

POTESTAR AND RITUALISTIC IMAGOLGY IN EPIC TEXTS (BASED ON THE STUDY OF “KITABI-DEDE GORGUD” EPIC)

*FARAH JALIL

Baku Slavic University, 33, Suleiman Rustam Str., 1014 Baku, Azerbaijan
email: *calil.farah72@mail.ru*

Abstract: The issues of potestiar and ritualistic imagology in the “Kitabi Dede Gorgud” epic are considered in the article. Imagology is a relatively new branch of comparative studies. By this means, the problem of “own” and “other” reflected in literary texts is clarified. This problem can be seen in the creation of epics and written literature. As in the creation of epics of many peoples of the world, this problem also exists in the Oghuz heroic epic and “Kitabi Dede Gorgud” epic. Comparative-historical and historical-cultural methods were used as research methods. The scientific novelty of the problem reflected in the article is to approach the Oghuz-Kipchak issues reflected in the “Kitabi Dede Gorgud” epic from the concept of “own” and “other”. Regarding the novelty of the article, we should note that for the first time in the “Kitabi Dede Gorgud” epic, the Oghuz-Kipchak relations are approached from the context of imagology, and this problem is considered from a potestiar and ritualistic point of view. The object of the article is the legend of Dede Gorgud. Its subject is to view the Oghuz-Kipchak relations in its “own” to “other” concept problem from a potestiar and ritualistic context. It is proven that this problem, reflected in the epic, is derived from historical facts. The mythological-ritualistic forms of expression of this idea are also clarified.

Keywords: Epic, Imagology, Kitabi Dede Gorgud, Oghuz-Kipchak issues, Potestiar.

1 Introduction

Imagology, as a field of modern comparative studies, forms the basis of the objects of research conducted in this direction. Imagology (literally image in English) as a field of humanitarian science is the subject of studying stable stereotypical images of “own”, and “other” ethnic groups, countries, and cultures in national thinking. Based on the relations between the fields (language, ethnography, folklore, literature, cultural studies, art, etc.), imagology, by examining existing sources, as a general paradigm, clarifies the concept of “other”, “own” being reflected in this or that culture. Although the word imagology first appeared in the 20s of the XX century as a term related to sociology, the science of philology soon adopted this field of science. In the beginning, in France, and then in various countries of Europe, including America, extensive research related to this field was conducted.

In the fields of science related to literature, artistic imagology is evaluated as literary imagology (the field of comparativists). It deals with the analysis of the interpretation of images in the oral creativity of other peoples. Folklore imagology deals with oral creativity and the study of its various genres. The image of the “other” (its national mentality, character, value system, worldview, type of behavior, etc.) is perceived in terms of the ethnostereotype of this or that ethnic group. In this sense, applying the problem of “own” and “other” to the “Kitabi Dede Gorgud” epic is the actual problem facing the article.

The analysis of the research from the historical-cultural connection sheds light on the reasons for the conflict in the Oghuz-Kipchak relations reflected in the “Kitabi Dede Gorgud” epic. Researching “Kitabi Dede Gorgud” from this context is a new phenomenon. The subject of the Kitabi Dede Gorgud epic, which is taken as the object of the study, is potestiar and ritualistic imagology. The main goal of the article is to determine the historical and cultural roots of the Oghuz-Kipchak conflict reflected in the epic. For this, the main task ahead is to approach the problem of “own” and “other” in the epic from a potestiar and ritualistic context.

In Azerbaijani epic studies, approaching the epic from this point of view is one of the urgent issues for modern epic studies. The main goal of the article is to look at the roots of the conflicts between the Oghuz-Kipchak relations reflected in the “Kitabi Dede Gorgud” epic in accordance with the principles of imagology, which is a field of comparative studies from the historical context. At the same time, it is to study how the concepts of “own” and “other” in the epic arise from the

mythological-ritualistic context. The main tasks of the article are to reveal the concepts of “own” and “other” in Oghuz-Kipchak relations from both potestiar and realist contexts during the study of the epic.

2 Materials and Methods

2.1 The Concept of Artistic Imagology and Ethnostereotypes

Artistic imagology is investigated in the contexts of humanities and cultural studies in modern studies. As a method, comparative-historical methods are mainly used in such studies. As mentioned above, “own”, and “other” (another country, another nation, etc.) are meant. The concept of “other” is considered as an ethnostereotype in the concept of imagology, and it mainly refers to the attitude of one person to another. “Ethnic stereotype is more often perceived as a fixed image of any ethnic group” [6, p. 251].

Ethnostereotypes incorporate national knowledge and emotional evaluative characteristics of representatives of that nation. Such stereotypes formed on the basis of international relations are not a frozen scheme or a logical perception, on the contrary, emotional imagery is living artistic imagery in terms of its form, and these images are not personal, more precisely, individual characteristics [11, p. 11].

Stepanov considered the position of confrontation as one of the main concepts of any collective mass, popular, national worldview, which permeate all cultures in different forms [9, p. 4]. The attitude towards “other”, and “another” was related to the worldview of that society. Therefore, the opposition of “own and then another” had different content in each era.

Acting from the perspective of mentality, imagology includes the figurative thinking and moral values of an individual or a collective. The relationship of an individual or ethnic group to another individual or ethnic group is expressed through language. For this, the main elements belonging to that ethnic group are uneven. For example, the phrase “Black-robed infidels in Kitabi Dede Gorgud” is an expression of this. These expressions are stable in literature and are accepted unambiguously. If we look at the issue from the structural context, at this time, the world of infidels is connected with the history-psychological mood of the people and their mentality.

The molded ideas about one person's behavior and mentality, such as stereotyped ideas about other people's character, constitute the main subject of imagology. Imagology is a young and actively developing field of science. Since the 1980s, extensive research centers related to this field have been established in Germany, France, and the Netherlands. In our modern era, the issues of acceptance of one nation by another nation have become the subject of scientific research worldwide. They are being considered from a broad humanitarian point of view. In addition to applying imagology to folklore texts, it is also possible to apply it to myth texts. To clarify this idea, it is essential to look at some folklore examples.

3 Results and Discussion

3.1 Potestiar Imagology in “Kitabi Dede Gorgud” Epic

In imagology, not only “other” images but also “other” authorities become the object of research. Of course, the image of “other” is also related to “other” power. This space may be related to statehood and pre-statehood. Mainly, the relationship between people before the establishment of the state is expressed by the term “potestiar”, “with me,” or “apart” [3, p. 7].

It is possible to apply the concept of “Potestiar imagology” to folklore creativity. It is possible to encounter enough such motifs

in the epics of the existing peoples in Eurasia. "Potestar imagology" is especially observed in Slavic, Scandinavian, and Turkish epic texts [10].

The main heroes of epics are strugglers. These strugglers embody the ideal of a brave man loyal to his country and people. The hero fights alone against hordes of enemy forces. Especially such heroes can be seen in the works of the second-period bylina: Ilya Muromets, Dobrynya Nikitich, and Alyosha Popovich. These are the so-called heroes included in the Kyiv epic cycle.

As the creator of the epic emerged mainly during the state-building period of each millennium, it is possible to meet the images that appeared as prototypes of many historical figures. In Cousler's "The German Epic and the Song of the Nibelungs," the author clarifies the prototypes of the historical figures in the epic. In this work, we witness the emergence of the image of Dietrich as the prototype of the historical figure Theodrich, Etzel as the prototype of Attila, etc. [8]. This regularity can be observed in the epic creation of almost all nations.

In the "Kitabi Dede Gorgud" epic, we encounter such historical prototypes, and these images appear in the confrontation between "own" and "other". Although the concept of "own" is related to the Oghuz in the epic, the concept of "other" is related to the images of "black-robed infidels", "Kipchak Malik", and "Shoklu Malik". Was it a coincidence that these characters appeared in the saga? Or was there a historical reality behind these names? For clarification, we could look at the political events that existed in and around the territory of Azerbaijan in the XI-XIII centuries.

As is known from history, the decline of the Seljuks in the XII century led to Malikshah I coming to power. "In order to expand his territory and consolidate his state, Malikshah visited Georgia three times and made the Georgian king accept the authority of the Great Seljuk State. From here, the relationship of Malikshah, the leader of the Seljuk Turks, with Georgia and the Georgian Gara Takur, mentioned in the epic, has been reflected in one way or another" [2, p. 17]. Another interesting piece of information related to Turkish-Georgian relations at that time is published in the "Humanitarian Sciences" series of the Russian "Modern Science: Current Problems of Theory and Practice" journal, published in 2016. The author, who has been researching Armenians for many years, tries to prove that the ethnic affiliation of Polish, Ukrainian, Crimean, and Don Armenians is Turkish, not Hay [2, p. 25].

According to him, the native language of the people belonging to this sub-ethnicity is not Armenian "Hay", but it is one of the Turkic languages belonging to the Kipchak group.

At the same time, the author notes that Kipchaks, who accepted monotheism, lived in the South Caucasus in the XII-XIII centuries. Thus, the name of the Kipchakavank temple, which has been preserved to this day in the Shirak province of Armenia, literally means "Kipchak temple".

After settling in this area, the Kipchaks, who had religious views of Godness at that time, began to worship the Monophysite sect of Christianity along with the Provoslav religion. Finally, the Kipchaks settled in the South Caucasus and met the Muslim Oghuz Turks. In this period, the process of Armenianization had not yet begun.

Thus, a part of Kipchaks, after accepting Christianity, became Georgians, and another part accepted Islam and became modern Azerbaijani-Borchali people. Finally, some of the Kipchaks, who accepted monotheistic Christianity, gained a position in present-day Armenia before settling in the South Caucasus.

Regarding the Oghuz mentioned in the work, it should be noted that after the fall of the Seljuk Empire, the Hulakus was established in the south of Azerbaijan (in 1256, Genghis Khan's grandson Hulaku Khan (1256-1265) founded his Hulaku state (1258-1357)). The state of Elkhani (Hulakus) became stronger

again. Ghazan Khan accepted Islam and took the name of Mahmud. Because of this step, he was able to strengthen relations with local feudal lords and Muslim clergy and gained their support [4].

Looking through these historical facts, we can see that the character of Ghazan Khan reflected in the epic, Hulagu Khan is the prototype of the historical figure of Ghazan Khan. For this reason, Ghazan Khan and the Oghuz clan as a whole appear as "own", while "black-robed infidels", Kipchak Malik, Shoklu Malik, and Gara Tekur appear as "other". This is the reason for the conflicts between them. To be more precise, the fact that Shoklu Malik and Kipchak Malik have the title of "other" along with the black-robed infidel emerges from the Kipchak-Georgian, Kipchak-Armenian parallels. One of the main factors that reveal the concept of "own" and "other" is also revealed through the national style.

As the object of imagology, V. B. Zemskov presents the concepts of stereotype and style. According to his concept, a stereotype is an initial form of imagination that can serve as a foundation for a clearer construction of an image. In contrast to the stereotype, imagination is multifaceted and broad. It is primarily an artistic image, a mental product of literature, and art, through which the ability to see the "other" is obtained and expressed. The author defines the image as a means of political propaganda, a component of ideology [13, p. 49].

3.2 The Elements of "Own" And "Other's" in Clothing Names

These elements are manifested in different forms as well as in the style of clothing. In particular, in determining the "native" and "foreign" image, which is typical for epic creation, along with many features of the image, the style of clothing plays an important role. In order to clarify our opinion, it is important to look at the "Kitabi Dede Gorgud" epic, in which the Oghuz Turkish ethno-cultural values are broadly reflected. Since the date of writing of the epic includes the XI-XIII centuries, the concepts of "native" and "foreign" appear in this epic, either in the place where the image is depicted, or in different mental values, including the style of clothing.

"Werner Enninger noted in his research that in the coding system of clothing there are constant new messages as well as fixed messages that do not change. Analyzing the dress codes, one can obtain information about the mental state, status, cultural level, manner of behavior, etc. of the person wearing this clothing" [12, p. 92-96].

Firstly, we should note that in the semiotic ethnostereotype sign system of the Oghuz Turks, the term "yağrı" (enemy) was used as a word unit defining the concept of "own" and "other" and separating "foreign" from "native". The word "yağrı" was explained in "Kitabi Dede Gorgud" epic: *Qazan bəğ oğlu Uruz bəgin tutsak oldığı boyı boyı bəyan edər, xanım hey!* "Oğlan aydır: "Yağrı" deyü.əy deyirlər?". *Qazan aydı r: "Oğul anuncun yağrı deyibr ki, biz anlara yetsävüz, öldüreriz. Anlar bizə yetsə öldürər", – dedi* [5, p. 70].

In the epic, the words "Shoklu Malik", "Mara kafir", "Takur oğlu kafirlar", "kafir" and "takur" are used as synonyms of the image of "yağrı". Along with many mental values, the color was also a defining element of style. Where and how colors are used in the semantic code of color was one of the main signs that distinguished "own" from "other". There are many styles of clothing in "Kitabi Dede Gorgud" epic, including outerwear, headdress, weapons, etc. The differences between the Oghuz clothing and the "yağrı" clothing can be seen in such clothes. For example, the main element used by the Oghuz as war clothes in the epic, the tugulga (head armor) was in "golden light". For example, in the story about Bakil, Bakil returned to his kingdom without light, Khanlar Khan became angry and took the light back from Bakil [5, p. 107].

Or in the “*Qazlıq qoca oğlu Yegək boyunu bəyan edər, xanım, hey!*” story, preparing to save his brother from slavery, Yegnak saw “alpans with white light” in his dream [5, p. 95]. In “Kitabi Dede Gorgud” epic, the kafir war dress is remembered by the phrase “blue iron”. In the story of “*Qanlı qoca oğlu Qanturalı boyunu bəyan edər, xanım, hey-hey!*” the enemy’s war clothes are presented like this: “*İçin kara tonlı, gök dəmirli yüz kafər seçdi*” [5, p. 90] (Translation: He chose black dressed, blue iron hundred kafir).

“*Kaftan*” is one of the outer garments mentioned in “Kitabi Dede Gorgud” epic. In “Kitabi Dede Gorgud” epic the word “*kaftan*” is mostly related to Beyrak.

As we observed in the “Kitabi Dede Gorgud” epic, the “*kaftan*” of the Oguz also had a special ritualistic character in ceremonies. So, if the “*kaftan*” was white in everyday life, one of the elements that distinguished the groom from other people in the wedding ceremony was related to the color of the “*kaftan*” he wore. “*Beyrək aydır: “Niyə səxt oldunuz?” dedi. Ayıldılar: “Necə səxt olmuyalıq? Sən qızıl qaftan giyərsən, biz ağ qaftan giyəriz”* [5, p. 57] (Translation: Beyrak: “Why are you downcast?” he said. They: “How can I not be downcast? You wear a gold kaftan, but we wear a white kaftan”).

In “Kitabi Dede Gorgud” epic, we witness that infidels also wear “*kaftans*”. This “*kaftan*” form is distinguished from the Oghuz “*kaftan*” due to its style. In the epic, kafir’s (enemy’s) kaftan is presented as “*ardi yırtıkhlu kaftan*” (kaftan with a slit in the back).

In the “*Salur Ghazanın evi yağmalandığı boyı beyan eder*” story, the kafir’s kaftan is described as follows: “*Kafərin cəsusı cəsusladı. Vardı kafərlər arğunu Şöklü Məlikə xəbər verdi. Yedi bin kaftanın ardi yırtıxlu, yarımından qara saçlu, sası dinli, din düşməni alaca atlu kafər bindü yılğadı*” [5, p. 42]. (Translation: An infidel spy gathered information. The infidels reported the situation to Shokli Malik. Behind his seven thousand kaftans, with torn, black hair heads, rough manner, enemies of religion, gathered and saddled the horses).

Or, in the “*Qanlı Qoca oğlu Qanturalı boyunu beyan eder, xanım, hey*” story, the kaftan of the Seljan khatun is described as follows: “*Canvər qaftanlıq: “Ol qızın üç canvər qalınlığı - qaftanlığı vardı”* [5, p. 85]. (Translation: Kaftan made of wolf skin: “That girl had three kaftan made of three wolf skin).

The words “*bork*”, “*papaq*”, “*kulah*”, “*chalma*”, “*gejelik*” are used as headwear in Oghuz. A turban was one of the widely used men’s headdresses in Oghuz. In several places of epic, we find the word “*sarig*”. Hearing the news of Beyrek’s disappearance, his father throw his “*sarig*” down on the ground. It is said in the text: “*Beyrəgin babası qaba sarıq götürüb yere caldı*” [5, p. 57]. (Translation: Beyrag’s father took the old sarig (turban) and slammed it on the ground).

In the epic, the headdress used by the “other” character, who differs from the Oghuz as an ethnostereotype, is reflected in different sizes. In the “*Qazan bəg oğlu Uruz bəgin tutsak olduğu boyı boyı bəyan edər, xanım hey!*” story, the headdress of the infidel is depicted as follows: “*On altı bin ip ağılı, keçə bökli, azgun dinli, quzgun dilli xafçıqa gəldi*” [5, p. 69] (Translation: Enemies with sixteen thousand thread stirrups and with hats, a perverse religion, and a raven tongued came out).

3.3 Ritual and Imagology

Rituals are one of the areas studied by imagology. One of the elements expressing the concept of “own” and “other” is related to Egyptian places and images. Space plays a special role in defining “own” and “other” images. This place can be historical as well as mystical. For example, in the mythological imagination, there are images belonging to the mystical space. In European folklore texts, the place of giants, dwarves, and gods differs from the place of people. Turks who have a shamanic worldview also have the concept of “other” space. The owners of

this “other” space are called “whom we give the food” in a broad sense. Sometimes there are certain elements that distinguish the owners of this mystical world from the “other” ones. The concept of “other” related to the mystical space, reflected in the mythological worldview, is not only expressed in shamanic rituals, but over time, it is transformed into the creation of bylines and fairy tales that spread to various genres of folklore.

Referring to Vinogradova’s work “Slavic folk demonology”, she writes about the relation to the names of demonological entities: “In folk demonology, the world of chronic demons does not have a fully established and stable structure. Here the function has a complete and decisive advantage over the attribute. The characters are also largely amorphous in appearance; it is very difficult to identify the external features of these creatures, which are characterized by their formlessness, which is because these creatures undergo metamorphosis very easily from their own nature [11].

Therefore, for example, the bitter evil spirits known under different names in the Mongolian people cannot be completely distinguished because they differ little from each other in terms of function and appearance. It is also worth noting that the meaning of the names of these beings can partially or completely overlap. Therefore, one of the difficulties of the bearer of tradition when talking about demonology is that while talking about a mythological character not by name, but by appearance and function, it becomes clear that several names and terms can fit him at once” [11, p. 208].

Citing examples from many fairy tales and myth texts, V. Y. Propp valued the hero’s silence as his entry into the world of the dead. According to V. Y. Propp’s theory of sacred laughter, as we mentioned above, silence was related to a kind of taboo factor directed against laughter. Silence was necessary to enter the world of the dead and to return again, in short, to pass the condition of initiation. Citing an example of rituals held among Yakut shamans, the author wrote about it: “Laughing is forbidden in the world of the dead. The ritual dedicated to it is a simulation of death. The seer understands that he has not completely left the earth. Similarly, when a shaman enters the world of the dead, he betrays himself with laughter. It seems that’s why the one who laughs dies from gifts” [7, p. 183].

Such ritualistic spaces and images transformed into epics are also reflected in “Kitabi Dede Gorgud” epic. In the “Kitabi Dede Gorgud” epic, the “other place” where Dede Korkud went for match-making girls, “the owner of the other place” is described by the words of Deli Garjar: “*Ayaqlılar buraya gldigi yoq. Ağzılılar bu suymdan icdiği yoq*” [5, p. 56] (Translation: Creatures with foot did not come here. The natives do not drink from this water). Dede Korkud describes the location of this place as follows: “*Qarşu yatan qara tağını aşmağa gəlmişəm*” [5, p. 56]. In order to reach this place, ritual horses were used. In the epic, it is said from the words of Dede Korkud: “*Nagah qaçma-qoma olarsa, birisini bənm, birisini yedəm*” [5, p. 55]. (Translation: If there is a sudden chase, I will ride someone and eat other one).

From this text, a transformation of the shamanic ritual can be clearly observed. Although the poet presents the myth text in a new interpretation, the invariant text still talks about the shaman’s journey to the mystical world. On the other hand, in the “Song of the Nibelungs” it is told that when Siegfried goes on a journey to buy a girl, he falls into the place of dwarves and gets armor from there [8].

In the fairy tale texts, in order not to be different from the “others” in the other world where the hero goes, the “others” should not look back no matter how much they call him. At the same time, the “other” place in epics is a historical-geographical place or an existing object, a castle, etc. can appear as well. For example, Ganturalı’s departure to marry the daughter of Gara Tekur from Georgia, Beyrek’s 16-year captivity in Baybur Castle [5, p. 59]. Here we witness the curse resulting from the

violation of the taboo. The main element of the curse is the word. Such cases can often be found in the creation of epics.

The birth of Tepegöz, one of the famous characters of the "Kitabi Dede Gorgud" epic, "the scourge of the Oguz people", was the result of defying the taboo. In this motif, we also observe the initial embryos of social laws. However, the main goal now is not this, but the discovery of the taboo motive in the plot. Thus, in "Basat killed Tepegöz", it is said that while herding sheep, the old Yellow Shepherd of Gonur meets fairies. The shepherd throws his belongings at the fairies and manages to catch one of them, "he greedily embraces it". After some time, the fairy girl returns to the shepherd and says: "*Çoban əmanətin gəl, al! – dedi – Əmma Oğuzun başına zəval gətürdin*" [5, p. 98] (Translation: Shepherd, come and take it. However, you brought the downfall to Oghuz).

We witness the birth of infamy because of the violation of the taboo, or more precisely, the creation of chaos because of a person's opposition to the prohibition. Here too, the main element of the curse is the magic word. If we analyze this motif, we can conclude that the main reason for the birth of Tepegöz is the result of the attempt of a mortal and earthly person to connect with something beyond substance – a fairy belonging to the sacred world. This situation is not voluntary; it is the result of the shepherd's ego.

4 Conclusion

From our analysis, we conclude that the concept of imagology, which is reflected in the creation of folklore, not only appears in folklore texts in the form of ethnic stereotypical images of historical events but also manifests ritualistic moments. It is proved that the problem of "one's" otherness appears in many ethnocultural norms, especially in clothes.

The black-robed infidels, Kipchak Malik, Kara Tekur, and other images such as Kafir Gizi appear as "other" prototypes of historical figures; the semantic load of the images of Seljan Khatun and Banu Chichek includes images of women belonging to the mystical world in "Kitabi Dede Gorgud" epic.

Literature:

1. Alekseeva, S.A. (2017). *Comparative analysis of Russian and German culture in Russia of the XVIII-XIX centuries*. Graduation qualification work in the field of: philosophy basic educational program: bachelor's degree. St. Petersburg.
2. Bahaeddin, O. (2014). *Turkish Mythology*. Volume I. Ankara: Turk Tarih Kurumu.
3. Boitsov, M. (2010). *What is potestary imagology? Power and image*. Essays on potestary imagology. St. Petersburg: Aletheia, 5-38.
4. Ergin, M. (1964). *Dede Gorgud Book*. Ankara: Ankara University Printing House.
5. Kitabi Dede Gorgud. (1988). *Epic works*. Baku: Yazichi.
6. Oshchepkov, A.R. (2010). *Imagology. Knowledge. Understanding. Skill*. Volume 1, 251.
7. Propp, V.Y. (1976). *Folklore and reality*. Moscow: Nauka.
8. *Song of the Nibelungs*. (2004). A series of literary monuments. St. Petersburg: Nauka.
9. Stepanov, Y.S. (1997). *Constants. Dictionary of Russian culture*. Moscow: Languages of Russian culture.
10. Suslu, O. (1989). *Anatolian Seljuk Clothing according to the images*. Ankara: Atatürk Cultural Center summer.
11. Vinogradova, L.N. (2000). *Folk demonology and the mytho-ritual tradition of the Slavonians*. Moscow: Nauka-NN.
12. Werner, E. (1998). *Clothing. National Folklore*. In Dr. Nebi Özdemir translation. Volume 5, 39.
13. Zemskov, V.B. (2000). *Theoretical Aspects: On the Reception and Representation of the "Other" Culture*. At the Turning Point: The Image of Past and Modern Russia in the Culture and Literature of Europe and America (late 20th – early 21st centuries). In A.P. Sadokhin and T.G. Grushevitskaya (Eds.). *Ethnology*. Moscow: Ed. Center "Academy", Higher School, 149.

Primary Paper Section: A

Secondary Paper Section: AE, AH