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## THE SPECIFICS OF PERCEPTION IN THE KARAKALPAK EPIC POEMS OF TOPONYMS “MYSYR”, “ISFAKHAN”, “RUM”, “CRIMEA”

**Abstract:** The article includes analysis of the toponyms “Mysyr”, “Isfakhan”, “Rum”, “Crimea” that are found in the language of the Karakalpak dastans. The analysis of place names is made in the anthropocentric aspect, one of the developing areas in modern linguistics. The specifics of their perception by the Karakalpak people is shown on the example of the use of dastans of toponyms “Mysyr”, “Isfakhan”, “Rum”, “Crimea” in literary texts.

**Key words:** anthropocentrism, folklore, Karakalpak epic poems, toponyms, literary text, historical process.

**Language:** English

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### Introduction

In the history of world linguistics, one can observe how different approaches are implemented to such a phenomenon as language. Obviously, the basis for these approaches was the study of a specific aspect of the language, which includes all its features and, including its complex nature [1, p. 3]. At the present stage in linguistics, in connection with the development of the anthropocentric approach, numerous studies are being conducted in this direction. Karakalpak linguistics is also involved in the development of this process. As rightly noted by prof. Sh.Abdinazimov: “In recent years, attention to national values, which are important to us, has enormously increased, enriching our spiritual world, and knowing our national identity. A comprehensive study of one of the most valuable heritage of our people – dastans (epic poems), which have come down to us passing from century to century, from generation to generation, their popularization is the dictate of the time” [2, p. 23].

The Karakalpak folklore texts, which were the object of our study, serve as a source for the study of toponyms. The linguistic analysis of the toponyms of Karakalpak folklore related to geographical and water bodies took into account the processes of nomination of the names of objects preserved in oral folk art, as

well as their occurrence, ways of formation in various forms of oral folk art, including legends and traditions.

The collection and study of Karakalpak oral folk art began in the 30s of the twentieth century. One of the first Russian scholars to start collecting of preserved dastans, stories, proverbs and sayings among the population was the folklorist Kally Ayyymbetov. Subsequently, the collected dastans were published. Then, S.Maulenov and S.Khojaniyazov joined the collection of folklore creations.

An important role in the preservation and transfer to the present day of the Karakalpak dastans was played by zhyrau and bakhshy; they made a huge contribution to the history of the development of the Karakalpak culture. Thanks to the rich traditions that existed in Zhyrau schools, their repertoire, the Karakalpak dastans passed from generation to generation, from mentor to learner, have survived to date and have taken a worthy place in culture, representing a source of the spiritual heritage of the people.

Based on the materials collected in the 70-80s of the XX century, a 20 volume edition entitled “Qaraqalpaq folkloriniń kóp tomıǵı” (Polytome of Karakalpak folklore) is published. In the 21st century, thanks to the efforts of scientists from the Karakalpak Research Institute of Humanities, the Karakalpak

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branch of the Academy of Sciences of the Republic of Uzbekistan, 100 volumes of Karakalpak folklore were published. It was a valuable source in the study of science, literature, language, history and ethnography of the Karakalpak people, since the Karakalpak dastans contain information about the ancient ideology and views of people about the world around him, relating to the period when these works were created.

In this aspect that we found it necessary to consider the specific features of the perception of individual toponyms found in Karakalpak epic poems.

The Karakalpak folklore, especially in the language of epos, one of the most common of names is *Mysyr / Egypt*. The Karakalpaks have the following saying: "For every person, the place where he was born is represented by Egypt". Which suggests, Egypt in understanding of the Karakalpaks is the oldest, most beautiful country. In the spiritual life of the Karakalpak people, an idea was formed of Egypt as the place of origin of the Islamic religion, the birth of the prophet Muhammad, a holy place as a whole. For example, in the following lines from dastan "Shyrin-Sheker", this toponym is used with a special stylistic load:

In Karakalpak: *Kirsem baǵınıń ishine,  
Tersem men shu kún gúllerin,  
Salsam qolumdı moynuńa,  
Ruxsat bolsa, sáwdigim,  
Alsańız bizdi ne bolar,  
Mısır bir jánnet qoynuńa.*

In English: *If you let me go into your garden  
Pick these sunny flowers  
Put a hand on your neck  
If you will let me, my love  
Be locked in arms*

*As paradisiacal as Egypt.*

(Dastan "Shyrin-Sheker", p. 399. The variant of Kurbanbai zhyrau).

In these lines the toponym *Mysyr* acts as a trope, it is a metaphor.

In the language of the Karakalpak epos the toponym *Mysyr* is not used accidently, but in connection with historical processes. The resettlement of the Kipchaks to Egypt took place before the year 617 of the Hijra, before and after the Mongol invasion. After that, the Kipchaks create the Mamluk State, which incorporates Egypt, Syria and Anatolia. This state lasted from 1250 to 1517, that is, until Egypt, Syria and other Arab states were conquered by the Turks [3, p. 161]. As you know, the Mamluk sultanate in this period was the strongest Muslim state and was considered the guardian of Islam, since it owned the holy cities of Mecca and Medina. Asia Minor was of exceptional importance for the Mamluks, for through these territories slaves were transported from the Kipchak steppes and the Caucasus to replenish the Mamluk guard, the main military force of the state. Young Turkic, and then Caucasian (Circassian) slaves

were transported from Crimea to Anatolia, and from there to Syria and Egypt [4, p. 145].

The toponym *Ispakhan / Ispikhan / Isfakhan* is also often found in the language of Karakalpak dastans. Especially often appears as a place from which the blacksmithing craft developed. In a study by U.Dauletova, on military vocabulary in the Karakalpak language, it is noted that the words *ispahan semser qilish* (Isfakhan saber), *Keskir ispahan* (sharp Isfakhan), and *ispahani sary jay* (Isfakhan bow) of military equipment are *evaporated* [5, p. 153].

The following examples can be found in the language of the Karakalpak dastans :

In Karakalpak: *Ispahannan aldirǵan,  
Girisi altın sari jay.*

In English: *Delivered from Isfakhan,  
Golden bow.*

(Dastan "Alpamys", p. 392. The variant of Kurbanbay zhyrau);

In Karakalpak: *Ispahanlı sari jay,  
Sadaqtıń aǵzı shapshaqtay,  
Sadaqqa salǵan oqları,  
Almastan keskir pishaqtay.*

In English: *Isfahan bow,  
The mouth of the quiver seems to be narrow,  
The arrows that are in the quiver,  
Are like knives sharper than blade.*

(Dastan "Bozuglan", p. 224);

In Karakalpak: *Baldaǵı altın aq qılısh,  
Bileginde jalıtırar,  
Ispihan soqqan qılıshi,  
Rústemnen kem emes,  
Márt Shoranıń urısı.*

In English: *The golden white saber,  
Shines in his arms,*

*Saber made in Ispihan,  
Does not give way to Rustem,  
Brave Shore's battle.*

(Dastan "Er Shora", p. 169. Oteniyaz zhyrau's (storyteller's) variant);

In Karakalpak: *Ispahannan aldirǵan,  
Altı arshunlı sari jay.*

In English: *Delivered from Isfahan,  
Six-arched bow.*

(Dastan "Khatam tay", p. 214. The variant of Kurbanbay zhyrau);

In Karakalpak: *Tobın súyrep Ispahannan,  
Bozúǵlanday dayım keler.*

In English: *With his people from Isfakhan,  
Like Bozuglan, my uncle comes.*

(Dastan "Yusup-Ahmed", p. 324. The variant of Abdreim Toreniyazov).

*Ispakhan / Isfakhan* is one of the largest cities in Iran. Particularly well known it was, being the capital of the Seljuk Empire (1038-1194). The historian R.Robinson wrote: "The cities of Khorasan and Isfakhan were considered the main centers for the production of weapons in Persia. It is said that after

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the capture of Damascus in 1401, Timur took the best gunsmiths from there to Khorasan. Isfahan, known as the birthplace of the great blacksmith Asadullah, gained wide popularity only during the time of Abbas the Great” [6, p. 54].

It is no coincidence that Isfahan is mentioned in the language of the Karakalpak epic poems. The reason for this is close trade contacts with this city, which at that time was a center for the production of weapons, famous for their high quality.

Toponyms *Rum* and *Crimea* of T.Zhumamuratov have the following lines :

In Karakalpak: *Uli Rum, qızı ketken Qırımğa,  
Ne zamanlar ótken eken burında.*

In English:

*The son to Rum, the daughter went to Crimea,  
What difficult times were there in the past.*

(The poem “Uli Rum, qızı ketken Qırımğa”, p. 48).

The folkloric element used by the poet is clearly felt. The following lines are found in the dastan “Amanbay batir”:

In Karakalpak: *Kirerli-shıǵarlı bolsın esin dep,  
Kim kóringen seni talap jesin dep,  
Ulin Rumğa, qızın Qırımğa ketin dep,  
Lápes etken elimizdin qáriyası.*

In English: *Let your mind is clouded,*

*The first to see is tormenting,  
Son to Rum, daughter to Crimea,  
That's how our elder roamed.*

(Dastan “Amanbay batir”, p. 152. The variant of Kyvas zhyrau).

The curse is given in the lines quoted. In the Karakalpak language, the phraseological unit “*Ulin Rumğa, qızı Qırımğa ketiw*” is well preserved. This is a stable phrase, which is used to convey the sorrows and sufferings that the Karakalpak people, forced to leave their native lands, had to endure, separated by children as a result of the invasions committed on them. There is an idiom in Karakalpak language *isi qiringa ketiw* that expresses the following meaning: the failure, misfortune of commenced work. In our opinion, *Qırımğa ketiw* and *qiringa ketiw* are common for language units.

At the word Rum in the first place comes to mind Eastern Roman Empire or Byzantium. In the era of the Arab caliphate, this territory was called that. For example, the “Roman beauty” (peyker-e Rum) in the poem “Haft Peyker” (“Seven Beauties”) by Nizami Ganjavi undoubtedly represented Byzantium [7, p. 296-297]. Later, the meaning of this word, as a result of historical processes expanded, began to include the vast territories of the Anatolian Turkic peoples. As noted by S.Kamalov: “At the beginning of X century Oguz united with the Khazars, divided the western part of the Pechenegs union into two, forcing thus one of the Pechenegs races rely far from Kievan Rus, the other near Byzantium” [8, p. 9]. For example, in the description of the first trips of the Turks to Minor Asia

in Tavarikh-i Al-i Seljuk, the Seljuk prince Suleiman-shakh is called “a candidate for the Russian throne” (Rum padişahlığına mendub). As you know, over time, having seated on this throne, he laid the foundation of the Seljuk state Minor Asia (or Rum). After his proclamation by the Sultan in Konya, “all Turkic and Rum Beys (mecmu’ Türk ve Rum begleri) came to his service with congratulations and offerings” [9, p. 297]. So, Rum in medieval Asia Minor is the Turkic-Muslim sultanate, in historical sources it is called the Seljuk Sultanate.

The toponym Crimea is also found in other Karakalpak dastans. For example, in the language of dastans “Edige”, “Kyryk kyz”:

In Karakalpak: *Edildin suwı say bolmas,  
Baql bende bay bolmas,*

*Bay bolsa da sol oñbas,*

*Qırımnan láshker atlansa.*

In English: *The bed of Edil will not dry,*

*The mean man will not be rich,*

*If he gets rich, there's no use,*

*If a warrior attacks from the Crimea.*

(Dastan “Edige”, p. 342. The variant of Zhumabay zhyrau);

In Karakalpak: – *Sen ájayıp kórdin menin turimdi,*

*Aytpasam bolmadı ishki sırmıdı,  
Shopan jora, túsindirip aytayın,  
Áwel basta shıqqan jerim Qırımıdı.*

In English: *You saw my face,*

*He can not open your secret,*

*Friend shepherd, I tell you,*

*I come from Crimea.*

(Dastan “Kyryk kyz”, p. 26. The variant of Kyvas zhyrau).

In our opinion, here the use of the toponym Crimea is also associated with historical processes. According to Academician H.Khamidov, the Kipchaks ruled in the steppes of the Crimea and Ciscaucasia, on the coast of the Sea of Azov, along the lower reaches of the Volga to Yaik [10, p. 57]. Toponyms Rum and Crimea are most often found in the epos “Gorogly”:

In Karakalpak: – *Men keldim Rum sháhrinen,  
Qırmandalı kelsin dedi.*

In English: – *I came from the city of Rum,  
Kirmandali ordered to come.*

(Dastan “Kirmandali”, p. 206. The variant of Bekmurat bakhshi);

In Karakalpak: – *Bir xabar jiberin Rum-Ispana,  
Tursın qullıǵımda ózim kelgenshe.*

In English: – *Give the news from Rum-Ispan,  
Let him serve me until I come.*

(Dastan “Auez Uylengen”, p. 199. The variant of Narbai bakhshi).

According to akademik T.Mirzayev, if you do not take into account the version of the Khorezm group dastans “Gorogly”, the total number of them are 77, within which he lists “Haldorkhan (Gorogly's visit

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to the Crimea” and “Awez Batir's escape to Rum” [11, p. 92-93].

Of particular note is the statement by the scientist D.Andaniyazova on the study of the use of toponyms in art works : “... when studying in isolation from art (the toponyms - Kh.T.) how do they justify themselves? After all, fiction is not a notebook used to search for language units! Toponyms used in fiction, first of all, must first be analyzed in terms of how well they serve art” [12, p. 158]. Indeed, the first priority should be to the research in this area, revealing the meaning of the used place names in the context of an art work, revealing their artistic role and purpose of the usage.

Thanks to the study of toponyms used in dastans, one can catch the poetic style of the epic, the idea that the performer of the dastan - zhyrau or bakhsy wanted to convey. During the performance of the dastan, the zhyrau or bakhsy uses not only ordinary things surrounding him, but also toponymic names of interest to us. In addition, the toponyms used in the dastans are widely motivated. When revealing the idea of a dastan, describing the campaigns of heroes, filling out episodes, figurative depiction, toponyms obey their

inherent stylistic task. Toponyms are the link between the episodes, the connecting line that has absorbed the epic conflict. Such submission of toponyms of stylistic purpose has an aesthetic effect on the listener or reader. If we consider the dastan as a single system, one of its elements - the function performed by toponyms, will be especially valuable. In a literary text, toponyms, as well as other instruments, play an important role: they convey orientation in space and time.

The orientation of toponyms in space, in epic works, is depicted in a symbolic form, and even if it gives an error in the designation of the real geographical boundaries of the object, thanks to the poetic toponyms used in dastans, you can determine the relationship of the episode to a specific geographical place. In the last decade of the twentieth century, the study of toponyms in the cultural-historical aspect, the study of proper names have been paid special attention by researchers. Toponyms are considered as ethnocultural texts, carriers of relevant information about the historical past of the people, the boundaries of the distribution of the people, culture, trade and geographical centers, etc.

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