

Magic and Prediction in Scandinavian and Turkic Epic Texts

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Abstract— *The Article deals with the magic elements found in the eposes of the Scandinavian and Turkic eposes. In connection with it the author focuses attention on the mythological motives connected with prediction. The studies discover that the genesis of this factor is connected with rituals and ceremonies. The phenomenon of transformation of the verbal elements found in the ceremonies of magic nature and in rituals into the texts of folklore is explained. The author makes such an inference that the similarities encountered in the folklore of the two peoples are typological in essence.*

Key words: Magic, prediction, myth, motive, text, ceremony, folklore, Turkic, Scandinavian, epos

I. INTRODUCTION

Myth motifs are frequently encountered in eposes. Mainly the elements of magic-ritual nature form the core of the archaic myth motifs. If we express more exactly, we can say that it is connected with the transfer of rituals and ceremonies to epos creation. It is natural that there was an action of imitation in each ritual and ceremony in the primeval times. Imitation of Gods or sacral beings, efforts to revive them formed the main structure of the ritual. Many elements, including mimics, voice, movement, played an important role when the ritual was performed. Comicality and grotesque had also a special function in the performance of rituals. With the lapse of time grotesque penetrated into fairy-tales and eposes. M. Kazımoğlu in the chapter devoted to the magic essence of the essence laughter of his monograph “The Archaic Roots of Laughter” (“Gülüşün arxaik kökləri”) says that magic laughter has several functions. According to him the magic laughter includes ironic laughter, demonic laughter, banning laughter, life-giving laughter and others (Kazımoğlu M., 2005, pp.16-36).

Comicality is more conspicuous in the Icelandic “Elder Edda” than in the Turkic and Scandinavian eposes. For instance, the chapter titled “The Song about Harbard” speaks of the dialogue of Thor and Woden. On his way home from the East Thor had to pass through a strait. He asks a boatman to help him cross the strait. The man disguised as a boatman, in fact, is Woden (which means “grey-bearded”), introduces himself as Harbard. He refuses to help him cross the strait and laughs at him in order to enrage him. He calls him a shabby vagabond and who eats smoked salty fish with oats. Then they begin to praise each other. Woden boasts with his skill in seducing women and in quarrelling the princes, but Thor speaks of his victories over gods and men (Вевульф, 1975, pp.219-233). In “The Song about Tyurm” Thor is made a laughing-stock. This song speaks of the theft of his ax and to find it he is obliged to disguises under the attire of a woman.

Or in the chapter titled “the Swearwords of Locki” Locki calls the gods cowards and the goddesses – immoral (Вевульф, 1975, pp.235-241).

II. STATEMENT

In general, the comicality factor in the eposes drew the attention of many mythologists since the initial days of the formation of folklore-studies, and there emerged various conceptions in connection with it. At first the scholars, who studied and analyzed mainly the myths of the northern peoples, made such an inference that the spread of Christianity led to “the crisis to idolatry” (Гуревич А.Я., 1979, p, 73). It is impossible to agree with such an inference, it is necessary to note that probably all the peoples imitated the gods and agreed with it and exposes his views on it like this: “It seems to me that those, who suggest such an idea, ignored such a thing that the comicality and grotesque in these songs are presented simultaneously and together with seriousness. Here the struggle of the gods against chaos and evil coexist along with the parodial laughter. Here the main focus and object of laughter is Thor. And in the afore-said songs he is not described only as a vagabond and greedy. First and foremost, he is the protector of the world of gods and men; he is a champion, who fights with the giants and the World Snake” (Гуревич А.Я., 1979, p. 73). The same author estimated the hypotheses of O. Heffler to be completely original and writes: “The prominent scholar in Germanic studies Heffler, who studied the problems of religious thinking and culture of the German for a long time, was just in appreciating the comicality in “Edda” songs as “the depression of the religion”, “crisis of idolatry”, he rejects the idea of “irreligiousness” and appreciates the comic approaches of the Scandinavian peoples to their gods as “the universal resources of man’s spirit” (Гуревич А.Я., 1979, p. 75).

M. I. Steblin-Kamensky had also his own approach to the comicality in the Scandinavian folklore. He denies the presence of satire in “The Swear Words of Locki” and “The Song about Harbard” concerning the idolatry gods. According to him the songs of Edda cannot be regarded as the conscious ridiculing of the god by the author. The author declares that there is an ambivalent attitude to sexual functions in this work, that is, on the one hand, the gods are ridiculed, on the other hand, they are worshipped. The author related it to the archaic level of culture. To clarify his views M. I. Steblin-Kamensky appeals to some initial rituals in the chapter “The problem of Personality in the Myths of Edda” in his book “The Myth” and writes: “There are many traces of the cult of phallus in the territory Scandinavia, there are pictorials on the stones in the form of a phallus, amulets, figures and others in the form of a phallus there.

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Or speaking about the ceremonies carved on the stones, which are described in Jones' "The Vikings" he writes that the men who took part in those ceremonies are described as having huge phalloi (Стеблин-Каменский М.И., 1976, p. 9).

In his "History of the Bishops of Hamburg" (approximately 1070) Adam Bremensky speaks about a figure in the form of phallus in the temple of Ubsal, the most popular temple of the Scandinavian idolatries (Стеблин-Каменский М.И., 1976, p. 64). (It is to the point to note that stones in the form of phalloi are encountered in the holy places for pilgrimage in Azerbaijan, too. The most ancient of them are found in the territory of Qəbələ in the yard of the ancient Albanian temple. Mostly barren men and women go there for prayer. The women lean against those stones and ask God for a child. And if the woman gives birth to a son, the mother lets the child grow hair like girls. Perhaps it is done to deceive the protector spirits, or as an imitation of sacrificing the boy to the protector spirit. Then the owner of the child comes to the temple and slaughters an animal as a sacrifice and leaves a lock of hair of the child in the temple (F.J.).

Then the author conveys such information in this story that B.C. in the Northern Norway on an autumn evening a shah by name of Holy Olav with two men, who accompany him, takes part in the ceremony devoted to the phallus of a stallion, as a sign of a generator. The phallus is cut, dried, and wrapped in linen with onion and several other herbs. The object of the cult is called Velsi. When the host and the guests take their seats around the table, the hostess comes in with that Velsi pressed on her breast. Then she places it on the knee of the host, unwraps it and desires loudly that the onion (onion was mainly used in magic) and linen endow Velsi with power. The host also takes the Velsi and repeats the same words. Then the same thing is repeated by all the members of the family. After the repetition of these words each time the following words were repeated: "Mernir, accept this sacrifice!" (Стеблин-Каменский М.И., 1976, p. 65) By quoting this ritual M. I. Steblin-Kamensky wanted to assure that Woden and Freya are the examples of sexuality. Demonstrating examples from "Edda", which are the expressions of sexual vigor, he notes: "It is very probable that the myth connected with Woden and Freya and their introduction to the sexual aspect were comprehended as ambivalence in the same degree.

For instance, in "The Song of Harbard" Woden boasts with his sexual vigor and says: "I shared a bed with seven sisters, won their love", "I seduced six women within a night and took them off their husbands", "with the white-handed woman I met in secrecy", "I gave her presents generously, and she surrendered herself to me". Or in "Hyundle's Song" the followings are said about Freya: "You were striving to throw yourself into fire, melting in your own desires. Others were also rushing into you from blow the hem of your skirt," "At nights you run away like the immoral goat Heydrun", or in the chapter of "The Swear Words of Locki" "you have shared your love with everybody – with the both families of gods, "Was it not you who was captured red-handed while making love with your own brother?"

In the epoch of idolatry all this did not harm the cult of Woden and Freya and their holiness at all. The characters of myths were becoming the objects of cult because they were distinguished with their unordinary

features, and naturally with their sexuality" (Стеблин-Каменский М.И., 1976, p.66). If we approach the issue from this context, we shall not be mistaken in some sense, because, in this or other case there are identical things in the Turkic eposes as well. In the chapter "Bamsı Beyrək, Son of Qam Börən, Tells His Story, My Khan!" the motive of the marriage of Beyrək in the epos may be appreciated as one of the most archaic ones.

The woman whom Beyrək wants to marry belongs to sacral world. Therefore a man who possesses magic and mantic, that is, Dede Korkut is sent there. Here apology is completely conspicuous. The wise and sagacious man of the people is introduced as a coward and cunning. Being afraid of Dəli Qarçar, brother of the young lady, and in case of necessity to be ready to escape he asks to give him two horses (both of them being sacral – one of them was a steed with a ram's head called Turi, the other – with a goat's head called Keçər). When Dede Korkut comes face to face with Dəli Qarçar, first he tries to escape, but when sees that Dəli Qarçar is already catching him, he uses magic and damnation and says: "May your hands and arms wither, if you attempt to cut me with your sword!" Then for the consent to the marriage of his sister, he asks to give him one thousand young male camels, which have not yet tasted female ones, one thousand young stallions, which have not yet tasted female ones, one thousand rams, which have not yet tasted ewes, one thousand dogs without ears and tails, and one thousand fleas. His desire is fulfilled. Using a ruse Dede Korkut with one hand presses him to the ground and arrests him there. Dəli Qarçar begs to release him and finally gives his consent to the marriage of his sister (Kitabi-Dədə Qorqud, 1988, pp. 56-57). When this incident is revived as ceremony or ritual, it becomes evident that the organizer, performer and executor of the ceremony are Dede Korkut, who is a shaman. He leaves the sacral space and goes to Beyrək to get the consent of Dəli Qarçar, who represents the evil spirit, for the marriage of his sister to Beyrək. The shaman is in anthropomorphic attire, he is taken to the space inhabited by gods, and his guides are the ram and goat, which symbolize spring and abundance. On the other hand, these both animals are sacrifices taken for the evil spirit. Lack of courage and craft in Dede Korkut gives birth to comicality and provide the laughter. The sage of his people is presented as a laughing-stock. This is an apology; its aim is to win a victory over the chaos, to take the young lady off from the hands of the chaos and to restore the order in the society.

Identical motives are encountered in other parts of the above-mentioned chapter. On the day of his wedding Beyrək is kidnapped by the enemy. Yalancıq spreads false news about Beyrək's death in order to own his mistress Banuçiçək. The term of taboo connected with the term of prison and time expires. After being released in the sacral space Beyrək reaches the wedding party arranged for Yalancıq and Banuçiçək. To own Banuçiçək he is to get back his bow and arrow from Yalancıq, who has owned both of them. When he enters the arena, where the men compete in shooting arrows, Beyrək curses and insults Yalancıq.



The text which describes that moment says: If you shoot the arrow, may your hands wither, your fingers go rotten, You, son of the swine, “said he, “may you be victim of those arrows.” In reply to him Yalançiq said to him: “Son of a bastard.” When Beyrək draws the bow to shoot the arrow of Yalançiq, the bow breaks into two. Beyrək laughs at him and says that his bow and arrow are fit only to shoot larks. Yalançiq orders to bring Beyrək’s own bow and arrow. The text concerning it says: “Beyrək shot the arrow and it passed through the ring and broke it. The beys of Oghuz cheered him by clapping hands and laughed” (Kitabi-Dədə Qorqud, 1988, p.63).

In any case, if we say it with the words of M. I. Steblin-Kamensky, we witness here sexual elements. To get back the woman from the hands of chaotic powers and to own her are the indicators of sexual vigor, and it also means the restoration of abundance, fruitfulness and order. To achieve it, it is necessary to fulfil the conditions of initiation. If we take into account the ritual structure and magic functions of this motive we see that in the genesis of this event stands the salvation of the cosmic order from the hands of chaotic powers, for which a ceremony is held to revive the nature. In both motives or in the performance of both rituals we observe grotesque and comicality. If we think that the gods form the archaic lawyers, and then we shall witness that they (gods) are imitated by the participants of the ceremony and shamans. If we express it more clearly, here seriousness and fear have been replaced by comicality.

Y. M. Meletinsky appreciated the comicality in creatures, which have an eschatological function, like this: “Comicality and demonism is partially connected with the ambivalence of peculiarities of the initial “entertainment” of the people” (Мелетинский Е.М., 1968, p.203).

According to Bakhtin’s carnival conception, carnival is a special state of pause of simple flow of the ordinary life, and according to him in this case everything is turned to its reverse side. In reality, carnival, jestership, imitation in opposition to divinity do not change the serious aspect of the world and does not leave a place for being doubted, because the participants of the parody know well that something, which is serious, can be changed into something, which is the reverse of that seriousness temporarily, only for some time. And this is done in order to return that thin into normal again (Гуревич А.Я., 1979, p.82). This philosophy of myth is encountered in E. Mircha’s theory about “the eternal return”, too. To meet the New Year the people artificially create the Chaos and with its help they restore the cosmic order.

This idea formed the basis of Mircha’s “eternal return” theory. To clarify our view, we may demonstrate an example popular among the Azerbaijani Turks. The New Year is celebrated on the first day of spring, in March, and is called the Holiday of Novruz (in Persian *novruz* means *the first* or *the new day*). In the holiday festivities special entertainments are organized. Now let us pay attention to one of them in which Kosa (a thin-bearded man) takes part. He enters the entertainment arena in ridiculous attire, which bursts everybody into laugh. He has on a completely thin beard, a high conical high cap and a shabby cloak. He has bells, a ladle and bones hanging from his belt. C.C Beydilli appreciated such an appearance of Kosa in the performance like this: “In symbolic mythological sense the ladle characterizes an article for emptying the pilaf from the kettle, the broom – for sweeping and exhausting the wealth

of the house, the bone symbolizes the beasts of prey which exterminate the domestic animals” (Beydilli C., 2000, P.134). When Kosa enters the entertainment spot, everybody begins to sing in chorus:

Hey, Auntie, stand up,
Fill my bag with holiday gifts,
May God protect your son,
Let Kosa go in full satisfaction
(Beydilli C., 2000, p.134).

The participants of the entertainment try to fill his bag with different eatables. The efforts of the object and subject for communication form the core of semantic interpretation in this example. The goal here is first to create the chaotic image of the creature, then to lure him with different gifts. With it the aim is to neutralize the Chaos. In the whole period of the ceremony joy and laughter become the main enchanting operation.

Appreciating the laughter element in the process of imitation as an element of laughter within sacrality, A. Y. Qurevich wrote: “The laughter coming from antiquity was not a simple laughter in our new cultural formation. Very probable, it was the symptom of the state of amazement, a kind of joy and also fear felt in front of the supreme forces assembled there. In some sense it was the separation of the fear full of joy and at the same time to be close to God from the point of view of kinsmanship, at the same time to separate sacrality from secularism by laying a radical border between them. In it we see the religious conception of reality and “the secular autonomy”, which still preserves the components of sacral world outlook and as a result of its assimilation in it (Гуревич А.Я., 1979, p.90).

One of the folklorists, engaged in the study of sacral laughter in rituals and ceremonies, V. Y. Propp has very valuable views on this issue. In the chapter titled “Ritual Laughter in Folklore” of his book “Folklore and Reality” he built his study on the topic of the fairy-tale “Qaraqabaq” (Gloomy). The author interprets in different way the efforts to make this gloomy lady laugh, and he noted that there was the factor of the event of taboo in it. V. Y. Propp appreciated the silence as death, the laughter - vitality (Пропп В.Я., 1976, p. 83).

The author compared laughter with the birth of the world. The laugh of Godin is the sign of the birth of the world. Such cases are encountered in folklore, too. For instance, in “Younger Edda” Tryasi’s daughter Skadin goes to gods to take revenge upon her father’s murder. She agrees with them on several conditions. One of them was that the gods had to make efforts to make her laugh Locki obliges to do it. He ties one end of the rope to his own neck, the other end – to the beard of the goat. Each of them begins to draw the rope towards him. Finally, Locki falls down on the knees of Skadi. Skadi laughs. This plot is entirely connected with the myth of calendar. Skadi is the symbol of spring. The goat (spring) defeats Locki (winter), it makes the nature smile, the sun rise, severity disappear. The same ritual acts are encountered in Novruz festivities held in Azerbaijan.

In the festivities held in connection with the arrival of spring the main character is Kosa (a man with a thin beard), who is accompanied by Keçəl (a bald headed man).

When Kosa appears on the stage, he seems to be pregnant (It is to the point to say that in the image of Locki such kind of metamorphosis is also encountered, he also turns into a mare in order to seduce the giant's stallion, at the end the mare gives birth to Woden's Skirnir, an octopod horse. Each participant of the festivity makes an effort to fill Kosa's ladle. The most interesting moment there is when the goat tears Kosa's belly with its horn. Kosa falls on the ground and the participants of the festivity begin to laugh at him. The genesis of the relations of Locki and goat, Kosa and the goat originate from the same source. As a result, the goat, which symbolizes spring, wins a victory over Kosa, who symbolizes spring.

The factor of threat also occupies an important place in rituals and ceremonies along with laughter. If we appeal to the Turkic folklore before demonstrating an example from that of the Scandinavian peoples, we shall see the initial variant of this process. As an example let us pay attention to a ritual connected with the phenomena of nature. For instance, to make the sun rise and to dissipate the cloud, the following lines, which enchant the nature, are used:

Cloud, please, scatter,
Draw away the veil,
I shall hang you from the rock,
Press a brand on your thigh.
Cloud, please, dissipate,
Unveil your countenance.
I shall put a bandage on your
wounds,
And keep you walk away.
(Bəydilli C., 2000, p.95)

In this magic text the subject attempts to communicate with the object. To get what he desires he threatens the object. Then to keep a thoroughly strict hand over him he promises to serve and take care of him.

This code has later been transferred to eposes. For instance, in the epos of "Kitabi-Dede Korkut" there are cases when to remove the barrenness the grotesque first is directed towards the object, then with the help of threat and, finally, by making a sacrifice the goal is achieved. For instance, in the chapter "Dirse xan relates the story of his son Buğac xan, my khan!" it is said that by the order of Bayandur Khan, son of Qam Ğan, leader of the Oghuz people, the guests of the wedding party, who had no sons, were seated in the white tent, those who had daughters - in the golden camp, and those who had neither sons, nor daughters - in dark colored tent. It was an insult for Dirse khan (Kitabi-Dədə Qorqud, 1988, p.34). Dirse khan returns home and threatens his wife. His wife advises him to slaughter sacrifices, distribute them among the poor starving people, to provide the poor and naked people with clothes.

After the ceremony of slaughtering sacrifices and clothing the poor people, with "the prayers of a pious man" she becomes pregnant and gives birth to a child. If we appeal to more archaic layers of this motive, we shall be able to restore the archaic ceremony act: A disorder has taken place. There is the danger of Chaos. To remove it, it is necessary to build a dark-color tent, that is, to revive the Chaos temporarily. The motive of childlessness is also the sign of the Chaos. At first the person in the ceremony who imitates the Chaos, is insulted by being seated in the dark camp by the leader of the ceremony. In his own turn Dirse khan threatens his wife with death for not bearing him a child. A sacrifice slaughtering ceremony must be held for

the birth of a child. This act is executed. As a result of the prayer the order is restored. This is an act of victory of the Chaos, the birth of the child, restoration of the order. In any case, this process is connected with magic. Word is enchanting in nature. The goal is to enter the sacral space and make the subject instigate the object to an action which it desires. The laughter or threat is necessary to communicate with any object in any sacral space and to influence the object, and it bears a magic nature.

It becomes clear from these analyses that the main means of influence of the subject on the object is magic, and various things are used for this purpose, at the same time we must mention pathos, if we express more exactly, laughter or threat play an important role in it.

Foretelling and prediction is as old as magic in primordial beliefs. Communications of the primeval man with the forces of nature, with the mystic world, prediction ability of man are encountered probably in the culture of all the peoples of the world. Fortune-telling in the Old Turkic was expressed with the word "irk". "The Dictionary of the Turkic Language" (Divanü Lügat-it Türk) explained "irk" as "prediction", "foreseeing", "disclosing the secrets" (Kaşgarlı M., 2005, p. 281). The name of the book "İrk Bitik" (Rəcəbov Ə., Məmmədov Y.) in the Orkhon-Yenisei monuments is a proof of it. It was found in 1907 by the Hungarian scholar Aurel Shtein in the Eastern Turkistan in Bin Buda, that is, in the Temple of Tun-huang. One of the most interesting points of the fortune-telling book is that at the beginning of each paragraph there are from one to four dark circles painted in red. These circles bear the figures of the six sides of a dice. The dice is thrown thrice. In conformity with the indicator of the dice one looks at the paragraphs to get information about his fate (Rəcəbov Ə., Məmmədov Y., 1993, p.190). We may conclude from it that the meaning of "İrk Bitik" is "fortune-telling", "prediction", "fate". According to B. Atalay, there are expressions with this word in the sayings of the Turkic peoples. For instance, "irkim açıldı" means "I am fortunate", "my fortune smiled at me". Or when the author tries to disclose the meaning of "kam irkaladı", he notes that in the western Anatolia and in some places of the province of Kutahya "irk baxmaq" means "to tell one's fortune" (Rəcəbov Ə., Məmmədov Y., 1993, p. 153). By "tölge" the shamans mean "prediction".

Fortune-telling or prediction was sacral notions; therefore it was the profession of some specially selected people and therefore was executed performed by them. The ancient Turks used different names for them, but "qams" being the main one. According to the Turkish scholar A. Inan the fortune-telling ceremonies were first held only by shamans, of which he wrote in the chapter titled "Fortune-telling and Prediction" of his book "Shamanism in History and Today". He writes: "The philosopher or scholar (or teacher) by name of Bilgə İrkil Hoca, mentioned in the Oghuz eposes is the same with the names of predictors or fortune-tellers. According to the Yakuts, the name of the first shaman was Argil. It reminds İrkil. The shamanists of Altay declare that besides the men who were called "gams", there were also people called "ırımçı".



They were people who suffered from the violation of the nerve system. When they were caught and interrogated, they conveyed information from obscurity, from the unknown world (İnan A., 1954, p. 153). If not completely true or absolute, very often the fortune-tellers or predictors, who conveyed information from obscurity, were connected with the image shamans. One of the factors proving it is connected with the image of Dede Korkut, which has found its expression in the epos of "Kitabi-Dede Korkut". Dede Korkut is introduced to the readers like this: "He was the wise man of the Oghuz people. He used to prophesy and bring news from the unknown world beyond, having been divinely inspired". (Kitabi-Dədə Qorqud, 1998, p. 31)

One could gain the status of a shaman in two cases: either the birth had to be as a result of a miracle, or the child had to be uncommon in appearance. Another case encountered in the shaman legends is the repeated birth of the shaman for several times. In the third case of becoming a shaman, one gains the status of a shaman after the lapse of a certain period of time. In the collection of "The Shaman Legends and Sayings" we get acquainted with several variants of gaining the status of a gam. In the chapter of this collection called "Becoming a Shaman" there is the motive of being born from a virgin. In the legends telling of the miraculous birth the person born miraculously gains the status of a shaman since his birth, but not later. In the legend called "The Man Who Grew in the Cattle-Shed" the future shaman was born with a strange appearance. The parents frightened by his looks throw him into the cattle-shed. When after some time they come to the cattle-shed, they see him still alive and take him to the house. After the lapse of some time he becomes a popular shaman (Şaman əfsanələri və söyləmələri, 1993, p. 3). In many cases the talent of a shaman is given in vision when he is asleep. The spirits take the spirit of the man, who is to be a shaman in future, to the underground world. They keep his spirit there for one or three years.

Within this time the man goes mad. According to the legends, the Albaasis are the spiritual fathers of shamans. They keep the spirits of shamans in the underground world, and bring up the spirits which they have stolen. With the lapse of time they cut the body of the shaman in pieces, first they cut the head and put it on a tree. According to the sayings, the eyes watch how the body is cut into pieces. The pieces are divided thrice where nine roads cross each other. After this procedure the shaman knows the language of all the evil spirits which create and disseminate diseases. When the shaman undergoes this test, there is a mortally ill person in his own house, who can be regarded neither live, nor dead (Şaman əfsanələri və söyləmələri, 1993, p.13). Such a case is encountered in the mythic image of Woden in the mythology of the northern peoples. The Icelandic "Edda" speaks of how Woden gets possession of runes. In the chapter titled "The Sayings of the Sage" (couplet138) in "Elder Edda" Woden hangs himself from a tree for nine long nights and sacrifices himself to get the runes (Веовульф, 1975 p. 203).

It is necessary to note that only shamans are subjected to experience the initiation state. J. Dumezil writes like this about it: "By undergoing a great test, by sacrificing himself, the shaman acquires the greatest part of his knowledge. It is inherent to the Siberian shamanism". (Дюмезиль М.Ж., 1986, p. 141).

One of the interesting myth motives connected with Woden is how he wins the honey in poetry. In S. Sturlunson's "Younger Edda" to win the honey Woden resorts to a trick and deceives Suttung, the owner of the honey. At the end he acquires the form of a snake, enters the underground world and spends three days with Gunled, Suttung's daughter. The person who learns the place of the honey from Gunled is Woden Odrer.

Boden and Son empty all the three jugs of honey, then to turn to eagles and fly towards the abode of gods. When they notice that Suttung is tracing them, they vomit a part of the honey and let out the rest from their anuses. The epos says that the persons able to coin verses also have the chance to have the honey along with god (Мелетинский Е.М., 1968, p.59). At first what attracts the attention is the attempt to change one's appearance, to disguise oneself. When it is necessary the man is able to turn into a snake to get the honey. The cyclopic trait of Woden also tells of its genetic relation to the snake world. Then Woden turns into an eagle. Change of the disguise tells of the ecstasy of the shaman. Possession of runes by Woden is the same with the motive of buta (endowment of a gift, talent by God), which is found in the mythological thinking of the Turkic peoples. As it is seen in the Turkic eposes those, who get a buta in the vision while sleeping, become bards, true lovers endowed with these qualities by God. They play, coin verses, sing and predict the future.

The birth of persons endowed with a buta by God is connected with miraculous acts of birth as in the sayings of shamans. It is possible to observe it in many Azerbaijani eposes. So that in the majority of cases a dervish gives apples to the barren women and they become pregnant. In nine months they give birth to children. Or the person born miraculously drinks a miraculous drink given to him by the dervish in his vision. The dervish shows him the photo of a young lady, the butaed man falls in love with her at once. Such a man is called "God-made lover", among the people. In reality the young lady is the one betrothed to the spirit of the shaman in the other world. The motives of being betrothed to the protector spirit are found in the Irish sagas, too. At present a manuscript of sagas is kept in the Academy of Ireland in 138 pages. There are songs in the manuscript devoted to the gods and heroes of Ireland. There is an epic saga in the manuscript, which is called "Tain Bo Cualinqe" (Theft of the Ox from Cualgun) (Веовульф, 1975, p.18).

It speaks about Kukhulin, the hero of the saga. We must note that Kukhulin's birth is also connected with a miracle. His love to a peri has been reflected in the chapter titled "Kukhul's, Disease". It is said there: "Kukhulin goes to the lake to hunt wildfowl for his wife. Two birds tied to each other at the feet with a gold chain alight on the lake. They were singing with such a charming voice that the hearers were falling asleep at once. Loyg and Ethna tell Kukhulin not to touch the birds; there is something miraculous in them. Kukhulin ignores their advice. He slings stones at the birds, but each time the stones miss the target. Being enraged Kukhulin aims and throws his spear at them and wounds the wing of one of them. The birds hide under the water at once. Kukhulin moves back, leans against the rock and falls asleep at once.



Two women, one of them in green, the other in golden attire, appear to him in the vision. The woman in green strikes him with her kerchief. Then the other woman approaches him and does the same thing. They repeat it till the limit of death. When the people of Ulad want to wake up Kukhulin, Fergus, the sage, does not allow them to touch Kukhulin and says that Kukhulin is engaged in prediction.

When he awakes, he falls ill and does not leave his bed for a year and does not communicate with anyone. One day a stranger comes to the people of Ulad and introduces himself as Aygnus, son Ayd Arbat. He sings mysterious songs for Kukhulin and then disappears. Then Kukhulin gains consciousness and relates it all to Konkhorbor, who advises him to go again to that rock. Here it becomes evident that he has to go to fight for the daughter of Ayd Arbat. Fallen in love with the daughter of Ayd Arbat, Kukhulin is obliged to leave her at the end. One of the main moments, which catch attention here, is the vision of Kukhulin, which is a ritual in nature.

He leans against the rock and falls asleep. Such a ritual vision exists in the Yakut people, too. The stones called kuhi-tac or ehekeen tac (man stone or grandfather stone) by them are spirits who protect the hunters. In his "the Culture of the Yakut Reindeer – Breeders" writes: "The hunters, who live the life of nomads in this territory, used to put tobacco, money, cartridge-cases, linen in front of these stones, and some of them slaughtered sacrifices and spent the night there. There was such a belief among them that the stone informed the hunters where it was possible to hunt the reindeers (Дюмезиль М.Ж., 1986, p. 132) It is possible to make such an inference from it that the hunting cult of the Siberian Turks connected with the rock forms the basis of Kukhulin's game hunting and his falling into a ritual sleep by leaning against the rock. The motive of shaman's falling in love with the prei, the use of the spirit of the shaman in the fight with other spirits have found in the Irish epos as in the Turkic mythological beliefs.

Another interesting moment connected with visions is connected with the motive of buta. There are cases in eposes that sometimes the one endowed with a buta then himself becomes the endower of a buta. We encounter such a case in the epos of Koroğlu. Koroğlu, the hero of the epos, climbs to the top of a steep mountain for being endowed with buta. "On the top of the mountain there was an old tree and under it a spring called Qoşabulaq (which meant "a pair of springs", because there were two water sources close to each other) was boiling and running down and forming a milky pool below" (Koroğlu, 1985, p. 20). At midnight Rövşən (the first name of the hero of the epos before he became popular as Koroğlu, which meant "the son of the blind man", as his father was blinded) sees the rise of one star from the East and one star – from the West.

The stars collide over the spring; the spring boils and turns to a milky pool everything all around. Rövşən fills his jug with the foamy water and drinks; he pours the second jug of water on his head. As a result he gains a supernatural strength, as well as the gift or talent of a bard, who coins verse, plays in saz (a string national music instrument) and sings. Later like Woden, Koroğlu endows Dəli Həsən, a selected man, with a buta by making him drink a goblet of miraculous wine, when he sends him to get Telli khnum (Koroğlu, 1985, p. 62). It becomes obvious from afore demonstrated examples that the heroes of both eposes possess a magic power, a gift, talent (buta) and they convey

it only to "the selected men" of their peoples. The Turkic shamanism traditions encountered in the northern mythology have also found their scientific disclosure. So that in the chapter devoted to the German-Scandinavian mythology the Encyclopedia of the Myths of the Peoples of the World the scholars appreciate the shaman motives in in the stage of "Edda" as a result of relations which originate from the Finnish-Saam relations (Мифы народов мира, 1987, p. 288).

As it is seen, in the primeval beliefs the gift of telling the future and prediction are given only to the selected persons. And those persons save their tribes from the misfortunes awaiting them, communicate with spirits and treat the patients. Y. S. Novik in his "Rituals in the Siberian Shamanism and Folklore" writes: "As it is known, discovery of the reason of misfortune takes place when the shaman communicates with the protector spirits, which is called the process of "qamlama." In some cases (in the Eveneks) it turned into a spectacle. The shaman describes in detail his travel to the protector spirits and the things learned by him concerning the future. According to other sources, the shaman materializes his travel in vision (Новик Е.С., 1984, p.130).

Y. S. Novik, who is one of the school of structuralists, relies on the views of Dukegame and Levad and writes in connection with the vision: "We have no grounds to regard the visions the source of collective imaginations, mainly the practice of cult, on the contrary, the collective imaginations formed or moulded the interpretation of the visions, and the most important for our topic is that vision was appreciated as a special sphere of activity. With the help of such "an approach" it became possible to contact with the spirits directly (Новик Е.С., 1984, p. 132).

For instance, in the epos of "Manas" the hero sees a vision. He discloses his vision to his friends in couplet 1175 like this: "I saw a spit amid the fire, it was a very pleasant vision" (Manas Destanı, 2002, p. 183). In couplet 1180 he calls the vision-teller Acıbay the restorer of the violated, mender of the of the torn, holes (Manas Destanı, 2002, p. 383). It is a proof of one's being a shaman.

We must note one thing else that the phenomenon of mantic took place not only through visions or through the ecstasy of shaman. Fortune-telling was a part of mantic. Many things were used for it. People believed that one could predict the future by looking at the fire or water intently. The fortune-tellers are often are named the name of things they use for fortune-telling. For instance, those who used backbones of animals for this purpose were called "yarğınçı" (backboners), those who used sheep droppings were called "kumalakçı", those who derived meaning from different things were called "ırımçı" (İnan A., 1954, p. 152).

III. CONCLUSION

Thus, the notions of magic and mantic encountered in the Turkic and Scandinavian eposes are identical in the mythological beliefs of both peoples. The magic laughter expressed in in epic texts has emerged on the grounds of cosmos-chaos relations and is able to ensure abundance and order.



Naturally, the genesis of this phenomenon must be appreciated as the result of the comprehension of nature by man and the result of primeval beliefs. And such thinking has left its traces in eposes with the lapse of time. But along with it, basing on our analyses and on the views of scholars, we may say that the motive of Woden's being hung from the tree expressed in "Edda" and the ritual vision of Kukhulin and their relation to shamanism may be appreciated as the result of socio-historical relations. To say more exactly, the relation of the Scandinavians with the Finnish-Saams has led to the development of common beliefs inherent to the Siberian Turks, and with the lapse of time they have found their expression in the eposes of the afore-mentioned peoples.

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