

A relations between Kazak heroic epics and fantasy stories

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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. Those more than 1,300,000 Kazaks in China mainly distribute in Ili Kazak Autonomous Prefecture, Changji Hui Autonomous Prefecture, Burutala Mongolia Autonomous Prefecture, Barkol Kazak Autonomous County in Hami region of Xinjiang Uygur Autonomous Region in China's Northwest, while a minority of Kazaks live in Gansu Province and Qinghai Province. Being one of the ancient Nomadic tribes, Kazaks live on husbandry production. The distinct sticky language used by Kazaks belongs to Kypchak of Turkic language branch of Altaic Language family. The living environment as well as their special culture background provides a fertile land for the creation and enrichment of oral literature. As a result, a large quantity of fables, legends, stories, folk songs, especially folktales and hero epics have sprung out. Lots of hero epics are still spread among Kazaks such as *Korket Ata Kitabe* spread among the Ser river valley around the 10th century, *Alpames* created by Kongerat tribe in the 10th century, *Koblande* appeared in Kypchak tribe in the 12th century, *Keremneng Kerek Batere ,Kambar, er targen* spread in Altan Orda Kahanne in the 14th century and *ablayhan, kabanbay, Janebek, Esenkeldi, Arkalek* that came into existence after the foundation of Kazak kahanne. Those hero epics created within such a large time and space span enjoy a wealth of contents and profound meanings.

All the Kazak folktales, fairy tales and legends have composed the huge system of its prose works. The folktales belong to such a kind of oral prose work that combines within itself both imaginary and realistic features, which lead to a true reflection of social changes. Those folk tales are not the exact copy of the original life but a conjectural representation of the real life. The creation of the heroes in those folktales, including human beings, animals, plants, the dead creatures as well as the fairies and ghosts in imagination, has never been limited by time and space. Those folktales, accounting for a large portion in Kazak folk literature, are of many kinds, rich contents and wide scope. Thus, clarification of them remains an anfractuous task. With the help of the popular AT classification method, the folk tales of certain ethnic groups or certain area can be categorized into different groups. Chinese scholars usually make classifications in terms of contents. Thus, the Kazak stories are tabled as propagation stories, fantasy stories, secular stories, stories of tactful persons, among which the fantasy stories are more closely to hero epics. The present thesis attempts to analyze the fantasy stories so as to dig out the tie between the fantasy stories and the hero epics.

Kazak fantasy stories, like those of other nations, are expanded and completed from the original plot by adding to it abundant imagination and peculiar creation. Kazak Fantasy stories are composed of the stories that passed down from the ancient Turkic Clan tribes, the stories that Kazaks themselves created later and the stories absorbed from the other nationalities as well. Kazak's fantasy stories cover

the stories of Crack shots, heroes, witchcraft sorcery and so on. The Crack shot and heroic stories, sharing the same homology as heroic epics mainly extol the heroes' brave spirit.

The heroic epical features reflected in Crack shot Stories

Kazak Crack shot stories enjoy a very long history and play a dominant role in Kazak fantasy stories. The protagonists in *Kula Morgan*, *Sur Crack shot*, *Han Crack shot*, *Hunter Karlebay* and *Alaman Men Julaman* are all concerned with Crack shots. In spite of the various plots and contents, all the stories illustrate ancient hunting life. Much more illusions are employed in this kind of stories to help express ancient hunter's will of struggling against the Mother Nature. The crack shots are extraordinarily capable, valiant, indomitable, wise and full of stratagems. People live and multiply on his preys. The theme of those fantasy stories is mainly to praise the brave spirit that Crack shots have displayed in their fighting against nature and wild animals. The most representative example is *Arek Crack shot*.

Once upon a time, a super Crack shot named Arek lived on hunting and offered suggestions to people around him so as to help them make a living. He distributed to people all the preys he obtained, not allowing a single person to endure the torments of hunger and wear shabby clothes. Tramping over hills and dales, passing through the hoarse and paddling down rivers, Arek went hunting by himself. One day, when he was boiling meat, a beauty incarnated from copper-clawed goblin spied on him from the behind. He shot twice at once and found the corpse the next day. He wrestled with a fierce tiger and managed to kill it difficultly. He walked on and shot the single-eyed devil that he came across in a remote valley. Just then, people from the Awel (the village) came and found him. He handed out all his preys as well as the properties and livestock of the single-eyed devil to the villagers.

The hero characteristics embodied in Arek are just in line with the theme of Kazak heroic epics. Arek crack shot is a super hunter and wise hero. The fact of hunting alone can be viewed as a great progress over the group hunting and gathering in Clan society. Not only Arek in *Arek Crack shot* but also the hunters in other ancient stories hunt on their own. For instance, Karelbay in *Hunter Karelbay* hunts outside all year along by himself. Kala in *Kala Crack shot* lived alone in the wilderness by hunting deer. These hunters hunt for fun or simply to protect the livestock. Accordingly, they differ greatly from those hunters who lived in such a time when the livestock husbandry developed while hunting occupied subsidiary status. Arek hunts not only for himself but also for the people around him. After he has killed the copper-clawed goblin and the single-eyed devil, he distributed all the grains, livestock and treasure to others on no condition. The villagers will go out to look for Arek if he stays out a little bit longer, for they cannot live without him. Arek never occupies others' work fruit; he is not a controller but a man earning his own living. For the sake of safety cause in his area, he battles against the beasts and devils, which displays the characteristics of hero epics. The hero characteristics in fantasy stories are also vividly described in *Hunter Karelbay*. Karelbay hunts all the year around and looks after the people around him. He generously distributed every single piece of gold he received after he has mastered birds' language. He, at the expense of his life, spread to the villagers the news he heard from the birds about severe flood, intensive earthquake and avalanche. As a result, he turned out to be a piece of black stone.

Another Characteristic of Arek crack shot is his struggle against devils, i.e. the plot of his encounter with the single-eyed devil. The single-eyed devil is a peculiar creature that lives on livestock, wild animals and even human beings, habits in the huge cave and can easily move a giant stone to plug up the entrance. The single-eyed devil, making his appearance in the folk

literature in the early years, was widely spread among the Altai Clan Society such as Turk and Mongolia. Later on, it was naturalized into the plots of various stories and hero epics. It is described as a devil attempting to eat the princess in *Gulkezhan*, a giant killing the hero Jayek in the story *Edil men Jayak*, a cruel single-eyed goblin in *Dutan Bater* and *Alaman men Julaman* and a vicious devil in hero epics *Kula crack shot men joyan crack shot* and *Ata Korket*.

The hero epical features reflected in Heroic stories

Heroic stories, with the main content emblazing the uncommon experience of the heroes and narrating the crusade and the fights among ancient Clan Societies, contribute as another important component of Kazak fantasy stories. Ancient heroic stories and crack shot stories intercross and overlap each other in terms of content. Heroic stories praising hero spirit account for a large portion in ancient fantasy stories. Compared with crack shot stories, heroic stories are more complicated in terms of plot and structure and more richfull in terms of content. Therefore, heroic stories are more similar to hero epics. The main topics included in both heroic stories and hero epics cover plight of parents, request for a child, the bless from divinities, mother's pregnancy, unusual birth and grow-up of hero, battle steed, hometown, tent, information of the foremen, confirmation of the attacker, preparation of steed, bow and sward, going out and meeting the enemies, power of hero, discovering the enemies and meeting enemies, notifying each other's names, fight, enemy's failure and beg for mercy, killing the enemy and return with triumph. As a matter of fact, heroic stories are just the rudiment of hero epics.

Hero's unusual naissance and grow-up: Hero's naissance is usually quite vagary. He is either the youngest of the brothers like Tostik in *Tostik hero* or a son at the imprecation of an old couple as Dildax in *hero Born for the people*. Hero's naissance is more vagary in other heroic stories. For instance, Nan in *Nan Bater* is given birth to only because his mother has had special food. The premonitions of hero appear at their birth. "The head is as big as a pan and the eyes are as big as wooden bowls," describes Dildax in *Trojan Born for the people*. Kandebay in *Jiyrenat mingen kandebay* grows up at an amazing speed which is not counted by year but by day "he is able to laugh on the sixth day, to walk on the sixty's day and in the sixth year he has grown up into a robust and stalwart young man who can easily tumble the people who come to challenge."

Hero's battle horse: Heroes are likely to be bestowed by deities with miraculous steeds. For instance, the light maroon steed Kandebay rides on was given birth to by a horse bitten to death by a wolf. Hero Dilidax's steed was originally a lime horse with yellow spots that was left by the enemies who came to steal the horses and was raised by Dilidax "s father with wooden basins of water and handfuls of grass. Thus, the steed got the name as "yellow spots and wooden basin". Those battle steeds of heroes are steeds that are able to speed along like flying or heavenly steeds that can catch the feather of a bird. Like the battle horses in hero epics, they can speak, offer suggestions to hero and foretell the future at crucial moments. It approaches nobody except his master and may even sacrifice its own life for his master.

Hero's expedition: some heroes expedite to look for the brothers who get lost while herding in the remote areas as well as the livestock. For example, Tostik looks for his eight elder brothers and the large quantity of the livestock. Some heroes manage to look for their parents and livestock that are pillaged when he was still young. For example, he expedites to look for his mother and get revenge for the villagers. Kandebay expedites to save the hero Mergenbay and the villagers and eventually rescues them and goes back to the hometown. The heroes usually expedite at rapid pace --- six month's journey can be completed within six paces. They can

jumper over the bird before it flur to get off the ground. Oceans, lakes, rivers and mountains are in their eyes no different from flat ground. After getting his own steed, hero prepares well the five weapons----- kurbash, wand, bigheaded stick, spear, bow and arrows to start his expedition. They arrive at their destination after a month or a year. Finally, hero saves his mother, hero, and the villagers trapped there and return to his hometown with the flock of livestock. The fact that heroes make expeditions because of the need of nomadic life and fight against nature, the conflicts between tribes resembles that in ancient hero epics. Like those protagonists in hunter stories and crack shot stories, the heroes in these fantasy stories are not only hunters but also heroes who play an important role in the hunting life in clan societies.

Hero's marriage: Heroes are destined to come across beauties during the expedition. At the request of Khan (sometimes the beauty herself), hero needs to tramp over oceans of fire and mountains of ice. He will encounter devils, huge hawks and fairies and tries every effort to beat them. Among them are crafty goblin, devilish dragon that eats up man and livestock, cruel giant that are hard to deal with and the human shaped devil that is only as tall as a fist but wears a beard as long as 40 feet. However, there are angels like Jelayak who runs at a credibly fast speed, Koltawsar who can move a mountain as if he is playing with stone pieces, Sakkulak who sees and hears everything that is happening in every corner of the world and the huge hawk who always reward people for their good deeds. It is with their help that heroes can finally win. Those marriage tests proposed aim to check how brave they are on earth. Apart from arrow shooting, wrestling, horseracing, heroes need to past the tests given by the girl's parents---to eliminate their enemies, the devils, to fetch for them the gold-headed and silver-tailed steed, the rare treasure or the magic drug. Usually, heroes will be sent to a place from which one can hardly return. However, heroes never turn down these requests, for they are the test for their marriage. Otherwise, heroes will not be admired by the mass without passing these tests. In *hero born for people* , the three daughters of Khan chose their husbands by throwing apples. When the youngest daughter threw at Dilidax who dressed up as a bold man, Khan disagreed. Before long, the heavily sick khan recovered from illness by eating the magic deer hunted by Dilidax. Besides, Dilidax fetched for Khan the gold-headed and silver-tailed steed that was taken away by the huge hawk. In this case, Khan consented the marriage between Dilidax and his little daughter. This reflects not only the changes of the consanguinity marriage –intermarriage with the other tribes but also the fact that their marriages are still limited within Clan tribes. This can also be exemplified by Tostik's marriage. In general, heroic stories have already taken on the features of hero epics.

Tostik hero can be regarded as the most representative among all the Kazak fantasy stories. It combines within itself the traditional features of heroic stories, crack shot stories and the hero epics as well. it is well worth to mention that the fundamental structure including the narration on the birth , growing-up, expedition ,marriage and so on is just the same as that of hero epics.

Framework of *Tostik hero*:

I. Birth and Growing -up of Tostik:

- (1) Once upon a time, there were a richman named Ernazar who had eight sons and possessed countless livestock. A big disaster occurred in a winter and his eight sons had to go herding into the remote areas from which they never came back.
- (2) Just at the moment when Ernazar and his wife could not endure hunger any more, they saw a piece of horse brisket and ate it. The old lady got pregnant and produced a baby which was given the name as Tostik(which means horse brisket)

- (3) Torstik grew up at an amazing speed, he was like a one year-old child when he was only one month, when he was two months old, he looked like a two years old child and after one year he was just like a child who was at the age of fifteen and able to tumbled all the young challengers and shot through nine-layered coat.

II. Tostik's expedition:

(1)The first expedition

- (a) He pedestrized to look for eight elder brothers who went to graze the livestock in the remote areas and had not returned yet.
- (b) He tramped over hills and dales all day and all night, and eventually found his eight brothers in a remote tribe.
- (c) The only maroon steed their brothers had brought there had then multiplied a large herd of horses.
- (d) They got ready to return their Awel(village),but the horses refused to move forward. Tostik tamed the wild maroon steed and led the herd back to the hometown.

(2)The second expedition

- (a) Tostik cheated the old goblin and took away the magic stone, the old goblin followed up and never gave up chasing.
- (b) Not being able to bear the gallop of Xalkuyrek(the steed), the earth splitted. Both Tostil and his steed fell into the under-ground world.
- (c) Xalkurek spoke suddenly and proposed an idea for his master to get away.
- (d) Tostik came to the snake King Babe's tribe and was admitted after rigorous test
- (e) Babe made Tostik look for the daughter of Khan Temir. Tostik had to set out for the underground world, a journey of seven months.
- (f) On his way to the underground world, he met such giants as Jelayak who runs at a credibly fast speed, Sakkulak who sees and hears everything that is happening in every corner of the world, Koregen who can foresee the future, Tawsugar who can shake the mountains, Koltawsar who can dry up the water in the lakes, etc. He made friends with these giants and traveled along with them.
- (g) Tostik found at last the tribe of Khan Temir and fought various battles against Khan Kexe who intended to marry the daughter of Khan Temir: Khan Kexe planned to poison them secretly, but Sakkulak made a small trick after hearing the plan and Khan Kexe's own people was poisoned to death. In the wrestling competition, Koltawsar defeated all his opponents. In the seven-day horsing race, Xalkuyrek turned out to be the first horse that reached the finishing line. In the hiking race, Jelayak saw through the gobiln's tricks and became the first to reach the finishing line. Xalkuyrek successfully pulled out of the lake Khan Temir's huge pan whose diameter is forty *chi* in length. Koltawsar, who is able to dry up the lake, saved Tostik and other people's lives when Khan Kexe plotted to lock them up in the palace and burned them. ; Khan Kexe had no alternatives but to agree to let his daughter marry the snake King Babe. Tostik said farewell to the giants on his way back to snake King's tribe. The snake King gave Tostik his permission to marry his daughter, who unfortunately died on the way back to Tostik's hometown for being unable to bear the hardship of the long journey. Seeing a hawk being eaten by a dragon, Tostik killed the dragon and saved the life of the hawk. In order to reward him, the huge hawk carried Tostik back to the earth. Bektoli's doorkeeper Xoyinkulak (meaning ironed ear) tied Tostik up and threw him into the dungeon while he was sleeping and also took up Tostik's servant as his wife. Xoyinkulak sent to

Tostik a torch, with which he burned the feather of the huge hawk that then carried Tostik out of the dungeon. The servant told Tostik that the soul of Xoyinkulak was just the nine birds stored in the wooden box inside the stomach of a black goat, which was among the forty wild goats that lived near the spring called Bulek. Tostik returned back to his hometown after he had shot the black goat and the nine birds as well.

(3) Tostik's marriage and his steed

- (a) Ernazar finally succeeded after a lot of effort in looking out for a family with nine daughters and made Tostik marry the youngest daughter Kenjegen.
- (b) Kenjegen was beautiful and intelligent. He sent to Tostik the steed named Sarekuyrek, a white male camel and a silver armour. After the wedding of his nine sons, Ernazar returned to his own Awel.
- (c) Paying no notice of Kenjegen's warning, Ernazar slept near the buck well and was caught by the old goblin.
- (d) The old goblin threatened Ernazar with death; Ernazar had no other choices but to promise to send both Tostik and the magic stone to her.
- (e) Hearing the news, Kenjegen asked Tostik not to approach her but to get rid of the old goblin.
- (f) When Tostik got ready to look for the magic stone, Kenjegen gave him the Sarekuyrek steed and the silver armour.

(4) Tostik's return to hometown

- (a) The people in the tribe were thrown into despair, for Tostik had not return for many years.
- (b) On the parting moment, Kenjegen had already foretold that on the day when the old white camel would breed and her silk belt would loosen automatically, Tostik would return or be killed.
- (c) The old white camel bred. Her silk belt loosened automatically. She thrown herself into deepest grief for she thought Tostik had died.
- (d) A grey-bearded old man on the back of white courser came near. He was Tostik.
- (e) Both Kenjegen and Tostik were then old couple.
- (f) They resumed youth and Sarekuyrek turned to be a horse at the prime time Ernazar held a grand and lively dinner of celebrating for them.

As is listed above, the hero story illustrates the life of the heroes of ancient monadic tribes, which is unusual and full of frustrations. In order to find his elder brothers who didn't return from the distant place where they were grazing. He went through various kinds of difficulties and dangers. Eventually. He found his brothers as well as the herd of livestock. He demonstrates his brave spirit, cleverness and quick witness in his fearless struggle against the unjust forces for his beloved. In order to save the livestock in the famine year, Ernazar's eight sons went herding in distant area, where all the livestock except one brown mare left. Years latter, the mare bred thousands of horses which they failed to drive tack to their hometown. Tasting various kinds of hardship, he didn't find his brothers as well as the herd until the bottom of his boot is robbed as thin as a silver dollar. It is one of the traditional herding ways of Kazak to gaze the livestock, especially, horses into remote areas in famine years. The ancient nomadic tribes often need to migrate to good pastures and waters. Tostik's eight elder brothers went herding the horses into the remote pasture in order to save their rives. However, they failed again to avoid the attack of natural disasters. This is a typical reflection of the arduousness of ancient nomadic hard struggles against nature.

Fairy Bektoli tried her utmost to interfere in the marriage of Tostik and Kenjegen, against

which Tostik carried on fearless struggles. The old goblin sent by the fairy chased Tostik to the underground world. After winning the life-or-death struggle against the poisonous snake and the giant dragon and defeating the fiendish and fraudulent Khan Temir, Tostik returned to the earth successfully. Again, the fairy sent Giant Kurak (son of the old goblin) to throw Tostik into the unbearable dungeon. The conflict revealed here is the one when the accident grassland clan transferred from maternal Society to that of paternal line. Tostik belongs to paternal line while his foes represent the maternal forces, including old goblin, fairy and Kurak. Marriage of Tostik and Kenjegen was not established on the affection foundation, which was typically the marriage in heroic age and had the nature of antithesis wedding. Although Kenjegen hadn't met Tostik before the proposal, she was willing to select for Tostik saddle horse and armour to help him turn danger into safety. All these plots belong to the paternal line society, which is also reflected in Kazak heroic epics.

Tostik's marriage is a miniature of the customs of ancient clan society: namely, Erasers let his 9 sons marry the 9 daughters of a family. He rushed about and finally found a family with 9 daughters. Judging from the 9 earrings in the family. He then held the wedding ceremony for all his 9 sons and led his nine daughters-in-law back to his hometown. From this dead marriage custom, the traditional concept of "big family" can be traced. The purpose for the parent of the big family –Ernazar to make his nine sons marry the 9 daughters in one family is to safeguard the authority of the big family..

The image of old goblin usually seen in Kazak fantasy stories bears great similarity to that in hero epics. In spite of the different addresses in various stories, the essence remains the same. It is named "old goblin" in *Marhuwan Sulew, treat equally the bad and the good the homeless rebellious relatives*, "sharp-nosed goblin" in *Orenxebaydengule*, and "magic witch" in *Sazan men Margin*. All those take the appearance of a thin and weak woman while, in fact, a sinister and ruthless, cruel and merciless devil in nature. She suddenly turns into a strong beast, affecting the bald shepherd who was walking in a dangerous road; she lures fragile woman, degrades them and sucks the blood from them on the knee; she trusses people in her home and eats them slowly. Lured by the high reward, she helps fiendish king, greedy and rich person and envious concubine to plan the conspiracy. When Khan attempted to occupy the beautiful wife of others, she advised the king to send the husband to a place where he will never return; when the concubines of the king or rich man gave birth to a gold-headed and silver-hipped boy or a blue-eyed and golden-haired baby girl, the wife, who were jealous and hateful would instigate the old goblin to replace the baby with a dog secretly or throw the babies into rivers or wastelands. As a result, the concubine would be driven out of the family; she made the woman at home betray her husband, the younger sister betray the elder brother, she stole away the magic ring that can bring shepherd happiness. In all, as for the goblins in Kazak fantasy stories, they stopped at no evil on one hand, whereas on the other hand, they would be surely defeated and punished at last however crafty and sophisticated they were.

All the goblins in both heroic stories and hero epics behaved the same as the opponents of heroes. For instance, in hero epic *Alpames* when the protagonist was irresistible Taykex Khan appeared under the instigation of the old goblin. With 40 yurts and 40 girls on her side, she lied to Alpames that her 40 sons had died in the war, leaving all the 40 girls as widows. She said that she would be rather happy if Alpames would get off the horse and comforted them in person. The guardless Alpames got off the horse and entered the yurts. As a result, Alpames, made drunk by the trussed up and girls, was thrown into the dark dungeon which was as long as forty strings, Alpames couldn't have been caught but for the old goblin. However, Alpames would have been too idealistic if there hadn't been the old goblin.

Totemic can also be traced in Kazak fantasy stories. Those totemic bear a close relation to mythology, among which the most common one is to worship of poplars. In *Sazan and marjan*, as one branch of the poplar which stands into the sky broke down, the earth shook and splintered, the sky was covered with clouds and even the devils in the forest clamored endlessly. Domra made out of poplar's branches can play automatically. In the story *three children*, the daughter lived in the yurt on the top of a big poplar, which was out of people's reach. Countless man who loved her so much attempted to climb up the tree and bring her down had fallen down one by one. As a result, the blood flowed like a river; the bone of the dead piled a mountain. Eventually, a vagabond successfully got the girl down from the tree and married her. In many stories, it was usually under the poplar that the magic incident took place. For example, a hero saw the bear he had been looking for under the big poplar along the lake, and finally he defeated it. The lost girl came across her boy or protector under the poplar tree, etc. In addition, in *Bold child Flower of Gulhakhan* the love story took place under the poplar.

It's one of the remarkable plots in Kazak fantasy stories to deify the soil, which will surely become sacred weapon or miraculous cure whenever there were fights between the positive characters and the evil forces. For instance, hero Nan was trapped in the deeply dungeon badly injured. Seeing the injured ants recovered after rolling in soil at that moment, he rolled just as the ants did with the result that the injury was healed as expected. The worship of soil often linked to soul and faith. For example, in such stories as *awlar*, the khan, jealous of the bald man who married a beauty, sent the bald man to fetch the livestock that had already been slaughtered in his parents' memorial ceremony. With the help of sage, the bald man encountered the souls of Khan's parents. Who returned the livestock and asked the bald man to give their own son and daughter-in-law a handful of soil. When the bald man scattered the soil after he returned home, the Khan turned into a boar, while the Queen turned into a sow. The holy soil was usually used to deal with the unjust, the arbitrary as well as the crafty. In the *story of a witch*, a hunter rescued a woman and offered her happiness. But this woman actually has ulterior motive and was extremely crafty. Thus with a handful of soil, the hunter turned the woman into 40 donkeys and a wolf. This well proves that no greedy person can avoid dying and will surely be covered under the earth. For in Kazak mythical legends, kind man is said to be created out of soil.

Bird worship is another common plot in Kazak fantasy stories. Among the bird totems, which are widely spread, the huge hawk (also called big roc sometimes) is one. Its wings can bring blast when it hovers. Its tears can turn into torrential rain and it eats people just like eating a piece of tiny meat. It carries on its back the protagonist, flying over the most dangerous places in the stories. In *Sazan and marjan*, she married *Sazan*. In *Better than Anyone Else* (Barenan Abzal) she got married to the bald guy whom he met when he was having a bath. In *Two brothers torap and torax*, she carried the kind hearted and industrious Torax to the gold at last. As one of the birds that are worshiped by Kazak, swan has always been respected by Kazak people. No Kazak today would shoot swan. In addition, many stories include the image of "happy bird" which was said to be the pet of khan. The "happy bird" will be released after the death of the king. Whoever the bird perched on would be crowned as king. This is just a reflection of bird worship, although there was no clear explanation whatever the happy bird is. In *Hepsa*, it perched on the trafficked girl Hepsa. In *Jusep*, it perched on Jusep who was bullied. In *Looking for the Strange Khan* (Ghajayipti Izdegen han), it perched on a wronged person. In *Impartial kahan*, it perched on an orphan. In *Happy bird*, it perched on the hired worker Kanzankap. In a word, the supernatural bird is a positive figure and a symbol of the justice.

More respect goes to livestock compared with the birds and beasts, which is a concrete reflection of the economic development of the ancient clan societies. In *Tostik hero*, Tostik was born because his mom has eaten a piece of meat of maroon mare. And the herd of horses were multiplied from a maroon mare. Seeing his nine sons returned home with 9 thousand horses, Ernazar slaughtered male camels, stallion, male goat, prepared a large amount of mare's milk, wine and meat and then held a grand dinner party of celebration, which made the men and women, old and young of the clan feel incomparably proud. When Tostik left home, kenjegen let the white female camel mate with the male camel, foretelling that the date of the birth of the baby camel would be the day Tostik came back or died. At last, Tostik returned home safely on the day the baby camel was born. Many evidence of the worship of male camel and male horse among ancient Hun and Usen can be found in the wreathed relics. The custom of worshipping female camel, maroon mare and brown mare has been passed down to the recent years. In *Hero Tostik* the white female camel had been worshiped as a holy animal throughout the whole story. When kenjegen asked for the white female camel and Sarekuyrek from her father, he hesitated because he regarded livestock as a symbol of fortune.

Tostik set out on the adventurous path because Ernazar was caught by the old goblin when he was looking for the white female camel. All those above have revealed the special affection and psychology of ancient people towards the camel.

As for the livestock worship in fantasy stories, the horse was worshiped and deified to a much larger degree than that in the hero epics. As the brain truster, which can speak, the steed can always save their master from the fire. In the story of *leather of flea*, Gulbadan helped his master fight against the single-eyed giant. After death, his bones and fur turned into a garden and palace, which were in full boom of trees and flowers. In *Flower of Gulhaxhan* and *Shelter of Black Colt*, you can see such plots that the bladder of the horse turned into a small boat to rescue the woman in danger. In the story of *Piebald Mare*, Piebald Mare can turn into a white horse when looking at moon at night whereas in the daytime it can give birth to baby horses looking at the sun. Whenever it encountered the fierce beast, it stretched the tail and went swiftly to the bleak and desolate mountain to turn into a herd of horses so that no beast dares approach. The custom of worshipping livestock is also clearly reflected on Tostik, for the very one who helped him overcome all the difficulties was just his pal –Sarekuyrek Steed. Sarekuyrek was a special image. Just as Subar in *Alpames* and Burel in *Koblade*, it helped the mater at any time. It saved Tostik from the old goblin but the image of steed was added a lot of fantasy when it comes to plot that it run away in order to get rid of the old goblin. It accomplished what its mater could not and taught Tostik how to contend with the snake. In the seven-day competition in Khan Temir's tribe, it fainted at the terminal point for being not able to bear its own enormous inertia and it even pulled out from the lakebed the huge iron pan whose diameter equals 40 arms. It brought to Tostik fire sickle when he was barred in the dungeon. In this story, the image of the steed was continuously enriched as the constant changing of the hero images. In this way, the image of horse in fantasy stories is almost the same as that in the hero epics. Both the means of description and the comparison are similar.

The component of primitive shamanism, which is mainly displayed as the soul worship, has already been included in fantasy stories. In the stories related to soul faith, such content and plot as the exchanging vists and friends making between the souls and the living people could often be read. In *Bozjigit Akkuba*, a young man, who saw a fright between a man and a soul for the sake of a gold coin, paid the debts for the soul. Then Akkuba, who was originally the dead soul became the good friend of

the young man. They two did business together and never left each other, Akkuba killed the old goblin who lived in the polar cave and planned to poison them to death as well as her seven giant sons. He claimed the life of the dragon, which ate 40 black sheep and forty girls every year. He wisely defeated the seven robbers who bullied the mass. He cured the young man's father out of blindness. When the Khan coveted the beauty, he sent her husband to look for his dead parents. In *Awlar*, a young man was ordered to meet his dead father to fetch the stallion. The young man first revived the stallion and led it back to the khan. Such kinds of plots can also be found in *Bold child*, *The Boy looking for a Dream* (Tusin Izdegen Jigit), *Happy Boy* (Bakitti Baska Tepken Jigit), and *The Boy Returning from the Netherworld* (Ol duniyege Barep Kelgen Jigit). It was not easy for the protagonist to meet the dead soul. Sometimes they need to hold tight the tombs; sometimes they need to shake the skeletons in cradle for days. The souls of the king's parents who often got sputtering were by no means easy to serve. The souls would return the livestock and gave a handful of soil only after negotiation for a long time, when the handful of soil was scattered by the protagonist, the prince will turn into animals or burnt to death. What reflected here is the faith of souls, that is, souls can communicate with people as if they were the same as the living people. Souls will never die even though man is mortal. Thus, one can not make souls got angry, otherwise he must suffer. More blessings would be given if more good deeds were done and more were sacrificed for the soul. All those ideas like that the dead souls are superb and foresighted accord with the concepts the primitive shamanism. The stories often end with the fact that those tyrannical khans and fiendish ruffian would be punished whereas the prosecuted protagonist would get rid of the fierce king and finally obtain freedom.

The soul worship in hero epics possesses the characteristics as that in actual life while no such kind of reflection can be traced in stories. In hero epics, when worshipping the souls of the ancestors, their names were addressed directly, which was distinguishedly characterized, while in fantasy stories, only the process of meeting, making friends, man helping souls, and souls giving his blessings to man through their own magic power and crafties are illustrated. In hero epics, no direct contact happens between man and souls. Man worships them as gods second only to the god of heaven. But no such kind of thing happens in fantasy stories. All in all, the features of shamanism in the fantasy stories are related to the primitive ideology and customs and are the traces of the emerging shamanism, whereas in hero epics these features are much more closely related to the real life. In spite of the differences existing between hero epics and fantasy stories, the two bear close relation and share the same origin. Compared with that in hero epics, the souls in stories are much more imaginary and are the products before hero epics. Apparently, the soul worship in hero epics forms on the basis of fantasy stories.

The protagonists in illusion stories tend to get help from magical sages. One of the images of the sage wears white beards. He/she is the Keder (meaning sage) "traveling around the world by wind." The protagonists often run into the sages in illusion state during the dangerous and difficulty journey. For example, in the story of *Three boys*, an homeless boy encountered the sage in illusion. With the help of the sword the sage presented, he stabbed the dragon that ate 40 girls each year. The heroes would meet sage whenever they were in trouble. And they would surely meet the sage when they were under the appointment of Khan or for other reasons. In *Jabay ancestor and karkaxa*, Jabay met the sage twice on his way and got instructions from him. In the story of *Vagrant*, Kalax were looking for the lost 3,000 horse, when he approached a river, a white-bearded sage suddenly appeared, telling him that the herd of horses had been stolen by the devil. Therefore, Kalax successfully got the herd back from the hands of the devil. In *Devel's Design Cannot Succeed*, the sage awoke the child slept in the wasteland, telling him that the horse he had been looking for was actually a stealthy dragon and asking him to find his

mom who had parted from for years. In *Treat Equally the Bad and the Good*, the sage Keder offered 5 suggestions and gave a dagger to the child so that he could get revenge from the ruffian who had bullied him. In *One Thousand Black-Headed Sheep* (Meng Kara Bas Koy), under the appointment of Khan, the child shepherd went to search for the milk of bear for the first time, the excrement of snow cock for the second time, and the third time the milk of the fairy maiden in a place called Kayep. And for three times he came across the sage who pointed the way for him. Eventually he returned in triumph, defeated the arbitrary Khan and realized his own long-cherished wish.

Sages and old men are also among the common images that can be read in Kazak folk poems, especially in hero epics. But the historical and realistic features reflected in them distinguish themselves from the fantasy stories. The magic sages in fantasy stories mainly helped the heroes find the correct way and achieve their own goals whereas in hero epics the sage asked the god of heaven to bestow the hero with a decedent. The sages appeared in the hero epics bear certain relation to historical personage whereas no realistic basis is found in such characters in hero epics as *Saxit Azez*, *Sage Ayep*, *kerkexerden*, *kamir*, *kokxe* and *Sage Betuw* who have their own names while no names are given to sages in stories. Judging from surface, no connection can be drawn between illusion stories and hero epics, but the latter is, as a matter of fact the continuation of the former. The biggest difficulty facing the protagonists in the illusion stories is the hardship of production and life. Accordingly, he must get help from sage. In hero epics, the only heart-rending thing of the hero who possesses full slope of cattle and sheep and stores enough money and valuables is the fact that they have got no descendant. Thus they must turn to sage for help. In a word; there would be no concept of primitive religion and sage worship in hero epics but for the soul and sage worships in stories.

200 years has past since the Frenchman first employed the term "comparative literature" when he was lecturing in Paris University in 1827. However, the simple "comparative literature" studies can be dated back to the Middle Ages instead of only two centuries ago. Comparative literature studies were originally conducted towards the literature works in various countries. Latter on, it was employed in the study of the literature works of different nationalities within the same country. The present thesis insists that different types of literature pieces of a certain nationality can also apply the approach of comparative study. In this case, not only the inherent law and the cultural background, but also the links and the characteristics of a certain style of the work can be revealed.

Hero epics and fantasy stories bear with each other an ultimate relation. They overlap and intermingle each other in many ways. Over viewing all the structures and plots in both hero epics and illusion stories, it is easy to identify that most illusion stories came into being earlier than hero epics, especially for those which can be classified as both illusion stories and hero epics. The comparison between Kazak folktales and hero epics reaches the finding that much more folktales exist rather than hero epics and that there are plenty of stories without verse form while few hero epics without prose form are spread. Tens of hero epics which are currently spread among Kazak people all take the form of prose while few of the hundreds of the illusion stories passed down nowadays among Kazak have got the form of verse. The present thesis indicates through a comparison among hero epics, crack shot stories and illusion stories that both illusion stories and hero epics share the same origin, which provides for us a research method, especially on hero epics which came into existence earlier than illusion stories. For instance, the worships of livestock, sage and Mother Nature in hero epics can be proved through illusion stories. The

comparison between the two can help us explore the root of certain cultural phenomenon so that the culture of the nomadic tribe can be better understood.

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