

Epos Is An Ethnic Source

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Abstract: If eposes in folklore science are searched as literary in XX century hermeneutic method is used to search its ethnic information. Epic poems of world people as "Odyssey", "Iliada", "Makhbkhara", "Manas" have been searching historically in different levels. But in soviet period folklore was searched according to the typological analysis and limited defining literary similarities of the following nationalities eposes as Russian, Kazakh, Uzbek, Azerbaijan, Turkmen, Tajik, Karakalpak and Khakas, Tuva, Sakha in Altay. Rightly the eposes' such as "Korkyt ata kitaby", "Koruglu", "Kobylandy", "Alpamys", "Geser", "Zhangar" historical-ethnic characteristics are clear. In these eposes ethnos names are saved, their historical activities are described with literary language. This article deals with the problem of searching eposes of Turkic people according to hermeneutic method and the aim is to define their ethnical characteristics. Different research methods and methodological basis are considered.

Index Terms: musical folklore, epos, hermeneutic, ethnos, ethnic process, historical point, typology, diachronical, synchronical, ethnopedagogy.

INTRODUCTION

Lately folklore works are reread and researched according to hermeneutic method, especially historical folklore and heroic poems are paid attention and its connection with historical truth is discussed. The following opinions are appeared: "Nowadays the problem of using folklore as historical source, including for learning ethnogenesis and ethnocultural relations of people is not disputable, - mainly, for representatives of historical sciences in widely meaning of words... discussing not possibility of attraction of folklore for solving these or other historical questions, but forms and usage of folklore" [1, 8]. As comparative-typological researches defined, there are typical names and typical sides in eposes. However consider them to literary system of poems, science won't be developed. It is noticed in ethnonymic names of kazakh eposes. They are always stable. The character of different versions of eposes is defined according to this stability. Searching problems of folklore and its historical-ethnic process connection are talked in the following scientists works as B.Abaev, S.Abramzon, M.Gryaznov, Zh.Dumezil, V.Karmysheva, S.Kiselev, R.Lipets, S.Serov, L.Tolstova, A.Okladnikov. Analyzing the importance of usage epos as historical source, ossetic scientist wrote: "Idea of bringing in modern, that still exists among people, information for illumination of events and relations of the distant past can not be considered too brave and reckless.

It is confessed a long ago, that folklore of first class historical source" [2,355]. L. H. Gumilev suggest that mythical and fairy-tales plots not as fantasy, was a sign that specifies the level of consciousness at that time [3, 90]. N.I. Kravtsov who added significant contribution to this scientific field believes that the epos is not a representative sample, that went through artistic processing, but peculiarity of historical evidence to be saved on people's lips.[4]. In addition, main target of epos is history, that's why it should be considered as historical source. A.Nalepin who investigated folklore of the USA proposed opinion that exaggeration of the role of folklore as a historical source is less significant error than belittling the role[5, 50]. All this indicates that the ethnic history and folklore say on organic unity, and the root of the conversation is on the features of epic songs in historical events All that stand to address and resolve in scientific theoretically and methodological basis. Because in epos Historical ethnic spectacle and we can learn through its poetic brilliance appearance. It is clear that it loosing actuality to be investigated as poetic phenomena, and restricted by typological characters.

THE MAIN CHAPTER

As for as theoretical issues we see that epos and ethnic history relations, any era up to historical facts and they are divided into three branches In science, the presence of these is considered, as historic source . But each category indicates the degree of ethnic historical process differently Background in science related questions valiant Folklore songs have not been selected in the scientific and methodological work, because of this Kazakh scientists still believe that valiant song of praise is not the main activity of historical figures and historical facts did not witness that [6, 37]. Scientists that support Poetry direction said that epic tradition, the epic consciousness is determined by a combination of history. It is clear that the epic tradition does not indicate the historical accuracy of the evidence. But to what kind of public consciousness does belong epic consciousnesses? This side is not clear. Science on this issue need to rise to the historical plateau of cognition. Some scholars consider that the historical sources of the event it is necessary to adopt to the changes, and they understand it with respect to the world of knowledge. However, it's not clear which kind of information in epos is prone to change. We argue that the ethnic subject is not inclined to change, but ethnic and historical art table is prone to change. The first is historical, the second artistic phenomenon, the first is plot, while the second is pattern ornament. Historical sources reveal, is a scientific system has

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not emerged yet. "Tradition, legends, epics are keepers from where people drew knowledge around history and about the world surrounded for centuries" [7, 8] – this line fully confirm our mind. No often by historians, ethnography figured out theoretical rules by specialist in folklore was not paid attention details on the Kazakh epics, that's why common Turkic heritage epic science just studied. Main goal hermeneutic research is to pay attention to historical-ethnographic and informational channel of epos, ethnical trend related information to the scientific community valor. Songs trend are part of this ethnical trend. It also supported by K.V.Chistov, who said: "Folklore is an important component of public consciousness among people without written language" [8, 20] As scientist, engaged to this problem discovered, there are may be large amount of time between certain valor era in epic poem and work itself. For example, IV – VI - Germans, IV - French, XI – XII - in Russian [Kyevevan Rus], X - Armenia, XVI – Serbian was the era of Valor [9, 165-166] Such epic songs can be noticed from the Turkic-mongolian ethnic history. At this case the validity of the V.M.Zhirmunsky's statement that says: "the more epic is archaic, the less it documentary" [10,194]. Should be doubted. Turkic epics are cultural phenomenon. But its plot bases on ethnic history of certain genuses and tribes. On this issue we fully agree with Y.Bromley statement that "written information may not fully reflect cultural traits distinctive at that moment to the certain ethnos" [11, 135]. Because, it written information live separate from human consciousness and limited by facts epic tradition keeps ethnic facts in people minds and constantly updated. The statement "By admitting the truthfulness of epic songs, we must remember that it is only artistic truth, and should not be considered as historical truth " [12, 14] no actuality for this time. It's major mistake is to admit only artistic value, and reject it's historical significance. It's difficult to agree with this kind of statement. Because taking epic songs apart from system of historical research makes this branch limited with artistic-typology and historical-typological issues, without going further in in historical-ethnic phenomena. As a result it could only take epic tradition as following to historical poetics. And historical poetics suggested by A.N.Veselovsky does not appropriate to ethnical consciousness. It is known that his aim was to show evolution of poetic thoughts, historicity of literary phenomena [style, plot] not ethnical consciousness in epos. He also suggested to define geographical limits of epos by that system [13, 413 - 414]. The main distinction between traditional epic and ethnical process is that the first shows aesthetic and the second shows ethnographic process. Ethnology consider history only as based on written data and ethnography as a science based on supplementary information. Then ethnical trend is historical phenomenon, and epic tradition is artistic phenomenon. But in this issue disagree with opinion of V.Y.Chistov's statement " folklore is one of the sources of information". At this point problem again come to relations of historical and historical-comparative methods of research V.P.Anykin criticized school concepts [14, 84-112], but L.I.Emelyanov, supported the historical school direction and suggested to renew the researches. So: "he was for interconnection between historical school and historical-comparative methods, saying "We would not have met with the difficulties in this sphere, if we had solved the problems of historical school, its methodology and ways of developing" [15, 123]. He added: "No doubt, this kind of rapprochement will be happened early or late, - logic of scientific development can

guarantee that" [15, 123]. Now these problems are put on the agenda of kazakh epos sciences. When we speak about ethnic character of Kazakh epos, we have to pay attention to the importance of proper names system. If we search diachronically we can find historical-ethnic content of epos and some anthroponymic names do not coincide each other. For example, the proper names as Korkyt, Kazan, Banu Sheshek were appeared before the plot of "Korkyt ata kitaby". This situation is same to the eposes "Alpamys" and "Kobylandy". The following anthroponyms which are made on the basis of ethnonyms Karakozy, Akkozy, Karaman, Karazhan, Gulbarshyn, Goklan, Kokeman were appeared before the plot of poem. In science proper names of heroic eposes are divided into "proper meaning" and "common meaning" [16, 10-11]. According to these signs the following differences are defined:

1. Historical characters and historical names which changed into common meaning.
2. Characters of historical personalities that shows epos narrator's outlook.
3. Characters of mythical heroes [16, 10-11].

Though these signs came from slav bylinas, they are found in kazakh eposes. The following opinion of T.N.Kondrateva belongs to Kazakh eposes too: "Every proper name in bylinas has its information... Proper names of poems are the evidence of tribe migration and people who carries information from time to time" [16, 232]. But we should not forget that the main difference between oguz, konyrat, kypshak eposes is proper names were made on the basis of ethnonyms. We can meet historical outlook from the works of scientists who searched eposes. One of them is following: "Scientific analysis of folklore ... shows that much of that before unconditionally recognized phenomenon epic idealization, are confirmed by the realities of material culture, in traditional views of the peoples studied. Historicity of certain genres of folklore confirmed by many observations" [17, 3]. It means that historical-ethnic point of epos should be mentioned. L.I.Emelyanov, who defined the main purpose of this direction wrote: "We have in mind the problem of historicism and especially the one aspect that involves the relationship of folklore to the actual historical reality" [18, 9]. We can admit that typological signs of ethnic tendency were formed the exact character of poem of epos, and also we can consider in epic culture. That is to say, each ethnic existed in the days of social formation, by the time in young period had left ethnic and intelligent traces. One of it's best performance is Oguz epos is "The book of Korkut ata". At the period of Altay they preferred patriorchal nomadic of life, they dominated the feudal way of life along Syrdarya and Amudarya rivers. At the early period, they had the religion Shamanizm and at the end period they had adopted Islam. What is the secret of typological similarities [19, 314-335]? Shall we search it in historical genetic homogeneity, or consider it ravine periods of artistic intelligence? The question has straight attitude to the epic poems. In the historical comparative research of Zhirmunsky between "Odyssey" and "Alpamys" he found typological similarities [19, 314-335], so what is the secret of it? The medium appearance of the both poems even geographical and ethnical appearances are separate. It is important to search reasons in mythical plots and to define the exact evidences. If so it is impossible to connect by historical genetic side such secrets of phenomenon in historical period, it will be

correct to search on the level of awareness the inherent society of the formation. Never been before an international historical and cultural relationship of similarities in epos and we must recognize them as the best works of ethnical mind and well known artificial reflection system. Even collecting of typological similarities will not untie the knot of difficulties of the transformation into the epos. Around the tradition of folklore comes peculiarities of genre composition it will be conceived by historical truth, if we underline the opinion of Propp, only one epos had been taken into consideration. Our reasoning is, the nature of genre and folklore must be measured to which audience it is referred to. Let's say, that tribal ethnical and saved performances and poems dedicated to olders, but fantasy tales devoted to children. That is why it is too difficult to find out conceptions that reflects to children minds. If so the genre request of Propp will be useless to show from the ethnical side. Because the scientist didn't take it into account. In addition the poetical characteristics of russian bylnas stand higher than ethnical support. But poetic is changeable, this phenomenon lies on the surface of the poem. We should consider not only the attitude of genre of epos with history but it must be considered on the level of connection of ethnical tendency. It is natural inherent peculiarity of the kazakh epos. That is the reason we should develop of Propp's statement to folklore and it's connection not only with history, in which level should be checked of ethnical history and ethnical tendency. It is empirical to consider the history of epos from the scientific side, and to take away the ethnical characteristic – is theoretical problem. The original plot of the poem constructed it's surface, but the last one corrects the root. We can easily define the names of tribes in the kazakh ethnops but there isn't determined any meaning about – people. The epos poem we have considered their epical characteristics are highly researched. Some ethnical tendencies left their signs in the period of nogai. We can consider the poem "Asan kaigi" Togon Abat which are not researched yet. This is not only poem which is familiar for Kazakhs. We can determine various variants of this poem in many kind of nations such as : Turkmen, Uzbek, Gergia, Azerbaijan, and it is famous among Siberian groups of people as: Tatars, Turkish, Afghan, Kurt. The most closest is Kazakh – Turkmen variant. Some people say Raushan is turkmen, Korgulu born in grave. Common feature of these versions - Koroglu's opposition to the Iranian shah and his courage. The Iranian shah carved eyes of Koroglu's father and his son by the name of Raushan was named "Koroglu". In Kazakh Turkmen and Karakalpak versions it is specified that he is the native of the Turkmen sort Teke-Zhaumit. Events are proved on historical, mythical and the legendary facts, and is devoted to execution of the national character of Koroglu. One of the main courses is a horse, its care and properties. Its motive which was mentioned in poem Kobylandy, ascended to the main place in poem Koroglu. I.Braginsky told that the names the city of Shambil and Koroglu in the Tajik versions of poem is taken from Turkic tribes. And as for an event of poem, there are opinions that this is opposition between the Iranian shah Abbas and the Turkish sultan Murad. Some sparkles of it are kept in the Kazakh and Turkmen versions. A. Gafurov who was the opponent of that both syllables in the word "Koroglu" come from other languages, doubted that bases of these words (a grave, blind) lies in Persian language, also he told that the word "Koroglu" means courageous and bold. Thus he takes the basis of words from the Turkish language. And it is correct.

The Iranian and Arab names in poem "Koroglu" supply with the information on assimilation of the Turkic and the Iranian speaking tribes living in this district. On the other part of this work has to lie opposition between Iran and Turan that lasted for ages. "Shakhnama" is a poem about the Iranian shahs, and "Koroglu" is about the leading hero of the people which have risen against these shahs. But the ethnic phenomenon in the epos is peculiar not to all nations. For example, there are known the Buryat, Mongolian and Tuva versions of the heroic poem "Zhangir" [Zhangar] of the Kalmyk people in Altai. Though their plots identical but in itself they are different works. The Mongolian version is written in prose language, and the Kalmyk version is a poetry. Language of poem is artistic, there examples of tropes and figures (a metaphor, an epithet, a hyperbole) that meets often. There are typological similarities at the childhood of the hero, the epic world, and at the general art system. In poem there common meet the heroic and fantastic course. In the Mongolian option there is a mythological motive. Ethical motives and plot situations in poem serve to disclosure of courage of the hero. Though researchers of the epos "Zhangir" speak about its connection with poem "Geser", "Manas", "Alpamys" and "Kobylandy", we accept it as typological signs peculiar to the heroic epos. It should be mentioned that historicity of ethnic justification of the Kazakh eposes and Russian bylinas are not the same. In this regard, not for nothing A. Nalepin wrote: "Responsibility for so long neglect folklore as a historical source equally share both historians, and specialists in folklore. And even, maybe, specialists in folklore in much bigger degree as historians were always in a certain degree "prisoners" of historical sources" [5,50]. It is clear that under these words lies the thought that the epic science borders on uniform poetic system.

DEDUCTION

Heroic poem is result of a memorial phase of ethnic process, and in any way it is impossible to form its ethnic support on art shape. From the point of view of modern requirements to scientific knowledge, value of the first question especially important. And still, at us, the historical informative shape of the epos remains out of attention, and the art system is still investigated from the point of view of requirements and literary criticism wishes. It is noticeable from the next lines: "The initiative of studying of folklore in connection with ethnic history, if it is possible so to speak, to a certain extent passed to ethnographers and archeologists, specialists in folklore themselves are less engaged in this perspective" [17, 6]. The main value of the heroic poems in its historical and ethnic descriptions. On the line with their art features which were considered within the esthetic phenomenon, there is a historical and information value which has to be studied within social category. If in initial stages we used the term folkloristic, at the end it will be more pertinent ethno folkloristic. In accordance with the cognitive theoretical basis ethnic consciousness in the epic - a basis, epic consciousness – super structure; first - ethnographic, last - aesthetic, first – historical-ethnic, second - expressive and poetic phenomenon. Much attention is paid to the second than the first. In fact, it is known that this category is peculiar to different stages of the theory of cognition. An important consideration is the importance of epic and ethnic relations in the cognitive form. But we should not confuse ethnicity with historical formation. Ethnic trend may exist and develop without social formation, but it has an undeniable impact on the social status and the

epic tradition. People consists of ethnic groups, the epic story of the ethnic dispute. Ethnic process is aimed at the future, cognition lead to the past. Micro ethnic parts can be attributed to features of the identity of the Kazakh ethnic character of the epic. J. Bromley classified them as micro ethnic & micro ethno sociological part of one of them is an individual who is an ethnic and stores information and quality characteristic to ethnos, and the second - the family. For example Korkyt and Alpamys features. Korkyt is the individual - ethnophors, who had a capacity of ethnic people Oguz, Alpamys also fought for the safety of their families as brave from society Konyrat.

CONCLUSION

All this proves the necessity and the importance of considering epic as historical and ethnic fact. In fact, we rarely encounter heroic epics in which there is no ethnic character. In other words, there will be no heroic epic and epic tradition, if there is no ethnic group and ethnic custom. It should be considered as a significant part of the signs certifying historical-ethnic nature of the Kazakh epic. On this basis, we believe that the heroic epics are very important in the study of the ethnogenesis of the Kazakh people. "Epic thinking - this is not analytical thinking. Therefore, its historicism is deprived from bias. The idealization of the hero does not turn into personalism" [20,97]. Above lines prove that they transmit unaltered historical-ethnic character. In content diachronic study includes consideration of poetic epic features with scientific and methodological side, sorting synchronously ethnic descriptions. The purpose of the first is typological method, with the second-ethnic historical trend [21, 239]. In the study of ethnicity and epic, epic tradition and ethnic trends we should have of these features as the head.

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