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International motifs and plots in the Kazakh epics in China (on the materials of the Kazakh epics in China)

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Abstract

The article outlines the international motifs and plots used in the Kazakh epics in China. Part of our compatriots living in more than forty countries reside the People's Republic of China. It has been discovered that our Chinese counterparts have retained their ethnic identity, language, religion, national culture, traditions, customs and folklore, even though they have experienced a lot of disasters. The heritage of Kazakhs in China has been studied before. But the Kazakh epics have been examined for the first time.

Key words: The Kazakh Epic, China, Motif, Plot, Dastan, Version.

Motivos internacionales y tramas en la epopeya kazaja en China (sobre los materiales de las épicas kazajas en China)

Resumen

El artículo describe los motivos internacionales y las tramas utilizadas en las epopeyas kazajas en China. Parte de nuestros compatriotas que viven en más de cuarenta países residen en la República Popular de China. Se ha descubierto que nuestros homólogos chinos han conservado su identidad étnica, idioma, religión, cultura nacional, tradiciones, costumbres y folclore, a pesar de que han sufrido muchos desastres. La herencia de los kazajos en China se ha estudiado anteriormente. Pero las epopeyas kazajas han sido examinadas por primera vez.

Palabras clave: Épica kazaja, China, Motivo, Argumento, Dastan, Versión.

1. INTRODUCTION

The study of the Kazakh folklore in China did not take place before gaining independence. The reason is that the Soviet system abused the national culture and literature. Today we are independent, we have established cultural and political relationships, and the scope of research of the Kazakh folklore has expanded. Despite the fact that the Kazakh epics in foreign countries have been studied in a number of works, it has not been considered according to the genre and regional, typological features. The examination of the Kazakh folklore left in other countries is one of the most pressing issues in the Kazakh folklore studies, and this gap has been bridged. An epic is the glory and pride of the people, an important part of the spirit of the ethnos. Epic poems are commonplace

both in Kazakhstan and China (Niles, 2016). Today, it has been found out that our compatriots living in the People's Republic of China have well retained and developed their national identity, language, religion, mentality, traditional lifestyle, handicrafts, as well as folklore inherited from their ancestors, including epic heritage. The publication of the Kazakh folklore in China started at the end of the "Cultural Revolution" in the 1980s. For example, more than 30 volumes of heroic epics, 20 volumes of romantic poetry, 10 volumes of fairy tales, 7 volumes of aitys, 5 volumes of proverbs and sayings, 5 volumes of chronicles have been published. As for genres of the folklore heritage of the Kazakhs living in China, it can be said that all the types of folklore literature subject to our national folklore have been preserved (Awelkhan, et al., 1998). For example, myths, including myths about space, earth and sky, heavenly bodies, totem conceptions of the ancient world, myths about the earth, water, mountains, animals, imaginative, satirical, and adventurous fairy tales, romantic, religious, heroic and historical poems, etc. There are also old versions of aitys, many versions of proverbs and sayings, riddles, oratory, various poem types, and some chronicles reserved.

In Kazakhstan the Kazakh folklore in China was introduced to the scientific circle not long ago (Kirkpatrick, 1988). The folklore of the Kazakhs in China, epic poems have been systematically printed and published in several volumes of the scientific series 'Babalar sozi', namely the volumes 23-32, 57, 58, 59 (Kaskabasov and Azibayeva, 2004). These materials have been collected by O. Egeubayev, the professor, writer, member of Folklore Studies Society of the People's Republic of China. He also presented detailed information about the texts, and prepared them for publication. The scientific commentaries to the texts

have been written by the researchers of M. Auyezov Institute of Literature and Art. These volumes comprise samples of ancient epics, romantic (love), historical and, Dastan epics. Having analyzed the available materials, we can classify the Kazakh folklore in China into two major groups according to its types. The first group is folk tales in the form of poems; the second group is folk tales in the form of prose. According to the method of composition it can also be classified into two types. The first one is oral creation of folklore model. In such works the rhythm and color of colloquial language have been clearly preserved. The second is Nazira books. We shall examine adventurous Dastans in the present article (Seisenbiyeva, et al., 2014).

2. METHODOLOGY

The present study was carried out using a comparative study method. The collection of information is done in a documentary manner, meaning that relevant historical images and information were extracted from various sources, such as books and textbooks. Firstly, the motifs and plots in the Kazakh epics in China were analyzed descriptively. Then comparative comparison between these objects and similar examples. Our work can be based on ten volumes of the 100-volume series 'Babalar sozi', as well as the collective monograph "The Kazakh folklore abroad". In the study B. Azibayeva conducted important research on 'Epic poems, dastans of the Kazakhs in China' (Paksoy, 1995). While writing the article we were guided by the theoretical statements of domestic scientists and foreign researchers who conducted research in the Kazakh folklore studies. They are 'The New Age History of China' (1949-1978), Sanik Z. 'On Literary Heritage', Mingzhani N. 'The Kazakh Folk Qissa', Seitzhanuly Z. 'The Historical Epic', Seitzhanuly Z. 'The ways of birth

and development of literature of the Kazakhs in China (Xun, 2012), Egeubayev O. ‘The Kazakh Folklore in China’, Kaskabassov S.A (Kaskabassov and Aubakirova, 2014). Selected works, ‘Mythology. Folklore, Literature’, Azibayeva B. ‘Plots of the Kazakh Epic’, Aldabek N. ‘History of China’, Ayazbayeva U. ‘Historical poems about the National Liberation Movement (the Kazakhs in China in the second half of the XIX century and the first half of the XX century)’, Veselovsky A.N. ‘Historical Poetry’, Grintser P.A. ‘Ancient Indian Prose’, Oldenburg S.F. ‘Fablio of Oriental Origin’, Putilov B.N. ‘Typological Research on Folklore’, and other works and scientific statements of domestic and foreign scientists. Further plot summaries of the epics are found in the Chinese writings of, for example, the British missionary Joseph Edkins (1823–1905) (Edkins, 1871), who further discussed such questions as the metrical form of Greek epic, the biographical issues known as the “Homeric Question,” and even analogies between the Greek gods and the Indian gods known to the Chinese through Buddhism.

3. THEORY/CALCULATION

While reading the epics of Kazakhs in China, we can see the variety and complexity of the plots and the many motifs. It is due to the mix of historical events and borrowed plots. The study compares international plots and Motifs by means of the typological method. The motifs to consider are as follows:

- 1) The motif ‘The youngest son’,
- 2) The motif ‘Marrying a fairy’,

- 3) The motif 'Transformation' or 'Changing clothes',
- 4) The motif 'Childlessness'.

We also considered the following plots widely used by the Kazakhs in China along with international motifs:

- 1) The plot 'Innocent victims of exile',
- 2) The plot 'Woman's tricks',
- 3) The plot 'Woman's wisdom',
- 4) The plot 'Fairy-tale',
- 5) 'The real plot' (non-historical).

Kaskabasov and Azibayeva (2004) distinguishes several types of the plot "Innocent victims of exile": 1. The death penalty while in the mother's womb, but taking revenge; 2. Padishakh's elder wives slander the youngest wife, and get punishment; 3. Slander of the husband (father), and reaching the truth; 4. The stepmother is in love with her husband's youngest son and causes travel between the father and the son; 5. The Khan is in fear that the subordinate young man can be more authoritative, and plans to destroy him; 6. Khan punishes the disobedient person and his family (Kaskabasov and Azibayeva, 2004). Kazakh folklore and motifs are rich and diverse. It includes almost all kinds of motifs: myths, tales, legends, stories, songs, riddles, proverbs, etc. Among them epic takes special place. It has several internal genre varieties and forms. They are archaic epic, classic heroic epic, romantic (love) epic, historical epic and

dastan epic with its varieties (heroic, love, adventure, religious, social-everyday life, tale). Also, the plots of the epics in China shall be considered and analyzed according to types differentiated by the scientist (NILES, 2016). According to the parameter used when categorizing motifs by researchers at home and abroad, the article simplifies the basic plot of Kazakh epics as two motif series: marriage and expedition, and according to the content, amount and composition of the motif series in epics, classifies Kazakh heroic epics as three types: simple, complex and multi-complex (Huang, 2009). The main characters of the Dastans created on the plot 'Woman's Tricks' are women. The idea is to dignify loyalty, quick wit, and wisdom by showing deceit and treachery. Oldenburg S.F. collected fifteen oriental versions of this plot, and identified the type of a cunning woman (Fan, 2012). Thus, the international motifs and plots of the Kazakh epic in China have been considered and analyzed by means of such conventional classification. The Central Asian nomads and nomadic empires did not exist in isolation. They interacted with other neighboring sedentary states and cultures such as Chinese, Persian, and Russian. As a result of their direct and indirect economic and political interactions with the sedentary world, they borrowed and adapted many of their socio-cultural and religious values. When in various historical periods the nomadic Turks, including the Kyrgyz, adopted Islam, their religious worldview, now wrongly called "shamanism," was heavily influenced by the new Islamic faith. In the eighteenth and nineteenth centuries, Islam, particularly its Sufi branch, spread widely among the Central Asian nomads. Along with Islamic and Sufi ideas, beliefs and practices, many Arabic and Persian religious terms and expressions were incorporated into the Turkic languages, including Kyrgyz. The original meaning of many of those religious terms and ideas, however, was lost or altered during their

incorporation into the nomadic Kyrgyz culture. With a population of over ten million, the Kazaks in the world mainly reside in the Republic of Kazakhstan in Central Asia and in China.

4. RESULTS

Historical epic was formed during the epoch of feudal State-Kazakh Khanate. The main topic – is the protection of the State, preservation of its independence. The heroes of this epic - historical persons who lead the people's struggle against the invaders and showed miracles of heroism and bravery. Mainly this epic is historical, but it has incorporated many elements of art form and poetics, former heroic epic. There are very little, almost no ancient features of mythological features of the hero and wonderful assistants of the hero. Historical epic – is also a sample of poetic art, and therefore it describes a historical figure in the epic spirit. As a result, the second half of the XIX century was a difficult time for the Kazakh people. There was a decision to revoke the state border between Russia and China. The drawn red line did not divide the two countries, but the Kazakhs. The empires that said 'People belong to the country which owns the land of those people' did not concern the people at all. Heroes who sacrificed their lives on the way to liberty of the country decided to take various risks. And the people who set the lives of those heroes as the example for future generations created adventurous, romantic, historical, and heroic poems. The poems that have long been politically-impaired are being disclosed today. In 2004, in the framework of the "Cultural Heritage" program President of the Republic of Kazakhstan N. Abishuly revived the historical and cultural monuments and objects on the territory of Kazakhstan, spiritual heritage, and on its basis 100-volume 'Babalar sozi' have been published, 10 volumes of which is

devoted to the Kazakh folklore in China. In 2013, within the program "The People in the Stream of History" documents related to our history and folklore heritage were systematically collected from all over the world. Within the framework of the program, the Institute of Literature and Art named after M.O.Auyezov considered the Russian Federation, the People's Republic of China, the Republic of Uzbekistan and Mongolia, in particular the Altai Republic of the Russian Federation. In addition, the folklore scientific expeditions were organized to two regions of the Ile Autonomous Province of the People's Republic of China – Altay (Sartogay village, Shingil District, Altai city, Buyryltogay Province) and Tarbagatay (Sauan Province, Toly Province, Kup village, Shaueshek city, Dorbilzhin Province), as well as Urumqi city, Kuiting city, Mori district of Sanzhy Province, and the folklore researchers who participated in the expedition brought a lot of materials (Eberhard, 2006). Based on the available materials we can see a lot of similarities and differences in international motifs and plots in the above mentioned epic poems. Evidence in favor of this hypothesis is the presence of the geographically isolated Karelian version. It differs significantly from the southern records, but, at the same time, is obviously related to Variant, which is typical for the steppe areas. Concerning The Encoded Message, the Karelian parallel is unique, but there are many other plots and motifs that link up the Caucasus and the steppe zone, on the one hand, and Northern Europe, on the other. For reasons of space, it is not possible to discuss these data in detail here, so we will give only one example; the Big Bull motif.

5. DISCUSSION

5.1. The motif 'The youngest son'

This motif dignified as the owner of Kara Shanyrak (=Core house), as a heir, is widely used in the world folklore along with the Kazakh people. It is usually used in fantasy fairy tales. One of the dastans of a fairy-tale format widely spread among the Kazakhs of China is 'Maimyl Kelinshek' ("Monkey Woman"). It is an example of a classic fantasy fairy tale. The dastan was told by Akmadi Mukhamedzhanuly in 1970, and recorded by Kapas Aseinuly. According to the epic poem, the righteous and knowledgeable rich man gives arrows to his three sons and tests them in order to choose his main heir. His youngest son faces difficulties, but overcomes them, and becomes the heir. One of the scientists who wrote about the youngest sons, i.e. minorat, is James Frazer. He says the following about the youngest son in Turkic and Mongol nations 'The Turkish custom establishes an extremely original order of inheritance: the permanent heir, tied in some sense to his native land, is the youngest son. The Mongols call him ot-dzekine, the Turks call him tekiue, i.e. 'guardian of the hearth'. According to the testimony of the Chinese chroniclers and Western travelers, the land is completely transferred to the youngest son, and the older brothers divide the movable property among themselves, in particular what constitutes its main subject, i.e. all big and small cattle!' (Cirilot, 2006). The youngest child in the Kazakh family is the owner of the shanyrak (=house), the youngest son of the family. He must live with his parents even though he has a family, i.e. the youngest boy is the owner of the house. Most of the livestock belongs to this child. Academician S. Kaskabassov said that the main characters of Kazakh fairy tales are hunters, warriors-heroes, the youngest child, and bald-

headed boys. The heroes of the early community transform to the youngest child that will further follow in his ancestors' footsteps (Kaskabassov and Aubakirova, 2014). In the dastan 'Maimyl Kelinshek' of the Kazakhs in China the youngest son (Kazezkan) reaches his aim, and becomes the heir despite the jealousy of his elder brothers. The motif 'The youngest son' can be noticed in the story about Pridon's birth in the Persian heroic epic 'Shakh Namah'. Little Pridon's mother Piramik hides him from man-eater king Zuhak with two snakes on his shoulders, and keeps him in one old man's house. Pridon is grown with cow's milk for three years, and then brought up by saint Parakh. When blacksmith Kaua in Asphakhan city starts a war against king Zuhak who has eaten his children, Pridon joins him. Pridon defeats Zuhak, and liberates his country. In the dastan 'Sultan Patsha' (=Sultan King) three young men fall in love with one girl; they show their abilities to her, and only the youngest man is able to win her heart. The above mentioned motif is also popular in the Chinese folk fairy tales. For instance, the fairy tale 'Seven brothers'. There is an old man at a high mountain and on the shore of a limitless sea, who has very powerful seven sons. Due to their cleverness they turn the uninhabited place into a big grain field. The King feels jealousy, and orders to give all the grain to the treasury. The sons object it, and start to boast by showing their power. But the youngest son Dakou – Wide Throat does not consult anybody, does not show his power, and acts on his own (The Truth of the East, 2011:147). According to the examples above, it can be identified that the motif 'The youngest son' is popular worldwide.

5.2. The motif ‘Marrying a fairy’

Among the Nogay poems one of the epics with elements of ancient Shamanism is ‘Edige Batyr’ (=Edige Hero), and most of the poems of the late generations were born when the Turkic peoples adopted Islam. Marriage of Edige's father Baba to fairy Tukti Shashty Aziz's (=Hairy Aziz) daughter is to the old Turkic belief. King Satemir throws Edige into the fire, Edige does not burn with the help of his wife, but deceives the evil King by saying ‘I saw your father in the after world’, and burns the King in the fire – these are elements of Zoroastrism. In ‘Maimyl Kelinshek’ of the Kazakhs in China this motif is manifested in the moment when Kazezkan, who looks for his bullet, goes under the water. He sees a seven-storey Golden Palace, falls in love with the most beautiful girl out of forty girls who come to the lake to bathe, and they come together. In the epic poem ‘Dastarkhan’ (=Tablecloth) the motif ‘Fairy’ is of big importance. She is a friend of King's daughter, and, thus, freely communicates to the fairies' world. In the dastan King Makhmut's only son is in love with a girl, who, in her turn, is in love with Shakirat. By her father's assignment she keeps the married boy in leading strings. She sets three conditions. They are the following: not to eat before her, to live separately, and not to speak at all. The boy agrees, but suffers a lot, looks for solution of his problem, and at the end finds out the girl's secret. At the end of the dastan, the boy marries fairy Sakypzhamal, and becomes a brother-in-law to his first wife. What is peculiar is that they do not make a solemn wedding party. With the help of fairies the fairy takes the golden palace given by her father, and goes to the city.

5.3. The motif ‘Transformation’ or ‘Changing clothes’.

In the epic ‘Dastarkhan’ this motif is manifested with the help of a wonderful book prayer. He turns into an invisible man, gets on a flying tablecloth with his wife, goes to the country of Korlygaiyn, the King of fairies, and explores all its secrets. The motif of transformation originates from the ancient genre of myths. It is known that transformation in myths is due to three reasons; one of them is when a person falls asleep because of tiredness, and turns into stone, an animal or bird, second is using transformation as punishment for a guilty person, and the third is a way to escape from a huge danger. And in the dastans mentioned herein, transformations are used as motifs to overcome difficulties and escape from huge dangers. This motif is seen in well-known Kazakh folklore epics like ‘Alpamys Batyr’ (Alpamys Hero), ‘Takhir and Zukhra’, ‘Kozy Korpesh and Bayan Sulu’.

5.4. The motif ‘Childlessness’.

It was understood that childlessness could be due to physical causes; and such consider at ionsarenotun connected with the mass of rules prescribing when and how marita linter course should take place (Eberhard, 2006). In the Kazakh folklore childlessness is presented as loneliness (also in ‘Korkyt Ata Book’), mistreatment from public, while the Kazakhs in China pay attention to education and art of future generation. It means that they instruct more. These can be seen in the epics like ‘Daniyar’, ‘Kyz Keremeti’ (The best of the girl), ‘Shaimuza’, ‘Tort Gadyl’, etc. For example, King Khusrau, the character of the dastan ‘Qissa Hamra, Khusrau Patsha’ based on fantasy plots well-known among the Kazakhs, Uzbeks, Karakalpaks, Turkmens, suffers childlessness. In

the dastan ‘Kyz keremeti’ the man does not have a child despite having nine wives, and his youngest wife gives birth to a girl. But other eight wives hide cotton in their bellies, commit an evil act, and put on the mother’s belly a frog instead of a child. Here we can see the plot of ‘putting an animal instead of a child’. The specificity of the plot is that here the child is replaced with a frog, not a puppy like in ‘Munlyk and Zarlyk’. This is a tradition of ‘couvade’, it represents the ancient evil acts committed by elder wives towards the younger wives when their husband is out. The Kazakhs in China have not only the international motifs, but also the popular plots.

5.5. The plot ‘Innocent victims of exile’

This plot appears in several dastans of the Kazakhs in China. Specifically, the dastan ‘Nazigul’ published in the 23rd volume of the series is based on international plot ‘Innocent victims of exile’ widely spread in the East and West. The dastan consists of two complicated plots, the one is about the father’s three daughters, and the second is about Nazigul, the youngest daughter’s child. In the first plot the innocent victim is the youngest daughter Zubila, and in the second is her daughter Nazigul. In the first plot, oppressed Zubila suffers domestic difficulties because of her father. In the next complicated plot Zubila’s daughter Nazigul suffers difficulties. When she is fifteen, her mother dies, and she faces hardships like being accused of a crime, her father’s order to kill her, being left outdoors with no food, Vizir Kakhar’s murdering Nazigul’s child, meeting robbers, being a shephard, etc. In the dastan the innocent victim of oppression and punishment is the mother, and then the daughter. The mother’s destiny transfers to the daughter. Here we can notice the process of integrity.

According to academician Kaskabassov S., who has identified the five types of integrity in the Kazakh folklore, this dastan is cyclic according to its plot. This type of integrity consists of two stages. The first is emergence and integrity of the folklore plot, and the second is concentrating all the fixed plots to one character (Kaskabassov and Aubakirova, 2014). The creation has been collected from different people. Therefore, the dastan has a complicated plot, it has become cyclic, concentrating all the plots to main character Nazigul. The plot ‘Innocent victims of exile’ comprises fairy tale stories like king’s young wife’s love to the king’s son (her stepson), three tasks difficult to attain, woman’s quick wit and wisdom, choosing a spouse, justice and treachery, race for money and power, etc. In the end, the character reaches his or her aim, and the evil character is punished. The content of dastans like ‘Akbazargan’, ‘Daniyar’, ‘Dastarkhan’, ‘Berdibek and Shakhizat’ popular among the Kazakhs in China are based on the plot ‘Innocent victims of exile’. As we have mentioned above, B. Azibayeva has identified several types of the plot ‘Innocent victims of exile’ (Huang, 2009).The above mentioned dastans ‘Qissa kyryk wazir’ (=Qissa about forty vizirs) and ‘Berdibek and Shakhizat’ are based on the forth type (stepmother falls in love with her husband’s young son, and commits an evil act).

The latter dastan consists of two parts, the first is stepmother’s astuteness, and the second is difficulties the boy faces. Rich man named Iman marries a young woman, and she falls in love with king’s young son, and confesses her feelings. The boy slaps her in the face, and expresses his objection. The woman accuses him of assault, and says to his father that his son has violated her. The king’s vizir feels pity for the boy, and allows him escape with his son. The boy comes across a lot of hardships, but reaches happiness. But the creation does not tell about his return to his

motherland, punishment for the woman, or taking revenge. It is worth mentioning, that this plot is supplemented by the motive ‘Phaedra-Ippolito’. This motif applied in ancient Egyptian fairy tales in XVIII-VII centuries B.C. is represented in its initial form, i.e. stepmother’s love towards her stepson first appeared in the folklore of people at the Mediterranean sea (Kaskabasov and Azibayeva, 2004). What we have noticed is that the plot ‘Innocent victims of exile’ is represented in various forms. Anyway, the oppressed person is justified in the end. The story is supplemented by various motifs, and becomes more challenging. The main characters of the plot can be not only heroes and the poor, but any person. For example, a young boy, girl, woman, hero, the rich or the poor, etc.

5.6. The plot ‘Woman’s tricks’

The history of the plot is very ancient. The main characters of dastans based on such a plot are women. The idea is to dignify loyalty, quick wit, and wisdom by showing deceit and treachery. Oldenburg S.F. collected fifteen oriental versions of this plot, and identified the type of a cunning woman. In her research, B. Azibayeva says that at the end of the eastern dastans women achieve happiness, while in the Kazakh dastans evil is defeated. Despite taking the eastern plot as a basis, the Kazakhs in China also followed this idea and localized the epic. The main character of the dastan, King Sanuar’s young wife loves a giant, curses the King, turns him into a dog, and rules the country. She orders not to let any dog into the city. The king lives as a dog for some time, faces various difficulties. But his wife Bahargul gets punishment in the end. As mentioned above, in the dastan there are motifs of praying to Allah, fortunetelling, help of the dead person. Generally, in epics this kind of a motif is used in various

situations. It is usually seen in desperate conditions. Moreover, we can see the method of delaying death and avoiding danger by telling a story. This method borrowed from the ancient Indian literature and well-known in other eastern creations is called 'framed composition' in scientific works, and the creations made by means of these methods are called 'framed tales' according to Kaskabasov and Azibayeva (2004). But we cannot consider the abovementioned work a framed tale. It just has some elements of it. The betrayer woman is Bahargul. Her tricks are loving the giant despite being married, turning her husband into a dog, and becoming a queen. She steps over morality. The ancient type of the plot 'Woman's tricks' are showing face, and then it has turned into unfaithfulness to husband.

5-7. There are many dastans based on the plot 'Woman's wisdom'

The dastan called 'Murat Salih and Magripa' widely spread among the Kazakhs in China is also based on the mentioned plot. The woman justifies the purity of her conscience and honor thanks to her wisdom and quick wit, i.e. it was written on the basis of the plot 'Innocent victims of exile'. But because main character Magripa (woman) achieves her aim by her cleverness and wisdom, we decided to consider this plot 'Woman's wisdom'. All her difficulties are due to her beauty. Those who fall in love with her and show evil intent are her husband brother Murat Yasyn, caravaner Agyrabii's brother, the fellow she saved, caravaner men. In the end, the evil men suffer various diseases, confess everything, and get treated. Her conscience is justified, and she becomes happy with her husband. But the evil men are not punished, because the woman shows her wisdom, and forgives them.

Despite suffering a lot due to her conscience, she achieves victory thanks to her cleverness and patience. The creation is written to dignify conscience, and is directed at justice. One version of the above mentioned epic poem was published under the name ‘Khikayat Marguba Katyn’ (=The story of Marguba) (prepared according to the edition of 1889) in the 5th volume of the series ‘Babalar sozi’. The content of that epic and the poem ‘Murat Salih and Magripa’ are very similar. For example, the location of the story in both poems is Turkistan. In both creations the brother hires four witnesses. But there are several differences. In this poem the woman prays to Allah, and asks for help. And there are no names of characters. In the previous version there are thousand golden coins, and in this version there are four hundred golden coins. In the first version the ship is burnt, but in the second it faces powerful storm. It is evident that the Kazakh poets in China made some changes to the plot of the epic, and compressed it. For example, in the version of 2004 there are many dialogues, information about the woman’s state, sadness, but in the initial version they don’t appear. The Kazakh poet in China included the motif of changing clothes in the epic. On the ship the woman is afraid of being a woman, and puts on men’s clothes.

5.8. The plot ‘Fairy tale’

A fairy tale, magic tale, wonder tale, or Märchen is folklore genre that takes the form of a short story that classically features objects such as dragons, dwarfs, fairies, elves, giants, goblins, gnomes, talking animals, unicorns, trolls, or witches, and usually magic or enchantments. Fairy tales may be distinguished from other folk narratives such as legends and explicitly moral tales, including beast fables. An epic is a type of an extended fairy tale. Therefore, their plots are interchangeable. As we have

mentioned above, like other nations, the fairy tale plot is widely spread in the epic poems of the Kazakhs in China. The Dastan ‘Zhasartkysh Bulak’ (=Rejuvenating spring) can serve an example. The content of the dastan is interesting. In this plot we can see the man’s fantasy and dream to live and to be young forever. The main character is an old man engaged in archery and hunting. The old man that lives in the wild valley injures a beautiful deer. But the deer escapes, and the old man tries to catch it. When the old man is tired, and the deer is almost to die, it drinks water from a spring, recovers from the injury, and escapes. It surprises the old man. The thirsty old man also drinks the water, and returns home as a young man. His wife drinks the water so much, that she turns into a crying baby.

The dead tree that has drunk the ‘Abylkhayat water’, become immortal, and lived for thousand years gets nourishment from the young man, and the story finds its solution when the young man meets a person who has turned into a giant tree. The poet with rich imagination manifests the eternal life by means of ‘Abylkhayat water’. But no specific motifs are used in the poem. Its language is quite understandable, and there are not borrowed words. The dastan featuring just three characters lyricizes the ancient legend. The characters are an old man, old woman, and a fairy man. Such a peculiar plot has been able to use this plot appropriately.

5.9. ‘The real plot’ (non-historical)

One of the short dastans widely spread among the Kazakhs in China is ‘Nurden men Mariyamyn khikayasy’ (=Nurden and Mariyam’s story). Balash Zhanabayuly, who lives in the village Yunfing, Yerentau District, People’s Republic of China, has kept the manuscript. In 1980 it

was copied by Zhanaykhan Zhakeyuly and Beysembay Madiuly. In 1992 it was published in the book 'Qissas and dastans of Urumqi District' in China. The volume is 1128 lines. The story of the poem takes place between Egypt and France. The content of the dastan with eastern plot is about great love of two young people. The plot is adventurous. There are several reasons why we consider its plot 'real'. First, in the dastan the young man falls in love with a random girl being sold in the bazaar, i.e. they do not fall in love without seeing each other, they do not see each other in their dreams, there is no foreboding, the girl is not king's or fairy's daughter living at six-month long distance. Second, the barriers and aids in the story do not come from ancient giants, zheztyrnak (=a bad old woman with metal nails), witches or other powers, but from simple people like vizirs, kings, etc. There are no fantasy and fairy tale plots, but real motif. These mean that the epic was created not long ago. There is also the character of Haron Rashid. He is described as a rightful ruler. The version of the epic under the name 'Fazyl-Mariyam' is stored in the Central Scientific Library. The volume is 862 lines. It was included in the library fund in 1941. The poet is Ibadı Matakov. We have compared two epics, and found out that there is no significant difference. There are some little alterations. For example, in the first epic Nurden pokes out his eyes being half asleep and drunk, in the second epic Fazyl beats his father's chest being drunk. There are also some changes in toponyms and anthroponyms.

We focused on some peculiarities during analysis of the epic poems. One of them is that the Kazakhs in China created epic poems using 'sutra', the ancient Indian tradition. 'Sutra' tradition means starting the epic in poetry, suddenly stopping, and continuing in prose. This

tradition first came to the Arab literature, and then to Shagatay literature. The first meaning of the word 'sutra' is thread, later it was used to express the notion 'a brief explanation'. Thus, initially it is like a thread of the fabric, and then a brief clear form for quick understanding (vedanga). The Kazakhs in China used to lyricize the epic, and give explanations time by time. The poets followed the international experience. It is worth mentioning that they mourned people who are alive, but the Kazakhs mourn only dead people. The father, that loses his alive child, mourns him, and at the end of the epic meets his son, and dies. Burying the alive person is given in epics written by poets with great imagination. This kind of burial has really taken place in China. According to the information in Daily Mail, 58-year old childless San Lee Gochzhun, the resident of the Changyang village of Hunang Province in the south of China, held the ceremony of burial. He was taken to the cemetery by his friends and relatives, who mourned him all the way. The ceremony was accompanied by the orchestra and fireworks. The 'dead' person's relatives were against such a ceremony. We have identified that the motifs and plots in the Kazakh epics in China under consideration had followed the international experience.

6. CONCLUSIONS

Motifs and plots, in its words, make words from each other, and in their artistic style they mean new things. One of the best examples of this is the combination of decorative elements of architecture and painting that relies on the mindset and non-worlds and rely on specific material and spiritual principles. We can make the following conclusions having analyzed the Kazakh Dastans in China and differentiated their features: Common cultural aspects have created many common parts in the Kazakh

etiquette in China and the China government. First, the Kazakh poets in China took the eastern plots as a basis, and made it their own, i.e. applied nazira tradition. However, there are also creations that were recited keeping the plots of creations published in the Arabic, Latin, and Persian languages. Some epics had been collected until 1880-1919, and published in Kazan press. Second, our compatriots in China used the motifs and plots (apart from the eastern) widely spread in the folklore worldwide as a basis of their compositions. There are various reasons for that. For example, the Kazakh nation experienced various historical and cultural stages. Its land has lost its land to others. The second half of the XIX century was a difficult time for the Kazakh people. There was a decision to revoke the state border between Russia and China. Homindan government (a member of the largest composer bourgeoisie and large landowners party in China), crowned in 1911, the policies 'Tort kone' of 1958, 'Onshyl' (Punishing the ones, who helped to correct the style of the party), 'Ulken sekiris', 'Madeni revolutsiya' (1950-1976) and other events at the beginning of the XX century have brought negative consequences. Second, there was interrelation in the folklore of the countries, which had undergone various stages of social development until the end of the XX century. Cultural and political communication is an objective phenomenon contributing to the welfare of the population and the enrichment of the oral literature. They have led to borrowing the plots. Third, in folklore, apart from relativity, there are motifs and plots that cannot be explained, i.e. they appeared by themselves. This can be proved by A. Veselovskiy's opinion 'This kind of motifs could appear independently in various mediums, their homogeneity or similarity cannot be due to borrowings, but to homegeneity of domestic conditions and psychological processes set in them'. We have considered only adventurous dastans, and have

identified that all other types of dastans comprise a rich fund of folklore of the Kazakhs in China. Moreover, we have concluded that the Kazakh epic in China have rich contents and various topics. The borrowed motifs and plots have been applied appropriately, and localized. Accordingly, epics of simple motif series again fall into two classes: expedition and marriage. The former contains examples of testing son in law, arranged marriage and taking a man for marriage by force while the latter touches tribal revenge, enemy defending and property contesting. The complex epic divides into two sequences: marriage motif plus expedition motif and expedition motif plus expedition.

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