

IRSTI 17.71.07

B.I. Nurdauletova¹

¹*Caspian state university of technologies and engineering named after Sh. Yesenov (Aktau, Kazakstan)*

THE LANGUAGE HERITAGE OF THE GOLDEN HORDE PERIOD

Annotation

The article considers with the poem “Hero Edigue” which is included in poem cycle “Forty Heroes of Crimea”, there have been scientific predictions about time of writing, author and language peculiarities. There was analyzed phonetic, grammar, stylistic construction of the poem.

Key words: *Edigue, nogai, Sypyra zhyrau, Forty heroes of Crimea, poetic school, epos.*

Б.И. Нұрдаулетова¹

¹*Ш.Есенов атындағы Каспий мемлекеттік технологиялар және инжиниринг университет (Ақтау, Қазақстан)*

АЛТЫН ОРДА ДӘУІРІНІҢ ТІЛДІК ЖӘДІГЕРІ

Аннотация

Осы мақалада «Қырымның қырық батыры» жырлар цикліне жататын «Едіге батыр» эпосы қарастырылады, жырдың дүниеге келу кезеңі, авторы, тілдік ерекшелігі туралы ғылыми болжамдар айтылады. Поэманың тіліндегі фонетикалық, грамматикалық, стилистикалық ерекшеліктеріне талдау жасалынады.

Түйінді сөздер. *Едіге, ногай, Сыпыра жырау, Қырымның қырық батыры, поэтикалық мектеп, эпос.*

Б.И. Нурдаулетова¹

¹*Каспийский государственный университет технологий и инжиниринга им Ш.Есенова (Актау, Казахстан)*

ЯЗЫКОВОЕ НАСЛЕДИЕ АЛТЫНОРДЫНСКОГО ПЕРИОДА

Аннотация

В данной статье рассматривается поэма «Едигей батыр», входящая в цикл стихотворений «Сорок батыров Крыма», выдвигаются научные прогнозы времени написания, автора, языковых особенностей. Произведен фонетический, грамматический, стилистический анализы языка стихотворения.

Ключевые слова: *Едигей, ногай, Сыпыра жырау, сорок батыров Крыма, поэтическая школа, эпос.*

Introduction. It's known that the poem "Fourty Heroes of Crimea" became cultural common heritage of such nations as kazakhs, nogais, tatars, karakalpaks, bashkurts and some others and "Hero Edigue" (also called "Edigue", "Brave Edigue", "Master Edigue", "Edigue ...") one of its parts is the most popular by its size, content and area of spreading. The poem "Hero Edigue" is studied more than other Kazakh heroic eposes. Famous researchers of Turkish language and east, even historicists and culture researchers paid much attention to this poem. There were different debates and opinions on this poem. It is impossible to say exactly who was the author, where and what century this poem was written Because the main characters of this poem Edigue, Toktamis khan, Satemir (amir Temir) were historic figures, khans and judges of famous Golden Horde and Nogay Horde. If compared with that time when they lived the events of this poem took place in the XIV century. If to consider that most of the poems were written later after the death of legendary khans and byis it is doubtful that the whole poem was written in the XIV century. But the firs fragments of the poem (in the form of legend, adventure, odas) might coincide with the period of Nogai orda disformation. There are common plots and similar poetic lines with the people who were before in the compound of Nogay Horde, sometimes common literary works. After, people, who were the part of Nogay Horde went apart from it, these common poems were kept as the spiritual proof of their previous unity, they were renewed by the influence of oral literature, new characters and events were added.

Methods. There are several versions of the poem «Edige» in the Kazakh language. In particular, the poem «Edigey», which was published by S. Valikhanov, is the oldest version by language features. The sentence structures in the lyrics are in the style of spoken language. The text of the poem contains poetic phrases, single words, grammatical forms that are not in the modern Kazakh language. During the study, a component analysis of the text, an etymological, cognitive analysis of individual words and phrases was carried out, ancient word forms were compared with word forms in the modern Kazakh language.

Literature Review. Many researchers pay more attention to that, that the author of the first version was Sypyra zhyrau. Sypyra zhyrau's words about Edigue in the poem is common for all the Turkish people who considered the poem as their own. Epos researcher academician R. Berdybai wrote about it: "When Toktamis was astonished and afraid of Edigue's actions Sypyra zhyrau who was one hundred and eighty, who had seen many khans in his life, predicted about dangerous for Toktamis's thrown and his predictions were on the basis of the version spread among people." [1, p.23]. And in researcher Zh. Asanov's work the poem is compared with texts in the version of kazakh, bashkurt, tatar and nogay. Also the scholar's opinion was: "There is an analogy, logical thinking and analysis in Sypyra zhyrau's prediction. This topic is a common idea in the versions of all nationalities and it is the most important of all epos versions." [2, p.236] – These words serve as the proof of what was said above. Epos studying scholars don't deny that some

individual poems were the basis for becoming the epos. Omiralyev K. who studied the history of literary language said: “The poem Toktamis and Edigue” is one of the first samples which came from Golden Horde, White Horde eras keeping its volume.” At the very beginning this poem was called by some private men as separate poems: “Poem of Toktamis”, “Poem of Sypyra Zhyrau”, “Words of Zhambai”, “Words of Edigue” or we can say it’s a cycle of words. Its epos, tale-myth parts are the latest redacted materials which unites above mentioned private poems and words.” he wrote [3, p.92].

The author of the work “Turkic heroic epic. Traditions, forms, poetic structure”, the famous epic researcher Karl Reichl classifies the Karakalpak zhyrau (storytellers of the epic) into two large Zhyrau schools: “Sypyr Zhyrau Sopbasuly School” (starting from the Golden Horde) and “Zhien Tagayuly School” (XVIII century) The epic “Edige Batyr” that we are exploring is one of the epics, the school of Sypyr zhyrau [4, p.63].

Results. If analyse the poem’s antique language it will help us to define the time and place of writing this poem. From this point of view the poem “Edigue” that Sh. Ualikhanov wrote down is very important.

In the version of “Hero Edigue” we learn, poetry writing and prose alternates. The poem begins as any tale: “Long times ago there lived a saint man Baba Omar (in other version Baba Gumar)” The reporting style and sentence structure of prose is very close to spoken language. Basically sentences are short and simple: “Long times ago there lived a saint man Baba Omar. He became saint when was fifteen years old. Then he fell in love with a girl. That girl got pregnant. She gave birth to a son. He named his son Baba Tukty Shaggy Aziz. He became saint at twenty-five. He went to Agun River. At the bank of the river he saw a girl with gold hair brushing it. When he came up to the girl he jumped into the water.” [1, p.51].

And difficult thoughts are expressed by homogeneous predicates in the structure of simple sentences: Shaggy Aziz *disappeared, fled away, when got rid of all his duty for his son...Predicates of sentences are given in the forms as “had gone, had seen, went, saw”*. *Word order in sentences is not inverted: fled away, when got rid of all his duty for his son...Edigue said to children... [1, p.52]. Came four of them [1, p.53] For this he saw his head led him* (instead of: He saw, his head led him for this...).

Sometimes dialogues are given after the author’s words : The girl said: “I was searching for a man as you”, “No, let me go” “I’m a sinner. If you leave me, you’ll take fifteen years’ old’s sin”, the girl said: “Are you mine?” “Yes, I am” “Really a man!”-said... [1, p.51].

The part arranged with poems reminds poetry of the XIV-XV century with its stile and poetic structure. The personality of heroes in the poem “Hero Edigue”: “Wears a sharp sword, When saw his enemy, he is like a heavy cloud...Your shoulder blade is so wide, your aidar (hair) is so thick... It breaks *cүңgi every day, gives satisfaction to a hero, Man can ride on a sungi, (kind of weapon) forty camels*

draw his arrow, he embellishes the triumph” are described in such character, the hero himself scares his enemies in such way: “I will ride and ride, *loading my things on my horse Sary... I am a mountain hawk, I shall ride along the mountain. I am a free kulan, I shall be fed at any time.*” The hero’s horse is described: “*Its hooves are like a large...ears like cut cane*”, he revenges his enemy getting on a horse his beauty as Kanikay or nobility as Tinikay. Native places which his enemies took away are described: So many fish in lakes and rivers even horses can not drink, so many frogs which disturb people when they sleep, thick grass, young camel is as big as the grown one, one lamb is lost among thousands of sheep. The lamentable incident between nogai and Kazakh (led to their separation) is described: the place where judge Ormanbet died, where tens of nogais were born. Also there are stable epithets in the poem nogai and Kazakh people used: White Horde built of gold, white door made of silver, cold solid steel, beauty with beautiful breasts, ninety chambered White Horde, the highest pale Horde, thin and yellow bowl, black fur coat, zhorga horse, full watered spring. These communities show that the epos “Hero Edigey” is the work of poets of the XIV-XVth century poetic school. But there are unexpected word combinations of familiar authors who depicted poetic language of that time, for example: don’t threat with iman, I am bitter than soured, if pour in sherbet I am sweet, I can compete with, if curb me never obey, I’m a wild bolys, I can not stop if you curb me, if my bullet flies I may not say it. And the way of depicting the images are differing from that of traditional description: how to threat with iman, the bullet flies, to be bitter than *soured, to compete with* *буыршын, wild bolys*, in the word combination *don’t threat with iman* means “to be frightened to death.”, there are stable word combinations as to pray before death, to be frightened to death.

If the Hero who was angry with Toktamis could say: “I myself, *would’t threat with iman.*”- This is unknown for today’s conception. If the Hero says “I shall threat with iman”- it will be somehow connected with “to frighten, to scare”. But we don’t understand the meaning of I shan’t threat.

The Hero who was so angry with Toktamis said: “If my words are not shot from the sky, I won’t probably say a word” [1, p.64] In Kazakh version these lines are written in this way: “If my shot wouldn’t say about my anger I wouldn’t say a word”. [1, p.97] “shot to fly from sky and say quickly” is very simple to use in speech and is very convenient for today’s conception. Angry words expressed as “bullet shot from the sky” show that there is a hidden meaning about war.. The word «shoot» has another meaning. Because in this version, there are more signs of ancient language. If we connect the word “Ytu” with words “ytirinu, ytkity” the initial meaning will coincide with “to fly with high speed” and *aralau* means the sound of high speed of the bullet flying. The word combination “aralap oty” has also religious meaning. In the story about Paigampar Zakaria there is a conception that giving sounds are remembering of God”}.

In zhyrau poetics male camel's (burshyn) image serves as a sample of heroism, strong character and tolerance. But the burshyl is met rather seldom. One can hardly guess the meaning of this word and that it touches upon the horse after learning the lines from the poem: "I am stronger than burshyn, if you curve me I won't bend my knee," I am a bolus stronger than burshul you won't catch me even if you try to curve me. In these lines we can just understand the meaning of the word burshyl by the concept "to curve".

In the language of the poem "Hero Edigue" there are some grammar, phonetic, stylistic and lexical peculiarities which don't coincide with the norms of Kazakh language. According to the volume of our article we can analyse only grammatical, phonetic, some stylistic peculiarities.

Grammatical peculiarities:

- The ending of genitive case –den, - dan (no version l, t) For example: menen-menden (from me) "The servant's holiness is not more than mine"- said he. *Khan's triumph was higher than his son's. The mes was made of goat's skin.*

- After dative case 2nd person possessive pronouns endings not as –a/e **but** -ga/ge: "Ustat **balanga** atamyn!" ("Make your child hold it I'll shoot!") «...**ozinge bir auz soz aitarmin...**" (I shall say a word...). *Personal pronoun 2nd person and also a verb are used with plural form ending.* For example: olar bardy- olar **bardylar**. (They went) *Both went to Toktamis khan. (bardilar) Instead of past tense adding –tugin and – eturgan are used: esitip zhure turgan* He had a friend whose name was Angisin and who heard all about these secrets. **bota ekeninde** (Lost when it was a little colt), **zhuktaitugin** (Tell me when he sleeps), *in modern Kazakh language it must be said in the form: estip zhurgen, bota bolganda or bota kezinde.*

- Instrumental case in the form of birlan: **balalar birlan**

- Typical to Central Asia, Turkish language written literature: conjunctions mazkur, eggery, ham are used. **Mazkur told to four of them:** "... **Eggerky bizdin sozimizge inanbasaniz...** (If you don't believe my words, I shall stick thick needle on your clothes, if he winced everything is clear. Two men said (**ham**) and lost word play.

- *olar, odan, ony - pronouns are used in the form alar andan, anyi. (they, from him, him.)* **Kokte zhurgen perishte alarga barip soilecyp, Andan asa ushypti.** (Angel in the sky spoke to them, **flied over there.** He didn't like his words and had him go out of the house. Instead of interrogative pronouns, why, for what reason typical to zhyrau poetic language **neshik** is used. *Sen neshik bizden ulken bolasin? for how many years are older than we?*

- The word **edi** is given in the form –dy, -di: "Kenesining buryshy-dy, Ken karnimning kuryshy-dy" (the corner of his council, ----- of my stomach) *Kyryk basip zhurer-di* He would be forty years old. *In modern Kazakh language: buryshy edi, kuryshy edi, zhurer edi. (was the corner, was the-----, would go)*

- With the word Kuna the form kunaim is used : Ush ainalip kunaimnan pak bolip (Three times went round and get rid of my sins).

- The word *ishpei* is used in the form of *ishpeinshe*: “If you have to drink for “one more bowl” pour in this mes. (**ishpeinshe**). In professor M. Tomanov’s work- the affixes –main, –mein are from old Turkish language (Orkhon writings) now in kazkah language –mai/mei, express the way of performing actions (if don’t know, don’t say; if don’t see, don’t do), later in Golden Horde monuments –sha, –she is added and became –mainsha/meinshe. Also the researcher: “in Kazakh language full form –mainsha is only in the complex affix”. Under the influence of latter ending –sha the whole affix got the meaning of time. [5, 96]. If to develop this point of view, the semantic of the form in epos language **ishpeinshe** in this context corresponds more to the form denoting the way of acting – **pei** than the meaning of time. If so, we came to conclusion that this form is in the transforming stage from old Turkish to new Turkish.

The usage of an old oguz –dur formant. “Men durmin, men durmin, Men, men degen toba kylgan er durmin” (I am a dur, I am a dur, I am, I am always content brave man.)

Phonetic peculiarities:

- l/n accordance: *ilanu/inanu* (believe) “... **Eggerky bizdin sozimizge inanbasaniz...** (*If don’t believe our words*)

- l/n exchange (metathesis): *ainaldy/ailandy*: (*turned(into,round)*) *Miserable people of Nogaily were at a loss, turned round but could find nothing.* [1, 56] In R.Syzdyk’s analysis the words *ailanu* and *ainalu* are considered as individual words. [6, 107]. In Mangystau region the word “*airkanu*” with the root –ai is used in the meaning “thinking not knowing what to do, being at a loss”. At any case the root of **ainalu** and **ailanu** is the same.

- Sounds gh ,r, l in the middle of words is an old Turkish version. *Ashy da suren salar-dy bogai kubasha ughil...* (Anger and running...) *Tobedegi kongyr kaz* (Brown goose in the sky), “*Zhogaltyp erdim degenning ingeni ustine tuse kaldy*” (*Host thought he lost his camel but it was found*) *Darya zhagasynda altyn shashyn aldyna salip tarap oltyrgan kyzdy kordi.* (*He saw a girl who was brushing her gold hair on the bank of the river*)

- m/n accordance: **emdi** *kyimderin kaitarip berdi* He was given back his clothes

- s/z accordance: *Men sagan sozlespeimin, sozlessem, kunakar bolamin...* (I won’t talk to you, if I talk I would become sinner) [1, p.51]

- s/sh accordance: **padisaly/padshalyk** (*kingdom*) *Baitak bolip beredi, Padysalyk sur sana.* (*The kingdom will be divided for large parts*)

- e/a accordance: **Keri/Kari**: *Kari katinning sidigi bolmasa tatty eken dep bilgeni.* (Old woman is so sweet but her urine) [1, p.55]

- y/u accordance: **bylgau/bulgau** *Katykty tort tilip, ortasin bulgatip, koterip iship saldy.* (He divided sour cream into four, asked to stir it and drank) [1, p.55]

- the word **uyktaityn** is used as **zhukpaityn** (*uyktau – zhuktau – uyktau*) and there is an accordance zh/y at the beginning of words but we don’t have any explanation to it. «*Kashan zhuktaitugin kunin magan ait. “Tell me about the day he will sleeps”*»

- Stylistic peculiarity
 - Present Indefinite Tense, 1st person ending –i-myn is used in the form -man/-pan. *Kokte ogym aralap aitpasa, sira, auzymnan aitpan-dy. (If my bullet doesn't tell everybody, I won't tell myself.)*

- The word **sana** which is typical to Nogai poems repeated at the end of the line. *Baitak bolip beredi, Padysalyk sur sana. (The kingdom will be divided for large parts).*

- Separate words and familiar figures are repeated: “ *Men durmin, men durmin, Men, men degen toba kylgan er durmin* ” “ *I am a dur, I am a dur, I am, I am always content brave man.* ”

- The word **kaisising** had been shortened while being used in the spoken language. *Toktatamyn degening kaiysyn? (Which of you tried to stop me?)*

- Omission of personal endings: *Toktamistin togiz er bir- birin pyshaktady. (Nine heroes of Toktamis killed each other with a knife.)*

As these peculiarities were analysed in R.Syzdyk's works, M.Kashkary's work “Manas”, they are old phenomena, typical to Turkish poetic language [7, p.95].

Conclusions. Certainly the poem “Hero Edigue” was based on the history of discrepancy between Edigue and Toktamis, but later there were various versions written by different poets and new personages were added, new stories were added. But the names of the main characters (Edigue, Toctamis, Nuraddin), the main events relating to them (hostility between Edigue and Toktamis, predictions of Sypyra, assassination of Toktamis by Edigue's son) is kept almost in all the versions and some events as the birth of Edigue, how a fowler adopted him, how Toktamis killed the fowler, hostility between Edigue and Toktamis, how Toktamis wanted to kill Edigue, how Edigue escaped, how Edigue got back his bride from kalmak hero, how Toktamis took vengeance on Nuraddin, how Edigue and Nuraddin died from suffer) were written in different way in various versions. Among Kazakh versions Nurtugan zhyrau's poem “Maulimnyaz-Edigue” differs from others as rich in content, systematic, also by its volume and poetic language. The first Kazakh folk researcher scientist Sh. Ualikhanov put “Edigue” to west researchers and it was valuable for its text which kept its initial content. Also the fact that written copy of this poem is still preserved shows its scientific significance. The fact that there was a written copy is confirmed by the academician Rabiga Syzdyk's works [8, p.96].

Poetic stereotypes and old features in the language of epos “Hero Edigue” determines a certain poetic school which based poetic part of the epos, also that school was connected with word forming culture of Golden Horde era in XIV-XV centuries. And a part in the form of prose keeps the spoken style, and is considered to be written down in the style of central asia turkish (Shagatai language) written literature.

List of sources used:

1. Едіге батыр. – Алматы: Ғылым, 1996. – 368 б.
2. Асанов Ж. Едіге: аңыз және хикая. – Алматы: Орхон, 2008. – 312 б.
3. Өмірәлиев Қ. XV-XIX ғасырлардағы қазақ поэзиясының тілі. – Алматы: Ғылым, 1976. – 270 б.
4. Karl Reichl. *Turkic oral epic poetry : traditions, forms, poetic structure.* New York: Garland Pub 1992.// перевод с английского В. Трейстер. – М.:Вост. литер., 2008. – 383 с.
5. Лорд А.Б. Сказитель. Пер. с англ. и коммент. Ю.А. Клейнера и Г.А. Левинтона. – М.: Восточная литература, 1994. – 368 с.
6. Томанов М. Қазақ тілінің тарихи грамматикасы. – Алматы: Мектеп. – 263 б
7. Сыздық Р. Қазақ тіліндегі ескіліктер мен жаңалықтар. – Алматы: Арыс, 2009. – 272 б.
8. Сыздықова Р. Қазақ әдеби тілінің тарихы. – Алматы: Арыс, 2004. – 288 б.

References:

1. *Edige batyr.* – Almaty: Gylym, **1996.** – 368 b. (*In Kazakh.*)
2. Asanov Zh. *Edige: anyz zhane hikaja.* – Almaty: Orhon, **2008.** – 312 b. (*In Kazakh.*)
3. Omiraliev Q. *XV-XIX gasyrlardagy qazaq pojezijasynyn tili.* – Almaty: Gylym, **1976.** – 270 b. (*In Kazakh.*)
4. Karl Reichl. *Turkic oral epic poetry : traditions, forms, poetic structure.* – New York: Garland Pub 1992.// perevod s anglijskogo V. Trejster. – М.:Vost. liter., **2008.** – 383 s. (*In Russ.*)
5. Lord A.B. *Skazitel'. Per. s angl. i komment.* Ju.A. Klejnera i G.A. Levintona. – М.: Vostochnaja literatura, **1994.** – 368 s. (*In Russ.*)
6. Tomanov M. *Qazaq tilinin tarihi grammatikasy.* – Almaty: Mektep. – 263 b. (*In Kazakh.*)
7. Syzdyq R. *Qazaq tilindegi eskilikter men zhanalyqtar.* – Almaty: Arys, **2009.** – 272 b. (*In Kazakh.*)
8. Syzdyqova R. *QazaQ adebi tilinin tarihy.* – Almaty: Arys, **2004.** – 288 b. (*In Kazakh.*)