



ULUSLARARASI ORTA ASYA SEMPOZYUMU
BİLDİRİLER KİTABI
Göç, Yoksulluk ve Kimlik



ЭЛ АРАЛЫК БОРБОРДУК АЗИЯ СИМПОЗИУМУ
БАЯНДАМАЛАР ЖЫЙНАГЫ
Миграция, жакырчылык жана иденттүүлүк

INTERNATIONAL CENTRAL ASIA SYMPOSIUM
PROCEEDINGS BOOK
Migration, Poverty and Identity

Editörler / Редакторлор / Editors:
Prof. Dr. Ercan Oktay
Prof. Dr. Metin Aksoy
Arş. Gör. Ömer Faruk Karaman

Bishkek-2018



ULUSLARARASI ORTA ASYA SEMPOZYUMU BİLDİRİLER KİTABI

Göç, Yoksulluk ve Kimlik

17-20 Nisan 2018

**ЭЛ АРАЛЫК БОРБОРДУК АЗИЯ СИМПОЗИУМУ БАЯНДАМАЛАР
ЖЫЙНАГЫ**

Миграция, Жакырчылык жана иденттүүлүк

17-20 Апрель 2018

INTERNATIONAL CENTRAL ASIA SYMPOSIUM PROCEEDINGS BOOK

Migration, Poverty and Identity

17-20 April 2018

Editörler / Редакторлор / Editors:

Prof. Dr. Ercan Oktay

Prof. Dr. Metin Aksoy

Arş. Gör. Ömer Faruk Karaman

Bişkek / Бишкек / Bishkek

2018

ULUSLARARASI ORTA ASYA SEMPOZYUMU BİLDİRİLER KİTABI “Göç, Yoksulluk ve Kimlik” = ЭЛ АРАЛЫК БОРБОРДУК АЗИЯ СИМПОЗИУМУ БАЯНДАМАЛАР ЖЫЙНАГЫ “Миграция, Жакырчылык жана иденттүүлүк” = INTERNATIONAL CENTRAL ASIA SYMPOSIUM PROCEEDINGS BOOK "Migration, Poverty and Identity".
Bishkek.: 2018. – 1292 s.

ISBN 978-605-245-639-2

ISBN 978-605-245-639-2

© EDITORS , 2018

KAZAKH MYTHIC NAMES

Zhazira AGABEKOVA

Nazarbayev University, Department of Kazakh Language and Turkic Studies

Astana/The Republic of Kazakhstan

zhazira.agabekova@gmail.com

Abstract

Human names have a significant role in the history of humanity. However, it cannot be considered that history started from the moment when names had started being known. It is important to take into consideration mythic characters in mythological system. In this case spreading mythic characters without names is as hard as spreading myths without characters. This means that character names is the base of formation of the notion about mythological system.

As well as in other countries, in Kazakh history different models of human names and the system of names that demonstrate national existence were formed. There is a tradition of giving name to a newborn child that is only intrinsic for Kazakh people. This means that Kazakh anthroponomy is distinctively significant evidence of congenital characteristics of Kazakh people, traditional Kazakh world outlook, ideology, political and social conditions in historical periods, a lifestyle closely linked to the ecosystem, and even environment and animals. The importance of Kazakh anthroponymy is that high, that it is not enough to consider it only as one of the evidences of the ethnos formation, it also should be considered that anthroponomy is a significant historical and spiritual step in arranging and settling the inherent nature of Kazakh nation that started their own way of development.

It is also possible to see what beliefs Kazakh people hold, what political and ideological beliefs they were dependent on, what aspects they tried to imitate when giving names referring to historical reasons. Every literate person must understand that names such as Bitkoz, Bokbasar, Tezek, Kotibar that have negative meaning or such as Sovetkhan, Kolkhozbek, Sovkhozbek, Democrat, Decret, Mels (Marx-Engels-Lenin-Stalin), Kim (Communist International of Youth), Renat (Revolution-Science-Work), Leninshil, Maskeubay, Oktyabr, Syezbek, Orysbay, Chapai, Ernest, Clara, Roza, Zhanna, Gulzhana, Asema, Gulnara are not appropriate for fresh minded, free spirited and independent Kazakh people. This means that when giving name to a newborn child it is not right to selfishly

choose the name, but it is important to take into account that he is the part of Kazakh ethnosp. This is one way of serving to the national distinctiveness, independence and freedom.

Keywords: Onomastics, mythology, anthroponymy.

1-Introduction

Anthroponymic image of the world described in the Kazakh language is composed by mythical anthroponyms and mythanthroponyms. Studying the mythical anthroponyms makes clear the life and cognition of that time.

The myth and the study of mythological science in the world involve different directions. Scientists associate myths with various genres. Philosopher Albert Anderson says myth is related to the works of Homer and contemporary poets (Anderson, Albert A. (2004, 6.1 p).

According to David Wiles, the Greek term mythos in this era covered an entire spectrum of different meanings, from undeniable falsehoods to stories with religious and symbolic significance (Wiles, David (2000, 5-6 p).

Greek and Egyptian myths occupy an important place in the world myths. The mythical works of these countries are described as entire, and with a full story. Their structural features characterize the mythic stories of Egypt, which are very similar to Greek myths. The mythical works of both countries describe the relationship between gods, Titans, wicked men and women, relationships between humans and gods. It means that all of these were the same things about people's life and history.

Kazakh scientists have studied the myth genre in Kazakh folklore much. Among them S. Kaskabasov first dealt with myths and gave a determination of myth from the point of folklore (Kaskabasov, 2014. 100-112 pp.). Sh. Ualikhanov had also tried to regulate the ideas of the Kazakh people about myths in his works, but he did not give a special definition of myth (Ualikhanov, 2010).

Aitmukhambet Zhanat, who studied mythology in the Kazakh folklore, describes mythology first of all, as fairy tales, legends, stories, psalms, epics, and rituals (Aimukhambet (2016).

But, the main object in mythology is nature and man. And there are different images in legends, stories and fairytales. They are based on certain events than myths.

The mythological world, which is frequently used in ancient knowledge, is the sky and the underworld. This is a reality for mythical consciousness. One of the peculiarities of the Kazakh mythology is folklore works and myths can be connected with each other and the images of mythical works can appear in folklore. Myths have several types of onomastics: anthroponyms, toponyms, cosmonyms, zoonyms, theonyms, etc.

The problem of determining the national consciousness of linguistic data in myths, epic poems and folklore is the main subject in the anthropocentric studies in modern linguistics. In the following sections we describe the modern aspects of the onym units in Kazakh myths.

The main part

Anthroponyms in the myth

Many words and impressions in our language have come from our ancient history and mythological past. We use them in everyday life without taking into account their earlier meaning. Legendary characters from ancient times give us knowledge about nature, earthly life, harmony of human life, and features of world outlook. We include mythological anthroponyms in such a branch of our language. They come from generation to generation on the basis of their native language, customs and traditions, and come to us through proverbs, phrasal words.

The mythical, the oldest anthroponic concepts are mythoanthroponyms, introduced in the dictionary "Kazakh mythology. Short dictionary" by S. Kondybay, such as: Alataily Anshybai, Alau, Aldar Kose, Alpamys, Altynshash, Argy-Mergen, Asan Kaygy, Aspembet, Zhirenshe, Kokshe, Maike bi, Oguz khan, Shanshar, Sholpan, Shora batyr and others, that is, the linguocultural fields that relate to those anthroponyms. The main or leading character of the oldest mythoanthroponyms is "the first, early, at first", we prefer to start with anthroponyms about the creation of humanity. We want to tell that *Tanir* (God) and *Umay* are the first. In the myths about the creation of the universe, the world of recognition, there are names as *Taniri* (God) and *Umai ana*. *Tanir* is accepted as Father and *Umay ana* as Mother.

Umay was a patroness of women before the Muslim era. She was a mythical creature, considered as the owner of the land, the origin of women, mother of all human, like Pritkhivi in the Indian myths, Gaya in the Greek myths. Her difference from them is she was first a protectress of shanyrak (home) and child. In the myths of the Kazakh people: "After creating the heaven and the earth and separating from each other, in order to have

descendants, *Tanirma* man and woman. God calls the woman Umai, an put on the top of the Sumer mountain, the image of Umai in ancient myths, on top of Asapn mountain with milk lake (Sutkol-dairy lake). (Yesymbekova (2013., 10p).

Flowing in the sky, the way of stars, milky way is Umai goddess mother's milk." (Zhanaydarov, 2008).The Kyrgyz believe that Umai would provide fertility for the harvest and livestock. When the wheat was harvested much, it was understood that "Umaiananonymyrauynansutagady (Umai mother has a lot of milk". In the Turkic people there is belief, Umai is a landladyr who cares for newborns, shanyrak, and fire (home). So the women who can't have a child, begged Umai, asking for the child. When bathing and washing the baby, they worshiped, saying, "It is not my hand, but the hand of Umai's mother."

After the Islam was set there started the cult of prophet's daughter Fatima (among Kazakh people she is also called as BibiBatima, Batpa). Nevertheless, there was also Umai along with Fatima. In any hard situations, before giving a birth to a baby, etc., the Kazakh women prayed for the name Umai. That is because it was a familiar, clear image for ordinary people of the stepp According to Alkey Margulan thousands of balbals are the statues of Umai-ana in the Kazakh steppes. The statue of a naked woman holding a bowl in one hand is regarded as a symbol of kindness and love. But unfortunately, nowadays to pray for Umaiana, and the ritual did not seem to be in the minds of the people. It is also the fact that a flaming fire isn't cared any more. Not just a fire, it is a people's trust to that fire. With the Islam there appeared images of Karashash ana, Altynshash ana, Domalak ana, but people consider Umai is "Mother of mothers". It was accepted as saint and abstract name, so people didn't give it to their daughters. At present the name Umai is usually given to nurseries or music groups.

All of the female characters in Kazakh myths are not beautifully described as Umai. Among them there are various heroines, which reflect human values and man-made pitfalls through mythical consciousness, for example, the *zhalmuzykempir*(old witch). This image has its evolution. M. Auezov in his research work "The epic and folklore of the Kazakh people", published in the journal "Literary criticism" in 1939, 1940, called *zhalmauzyz* seven headed devil, as one eyed and cannibal. These nominatives do not clarify its sex.

A.Konyratbayev notes that "one of the mythical characters in the Kazakh fantasy fairy-tales with bad intentions for people is *zhalmauzyz*" (Konratbay, 2000., 7-9pp.), indicating the historical changes taking place in this image.

So the image of "zhalmauzyz kempir" has two types. One is seven headed -devil. The next is old witch in the form of old woman. It is seen in fantasy fairy tales before it was called "zhalmauzyzkempir" or, more precisely, in the form of old woman before it appeared in a

dreadful image. For example, the fairy tale "Khanshentei": tells, "Khanshentei went down the ground. There is such a world under the ground. There he left his robe and went to the west of the sun. When it was a day, he came across to many cattle and sheep. In the middle of the livestock, there was a big house. He entered the house. That was a house of a seven headed zhalmauыз. It slept seven days and seven nights." The fairy tale "Erkemaidar" tells that the main character went to look for the blood of seven headed zhalmauыз, when he found it he beheaded it while it was asleep. But with its other six heads it could get up and growl. From these descriptions we can't decide whether this creature was male or female.

These examples let us to consider that zhalmauыз was underground seven headed monster that lived among the dead.

Later periods when "Alpamys" hero-epos appeared *zhalmauызkempir* was described as *mystan*(a witch), “

And in later periods in the poem of "Alpamys" batyr zhalmauыз kempir was called *mystan* (witch), and described as a horrible creature: "she is three hundred years old, drinks hot, does a crap, eyebrows frown, curses with everyone, clothes worn and torn. She is short but very incredible cunning". Its inner and outer image was described using unpleasant negative words. (poem of Alpamys batyr)

This shows that the image was influenced by various historical periods, from the ancient mythical monster to the image of the horrible witch.

The concept of God appeared only when the state was established, as multi-god in the ancient slave owning state, single god in the middle-ages feudal state. As for the spirits of the ancient time myths are the supernatural forces, that is, human beings, in other words, the heroes of every kind of nature. They are personalized, for example, "lord of the mountain," "lord of the sun," "lord of the water," "lord of the stones," "lord of the desert," "lord of the lake". The image of such spirits, the concept of which is preserved in the Kazakh mythology.

For example, these poetic lines from the epos "Lord of the lake- Kambarau, Lord of the lake -Kambarau!" or "Lord of the water- Suleimen, I pray for Allah" have been mythical conceptions of the Kazakh people since the ancient times. Such various spirit owners are in many stories and fairy tales. For example, in well known fairy tale "Ertostik" there are lord of supernatural forces, such as Zhelayak, Tausogar, Koltauysar. Zhelayak is lord of the wind, Tausogar is lord of the mountain; Koltauysar is lord of the lake. Each is lord just of his phenomena, he has now power out of it, they can't go into other's area. Though each phenomenon has its lord, the source of all-natural power is Taniri, the main character of myths.

Tangiri is an Old Turkic word. It means “sky” (heaven), “blue” in the Altay languages. Tangiri was considered as lord of heavens. That is, Tangiri is the main god, it is the lord of all in the heavens and on the ground. It is the creator of all on the ground, the sky and the stars. So, this entire are in the power of ancient mythical hero. These powers belong to Tangiri in Turkic times, to Allah when Islam was set. In the ancient Turkic times the image of world is like the image of Tangiri. Famous orientalist S.A.Abramzon writes: “This highest god includes all superficial astral conceptions, which is similar to the concept of world”. The meaning of Tangri is applied not only to the sky, but also to the sun (Sun Tangiri), to the moon (Moon Tangiri), to the earth (Earth Tangiri, Tangiri of the Earth), which reflects indivisibility of Heaven and Earth.”(Abramzon, 1971, 290p).

All Turkic people accept Tangiri as a man in the heavens, and Umay as a mother land.(Meletinski, 1976, 327 p.). As E.V. Meletinski said, the sky is father and the ground is mother for the Kazakh people. They were the first married gods.

The name Tangiri isn't given single to a man. It is usually combined from the syntaxis point as “Tangirbergen” given to a boy.

The anthroponyms concepts that influence the formation of anthroponic image of the world have internal ethno-cultural content. There is different world outlook, different aesthetic taste for any phenomenon. The fact that Tangiri and Umai are not currently given as the name of the person is an indication of the fact that the primary cognitive power of their names is dominated by the rise of consciousness.

In mythological events, human beings recognized the natural phenomena and the natural environment, without any knowledge, on the basis of their own knowledge. Therefore, phenomena are divided into two categories: "good" and "bad". Giving names is also based on it.

Myth- anthroponomic concepts describe the ancient, the initial cover of the world anthroponomic image. Mythological tradition is long lasting, it is passed from time to time from age to age because mythological world view and its spells are intertwined and overpassed to the present times. In other words, some anthroponomic concepts have been saved in the mentality and mental cognition of the lingua cultural societies that had changed for centuries and have reached our times. One of such anthroponomic concepts includes “Asankaigy” by B. Tileuberdiev (Tileuberdiev, 2007, 12p.,) The author connected this name with “Frangrasian”, “Afrasshab” – “AlypErTunga” – “Asyan-sha”, proved it by the opinion of KondybaiSerikbol: “all of these names belong to one character but in different times, it can be different variants in different times”. The name Asanakaigy has a bad and a good context.

There are two different assumptions. One of them is a character from different legends, the other is Hasan Sabituly - a statesman of the Kazakh people, a poet, a zhyrau, a philosopher.

In the mythological plot Asankaigy was looking for “Zheruiyk” (paradise). He traveled all around Kazakh land and described them. But he couldn’t find “Zheruiyk” (paradise). Legends about Asankaigy describe his relationship with mythological water fairy. Asan was fishing in the Edil, Zhaiyk, and Syrdaria, but he caught water fairy in the Ertis.

The motive of Asankaigy’s marriage to the daughter of water king (Susa Khan) was based on the old concept of people in the ancient times. Earlier water in the river was considered as the world of dead. Asan was predicted to find water fairy in the rivers Edil, Zhaiyk, Syrdaria and Ertis, we see the ancient trace when the river was accepted as another world. And there is a logical point in that the bottom of the river is world of the dead. The rivers Edil and Zhaiyk flow from the north to the south, and the Ertis flows from the south to the north. According to the mythological concept the north is another world (dead). Nowadays the name Asanis the Arabic name. The Asankaigy is not used as a name looking for paradise.

Korkyt is one of the characters in Kazakh mythological area. The motive of the appearance Korkyt in the Kazakh folklore belongs to the ancient legends. These legends connect his birth with supernatural power. That is, it is connected with mythological thinking. According to the legend, Korkyt is said to stay in his mother’s womb for three years. Linguacultural, sociological character of Korkyt anthroponyms, according to professor T. Konyratbayev's opinion is as follows: (Konyratbay, 2000, 43.45, 596, 106 pp.):

First, Korkyt is a person who did great social work for the unity, integrity of Oghyz state- ethnofor.

Second, Korkyt is the supplier of the ethnic structure of the Oghyz nation and the source of ethnic consciousness- indicator

Third, Korkyt is a separate image of ethnical process in Oghyz state-micropart.

According to legends Korkyt baba dreamed to eternal life, travelled all over the world to escape from the death. But, where he ran from the death, he occurred in front of the tomb. It was said where he went there was a tomb done for him. There is saying “Kaidabarsang da korkytyngkori” (Everywhere you go there is Korkyt’s tomb; it means you can’t run away from problems.) (Ibrayev, 1999, 82p.) There are no facts giving the name Korkyt to the child. There is an airport (in the city Kzylorda), station, street, university, school. It is usually used in combination with the word *ata* (*grandfather*).

Cosmonyms:

Myths often have names associated with the cult of sky, stars. In ancient times, the moon and the sun in the sky, the stars that are lit up at night, were the secret to the people and people invented various imaginative images. According to Zhanuzakov, these names are the oldest names. In mythological legends, the Sun and the Moon are twins, and in other mythology, the Moon is a girl and Sun is a boy (Zhanuzakov, 2000, 77-82pp).

According to number of myths, sky bodies -Moon and Sun are given in the forms of human, anthropomorphed. Myth researcher S.Kondybay gives the examples of name combinations with the word *ai* (moon) *ai muizdi zhanuar*- moon horny animal, *ai muizdi siyr*- moon horny cow, *ai muizdi zhylan*-moon horny snake, *ai muizdi tulpar*- moon horny horse (Kondybay, 2000). Sh. Ualikhanov mentioned that Kazakh people didn't look at the moon long, because they were afraid a little. But there is no such thing about the sun (Sh. Ualikhanov).

“*Ai*” (moon) and “*kun*” (sun) cosmonyms were a lot honored by people, their lighting features, their beauty were appreciated, and they were equaled with their daughters, so there are a lot of names like *Aisulu*, *Ainur*, *Aisaule*, *Kunculu*, *Aikun*, *Aitudy*, *Kuntudy*, *Aibergen* etc.

The cosmonym “*Ai*” was used as text -generating unit in Turkic proverbs and sayings. “*Arkimdiki ozine ai koriner kozine*” (in Kazakh). (Everyone considers his possession best like the moon)

Har kimniki uziga, oi kurinar kuziga(in Uzbek).

Her kiminki ozyne, ay gornor gozune (in Turkmen).

There are a lot of legends especially about stars in the Kazakh folklore. It has two reasons: first, because of the shepherd's life style they had to look at the stars in order to take orientations, to find out directions, second, people compared their life on the ground with the sky bodies, to reveal the ground nature descriptions and phenomena in the legends using sky world. For example, the Kazakh people used *Temirkazyk* star as a guide. The name of this star also means, as if it was pushed into a pile, without moving. *Temirkazyk* (star) is located in the highest point of the night sky. Sometimes the central star of the Northern Hemisphere is also called *Altyn Kazyk*. The Tangiri (God) ties his horses on it.

“Two bright stars next to *Temirkazyk* are two white horses of Tangiri” (Zhanaidarov, 2006, 210p), from this explanation, we see that *temirkazyk* is a cosmo image dependent to the god. As the continuation of this story: “*Akboz at and kokboz at* (white horse and grey horse) are tied on *temirkazyk*, *zhetikarakshy* (seven thieves) wanted to steal them, but couldn't move

them until the morning.”[Kazakh myth stories, 2002, 17p). That is, Temirkazyk is a stable star, and zhetikarakshy is “a thief” a star which is doing bad for otherstars.

In Kazakh onomastics the name *Temirkazyk* is often seen in anthroponym, toponym, mensonym, etc. other onym units. They don't mean directing the way in the sky, or bright, they mean hard as iron, strong. Stars names like *Urker*, *Shokzhuldyz*, *Sholpan* have motivation be as bright as stars. *Temirkazyk* is given only to the boys, *Urker* is a name given to boys and girls.

In conclusion, names given to images in the myths describe their appearance, characters, and powers. According to general researches, considering that “nicknames” appeared before “real names”, the names such *Dau*, *Kanbakshal*, *Zheztyrnak*, *Koltausar*, *Zhelayak*, *Tausogar*, *Shyk berms Shygaibai*, *Zhirenshe*, *Tostik*, *Zhalmauyz*, *Tonkyldak*, *Shinkildek* are the real names of the images. All these names according to our understanding are the nicknames created by the big dreams of the people, but from that times point they are their real names.

Common features from the anthroponymic content in the Kazakh myths are:

- images friendly to people, that can help in any difficulty;
- images that bring to difficult situations, unfriendly to people.

Concepts and anthroponyms appeared in the Kazakh world outlook and kept in the language reflect the point of view of Kazakh ancestors on the world, nature, human, and state.

Пайдаланылған әдебиеттер

1. Aitmukhambet Zhanat, (2016), *Myf, Myfologiya, Myfopoetyka*. Astana: Folyant.
2. Qasqabasov, Seit. (2014). *Tagdamaly (Text)*. Astana: Poliant.
3. Qasqabasov, Seit. (2014). *Qazaqtyn xalykh prozasy*. Astana: Poliant.
4. Ualikhanov Shokhan. (2010) *Tagdamaly zhynagy*. Astana: Taymas.
5. Zhanaydarov O. (2008). *Ezhelgi Kazakh mifiteri*. Almaty: «Aruna».
6. Anderson, Albert A. (2004), "Mythos, Logos, and Telos: How to Regain the Love of Wisdom", in Anderson, Albert A.; Hicks, Steven V.; Witkowski, Lech, *Mythos and Logos: How to Regain the Love of Wisdom*. Rodopi.
7. Tyleuberdiyev B., (2007). *Qazaq onomasticasynynningvocontheptualdyq negizdery*. Almaty: Arys.
8. Zhanaidarov. O., *Ancient Kazakhstan myths*. Astana: Aruna.
9. Қоңдыбай С. Арғықазақмифологиясы. 1-4 кітап. Алматы: «Дайк-Пресс», 2004.
10. Yesimbekova D., *Yezhelgi mifiterdegi Umai ana beynesi*
11. Wiles, David (2000), "Myth", *Greek Theatre Performance: An Introduction*, Cambridge University Press.

12. Qonyratbay T. (2000). Epos zhane etnos.: Qazaq eposy zhane onyn etnikalyq sypaty. Almaty: Gylym
13. Ybrayev Sh., (1999) Qorgyt zhane shamanyzm. //Qorqyt Ata Enthiklopedyalyq zhynaq. Almaty: Qazaq Enthyklopedyasy.
14. Meletynskiy, E.M., (1976) Poetyka myfa. Moskva: Nauka.
15. Abramzon S., (1971). Kyrgyzy e ex etnigenetichisekie I istoriko-kulturnye svyazy. Lenyngrad: Nauka.

https://kitap.kz/index.php/books/alpamys_batyr_a_nysanov_nusqasy

http://www.gumer.info/bibliotek_Buks/Literat/Lotm/mif_im.php