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Transformation of auxiliary mythological characters in the heroic epic of the Turkic peoples

Abstract. The image of the myth in the epic of the Turkic peoples is preserved in the function of auxiliary characters. The plot, motive, and mythology of the myth have a structural meaning at different levels of the epic, as well as the image of the characters and the burden on them. Among them are a tulpar, an auxiliary, a hero's wife, or a girl in love with him, a ghost, a saint, a fairy, a diyu, etc., who saves the hero from trouble. It is no coincidence that in the heroic epic the hero's spirit is associated with the cult of ancestors. Because it is a myth that the source of unparalleled strength and courage is realized through this arrow. At first, the protagonist, although he is alone and alone, walks alone, attacks the enemy alone and goes on a campaign. If this model repeats the image of a mythical hero acting alone, then he performs a feat that an ordinary person cannot do with the help of an auxiliary character (spirit), which is in line with the same mythical logic. The problem here is not only that the supporting character is in a mythical image, but also that the pattern of action of the epic hero repeats the mythical model. This is a sign that both the skeleton of the myth and the system of images are repeated in the epic. Of course, it is obvious that epic has changed and adapted to nature. We notice that the image and activity of the auxiliary mythological characters in the heroic epos of the Turkic peoples relate to the history of the formation of the epic genre. They are in the plot of the epic together with the protagonist of the epic. Actions and concepts such as ancestral cult, communication with other worlds, the help of heroes to help the hero to win, to achieve his goals are derived from the model of myth.

Keywords: myth, folklore, mythical motifs, heroic epics, epic hero, supporting characters.

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Introduction

The nature of the myth, which is derived from the worldview of the ancient people, has long attracted the attention of scientists around the world due to its independent function, content, structural structure, and the peculiarities of human thought. The theory and the methods of studying the myth are being studied in various aspects in terms of scientific achievements in anthropology, folklore, sociology, and psychology. This is based on the data of tribes and peoples that have preserved the ancient culture on earth, as well as examples of myths written on paper from antiquity.

Besides, the field in which the myth is reflected - epics, fairy tales, legends, rituals, along with examples of folklore - is a large field. In this case, it is worth mentioning not only

the myth itself but also its genre transformation. This is because the myth in folklore has changed in the context of the times, has undergone ideological processing, adapted to the specifics of the genre (for example, the epic).

This pattern applies to both the myth and the mythical characters in the epic songs of the Turkic peoples. The epic is a genre that has developed independently, synthesizing ancient myths, fairy tales, legends, ritual folklore. Its mythical motifs, concepts, characters are adapted to the genre nature of the epic. Among them are Gaip Eren, who feeds the hero, forty shilten, Babai, Tukty Shashty Aziz, Ali Shahimardan and others. The role of the characters is also connected with mythical notions. According to the mythical system, which begins with the first ancestor (pervopredok), the spirit-force that supports and takes care of the hero is the first ancestor (ancestor). Its character and characteristics are analogous to mythical concepts.

Methods

This article analyzes the transformation of auxiliary mythological characters in the heroic epic of the Turkic peoples, guided by the historical and typological approach. The object of research of the topic is the consideration of auxiliary mythological characters in the heroic epic of the common Turks in various aspects, a comprehensive comparison, grouping. In addition to the fact that the plot, motif, and mythologeme of the myth have structural significance at various levels of the epic, the image of the characters, the load on which they are attached, is also based on mythical concepts. Among them are such supporting characters as tulpar, a hero's wife or a girl who falls in love with him, Aruak, Pir, Aulie, Peri, diyu, etc., which save the hero from trouble.

The purpose of the study is to analyze the diversity of epic heritage and myths that occupy a special place in the spiritual reality of the Turkic peoples with their richness, artistic power and historical authenticity, to analyze the character and characteristics of the hero of the myth in epics, the image of auxiliary characters who accompany the hero. And the main task of the work is to help determine the image and function of auxiliary mythological characters in the Turkic epics.

Discussion and results

The protagonist of the epic is an ordinary person living in peaceful times. It is characterized by human weakness (sorrow, grief, crying, remorse, etc.) and actions (sleep, eating, fatigue, etc.). This is an exaggeration of the fact that the epic is closer to reality, closer to the historical truth, and during the war he fought alone with thousands of enemy troops and shed the blood of the enemy, there was so much blood that it did not fit in the river for several days. However, the concept behind this description is a mythical one.

The epic hero to some extent repeats the heroism of the first mythical cultural hero or the first ancestor. According to E. Meletinsky, the heroism of the first ancestor or cultural hero is repeated by his descendants (humanity in the broadest sense). This is not only due to the preservation of the existing system but also to the revival of mythical ideology [1; p. 209-227]. For the social environment, the work of the first ancestors is always an example.

In the culturally backward tribes' worldview, the first ancestor is often seen as the totem ancestor. The first ancestor in the form of a half-human, half-animal mixed with animals is the result of mythical consciousness. Concepts about them are preserved in myths, fairy tales and legends. The totem myths of the Turks, descended from the blue wolf, are also connected with this.

And in the epic songs, the first ancestor marries the daughter of a fairy, and his descendants acquire the concept of wonderful nature. In the hymn of Zhyrau Muryn Sengirbayev, the first ancestors of the forty heroes of the Crimea married fairy girls, and their descendants became heroes - in connection with the mythical notion [2; p. 236-237]. The marriage of a shaman (shaman) and a female spirit, and thus the connection between them - interpreted as a connection between the human world and another world - is normal for shamanic mythology [3; p. 139]. Baba Tukty, the father of Yedige Batyr, is married to Aziz's fairy daughter. When Edige is set on fire by his enemies, he does not burn with the help of his fairy wife [4; p. 126].

Therefore, the special nature of the hero relates to another mysterious world. Later, although the mythical worldview weakened, the ultimate argument and explanation of the hero's heroism relied on mythical notions. The structural system of epic songs makes this clear. Mythical cognition is intertwined with the actions and nature of the epic hero.

At the same time, the structure of the epic plot repeats the framework of the ancient shamanic myth. Batyr's search for a bride in a foreign country, going alone, overcoming various obstacles, and taking the girl back is structurally like the shaman's transition to the spirit world in a trance and getting a wife to help him. The fact that the epic begins with a mythical plot is structural.

From this point of view, the story of the hero's marriage to a fairy girl comes from this structure. Because the world of fairies is different from the world of humans. They are representatives of another world. This is evidenced by the fact that shamans meet fairy girls. When Korkyt played the kobyz and played the kui, that is, during the witchcraft session, forty fairy daughters came to him.

Therefore, the fact that the hero marries a fairy girl, goes on a trip for her is a myth. The noble epic hero to some extent repeats the heroism of the shaman. When a shaman goes to another world, he exchanges with various spirits, demons, mythical monsters, and evil forces. Man suffers indescribably, goes through hardships, and finally returns to the human world [5; p. 77-95]. The witch's wife, who comes to help him on this journey, is from another world. [6].

The most reliable companion of the hero of the epic, the helper in times of distress is the horse. His image comes from the concepts associated with the mythical worldview. [7]. In particular, the flight of a tulpar, a six-month journey in one day ("Kobylandy batyr"), speech, giving advice to the batyr, reaching out to him in times of difficulty, etc. There is no doubt that the root of the action is a mythical belief. These events are told in the epic as true, as if the listener were deceived.

The development of the cult of the horse in connection with the ancient solar myth, mythical rituals is a well-studied topic [8; p. 27]. Burial of a horse with its owner, owner, the sacrifice of the widow at the annual meal of the deceased owner, cutting the tail of the horse when the owner dies, etc. Rituals are firmly rooted in the beliefs of the ancient Turks [9].

At the same time, the situations in which the shaman in the shamanic myth rides on a

tambourine, a kobyz, travels the other world, the most reliable companion is the same instruments, flying on it, are semantically similar to the tulpa of the epic hero. Although the deterministic structure of the concepts, which originate from the original mythical consciousness, changed the content, it retained its structural features. The hero's tulpa and the shaman's instrument have the same functional function when travelling to another world [10].

The fact that the hoof of the tulpar does not touch the ground, but flies in the sky (Taiburyl), and the presence of wings on the wall indicates its correspondence with the mythical transport kobyz or dangara. Researchers have linked the flight and nature of the horse to the solar myth. In ancient tribes (Scythians, Huns, etc.) the horse is a symbol of the sun [11; p. 29].

Arshin's main turn,
Wings on the wall,
The soul's name of the Sultan.
In the eyes of the sun,
Without touching oneself,
They pitched a tent [12; p. 234].

Not to give the newborn "eye" of the sun is a concept associated with the fact that he came from another world and passed it on to the human world for forty days. The rites of "cutting" the dead and "cutting" the newborn are also transitional periods of coming and going from another world. This is the reason why Koblandy batyr's wife Kurtka took care of Taiburyl for forty days. Representatives of the two worlds must go through a period in order to be transferred to each other and fully transition to the new world. It is forty days (fairy - man, wolf - man, etc.).

Koilybay baksy adds his kobyz to the horse race. He ties the kobyz to a saxaul tree and begins to sing. Then the kobyz comes to the fore with its saxaul roots and strings. [13; p. 36].

In this shamanic myth, the role of the horse and the kobyz, the fact that they both compete, puts the hero and the shaman in the same line, in the same field of meaning. The closeness here is not accidental.

We see that the concept which began with a myth, has undergone a transformational change in the epic, the source of the epic plot is a mythical concept, both in the plot structure and the semantic function of the action in it.

Thus, we see that the image and activity of the auxiliary mythological characters in the heroic epos of the Turkic peoples are related to the history of the formation of the epic genre. They are in the plot of the epic together with the protagonist of the epic. Actions and concepts such as ancestral cult, communication with other worlds, the help of heroes to help the hero to win, to achieve his goals are derived from the model of myth.

Mythical concepts in the epic are classified according to changes in historical conditions and circumstances and undergo transformational processing but retain their structural system and semantic meaning.

Conclusion

The image of the myth in the epic of the Turkic peoples is preserved in the function of auxiliary characters. The plot, motive, and mythology of the myth have a structural meaning at different levels of the epic, as well as the image of the characters and the burden on them. Among them are a tulpar, an auxiliary, a hero's wife, or a girl in love with him, a ghost, a saint, a fairy, a diyu, etc., who saves the hero from trouble. It is no coincidence that in the

heroic epic the hero's spirit is associated with the cult of ancestors. Because it is a myth that the source of unparalleled strength and courage is realized through this arrow.

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Түркі халықтарының қаһармандық эпосындағы көмекші мифологиялық кейіпкерлердің түрленуі

Аңдатпа. Бұл мақалада түркілердің қаһармандық эпосындағы көмекші мифологиялық кейіпкерлері қарастырылады. Түркі халықтарының қаһармандық эпостарының негізгі кейіпкерімен бірге эпос сюжетінен орын алған көмекші мифологиялық кейіпкерлердің бейнесі мен қызметі талданады. Қаһармандық эпостар өзінің көл-көсір молдығымен де, көркемдік-эстетикалық қуат-тегеурінімен де, тарихи деректілігімен де түркі халықтарының рухани болмысында ерекше орынға ие. Эпос қаһарманының әрекет ету үлгісі белгілі ғалымдар пікірлеріне сүйене отырып түсіндіріледі. Эпос қаһарманы белгілі бір дәрежеде алғашқы мифтік мәдени қаһарманның немесе алғашқы бабаның ерлігін қайталайды деген тұжырымдар жасалады. Сондай-ақ мақалада түркі халықтарының қаһармандық эпосындағы көмекші мифологиялық кейіпкерлердің трансформациясы туралы ой қорытылады. Көмекші кейіпкерлер әр қырынан қарастырылып, тұлпар бейнесі, батырдың әйелі немесе оған ғашық болған қыз, Аруақ, Пір, Әулие, Пери, дию және т.б кейіпкерді қиындықтан құтқаратын көмекші кейіпкерлер жан-жақты талданады. Эпостардағы миф кейіпкерінің сипаты мен ерекшеліктері, басты кейіпкерге ілесіп жүретін көмекші мифологиялық кейіпкерлердің бейнесі мен қызметі анықталып, оларға салыстырмалы талдаулар жасалып, тиісті қорытындылар жасалады.

Түйін сөздер: миф, фольклор, мифтік мотивтер, қаһармандық эпостар, эпос қаһарманы, көмекші кейіпкерлер.

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**Трансформация второстепенных мифологических персонажей
ив героическом эпосе тюркских народов**

Аннотация. В этой статье рассматриваются вспомогательные мифологические персонажи в героическом эпосе тюрков. Вместе с главными героями героических эпосов тюркских народов анализируются образ и деятельность вспомогательных мифологических персонажей, задействованных в сюжете эпоса. Героические эпосы занимают особое место в духовной жизни тюркских народов из-за своей художественно-эстетической силы и содержащихся в них исторических данных. Модель действия героя эпоса объясняется на основе мнений известных ученых. Делается вывод, что герой эпоса в какой-то степени повторяет подвиг первого мифического культурного героя или первого предка. Также в статье обобщается мысль о трансформации вспомогательных мифологических персонажей в героическом эпосе тюркских народов. Вспомогательные

персонажи рассматриваются с разных сторон, подробно анализируются образы силуэтов, жены героя или влюбленной в него девушки, аруаха, святого, пери, дива и других вспомогательных персонажей, спасающих героя от беды. Выявляются характер и особенности героя мифа в былинах, образы и функции вспомогательных мифологических персонажей, сопровождающих главного героя, проводится сравнительный анализ и делаются соответствующие выводы.

Ключевые слова: миф, фольклор, мифические мотивы, героические эпосы, эпический герой, вспомогательные персонажи.

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