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Image of zhalmauыз kempir in turkic mythology in epic works

The image of Zhalmauыз kempir is often mentioned in the fairy tales of the Turkic peoples. A special genre of oral folklore of the Turkic peoples, fairy tales have a varied plot. Along with ordinary fairy tales, there are genealogical, toponymic, cosmogonic tales, legends and myths that occupy an intermediate place between the fairy tale itself and the everyday tale. Of particular interest are fairy tales created in an interesting construction using images of mysterious, evil creatures, such as “Zhalmauыз kempir”, the plot of which is completely unique to humanity. In this regard, the article highlights the problem of analyzing the image of Zhalmauыз kempir among the Turkic peoples, and analyzes the specific features of the image of Zhalmauыз, which has become a demonological image of epic Turkic legends. Based on the research, the author proposes the theoretical meaning of the concept “Zhalmauыз kempir”, formulates the history of the origin of the concept “Zhalmauыз kempir” in Turkic mythology, shows the place of demonological images in Turkic knowledge, and also defines the image of a voracious old woman in the epic tales of the Kazakh and Kyrgyz peoples.

Keywords: turkic mythology, folklore, fantastic tales, epic works, negative character, demonological image, zhalmauыз kempir, old woman.

Introduction

In the folklore of each nation, there is a special series of mythical characters who are called “evil spirits” or simply “evil forces” in everyday life. The image of the owners of evil, which originated from the first consciousness of our ancestors who lived many centuries ago, has been preserved to this day and has shown amazing vitality. Of course, not all and not in all their variety. However, we have to admit that this factor alone makes the evil masters with dark powers even more mysterious and attractive to us.

The folklore of the Turkic peoples, including the folklore of the Kazakh and Kyrgyz peoples, is not devoid of these fantastic creatures. Such names as Albasty, Zhezyrnyak, Zhalmauыз kempir, Dau and many others can be easily found in the Legends of the Turkic peoples, but for some reasons they have been little studied, attempts to summarize and scientifically classify them all, unfortunately, have not yet been made.

It seems that these unusual characters are simply overshadowed by the heroic epic or interesting fairy tales about animals. At the same time, we must pay tribute to the collectors of folklore heritage, who carefully systematize and record the stories they heard, not neglecting the works of oral literature of the Turkic peoples of the late 19th – early 20th centuries. Among them, we would like to highlight the names of such scientists as Sh.Valikhanov, A. Divaev, G.N. Potanin. These scientists showed great interest in the demonological images found not only in Kazakh folklore, but also in the folklore of the Turkic peoples in general, but nevertheless, the research they made and the records they left are very small and scattered.

Fairy tales, which have become a special genre of the rich literary heritage of the Turkic peoples, and the lack of study of their characters, images of demonological characters with magical powers, has become of great relevance for the research topic of the research of the image of “Zhalmauыз kempir” with evil power and mystical magic.

The goals and objectives of the research: As the goal of our work, we took a comprehensive analysis and description of the image of Zhalmauыз kempir in the epic works of Turkic mythology, and in order to achieve this goal, we planned to implement the following tasks:

- To reveal the theoretical meaning of the concept of “Zhalmauыз kempir”;
- To describe the history of the origin of the concept of “Zhalmauыз kempir” in Turkic mythology;
- Demonological image — determining the place of Zhalmauыз kempir in the Turkic lore;
- To consider the image of Zhalmauыз kempir in the epic tales of the Kazakh and Kyrgyz peoples.

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Research methods

In order to consider the image of Zhalmauыз kempir in the folklore heritage of the Turkic peoples, we reviewed the research works of several literary scholars, folklorists, and mythologists. Among the authors of the Soviet era S. Kaskabasov's scientific monograph "Kazaktyn khalyk prozasy" [1] and research work "Kazaktyn kiial-gazhaiyp ertegileri" [2] comprehensively consider the genre of folklore, including folk tales. In these books, the author, studying Kazakh folklore, defined mythological works as a separate genre, which describe demonological images, including the image of "Zhalmauыз kempir" on our topic. In particular, S. Kaskabasov was the first to note that the meaning of the term "myth" in relation to Kazakh folklore clearly differs from the usual European concept.

In Europe, the myth is based on the network of Gods, but among the Kazakhs, the myth represented mythological stories about the ancestors of people who lived in the past, the characteristics of various animals and birds. According to the author, the characteristic feature of fairy tales in which evil owners such as Albasty, Zhalmauыз kempir, Mistan kempir meet is based on the belief that there are various evil creatures that bring misfortune to the main characters by meeting them.

We also widely used the theoretical conclusions about the image of Zhalmauыз, which were considered in the fundamental work "Ezhelgi kazaktardyn mifologiiasy (Mythology of Ancient Kazakhs)" [3] by the researcher, mythologist S. Kondybai. We used the scientific research of Kazakh, Russian, Kyrgyz and Bashkir scientists such as B. Abjetova, E. Kokeev, Z. Nauryzbaeva, Z. Seyitzhanuly, T. Auesbaeva, V. Propp, M. Kulaev, B. Abdyrakmanov, L. Koshoeva, K. Beyshekeev, D. Sulaimanova and others.

Theoretical analysis as a research method — comparative analysis of sources, general analysis, interpretation of sources; diagnostic methods — monographic descriptions; empirical research methods were used.

Results and discussion

About the origin of the word "kempir" in the phrase "Zhalmauыз kempir", the researcher S. Kondybai in his study "Ezhelgi kazaktardyn mifologiiasy (Mythology of Ancient Kazakhs)" uses the modern meaning of the word "kempir" as a synonym for the words "azhe, apa (grandmother), ak shashty karia (white-haired old woman)", but the ancient version of this word it is said that it comes from the combination of the words "kam" and "pir" (meaning "karia, kart (old woman)" in Persian) [3; 350]. If the word "Pir" gives the concept of a man, adding the word "Kam" to it means "kampir", that is a person of female origin, female gender. The word "Kampir" appeared as a result of the combination of the ancient Turkic word "kam" and the Sufi (Persian) term "Pir" around the time of the muslimization of the peoples of South Kazakhstan and Central Asia (8–12 centuries). During this period, the word "kampir" was used not for muslim holidays, but for female spirits representing natural phenomena, and later for characters in ancient fairy tales. Later, older women began to be called this way, and even the word "kampir" changed and the word "kempir" began to be used. In everyday life, it became customary to say the word "kempir" in relation to old women, and all fairy-tale characters in the image of old women were understood to refer only to women.

Researcher B. Abjetov said: "The word "kempir" came to Turkic peoples from Persian. The meaning of the word "kem" in the first syllable of the word in Persian is "kam", that is, "az", and the meaning of the word "pir" is "ata, baba (grandfather), aksakal, kauym bastygy (leader of the community)". Therefore, "kempir" means "a person who has lost energy", "a person who is weak". It is quite possible that the image of Zhalmauыз originates from the cult of matriarchy" [4; 2].

Images of old women in fairy tales are not called only by the name "kempir". A phrase is added before it. For example, the phrases Zhalmauыз kempir, Mistan kempir, Masten kempir, Jez kempir are made from a combination of words that give the word "kempir" a defining meaning. Such a variety of terminology is not accidental, because the image of one old woman, which has become an epic legend from a fairy tale, is formed by the combination of mythological images of at least two or more characters.

E. Kokeev, describing the image of Zhalmauыз kempir, writes that "zhalmauыз kempir" in Kazakh oral literature is an image of the absorption of time [3; 354]. In turn, Z. Nauryzbaeva writes: "Zhalmauыз kempir is the main facet of the type of ancient shaman woman and mother Hero" [3; 355]. We have no objection to these opinions, clearly realizing that the image of the Zhalmauыз kempir is very complex. By carefully studying the meaning of some words, phrases and texts related to "kempir" in fairy tales, the meaning of some ancient mythological words, phrases and texts can be revealed.

Necessary prerequisites for revealing the essence of the image of "Zhalmauыз kempir":

1. First of all, it is necessary to consider the mythological image of the old woman in Turkic peoples and the explanatory name in folk tales and epics such as “zhalmauyz” connected to her. Because this name (“zhalmauyz”) is used not only for the image of an old woman, but also for other images in fairy tales. For example, there are expressions such as “zhalmauyz zheztynrak” and “zhalmauyz aidahar” related to fairy-tale characters [3; 360]. That is, it is an independent idea, therefore, when reconstructing the mythological image of the old woman, this word cannot be used as the main indicator. That is, explanatory names and the image of an old woman should be considered as separate units (concepts).

2. Ethical evaluations of good and evil given to old women in fairy tales and epic works of Turkic peoples are not important when reconstructing the image of the mythological old woman, because the mythological image is two-sided, that is, it can be bad and good at the same time.

3. “Karga tumsyk (crow's beak)”, “uki koz (owl eyes)”, “zheti basty (seven heads)”, etc., used to describe old women in epic tales typical of Turkic peoples it is necessary to pay attention to the characteristics, because they give the main image of the old woman Zhalmauyz in the Turkic peoples. These descriptions are attributes of the ancient mythological image of the Zhalmauyz kempir. But here, too, it is necessary to consider separately the mythological image of the old woman and this descriptive image.

4. In real history, the story of the origin of the Zhalmauyz kempir in the fairy tale can be derived from two different images. The first is the image of a mythological goddess (female cult) of a certain ethno-cultural environment. The second is the cult of witch, shaman, witch woman in a certain ethno-cultural environment. Later development began to mix these two types of knowledge (one mythical, the other historical) and consider them together.

According to the mythology of the Turkic peoples, there is a demonological creature called Zhalmauyz kempir [5; 487]. This character resembles the famous Russian Baba-Yaga, both crouching and feeding on people, especially small children. That is, the cannibalistic appearance of the cannibalistic Zhalmauyz kempir immediately suggests that she is a terrible creature. In the folklore of the Turkic peoples, the old woman Zhalmauyz lives in remote, desolate places, sometimes in hollows. Legends say that he is very greedy and insatiable. The long fangs of the ravenous Zhalmauyz kempir add even more terror to the eerie tone of this unpleasant image. Sometimes in fairy tales, the Zhalmauyz kempir is described as having long, seven-headed nails.

In the folk heritage of the Kyrgyz neighbors of the Kazakhs, Zhalmauyz kempir is described as a seven-headed demon and is called “Zhelmoguz kempir” [6; 123]. The monster “Zhelmoguz kempir” is a supernatural creature that appears in the form of an old woman with a rag wrapped around her. She lives alone in the forested mountains, far from people, but outwardly she is little different from an ordinary old woman.

Sometimes the old woman Zhelmoguz came to Kyrgyz “ayli” (Kyrgyz settlements), tricked young girls and took them with her to a distant home [6; 124]. The old woman kept them there and cleaned the small insects that were weaving between her matted hair. While the girls were looking at the old woman's head, she was silently sucking their blood from the girls' knees. When almost all the blood has been sucked out, the girls fall off their bodies and fall to the ground, the old woman Zhelmoguz eats them.

Kazan tatars also have an evil owner similar to the old woman Yalmauyz, whom they call “Yalmauyz Karshik”. Also, in the folk folklore of other Turkic peoples — bashkirs, uzbeks, nogais and uyghurs — there are dangerous, insatiable old women of Zhalmauyz kempir.

In Bashkir mythology, “Yalmauyz” is an evil spirit, a demon. According to the Bashkir people, Yalmauyz lives in the forest. She appears to people as a seven-headed, one-eyed, long-tongued old woman. She awakens people's pity, enters the house in the guise of an old woman and slowly sucks the owner's blood. When Yalmauyz walks on the ground, a strong wind and storm start. Yalmauyz's mouth is big, tongue is long, it catches and swallows all creatures within 7 km. Yalmauyz's breath is also poisonous. Everything around him dies from his breath. In fairy tales, Yalmauyz, in the form of a beast similar to Azhdaga (Dragon), emits poisonous flames and when breathed in, people lose sight, hearing, and speech. In fairy tales, Bashkir warriors usually defeat Yalmauyz. In the writings of M. Kulaev, Yalmauyz is compared to the big-mouthed Baba-Yaga, Zhalmauyz kempir. In Bashkir tales, Yalmauyz is often depicted as a sorcerer, cannibal, bloodsucker, and an evil owner who often abducts babies and girls [7; 393].

The Kazakh people have the names Zhalmauyz kempir, the Kyrgyz people have “Zhelmoguz kempir”, the Kazan Tatars have “Yalmaviz karshyk”, the Uyghur people have “Yalmauyz”, the Uzbek people have the names “Yalmogyz, Zhalmauyz kempir” and are common to Turkic mythology is described as a demonic creature [8; 879]. Kazakh researchers associate the spirit of the old woman Zhalmauyz with the cult of Aiel-Kolbaschy (Female Commander). Most Turkic peoples have the word and image of Zhalmauyz. The origin

of the word *zhalmauyz* is related to the common Turkic words “*yalmau*” — to swallow, swallow and “*auyz*” — mouth opening, entry [3; 347].

It is interesting that in the legends of some Turkic peoples, the old woman *Zhalmauyz* has positive qualities. Some researchers of Kazakh mythology and folklore believe that the image of the “greedy old woman” may be partially derived from the universal cult of the Female Ruler during the matriarchal period. In this case, the old woman *Zhalmauyz* takes on the image of a sorceress, a shaman, a powerful guardian of the “land of the dead”. This opinion is also supported by the scientist S. Kaskabasov [2].

The image of the old woman *Zhalmauyz*, which appears in fairy tales and epics and is connected with mythology, has undergone some changes in the course of history. The phrase “*Zhalmauyz kempir*” itself means an insatiable, hungry old woman. Before appearing in the form of an old woman, the *Zhalmauyz kempir*, who is typologically similar to the “*Baba-Yaga*” of the Slavic people, has clear zoomorphic features that give an idea of historical layers. For example, the ravenous old woman *Zhalmauyz* in the tale “*Ushar Khannyn balasy* (Ushar Khan's Child)” has horns and a crow's beak [9; 260]. And in the fairy tale “*Bilmes*” the beak is long and the eyes are like those of an owl [9; 23]. A closer examination of this image reveals its mythical origin, and the use of the epithet “satiation” from the word *glutton* itself evokes the original meaning. In such an ampoule, he engages in cannibalism, kills birds and animals, which is mentioned in the fairy tales “*Kirpik-sheshen*” and “*Baigy*” [9; 24]. But the fairy tale “*Khan Shentei*” also shows that *Zhalmauyz* has a mythological meaning, where the hero goes underground and enters the house of the old woman *Zhalmauyz*, who is described as a special creature, distinguished by her “long sleep” where she sleeps for seven days and seven nights [9; 101]. And in the fairy tale “*Yerkem-Aidar*” it is said that *Aidar Batyr* went on a long journey to take the soul of a seven-headed old woman *Zhalmauyz*. Hero found the old woman sleeping and cut off one of her heads, while the old woman *Zhalmauyz* screamed and started fighting with the remaining six heads [9; 76]. These examples taken from fairy tales reveal the unknown meaning of our character under consideration, and it is noteworthy that in “*Khan Shentei*” and “*Yerkem-Aidar*” the name of the wicked old woman is not mentioned directly, but her image is depicted as a monster with greed and insatiability. We have mentioned above that the word “*Zhalmauyz*” in the phrase “*Zhalmauyz kempir*” means gluttony and hunger.

Outcome. Kyrgyz fairy tales, like Kazakh fairy tales, clearly contain the technique of contrasting positive and negative images. They can be divided into two groups. If we refer to the first group of real persons encountered in everyday life, the second group mainly includes fantastic, mythical images created by human imagination (*zhelmoguz kempir*, *myshtan kempir*, etc.). The heroism of the main characters in Kyrgyz fairy tales is clearly shown in the struggle for life, or the hero to a certain extent serves the daily, domestic interests of the working people. For example, the hero's efforts are aimed at finding a bride and starting a family. While searching for a bride, the hero usually encounters evil forces and fights them personally. One representative of the evil forces is the old woman *Zhelmoguz*. Among the Kyrgyz fairy tales depicting the battle between *Batyr* and *Zhelmoguz*, we include such tales as “*Toshtuk*”, “*Zhoodarbeshim*”, “*Alnazar Baky*”, “*Mundu-ubay*”, “*Chynybek*”, “*Chynarbay*”, “*Ailaker-bala*”, “*Kochposbay*” [10].

In the Kazakh and Kyrgyz epics, there is a cruel old woman *Zhalmauyz* who brings cruelty due to her archaic character and creates various obstacles for the main character, a brave hero. Even its foul smell is a sign of its evil nature. In fairy tales and epic works, the first to feel the presence of the old woman *Zhalmauyz* is the gentle horses of the main characters. In the archaic epic “*Dotan batyr*” a horse wakes up the hero after smelling the smell of a ravenous old woman *Zhalmauyz*. And in “*Alpamys batyr*” *Baishubar* does not want the old woman *Zhalmauyz* to sit on him, he swings his hoof, kicks and resists with his whole body. This list also includes “*Alaman and Zholaman*” [11; 74]. All this gives us reason to say that in the image of the old woman *Zhalmauyz* the unique features of the monster can be felt.

In the “*Kulamerген-Zhoyamerген*” epic, the image of the ravenous old woman is described as follows:
“See the seven heads of the beast in one body.

At the beginning of the old woman

He has the power of a hundred people”, — it is said [12; 36]. Therefore, the seven-headed old woman *Zhalmauyz* is a very cunning character whose cunning and evil are enough for a hundred people. In this epic, *Zhoyamerген*, the son of *Kulamerген batyr*, kills the seven-headed evil by shooting a golden bullet from his single eye located on his forehead. Here, the image of the old woman *Zhalmauyz* is described as a one-eyed, seven-headed and powerful evil owner.

In the Kyrgyz folk tale “*Mergenchi Dail*”, it is told about the one-eyed old woman *Zhalmauyz*, who locked a hunter and several people in a cave [10; 24]. The prisoners blinded the old woman's only eye and

escaped. And in the fairy tale “Tentek Ejeler” it is told about how two sisters defeated Zhalmauыз living in the forest with their wits [10; 28]. Here, too, the image of Zhalmauыз is described as a man-eater, a terrible monster with bared teeth.

The image of Zhalmauыз is described as seven-headed in the fairy tale “Ayu Dau”. In the fairy tale: “Come, in the desert, on the plain, forty ears are boiling oil in a cauldron, next to them there is a ravenous man without a single tooth in his mouth, without a crust on his tail, layer by layer, he selects them and brings them to the boiling oil one by one, takes them down and filters them. There was a time when he took it and sat it in front of him to eat it fresh”, it is said [9; 142]. In this fairy tale, we see a cannibalistic image of a seven-headed, toothless, scaly-mouthed cannibal who lives in the wilderness, far away from the people. Also, another aspect of the image of Zhalmauыз in the Turkic peoples is that he has great power and does not die easily. In all fairy tales and epics, the heroes clash with the old woman and barely defeat the Zhalmauыз. From this, we can understand that although Zhalmauыз is an old woman, she has a lot of courage, unlike a hero.

The next feature of the Zhalmauыз is her special nature. As we mentioned above, the image of Zhalmauыз in all Turkic peoples is shown as a terrible monster with seven heads, one eye, few or no teeth, and its appearance does not resemble a human. For example, in the fairy tale “Alaman and Zholaman”: “When the old woman saw the child, turned gray and screamed, the child was blinded by a single eye from his forehead. The old woman falls down crying. While falling, he says: “If you are a hero, shoot again!” The child does not shoot. This is because if he shoots twice, the old woman will come back to life” he said, emphasizing the special nature of the old woman Zhalmauыз [9; 74].

Another typical feature of the image of the old woman Zhalmauыз in the Turkic peoples is their connection with water. In the oral literature of Turkic peoples, there is another demon associated with water — Albasty. The genesis of this image and the etymology of the word cannot be considered fully determined yet. Academician S.A. Kaskabasov writes that Albasty kills a woman giving birth by removing her lungs, and the scientist thinks: “The old woman, like Albasty, has some kind of connection with the “underwater kingdom”. That is, according to the legend, Zhalmauыз has a connection with the “kingdom of the dead”, which is represented by the lower water layer. From this, it can be concluded that the old woman Zhalmauыз is also considered a representative of this kingdom and has a connection with Albasty. Therefore, water is another world, Albasty is a servant, and Zhalmauыз is the guardian of this world [1; 59].

“Altyn saka”, “Er Tostik” and others show that the old woman has a connection with water [9]. The red lung that floated in the fairy tale “Altyn Saka” later turned into the old woman Zhalmauыз. And it was not for nothing that the author mentioned that the father of the main character in the fairy tale “Er Tostik” Ernazar lost his camel Kuba-ingen near Sorkudyk lake.

In the folk tale of the Kyrgyz people, “Er Toshtuk”, the character of the old woman Zhalmauыз and her trickery, which made the hero's father Eleman fall into a trap, are described as follows: “Eleman got up early the next day and watered the horses, but there was a leak in the water. “Let me feed my Mangyt and Dangyt together” he will not stop if he is stuck with a noose to hang the kiss. If he falls down and grabs it with his hand, the seven-headed monster will pick up the old man and beat him, and start riding on his horse” [10; 128]. From here we can see that the old woman is connected with water and that she is a witch in the form of a lung floating in the water. The monstrous image of Zhalmauыз is characterized by his seven-headed, one-eyed presence.

And in the epos of the Kazakh people “Er Tostik”, the location of the old woman Zhalmauыз, who was beaten, is described in a different way. In the fairy tale: “When Ernazar rode his horse and looked around at Kuba, he saw Kuba standing in the same place. When he came to him, he found that the fruit was wrapped in a ball. There is a willow near it, and an ugly old woman is sitting at the bottom of the willow.

- Mother, mother! Please put your hand on the camel's calf, says Ernazar.

The old woman is there:

- If I stand, I can't sit, my dear, if I sit, I can't stand, my dear! “I can't help it, I'm a bad person”, he said softly.

Believing the words of the old woman, when he bent down to hang the rope, the old woman slapped Ernazar and took him away from the shore. Ernazar only now knows that she is a deceiving old woman” [9; 85].

In the Kazakh version, the abode of the old woman is the bottom of the willow tree. A bad old woman with a hunched waist, loose teeth, and a broken heart turns out to be strong and cunning. However, despite

his strength, cunning, and sorcery, both in the Kazakh epic and the Kyrgyz epic, Er Tostik batyr overcomes the old woman with his intelligence and courage.

As for the witchcraft of the old woman Zhalmauyz, the main difference between her and Baba Yaga is that the old woman Zhalmauyz does not invent miraculous things. But there are traces of fairy-tale fantasy in his actions. Sometimes turning into a baby, then a girl, and waiting for heroes on her way, these actions of the old woman Zhalmauyz are not typical of an ordinary person. In the fairy tale “Kendebai atty Kerkula”, Zhalmauyz turns into a beautiful girl. Only after Kendebai is crossed by the hero's sword does the old woman's magic disappear and she dies in her true old woman form.

The image of the old woman Zhalmauyz in the Turkic peoples has been preserved in the image of witches during the matriarchy period. In the fairy tales, the old woman Zhalmauyz swallows the main characters because of her greed and does not want to take them out of her mouth again. But after being threatened by Karauirek, he took it out again, put light on the blind man, and turned the one-legged boy into two-legged one. And Sarkyt turned the girl into a beauty. Is this a fairy tale? According to the scientist S.A. Kaskabasov, witchcraft in the image of the old woman Zhalmauyz can be seen from this [1; 186]. Scientist S. Kondybai also said: “In fairy tales, the ravenous old woman can do everything, there is nothing she can't do. She heals the sick and half-hearted people, she revives the dead. For example, in some fairy tales, a ravenous old woman swallows lame, blind, armless characters and makes them healthy and vomits them again, gives advice and advice to the heroes”, he notes [3; 219].

Conclusion

In conclusion, the image of the old woman Zhalmauyz in the epic works of Turkish mythology is reflected in the following features and characteristics of this image:

- First of all, Zhalmauyz's appearance is a terrible monster. She usually comes in the form of an ugly old woman with seven heads, one eye, teeth falling out, hair falling out, and stooping.

The next characteristic of Zhalmauyz is that its habitat is isolated from the country, in the desert. In a number of fairy tales, Zhalmauyz lives in a lonely, lonely field, while in some works it is mentioned that he lives along the water, and in the third version, it is said that Zhalmauyz's abode is the bottom of a giant bayterek tree, the shadow of the tree.

- Another feature of Zhalmauyz is its volatile nature. This means that witchcraft is also characteristic of the old woman. He can easily change from one form to another with the help of magic. We can see this from the fact that the monster in fairy tales sometimes turns into a lung, and then turns into a fairy girl.

- The ravenous old woman is the possessor of destructive power. It has a devastating power that is in stark contrast to its seemingly weak exterior. It cannot be won by a simple person, unless it is won only by heroes who have agreed wits and cunning, strength and courage.

- According to the mythology of the Turkic peoples, the image of the old woman Zhalmauyz is a cannibal. She lives in the underground kingdom and eats captured prisoners.

- Another function of Zhalmauyz is guarding. Together with the sons of David, he guards the border of the world of the dead and the living, the door of the underworld.

- According to the line of epic works in the literature of all Turkic peoples, it is not easy to kill the old woman Zhalmauyz. He is not an easy enemy. However, according to the traditional line of fairy tales, in the end, good wins over evil and the hero kills Zhalmauyz.

Looking at the characteristics mentioned above, we can conclude that “The mythological Zhalmauyz kempir, common to the Turkic peoples, is an ugly image, with gaping teeth in her mouth, with the power of destruction, more like a four-legged monster than a two-legged person”.

In general, in most Turkic peoples, the image of Zhalmauyz is placed alongside the image of a hero. Thus, the main goal of all fairy tales and epic works is to exalt the image of the hero by defeating the old woman, who tried to deceive and trap them with her tricks. All these examples testify to the fact that the image of the old woman Zhalmauyz, a negative character in the fairy tales of the Turkic peoples, has undergone various historical development paths.

Thus, two main stages of the formation of the image of the old woman Zhalmauyz in Turkic mythology can be revealed. In the first stage, Zhalmauyz is in the form of a mythical monster, in the second, the image of the old woman Zhalmauyz from epic tales changes to cunning and witchcraft. But, in the fairy tales, the activities of the old woman are not limited to this. Sometimes he does good and bad at the same time. The result of the above analysis is that the evil image originates from the original nature of Zhalmauyz, and the good image originates from the historical echo of matriarchy. In Turkic fairy tales, there is an example of an

old woman Zhalmauыз giving fire to a girl who accidentally put out the fire in her stall. We know from ancient myths that the symbol of worshipping fire was related to the image of a woman. In Turkic mythology, Zhalmauыз is a monster who eats human flesh and has magical powers. In the creations of the Turkic peoples, the demonic quality prevails in Zhalmauыз. In epic works, the goal of Zhalmauыз is to hinder the hero, to be an obstacle to the path of the main character. In order to achieve this goal, the old woman Zhalmauыз uses tricks and magic. We have clearly seen this in the line of epic works of the Turkic peoples.

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Түркі мифологиясындағы Жалмауыз кемпірдің эпикалық шығармалардағы сипаты

Жалмауыз кемпірдің бейнесі көп жағдайда түркі халықтарының эпикалық ертегілерінде кездеседі. Түркі халықтарының ауызша фольклорының ерекше жанры — ертегілердің сюжеті сан алуан. Таза ертегілермен қатар ертегінің өзі мен ертегінің арасында аралық орынды алатын шежірелік, топонимикалық, космогониялық ертегілер, аңыздар мен мифтер бар. Адамзат баласын сюжеті мүлдем ерекше «*Жалмауыз кемпір*» сынды жұмбақ, зұлымдық жаратылыстардың бейнесін қолдану арқылы қызықты желіге құрылған эпикалық туындылар ерекше қызығушылық тудырады. Осыған орай, аталмыш мақалада түркі мифологиясындағы *Жалмауыз кемпірдің* эпикалық шығармалардағы бейнесін талдау мәселесі қамтылып, эпикалық түркі ертегілерінің демонологиялық бейнесіне айналған *Жалмауыз* образының өзіндік ерекшеліктері талданды. Жүргізілген зерттеулердің негізінде авторлар тарапынан «*Жалмауыз кемпір*» ұғымының теориялық мәні ұсынылған, түркі мифологиясындағы «*Жалмауыз кемпір*» ұғымының шығу тарихы тұжырымдалған, демонологиялық бейнелердің түркі танымындағы орны көрсетілген, қазақ және қырғыз халықтарының эпикалық ертегілеріндегі *Жалмауыз кемпір* бейнесі айқындалды.

Кілт сөздер: түркі мифологиясы, фольклор, қиял-ғажайып ертегілер, эпикалық шығармалар, жағымсыз кейіпкер, демонологиялық бейне, жалмауыз кемпір, қарт.

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Образ Жалмауыз кемпир в тюркской мифологии в эпических произведениях

Образ *Жалмауыз кемпир* (*Прожорливой старухи*) часто упоминается в эпических сказках тюркских народов. Особый жанр устного фольклора тюркских народов — сказки имеют разнообразный сюжет. Наряду с обычными сказками, существуют генеалогические, топонимические, космогонические сказ-

ки, легенды и мифы, занимающие промежуточное место между самой сказкой и бытовой сказкой. Особый интерес представляют эпические произведения, созданные в интересной конструкции с использованием образов загадочных, злых существ, таких как *Жалмауыз кемпир*, сюжет которых совершенно уникален для человечества. В связи с этим в статье освещается проблема анализа мифологического образа *Жалмауыз кемпир* в эпических произведениях тюркского народа, анализируются специфические особенности образа *Жалмауыз*, ставшего демонологическим образом эпических тюркских сказаний. На основе проведенного исследования автором предлагается теоретический смысл понятия *Жалмауыз кемпир*, сформулирована история происхождения указанного понятия в тюркской мифологии, показано место демонологических образов в тюркском знании, также определен образ *Прожорливой старухи* в эпических сказаниях казахского и кыргызского народов.

Ключевые слова: тюркская мифология, фольклор, фантастические сказки, эпические произведения, отрицательный персонаж, демонологический образ, прожорливая старуха, старая.

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