

SCTMG 2020**International Scientific Conference «Social and Cultural Transformations in the
Context of Modern Globalism»****MOTIVE OF INTELLECTUAL TEST IN THE CRIMEAN TATAR
TALE EPIC**

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Abstract

The Crimean Tatar fairy-tale epic is distinguished by genre syncretism and the presence in it of archaic forms of narrative folklore. The motive of intellectual testing arose and formed on the basis of myth or mythological ritual. This motive determines the poetic system of the fairy tale epic. Most of the motives for recognition, intellectual and physical testing already existed in myths and ancient legends created on the basis of primitive ideas and worldviews of people. In the image of the motive of intellectual testing, fiction plays an important role, which is inherent in fabulous poetics. The main function of the motive of an intellectual test with a static character is to determine not the strength, power of the main fairy-tale character – the batyr, vizier or padishah, quick wits. In fairy tales-riddles built on intellectual tests, the motive of the confrontation of wisdom and ignorance, ingenuity and cunning is reproduced. The poetics of the Crimean Tatar fairy tale epic can not be imagined without a thorough study of the genesis and function of the test motive. The main function of the motive of an intellectual test with a static character is to determine not the strength, power of the main fairy-tale character, but to determine his mind, wisdom and resourcefulness. Meanwhile, a comparative-typological analysis of the fairy tale epic of the Turkic peoples showed that the compositional-artistic form itself is always nationally independent and does not succumb to the influence of the formal elements of the epic of another people.

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1. Introduction

The Crimean Tatar fairy-tale epic is distinguished by genre syncretism and the presence in it of archaic forms of narrative folklore. The motive of intellectual testing arose and formed on the basis of myth or mythological ritual. This motive determines the poetic system of the fairy tale epic.

2. Problem Statement

The nature of popular understanding of the motive of intellectual testing is the subject of lively controversy in Crimean Tatar folklore, as there are other options for the same motive. This article attempts to show that the traditional motive of the test is associated with mythological rituals that have allegorical meaning.

3. Research Questions

Such researchers as Bekirov (2001), Vorobyov (1997), Asanov (2002) widely covers a number of famous motifs that are most often found in the poetry of a fairy tale epic. It noted such a characteristic feature of fairy tales as the rite of initiation. In addition, the author writes: Young men who have come of age in order to become warriors and full members of the clan had to undergo a series of dangerous trials. Not everyone managed to get through them, some even died, unable to withstand the torture. To go through cruel trials meant to die and resurrect, and passing during the initiation through the mouth and womb of a dragon-like structure was considered rebirth, the acquisition of new abilities.

4. Purpose of the Study

The purpose of this study is to analyze the poetic system of the fairy tale epic.

To achieve the goal, the following task was set: studying the genesis of the main functions of the motive of intellectual testing.

5. Research Methods

The task that is posed in this study is solved using descriptive-historical methods of analysis.

6. Findings

Based on the well-known literature, it can be said that the emergence of test motives in a fairy tale epic has its roots far back centuries. Most of the motives for recognition, intellectual and physical testing already existed in myths and ancient legends created on the basis of primitive ideas and worldviews of people. In the image of the motive of intellectual testing, fiction plays an important role, which is inherent in fabulous poetics. A fairy tale epic is characterized by a hyperbolic display of the heroic, intellectual test of the ideal hero. According to the folklorist K. Imamov, who has analyzed numerous examples from fairy tales and folklore of Turkic-speaking peoples, fairy tales motifs, genealogically connecting with

mythology, create a poetic system of the fairy tale genre. One of these motives is the motive of the test. "The origins of this motive, created under the influence of ancient customs, mainly arose in a pre-class society," K. Imamov wrote. Archaic forms of this motive were formed at the beginning, as a result of the synthesis of the mythological ritual of initiation (as cited in Fazyl, 1971). Meanwhile, a comparative-typological analysis of the fairy tale epic of the Turkic peoples showed that the compositional-artistic form itself is always nationally independent and does not succumb to the influence of the formal elements of the epic of another people. The similarity of the motives of the epic legends of the Turkic peoples indicates that the roots of borrowing lie deep in centuries and are closely related to the historical and cultural development of peoples (Banczerowski, 2000).

The poetics of the Crimean Tatar fairy tale epic can not be imagined without a thorough study of the genesis and function of the test motive. The main function of the motive of an intellectual test with a static character is to determine not the strength, power of the main fairy-tale character, but to determine his mind, wisdom and resourcefulness. According to specific features in certain fairy tales, the motive for testing can have various functions and forms," says researcher K. Imamov. – Basically, they can be divided into two groups: the first includes motifs with a moving character, and the second with static. Motives with a moving character are most often found in fairy tales, especially about batyr (as cited in Fazyl, 1971). Such an approach opens up the prospect of a multifaceted contextual study of the motives of the fairy tale epic that goes beyond the debate that has been going on from time to time around this problem. According to specific features in certain tales, the motive of the test may have various functions and forms. Basically, they can be divided into two groups: the first includes motifs with a moving character, and the second with static. There are several variants of this motive, of which the recognition motive is most known (Banczerowski, 2000). In this motive, the young man, after completing any feat and intellectual test, receives fame as a hero. The tale "Teach the Rear" ("Three Sorrows") tells the story of three brothers. Although they "were one more beautiful", they represented very different natures. "The elder is immensely naive and kind:" Buyuk oglan, hane ichine kirgeninen, yavlugyyn aca ve sofralar, goat yumub achkanje, tobacco-tabak ashlarinen tola. ("As soon as the eldest son entered the padishah's palace and opened the magic scarf, in the blink of an eye the tables were filled with phenomena"). The middle one is gullible and noble: "Ortanjy oglan jeebindeki kiseni chykaryb, arda-cheese silkimege bashlai. Sabagia qadar bir both atlt toplan" ("The middle son took a magic pouch from his pocket and shook them lightly before the eyes of the bride. A whole mountain of gold accumulated until the morning"). The youngest – Taz oglan was a bold, well-aimed archer: "Taz oglalannyn avagya yibergen er bir oky dushmanlardan bir kyach danesinin kevdesini delib keche. Taz oglalnyn yardmynyn dushman enjile" ("Each arrow fired from a bow by the youngest son, Taz oglan, achieved the goal. Thus, with the help of Taz oglan, the enemy was defeated"). The youngest son goes in search of brothers. The glorious and brave young man in the fight against the insidious padishah and his stupid daughter is helped by the mind, resourcefulness, a golden arrow and a magical peach tree. He carried the precious fruits to the padishah and demanded that he let the brothers go free. As soon as the padis and his daughter tasted wonderful peaches, their horns grew. Disharmony is destroyed, justice is restored. There are many variations of this motive, of which the most popular is the motive of recognition. In this case, the young man, having passed the test of intelligence, i.e. on the mind, resourcefulness, quick wit gains fame as a hero. In our

opinion, genetically motive and its function were formed under the influence of a mythological ritual – initiation. Events in a fairy tale develop in a realistic manner, in its basis there are social-class contradictions. The second version of the same motive – a positive hero is faced with a terrible force – the insidiousness of the padishah. A characteristic feature of this motive is the dualism pronounced in it, transmitted in a fairy tale through a story about the fate of other fairy tale characters.

The main function of the motive of an intellectual test with a static character is to determine not the strength, power of the main fairy-tale character – the batyr, vizier or padishah, but their wisdom, strength of mind, quick wits. In fairy tales-riddles built on intellectual tests, the motive of the confrontation of wisdom and ignorance, ingenuity and cunning is reproduced. So, in the fairy tale “Tuvarchynyn akyll kyzy” (“The clever daughter of a cowherd”), the motive of intellectual testing appears mainly in the form of riddles and answers to the hero himself: “Dyunyad kattydan katty, a lot of people are Tatlydan Tatly Nedir? (acc.: What is harder than hard in the world, stronger than sweet, sweet?) – Dyunyad kattydan katty – at tuyagydyr, a bunch of people heap – eldir ve tatlydan tatly – tildir (upl.: In the world harder – hard, the horse’s hoof is stronger than the horse sweeter than sweet is the tongue). The basis of this motive, as in other versions, found in the plots of fairy tales, preserved the oldest wedding traditions dating back to the period of matriarchy. According to this tradition, the girl chose her groom. She put him to the test (intellectual, physical, etc.), set the wedding conditions. The motive and its main conflict arose at the time the poor cattle’s daughter (or the daughter of the padishah) announced the conditions that she passed to the padishah through the vizier, and the denouement ended with their fulfillment: “The girl tells the vizier: “If you go to the padishah, tell him to give me 15 children, 20 young men, 30 fools, 40 smart, 50 rams, 60 sticks, 70 hens 80 cows, 90 ducks, 100 eggs.” When the vizier handed over the wedding conditions to the padishah, he immediately unraveled the riddle of the cowherd’s daughter: 15 children – at the age of 15 you were a teenager; at 20 years old – well done, at 30 – a fool, at 40 – smart, mature, at 50 years old – quiet and patient like a ram, at 60 you will pick up a stick; at 70 you will have the strength of a chicken; at 80 you will be naive and helpless like a cow; at 90 you will eat like ducks – porridge (compound feed), at 100 you will be fragile like an egg shell) (Galina, 1984; Khusainova, 1984). In the tale we come across a whole complex of manifestations of test motives, as well as the function of “violation of the prohibition”. In this case, the motives of the trials, firstly, create the prerequisites for revealing the image of the main character – the daughter of a cowherd, the ideological content of the work, and secondly, open up scope for fabulous fiction. A similar situation can be seen in the tale "Lukman Ekim" ("Healer Lukman"). The healer Luckman and the cruel padishah, “unnecessarily, for the sake of fun”, who exterminated his people, are tested: “The people loved their healer Luckman. By order of the padishah, they tied up Luckman and threw him into prison. Moaning, crying stood in the state. Soon, misfortune fell on the head of the very same padishah: he fell ill with an incurable disease...). In the image of the healer Luckmann, who was punished by the padishah, moral purity is hyperbolically depicted, neglect of hoarding. His wisdom, mercy are based on his high intellect, moral qualities that elevate him above the limited and selfish padish. The second version of the same motive – a positive hero (healer Luckman) is faced with a terrible force – the insidiousness of the padishah. A characteristic feature of this motive is the dualism pronounced in it, transmitted in a fairy tale through a story about the fate of other fairy tale characters.

7. Conclusion

The motive of intellectual testing is present in the fabulous epic of the most distant times. This is indicated by the existence in folklore genres of fiction, magical adventures, heroic deeds. Archaic forms of the motive of intellectual testing were formed at the beginning, as a result of the synthesis of the mythological ritual of initiation. This motive has undergone changes in accordance with the tasks of the time.

The oral world, the mentality of the Crimean Tatar ethnic group, was reflected in oral art. The fairy-tale epos, in its structure containing various compositional elements, also includes the “motive of intellectual testing”. The indicated motif in the composition of the fairy tale traditionally goes back to ancient mythological rituals. The specific imagery of the fairy tale epic is explained by the moralistic, intellectual basis of this genre.

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