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Turkic "Hikaya" genre and its characters

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Abstract

One of the complex genres in narration, legend prose of Turkic language people is called "hikaya".¿Why do we distinguish this genre? ¿What are the criteria for determining this genre? ¿How does it differ from other genres of Turkic folklore? ¿How to differentiate its characters? ¿Why is the genre of "hikaya" still taking place in the worldview of modern people? It is these issues that enable us to single out the genre of "hikaya" in Turkic literature. Hikaya (true story) is based on the belief in the existence of various evil beings, a meeting with which brings a person misfortune and trouble.

Key words: hikaya, legend, myth, folklore, motive, plot, structure, composition, function, character.

Género turco "Hikaya" y sus personajes

Resumen

Uno de los géneros complejos en la narración, la leyenda en prosa de la lengua turca se llama "hikaya". ¿Por qué distinguimos este género? ¿Cuáles son los criterios para determinar este género? ¿En qué se diferencia de otros géneros del folclore turco? ¿Cómo diferenciar sus personajes? ¿Por qué el género de "hikaya" todavía está teniendo lugar en la cosmovisión de la gente moderna? Son estos temas los que nos permiten destacar el género de "hikaya" en la literatura turca. Hikaya (historia real) se basa en la creencia en la existencia de varios seres malvados, una reunión la cual trae a la persona desgracias y problemas.

Palabras clave: hikaya, leyenda, mito, folklore, motivo, trama, estructura, composición, función, carácter.

1. INTRODUCTION

It has appeared on the base of people's prejudices and also genres like "myth", "legend", "fairy-tale", folk religious beliefs and etc. If the transmitter (narrator) genres "myth", "legend", "story" may not believe in their content, "hikaya" differs from them in that the narrator necessarily believe in its contents. People prejudices come from deep inner state and thinking capability of a human world view and "hikayas" describing it, show interrelation of nature with human being, so these hikayas are survival examples of that information. We know that "hikaya" does not provide answers to some of the physical and metaphysical phenomena happening beyond person's instinct, intuition, but it has certain place in

human outlook and serves as an indicator. In a certain case "hikaya" is the genre born in the combination of archaic religious and new beliefs, its signs have syncretic character. This syncretic character "hikaya" is due to the nature of the genre. The nature of "hikaya" was to join the past and the future. Why the past, because the characters are from myths, and they disappear, images were from very ancient time. However, namely, that the images create the first layer of the Turkic world, and has been with the common people. In the past at least, it is separated from the characters to the former capacity, believe that it is associated with the mythological era gone through power (Shapauov, et al., 2014). And say this time, "hikaya" event is registered as a fact, which is in respect of a person who belongs to the present day. Even being out of power nowadays these characters influence on the life of modern man.

If there is clarity in "myth", "legend", and the "story" genres, defining "hikaya" materials, it is quite difficult because the "hikaya" is still connected with "fairy tale", "myth" and "legend". On the basis of connection the "hikaya" genre is adaptable to transfer to genres such as "legend", "story", "äpsana", "fairy tale", "dastan". The first reason is - "hikaya" genre's changeability is common for the characters of this genre. For example, the mythical character Zhalmayz Kempir (Witch) is found in fairy tales, in the epic story (Pritchett, 1991). And Jeztırnaq is so much seen in fairytales, while determining the "hikaya" great attention is paid to the relationship of these characters with people and the issue is people trust or do not trust them (Özdemir, 2013). Distrust of their faith in the context of human-ratio depends on several factors: narrator's story form; how listener perceive it, mentality, the actual location of the incident, traces, evidence of the impact of events in succession. The second reason

of the "hikaya" genre transformation is, there is a specific event or events on the basis of the story, that story about the people involved in a number of arguments and position of the first event, the geography of the event will be able to give specific information about the time, but as the narrator move away from the scene, this documentary gets dimmer, eventually in the context of the story in the end of the folk genre specific information disconnects. The lack of specific data changes listener's relation towards the hikaya (Baghban, 1972). When it happens, the text of the hikaya forced to switch to other genres. Hence the difficulty to determine the text of the "hikaya" genre is closely connected with character types and the listeners.

2. METHODOLOGY

Typology leads to better, more complete and more precise knowledge of each subject, and is one of the scientific methods. Turkish hikaya whit of all sizes, importance and past, have not yet been fully categorized. In the material we use the historical and comparative methods. And we compare the character "hikaya" with other Turkic folklore (EROL, 2010). Various techniques developed in the system of Philology: narrative-discursive method, comparative-historical, comparative-typological, source study, cultural-historical and others in the course of the study were used. In the study of the genre of "hikaya", a narrative-discursive method that reveals a special relationship between the narrator and the listener was used, since the main criterion for determining this genre is faith and trust between them. "Documentalism" of many plots of hikaya does not allow to doubting the veracity of the story, but without them, with the help of a special discourse, the atmosphere of the transmission of a real event was created. Communication plays an

important role in the preservation of the specifics of the genre "hikaya" (Omidsalar, 1984).

The comparative-historical method will always be the main method in study the texts of the Turkic "hikaya" genre, as the legacy of the Turkic peoples has undergone significant changes due to the division into nationalities. This, in turn, makes its mark in the development of certain "hikaya" stories and the transformation of characters. The cultural-historical method arises on the basis of a historical approach to literature and culture. The method treats folkloric works as imprinting the spirit of the people in different periods of its historical life. Researchers are interested in the links of an artistic work with civilization, its spiritual and material culture (in a broad sense), with a historical tradition and social environment. Thanks to this method, it is possible to study the evolution of the literary process more deeply through the prism of the spiritual national. When it comes to related Turkic peoples, we observe the law-governed pattern similarity of many historical figures, historical events, traditions, most notably in the folk heritage. In this sense, the typological method allows to carry out comparative analysis of many folklore works, having wide circulation among the Turkic peoples, indicating the similarities and differences between them. The transmissions of this character from a "mythical" aspect to the character of the "hikaya" genre involves of three phases:

1) Transformation from tautological monster to the seven-headed cannibal;
2) From seven-headed hikaya – to "hikaya Kempir";
3) From "hikaya Kempir" - to "mystan" (crone-witch).

On the first stage the function of this monster was limited to devouring only ("hikaya") and served as the explanation of such natural phenomena as sun and moon eclipse.

3. RESULTS

In the Turkic peoples hikaya generally acts as fairy-tale character. But as a specific demonological hikaya refers to the character of hikaya genre. Since people do not believe in the seven headed images of this character, they believe that she eats people, dangerous, she can pass from the human realm into the demons' world and she is a connoisseur of all the features of both worlds. The "hikaya" genre was considered as an analogue of demonology stories in Russian literature in the folklore study science of the former Soviet Turkic people, the symptoms of this genre were determined while comparing the "bylichka" genre. N.E. Onchukov (Onchukov, 2004) gives the following description of demonology stories: "... Availability of short stories from the miracle world is wonderful, mainly concerning different beliefs in evil world, indifferent to people spirits, devils, goblins, water-sprites and etc. The narrator tells us about them as true stories. All these stories are about local life, acting people are narrators … or they had heard events from their relatives and countrymen…" (Onchukov, 2004). Kh. Dosmukhamedulı considers this genre in the framework of the Kazakh national literature "fairy (demonology) stories" separately from legends and fairy tales: "Fairy (demonology) stories are like Baksy (shaman), Devil, Albastı, Dark fairies, Demons, Spirits, Zhalmaus Kempir, Zhestyrnak (metal nail) and others (Braginsky, 1990). These stories tell us about the birth of mythical characters, their benefit and harm to humans, their ways to protect themselves from their influence". S. Kaskabasov, who researched folk

prose of Kazakh, defines the genre as follows: "Hikaya represent stories based on believed by people different Zhestyrnak, Ubbe, Albastı, Kuldirgish (comic), One-eyed giant, Devil, fairies, dïyu stories, religious beliefs" (Kaskabasov, 1984). So, both N.E.Onchukov and S. Kaskabasov define that this genre as a sign of "trust, realistic stories" (Braginsky, 1990, Onchukov, 2004). I.V. Pomerantseva (Warner, 2002) defines this story as the dominant form of the function you want to say, to be implemented in the form of true faith. "Hikaya" genre label states that: "Mainly, this "inner" formed superstitious bylichki, i.e. its meaning, function, seriously tells about the meeting with representatives of astral world, unlike magic fairy-tales full of fantasy, or life jokes, jokingly describing devil as a trixter, their proximity to myth or vice versa, mythological character distance from its initial base ". Russian equivalent of "hikaya" "bylichki" can be defined as "the incredible true stories about events". As can be seen the "hikaya" genre shows that the conflict in accordance with the nature of the genre cannot confidently assure coverage of the event. This hikaya is determined by the dynamics of the two-sided conflict. The conflict can be seen from T.V. Gusarev's definition: "The genre "Bylichka" of folk prose, spoken short stories, where reality closely intertwined with fantasy, fact and fiction united as a whole, creating quite real picture or life situation" (Warner, 2002). Reality and fiction are different things. In fact, the opposite orientation with the concepts in this hikaya is represented by the emergence of deep memorat taken in the context of the knowledge in the country. However, fantasy is only the opening word in the context of the value of people's consciousness and can recognize "hikaya" meaning. There are a lot of images of the hikaya that seem fantastic, but they have been with people for centuries, expressing that their nature is real to people, but they do not

belong to this world, that they are outside of the people world and are representatives of the other world. This is recognized by the representatives of human nature, but they were unacceptable to the human personality, in order to show these alien fantastic images that were used. Fantastic mythical elements in "hikayas" should be understood as some fragments of mythical consciousness, relation with nature. The "hikaya" characters are representatives of the back world, but determined by the nature of the world. Namely, reverse world characters are different from people. For example, if people have two eyes, the reverse world representatives have only one eye, if the person's heel behind, they are in the front and they eat what human do not eat, etc. As "hikaya" character the human is both a unifier and a separator in the world. On the base of mythical consciousness the person defines the limit that fantasy in this world is the reality in another and vice versa. This is like a form of recognition of the coexistence of the world. In the mind of human, out of human consciousness things refer to another world, for example, the size of the underground world of the dead eternal life, a sense of UFO phenomena of the universe, spaces where human beings cannot live, etc. In other words, according to the established rules of law, two worlds must exist in touch with each other. And reported in "hikaya" incidents, meetings mean events that contradict to the legislation. "Hikaya" reveals he influence of meetings on human life, not breaking the law of another world, played the role of an instructor to save the people's lives. So, fiction is when you think and realize that the world related to the design of the course of meeting. Therefore, the person perceives the result of a meeting through the context of human feeling.

Specifics of demonology stories can be recognized by its name. Turkic folklore researchers still have different opinion about the name of this genre. In Russian folklore the word "bylichka" is the reduced form of "true story". Reduced form do not show undoubted relation, but the duality of this truth, and to believe "bylichka" must choose the audience, and "hikaya" truth became narrow in human world view. E. Tursynov corresponds the term "bylichka" of Russian folklore to a "life story" content and suggested to name demonology stories "fiction". On this basis, Uighur folklore researcher M. Alieva (1969) uses the term "bolmish" and bases as follows: "In telling such stories the narrator frequently uses affix "mish", which gives some probability, uncertainty; reality of the told story doubtful, here is the gist of the folklore genre. That is why, in our view, the content of genre clearly reflected in the term "bolmish" (Kamalov, 2006). This explanation is the main feature of hikaya, contradicts to the undoubtedly speaking condition. Bashkir folklore researcher Adina says that she used terms such as "mythology hikaya", "ıshanuzar" (superstitions) and chose the name "khorafiti hikaya" in her research works (De Zavala, 1996). According to the Tatar folklore traditions, this genre is considered in the context of myth genre. Tatar scientists considered demonology stories "as low mythological characters" and did not divide it as a separate genre. He thought that these mythical creatures were gods that lost their status. Altai people legend writer researchers refer the "hikaya" texts to "myth". As for K.V.Yadanova, she considers hikaya story in the verbal and "legend" context (2013).

Hence, it is no doubt the "hikaya" genre stories content started from "myth". Turkic myth has lost world view status and religious belief, most materials were included into "legend", "fairy tale" and transformed

into intermediate form. There are several reasons that "hikaya" genre was distributed in changeable, amorphous form: firstly, its origin, namely, character genesis kept myth nature. Secondly, in Turkic folklore studies "hikaya" got an intermediate form because of not being considered as separate genre for a long time. S. Kaskabasov (Kaskabasov, 1984) says he separated the "hikaya" genre from fairy tale groups so that the material was adapted to fairy-tales, experienced the process of accepting tale signs. Depending on the nature of folklore material on the basis of all the host of this process, and then in the distribution side and "fairy tale", or "myth" of the syncretic review "hikaya" genre signs became dim. Also, it is stated in the form of texts memorat "hikayas" are continuing. The most important thing is that the stories are in "hikaya" genre, because it depends on narrator and listener position, consciousness, and other characteristics. So, narrator must be sure that "hikaya" event was received by the listener and he believed in it. That is a "hikaya" directly related to the confirmation of the existence of the form. If the narrator of "hikaya" has little doubt in the distribution of the genre there is a sense that there are likely to result in a transformation of the material. We notice, that confidence between the narrator and listener and belief is the main core of the "hikaya" genre. However, it should be taken into account that the content of the faith is a very special fact. As it is seems blind faith this phenomena is connected with mythical sense. This belief in the magical world, on the basis of the recognition of the nature of the creation of man by the fear and hopelessness born in the amplitude of communication, including all kinds of feelings, life is a set of principles that appear to recognize the nature of the world. The "hikaya" lives on the basis of this faith.

4. DISCUSSION

The comparison of purposes of the character, what is composing the basis of hikayas (folklore genre which funds a fact or a true story) as well as their consonance with folk beliefs limits the basis task of the article. The "hikaya" genre is a proof that mythical consciousness will never be separated from a human society. It is suggested to divide the following for tales:

> 1. Mythological stories and anecdotes;
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> 2. Fairy tales;
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> 3. Biographies and stories;
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> 4. Anecdotes of pure animals;
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> 5. Stories related to the creation and creation of things;
>
> 6. Tricky tales and stories;
>
> 7. Anecdotes.

"Myth" and "hikaya" as the expression of the people's faith and beliefs are related to each other. However, in a certain stage of development of the society, as a result of the new religion trust to "myth" will fall apart, the "myth" time is limited. But even if the religious faith changes, the "hikaya" as a special process of human world view, it is seen and reflected in the form of superstitions and rituals. Even appearing of the "hikaya" genre is related to these archaic religious beliefs which adapted to certain time. "Hikaya" is specific information reached from ancestors to confirm certain reality of the nature, mythical consciousness as the encrypted code that will lead to the credibility of the content. Scientists Şh. Ibırayev, who researched ancient channels of epic says about the relationship of "myth" and "epic": "It (epic) made a tradition of myths to convince the truth, but the concepts of belief began to disappear

gradually transferred to the new reality of the era. Something that a vote of no confidence, there was a mythical era to replace the reality of the heroic era" (Ibrayeva, et al., 2013). Based on this conclusion, we could say, "hikaya" accepted faith tradition of "myths", but it differs from other genres, transforming belief, faith concepts, it is adapted to store them in the course of trying to breathe life into the new standards of the ancient treasures. If the "epic" in accordance with its specific genre aimed to change the replacement of the mythical truth, the "hikaya" genre tried to preserve ancient people faith with sacral meaning. The "hikaya" genre has become a part of people's mentality to reveal the contents of the superstitions and rituals. "Myth" is the etiological interpretation of the nature phenomena, "hikaya" performs the function to preserve this interpretation of this gesture, symbol, and allegory. For example, in "Yelekul" (Lake, which has owner) of the Bashkir hikaya, the people wanted to catch Aquatic (Water fairy) by deceiving that one boot should be worn, but in vain. As a result, angry Aquatic (Water fairy) left the lake, then the lake will dry out. This story warns people, one must not make trick about human - nature connection situations, even if it seems to be a naive child, Water fairy power of water was great and it helps to reveal the myth meaning related to water gods. Water fairies do not exclude the status of sacral nature value, people who did not believe lost the lake. Anger and grief of the Water fairy were in the form of natural disasters and local people were punished. There is no content of teaching in this hikaya, but the disrespect to the owner of the lake, the result of a lack of belief in the power of Aquatic (Water fairy) led to a natural disaster. Each, the owner of the lake, and people can make their life on the basis of respect to each other, but the person cannot interfere in Aquatic's (Water fairy's) life, cannot be in agreement with him, because he is a part of the

same settlement, even if it has lower status than God. Described in the hikaya the lake and its owner are survivals of the myth. As we told we should not separate the lake and its owner, there was a doubt about myth character, the lake has disappeared. In other words, faith designates being. Here faith is determined by the respect to ancestor's belief and people's world view. So, the "hikaya" is adapted to the era, continuation of myth conscience, the form of people belief.

Ancestors of Aquatic (Water fairy), lake owner or Ubbe from the hikaya characters were Greek Poseidon or Rome Neptun and Turkic water God. The story "Amankul from the Ubbe city" was transformed to fairy-tale, here Ubbe was described as a Water King and had top status. But in one hikaya which begins with lines "One Kazakh went to the river bank", Ubbe was limited only by the function of death. In this hikaya Ubbe lost his status as a God, and was only a protector of his territory. However, he is still god in people's faith, if anyone does not believe in his sorceries force and he might bring threat, he dies. In alike hikaya "Zor Teke" Ubbe is not a Aquatic (Water fairy), but his name was mentioned several times. It is seen from the story that Ubbe and Zor Teke came to an agreement. Events in this stories show relationship between human and water, and nature forceIf a person does not live in harmony with this environment, as a representative of this world he will pass away. So, in three texts Aquatic (Water fairy) predicates are different. Water tsar- death staff- water owner that has an agreement with a human. It is known from myth era, water tsar according to his top status had different workers, and they performed various functions. For example, the Tatars had characters such as, water dad, his wife, water mom, children, water owner, and water fairies. Water inhabitants had hierarchy. Later, these characters became less, instead

other faith personages spread there. As a result, functions shrunk and joined main personage predicate. That is why water tsar, described in the hikaya, performs functions of a water owner, protector and killer.

"Myth" is about top mythical personages, their heroic activities, as for "hikaya", it is low mythical characters. Nevertheless, is it possible to show exactly these characters top or low when myth consciousness was perceived as first cognitive form? When myths related to top mythological personage, they have not changed much and transformed, they become legend. As Sh. Ualikhanov stated, spreading of Moslem in Turkic land is closely connected with faith, belief concepts, so God turned into Allah, shamans into fairies, changing names joined Islam. But on the base of new belief, top mythological personages, characters, gods became dangerous, harmful ones (Fediuk, 2016). Human being according to his nature, necessity, consciousness tries to keep gods, (draw their picture, shape form, etc) and have everyday relationship. In comparison with top gods, low level gods who actively participate in human life closely connected with people. Top god or gods as stated M. Eliade, lost religious activeness and turned into "relaxing" god. As far as they have little influence, new religious belief made "relaxing" god its ally and tried to limit activity of acting gods. Restriction of God's influence means to weaken it, by making it harmful deprive him from status, made it come down a sky. So, if "myth" personages are texts telling about top world gods, "hikaya" personages are texts which give information about under earth gods. When the degree of old belief gods gets lower, as low mythological characters they turn into "hikaya" personages. Tatar scientists name old religious characters like "Hobgoblin", "Water owner", "Albasty", "Ubir", "Shurale" as mythological story personages and

suggests to consider them in mythological texts. Similar characters are met in Bashkurt, Turkmen, Kirghiz, Karakalpak, Chuvash and other Turkic language people folklore. If we see genesis of demonological characters, they are defined as gods which created animistic belief and they have ixtonic character. These personages deeply penetrated into human world view, it was impossible to eliminate them. Therefore, the first step to fight with them is to deprive god status, and the second step is to pay attention to their negative, dangerous nature by refuting old faith gods. Therefore, gods with ixtonic nature turned into low level mythological characters and linked up to concepts like, death, harm, danger, enemy, evil and etc. Old belief gods as top mythological characters never communicated with human, if they communicated indirectly, its predicate was just recognition. Human being had status to communicate directly when these gods transformed into low level mythological personages. Relatively to them human status became upper, relations like "recognition", "confession" changed into "acquaintance, struggle, competition, fight". Nevertheless, every time these personages wanted to be close to a person, but the person remembered how dangerous they were and it stayed forever in the "hikaya" genre. It is certain that to determine human fear and genesis, to win or lose them will facilitate of "hikaya" genre variation.

Referring to this genre text personages, as demonological characters give an opportunity to determine human directions in perceiving, apprehend these personages. Stories about demonological personages do not only describe human nature relation, but also give some information concerning external factors to form world view. While

determining "hikaya" personage genesis, it enables to know ways of human perception of metaphysical phenomena.

There are different opinions about background and origin of the "hikaya" personages. Kh. Dosmukhameduly and S. Kaskabasov (Kaskabasov, 1984) give several interpretation of the "hikaya". This list can be considered as follows:

First – mythical characters: Zhalmaus kempir (Witch), Albasty, Zheztyrnak, Ubbe, Kuldirgish, Zhalgyzkozdidau, Bisura, Obyr, different owners, etc.

Second – characters related to religious belief: Peri, Zhyn, Aruak (spirit), Shaitan, Diu, etc.

Third - special people who communicate with astral, reverse world, etc.

There is saying about origin of low level mythological personages: As for, origin of demonological characters, they are connected with bible myth about falling angels: they were thrown from the sky, one fell into water, others to wood and field and turned into spirit and became low level spirits: home and natural. The story that devil was banished from heaven and turned into cursed character corresponds to that opinion. However in Turkic people folklore shaitan (devil) appeared with Islam religion, performed some xtonic characters and became like them. It was marked that other harmful, dangerous creatures were closely connected with under earth world. According to the Turkic people mythology the space consists of three worlds. Umai gods in the top world, Water, Earth gods in the middle world, Erlik who was enemy of the top world ruled the low world. So, the fact that xtonic personages did harm to human could be

explained by their genesis. According to N.N. Kharuzin, the origin of demonological characters in the Russian people folklore is closely connected with peasant living standard: chopping off dense forest in order to have pasture, doing harm to rivers, draining marsh, all these activities were against nature. These demonological characters showed resistance of nature forces, disasters, tried to contact with people and live nearby, there appeared lots of them and they became one of world view form and part of a faith (Macfadyen, 2004).

5. CONCLUSIONS

The most important categories are based on the heroes, theme and subject, refrain, leitmotif and events. Turkish classical writers have often categorized stories in a thematic way and brigades, and contemporary Iranian scholars have preferred to study stories with their content and themes. The folk Romance form hikaye is an extended verbal narrative which blends prose narrative (the main element) and folk song, interspersed here and there in the romance. A Hikaye performance may last two to five consecutive evenings, depending upon the time allotted for the performance, the audience, the place and, of course, the mood of the performer. This is in contrast with the epic form, which is named only with the name of the hero. Indeed, the names like, "Ormaniesi" (Forest owner), "Su iesi" (Water owner), "Uiiesi" (House owner) show that they functioned. Peasant having entered other people's territory or living in neighborhood with them experienced awful, strange, dangerous phenomena, tried to find their sources and reasons. Corresponding to his own psychology, the peasant believed in those things, that there was an owner, he searched the ways how to adapt to this condition. In the course of search, he found there were many "owners". However, if this character

genesis was connected with agriculture, there should be difference in demonological personages of nomads and Turkic people. These varieties were in names and functions, personages in stories of Turkic people were the same. The stated differences appeared later by Islam influence, because monotheism was to eliminate other gods and it changed archaic names of demonological personages to terminological names based on Islam. For example, predicates such as "zikiretu", "zhinshakyru" used by shamans were taken from Moslem dictionary. Limitation of demonological functions, joining two or more character functions, is the result of the fact that they were taken away from thoughts and knowledge because of Islam religion dominance.

So, here mythical characters are transformed into hikaya personages; it forms the basis of Turkic world view, that is, the form of life knowledge. While defining hikaya – myth, hikaya – legend, hikaya – apsana, hikaya – story relationships, we see peculiarities of the "hikaya" genre. Classifying these features of the "hikaya" genre, we see it was formed to characterize human methods of struggle with those creatures and above mentioned phenomena. Natural phenomena was indicated by xtonic personages. Furthermore, "hikaya" is external nature and description of human inner fear. One of the ways to preserve human psychology is to force out fear in the way of "hikaya", the"hikaya" genre, eternal genre. But we should take into account according to folklore rules it experiences transformation.

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