге, женитьба посредством героизма и т.д. В числе эпосов, дошедших до нас в поэтической форме, сохранились такие народные произведения, как «Құламерген», «Сұрмерген», «Құбығұл», «Дотан батыр», «Еділ-Жайық». Если из них разобрать эпос «Дотан батыр», то в данном эпосе хотя мифическо-сказочные мотивы преобладают, все же, является моделью древнего эпоса, обогащенного эпическими традициями более позднего периода. Поэтому в содержании произведения значительное место дается событиям, изображающим эпоху враждования между казаками и калмыками. Но все же, эти сюжеты появляются и развиваются в древнем эпосе в связи с особенно широко распространенным мотивом похода батыра в поисках невесты и прохождения испытаний во время этой поездки. Такие мотивы, как древнее житье-бытье в производстве, долгое просуществование батыра на родине невесты, оставшиеся с матриархального общества, свидетельствуют о его древности. Поэтому при проведении анализа нашей целью является определение конкретной картины древних мотивов в упомянутом эпосе.

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Ключевые слова: рукопись, мотив, эпос, древний эпос, текст, версия, вариант, фольклор, типология

1 Introduction. (Alpysbaeva K.B., Akimova T.T.)

One of the rich genres of our national folklore is the song of heroes. In the heroic poems, the spiritual heritage of the people, national world view, global outlook, and the value they

gave to historical events and personalities have been preserved. For that reason, heroic songs can be considered as a mirror of the spiritual appearance of the people. In the heroic songs, there is a lot of information about the formation and development of the nation and the state, as well as the artistic knowledge of the Kazakh spirituality. Therefore, folk art, including heroic songs, has a great educational and aesthetic significance.

Scientists have been conducting many studies related to the origin, genre system, composition, and artistic features of epic songs with a long history. Epic is a genre that has preserved our national code in Kazakh folklore (Konyratbay, 2021). One of the largest and most artistic eras is the ancient era. There are simple ideas about individual models or signs of the ancient era. A. Margulan, A. Konyratbaev, M. Gabdullin, T. Sydykov, N. Cmirnova, E. Ysmayilov, R. Berdybaev, Sh. Ybyraev, B. Azibaeva, etc., who studied folklore in detail, make valuable comments about the peculiarities of the genre, the differences between the ancient epos and the heroic epos. A number of conclusions can be made when summing up the common features of most of the epic works based on mythical, fairy-tale, and legendary events that, to a certain extent, artistically imagine the consciousness, beliefs, and world-view of the people of the first community. In such works, the fantasy story takes a complicated place. Human beings are shown the evil forces: zhezyrnak (demonic creature in the form of an old woman with metal nails), devil, Satan, fighting with dragons, overcoming them and achieving the aim. The following episodes and phenomena are the symbols that determine the antiquity of the poem: one of the main heroes who shows many feats and overcomes difficult obstacles is a woman, which is undoubtedly an echo of the era of matriarchy. The strength of ancient heroes was so strong that trees fell and stones were broken by their screams. The horse of the hero is not only a speedy one, but also a wise companion who can speak when necessary. A hero looking for a bride fulfills many difficult conditions, surpasses his competitors in wrestling, competition and archery. Every day concubines try to destroy the son born from his beloved wife, but nothing comes of it, and in the end, his son becomes the heir to the path of the hero. When the hero is in a difficult situation, he will have friends and magical powers to help him. Father and son, who have never seen each other, cross paths at first and get along, and other ancient motifs. Various features of the ancient epic shown above are also found in Kazakh folklore. The exact manifestations of this can be determined only during the analysis of the works of the epic.

2 Materials and methods

2.1 Methods. (*Alpysbaeva K.B.*)

In the course of the study of the topic, textological comparison of manuscript versions of the poem and published texts, scientific analysis, comparative typological methodological techniques were used.

2.2 The characteristic of the research material. (*Alpysbaeva K.B.*)

During 2004 and 2013 based on folklore values under the State program "Cultural Heritage" of the Republic of Kazakhstan, volume 52 of the one hundred-volume series "Words of the Ancestors" published in 2008, volume 1 of "Anthology of the Steppe Folklore" published in 2019 "The history of the collection of heroic poems in the manuscript funds", published in 2017, the handwritten versions of the epic stored in the rare funds of the Cen-

tral Scientific Library and the M. O. Auezov Institute of Literature and Art, Ministry of Education and Science of the RK, were used.

So, the research is based on the works of epic researchers such as M. Auezov, A. Margulan, K. Zhumaliyev, A. Konyratbayev, M. Gabdullin, T. Sydykov, R. Berdybayev, Sh. Ybyrayev, A. Orlov, V. Zhirmunsky, K. M. Maksetov, V. V. Radlov, M. M. Sagitov, etc. who during different periods gave valuable comments about the zhyr "Dotan Batyr".

3 Discussion. (*Alpysbaeva K.B., Akimova T.T., Shashayeva G.K.*)

There are ideas that are simply expressed about individual models or signs of the old epic. The folklorists-scientists of the country have also made valuable scientific conclusions about the differences and genre characteristics of the ancient era and the heroic era. Well-known folklorist V.M. Gatsak divides epic poems into four types: ancient heroic, heroic novel, and historical (Gatsak, 1975: 4). And B.N. Putilov, reviewing research on the ancient epos, systematizes the mythological epos, the heroic tale, the epos before the emergence of the state as the fruit of the first community (Putilov, 1971). E.M. Meletinsky, based on the opinion of folklorists before him, believes that the widespread idea that the hero is born due to powerful forces in the heroic epic is a changed, new situation of the ancient myth about the primitive man (Meletinsky, 1963: 237).

Professor A. Konyratbayev's works contain a lot of scientific findings related to the ancient era. In the scientist's work «Epos and its narrators» (Konyratbaev, 1987: 55) the period of emergence of the epos is analyzed, while A. Margulan attributes the origin and development of the samples of the ancient epos to the archaic era (Margulan, 2007:414). And A. Konyratbaev prefers to distinguish it as a fairy-tale epos in terms of genre and chronology. In a study co-authored by academician M. Gabdullin and T. Sydykov, the ancient epics include: «... ертедегі адамдардың ру тәуелсіздігі үшін жүргізген күресі, тұрмыс-тіршілігі, күнкөрісі, шаруашылық жайлары, бақташылық, аңшылық кәсібі, дүние танудағы көзқарасы, наным-сенім ұғымдары, мифтік-фантастикалық негізде суреттелген» (tr: «... the struggle of early people for tribal independence, lifestyle, livelihood, farm, shepherding, hunting, outlook on worldview, concepts of beliefs, mythical - is depicted on a fantasy basis») (Gabdullin, Sydykov 1972: 33).

The well-known scientist R. Berdybayev points out the characteristic and common feature of the texts of the ancient epos as follows: One of the main heroes who shows many feats and overcomes all the so-called obstacles is a woman; childlessness; only then having children while visiting the saints and praying; dream, revelation, miraculous birth of a future hero, rapid puberty; choosing a galloping horse and going on a dangerous journey; Such is the strength of ancient heroes - from their screams, «trees are fallen and stones are crumbled»; the hero's horse is not only a fast one, but also a wise companion who can speak suddenly when necessary; a hero looking for a bride fulfills many difficult conditions, surpasses the competition in wrestling, contests, and shooting, and achieves what he wants; A son born from a beloved wife is destroyed by women every day, but nothing comes of it, and finally the son inherits the path of a hero; when the hero is in a difficult situation, there are magical forces that come to his aid; father and son, who have never seen each other, at first fight and then becoming friends, all these are motifs of ancient epic poems (Berdybaev, 1982: 65).

The plot structure, genre characteristics, and artistic nature of the ancient epos revealed by R. Berdibayev are widely used in all the poems included in the study.

As a result of the study of heroic songs by researchers from different sides (ancient epics, heroic songs), the accumulation of various ideas, the general path of development of folk songs was taken into account in detail, the basis for the formation of heroic songs in the internal differentiation of songs was formulated, that is, from a stadially standpoint, a distinction was formed between two different characteristics of the heroic songs themselves.

The first is ancient (archaic) heroic poems. They are: «Kulamergen», «Edil-Zhayik», «Dotan batyr» etc. songs. The second is the classical examples of the heroic eposes. The poems «Alpamys», «Kobylandy batyr», «Yer Targyn», «Kambar batyr» describe the past struggles for the independence and freedom of the country, the era of clan and tribal associations.

The main characteristic of archaic poems is as follows: the main character of the epos is a hunter-shooter, who lives by hunting. He fights alone with various monsters, giants, man-eating dragons, and mythological forces, thereby liberating the people of the country. It is known that hunting is an ancient life activity of mankind. Myth pays special attention to the contradictions in the structure of the world as a whole, as one of the forms of the ancient worldview and historical consciousness (Aimukhambet et al, 2017).

Another example of the ancient Kazakh era is the song «Dotan batyr». The song «Dotan batyr» also has a fairy tale character. The following and other variants of the poem are kept in the manuscript fund given by Malim Zhusipov in 1940, Amangali Segizbaev in 1941, Kysyraubek Amantaev in 1948, Batyr Kozybakov in 1960 and a copy of the poem «Dotan batyr» published in Kazan in 1903, brought by the members of the «Kazan expedition» organized by the Institute in 2003, candidates of philological sciences: S. Korabay and T. Kydyr, and other copies by famous rhapsodists in 2013, during the “Expedition of Chinese Kazakhs” organized by the Institute of Literature and Art named after M.O. Auezov within the framework of the research project “Kazakh Folklore Abroad”, by the scientific staff of the institute: A. Toishan and N. Nabiolla.

The song has been preserved both in oral and handwritten form. The tale of «Dotan Kubakanbayugly» was first turned into a poem by the well-known Kazakh poet and collector of folk literature samples Shaikhylamuly Zhusipbek. Zhusipbek (1857-1937) - poet, collector of folk literature, publisher. He was born in the Khoja family in the territory of the present-day South Kazakhstan region (Arys district, Kozhatogai village). He received a Muslim education in his youth. Zhusupbek lived in Zhetysu, collected and edited poems, aitys samples and much more, and published them in the Khusainov publishing house in Kazan.

The song «Dotan batyr» is also mentioned in scientific works. Zhusupbek's version of the poem was first published in Kazan in 1903. The same text was reprinted in October 1915. Then it was published in 1961 in the second volume of «Epic poems of heroes» prepared by the M. O. Auezov Institute of literature and art (Epic poems of heroes, 1961:145-210) and in 2008 in the 52nd volume of the hundred volume «Babalar sozi», published by the publishing house «Folio», Astana, in 2019 (Anthology of Field Folklore, 2019: 59-119).

The gist of the epic poem is as follows:

Forty sons and forty daughters of Kubakanbay go in search of a country. On the way to a grove, Dotan, the youngest son of Kubakanbai, falls into the hands of Zhalmauyz Kempir (a wicked old woman). She forced Dotan to bring Shyntemir's daughter Kunikei, saying: «If you bring that girl, you will get rid of me. Otherwise, you will be swallowed again. If you bring the beautiful Kunikei, you will have my mercy».

By the order of Zhalmauyz kempir (a wicked old woman), the youngest boy Dotan sets out on a seven-year journey in search of Kunikei. He finds several companions on the way. When he visits to the girl's village, Dotan hears that the Kalmyk khan is going to take Kunikei. Having heard this, Dotan destroys kalmyks' khan. Dotan takes the girl and runs away with the help of his companions. It is told that he killed a wicked old woman on the way, returned to his country and achieved his goal. After returning to his country, he goes out again in search of people to marry his brothers. When he came to a country where he was living in isolation, the kalmyks attacked from ambush, Dotan defeated the enemy and became the khan of that country. He moves the people under his control to his own country. Although the beginning of the song begins as a fairy tale, it eventually rises to the level of an epic. Dotan is not limited to the happiness of only one family, but is described as the guardian and protector of the country.

It is evident from every angle that the events of the song represent the life of ancient times. One of them is the search for a bride, embarking on a difficult journey full of unknown dangers, encountering a wicked old woman, helping Dotan at the end of the journey, encountering good-willed forces sakkulak (саққұлақ (man with unbelievable hearing), sniper, zhelayaq (желаяқ (fast legged man), magician and other fairy tale characters. The strength of each of them can cause the hero to achieve his goal (Mazhiyeva, 2019). People's imagination creates such wonderful assistants for the hero to show that his beloved hero is invincible to any enemy.

According to the researchers, showing the hero setting out on the road to achieve some impossible goal is the oldest motif of legends (Alpysbaeva, Auesbaeva, 2017:26).

4 Research result. (*Alpysbaeva K.B., Akimova T.T., Shashayeva G.K.*)

When Kubakanbay's sons go looking for a bride, they don't know what kind of country is around them. For them, the world is like a mystery, an unsolved secret. At this point in the work, the human mind gives the illusion of an immature state that has not recognized the world. While the children were walking, they met an old herdsman and he asked "Is there a country nearby?" The image of wise old men who advise young heroes is reflected in the epics of various peoples (Zhirmunskyi, 1974). The old herdsman in "Dotan batyr" is an episodic character who appears only once in a while. Still, he finds the most necessary advice for children. Ancient people carried weapons in their hands to protect themselves from predatory animals, believing that various forces would be encountered in the forest. Therefore, he instructs the children where the danger is: "There is a thick grove of fruit trees in the south, if you believe me, all of you should take your weapons." According to the old man's advice, the future hero Dotan chooses "Karakoktai" horse from among the horses that are suitable for him. The motif of heroes "choosing a horse" is a widespread phenomenon in the epics of the Turko-Mongol peoples.

In «Dotan Batyr» the enemy forces come together in the form of a wicked old woman and a kalmyks' khan. The oldest motif here is a wicked old lady. In the song, the enemies change from a wicked lady to kalmyks' khan, and from kalmyks' khan to a wicked old lady, indicating that there are realities of different eras here (Azibayeva, 2014: 15). In heroic or romantic epics, a young hero usually goes far away for revenge against an enemy, or in search of a beloved spouse, while Dotan's journey is against his will and forced. Therefore, for the Dotans, there is no fiercer and stronger enemy than a wicked lady. This shows that behind the song lies the lawfulness of the truth of early life.

When Dotan goes on a long journey, none of his brothers accompany him. The reason for this is explained in the poem that he was born alone. In the same way, we can see here that there is an ancient ritual motif of criticizing and improving the youngest child, who is considered to be the owner of the family. During the long journey, Dotan will meet friendly forces that help and wish him well. They are: a sakkulak (саққұлақ (man with unbelievable hearing), a sniper, a zhelayaq (желаяқ (fast legged man), magician etc. When Shyntemir Khan did not want to give his daughter away, he made excuses and set various conditions, and his companions helped Dotan to win. Such a motif can be found in the tale «Yer Tostik» (Anthology of Field Folklore, 2020: 183-184). When Dotan describes the events when he came to the country of Shyntemir, the historicity of the poem changes to a different tone. At this point, the hero Dotan Batyr, who had to deal with the violent command of a wicked old woman, will now face a fundamental enemy. In this scene, Dotan fights for the honor of not just one family, but the whole country.

The fact that Kunikei sees in a dream that a young hero is coming from afar and predicts the future is also one of the old concepts of animism (Kaskabasov, 2015: 7-8). That is, the concept that when a person sleeps, his soul does not sleep.

At the end of the song, we see the hero Dothan, who grew up and became strong, took care of many people, defeated many enemies and defended his country. By showing this action of Dotan, it can be seen that the poem intends to create a diverse image of an exemplary khan. This is how people's hopes and dreams about a peaceful, happy life, and a good leader have been reflected in the poem.

Now we compare the manuscript poem versions preserved in the manuscript fund 1. When comparing the version published in Kazan with A. Segizbaev's one, it was noticed that there are some differences. A. Segizbayev's version is not finished. Dotan ends with the hero killing the wicked old woman and reaching his country safely. The marrying his forty brothers is not depicted. 2. Although the version by N. Nysanbayuly is the same as in the Kazan version, it is clear that the poem is in an artistic language and some stanzas are added.

The song "Dotan batyr" is widely spread among Chinese Kazakhs under the name "Er Dotan". The text of the epic was first published in 1981 in the 2nd volume of the "Altai Ayasynda" magazine, and then in 2011 in the 2nd volume of the "Kazakh Folklore Treasure" series published by the Xinjiang People's Library. According to the commentary in this book, Samatyuly Bisharap, a resident of Chokpartas village, collected the poem and published it.

During the comparison of the manuscripts, it was found that all the versions were spread from the 1903 book.

As a result of the research work, the typological features of the poem «Dotan batyr», which has not yet entered the scientific circulation, and the ancient motifs found in it are analyzed.

The obtained results are used as scientific targets and sources for fundamental researches of scientists, students, masters, doctoral students and other specialists of all fields of humanitarian sciences. Similarly, it can be used during the implementation of the project «Comparative typology of heroic epics of Turkic peoples».

5 Conclusion. (*Alpysbaeva K.B.*)

In short, we can see that the fairy-tale character prevails in the song «Dotan batyr». They are: the meeting of the ravenous old woman, which shows the characteristics of the era of matriarchy, the hunter who makes a living by his work, the hunters meeting the evil forces in an unexpected place, people's belief in magical powers (animism, totemism, etc.), the belief that animals and plants have a soul and an owner, that miraculous helpers (a sakkulak (саққұлақ (man with unbelievable hearing), a sniper, a zhelayaq (желаяк (fast legged man), etc.) who come to the aid of an honest young hero, wise old men who give advice, testing the youngest child, choosing a suitable horse for him, having a dream, setting off on a dangerous far journey left traces of other motives, similarly, motifs showing that the hero Dotan Batyr, which started as a pure fairy tale, finally rose to the level of an epic.

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