

The Character of the “Albasta” in the Folk Prose of Turkic Peoples: Genesis. Typology. Metamorphosis

Seit Askarovich Kaskabasov¹, Karlygash Medetovna Baytanasova¹ & Gulnaz Sagynadinkyzy Sagynadin¹

¹L. N. Gumilyov Eurasian National University, Astana, Kazakhstan

Correspondence: Seit Askarovich Kaskabasov, L. N. Gumilyov Eurasian National University, 010000, Astana, Mirzoyan stree 2, Kazakhstan.

Received: October 10, 2014 Accepted: October 31, 2014 Online Published: February 25, 2015

doi:10.5539/ass.v11n6p1

URL: <http://dx.doi.org/10.5539/ass.v11n6p1>

Abstract

The purpose of this article is the consideration of the appearance of the character of the “Albasta”, methods of its of research/strengthening as a character in the folklore of Turkic peoples. The comparison of functions of the character, what is composing the basis of hikayas (folklore genre which means a fact or a true story) as well as their consonance with folk beliefs determine the basis task of the article. During the research it was revealed that the character of the “Albasta” is characterized by signs of metamorphosis, integration with other demonological characters as well as it has not only general, but also distinctive features in accordance with the traditions of ethnogenesis. Demonological perception of the character of the “Albasta” is important elements of animistic worldview of not only Turkic peoples, but also of other peoples of the world, which genesis goes back to the ancient times and has evolutionary development.

Keywords: folklore, myth, mythology, hikaya, demonology, Albasta, genesis, methamorphosis, mythic thinking, sacredness

1. Introduction

For many years the problem of the myth has been the object of the research of each science. Therefore there are versatile definition and points of view on it. The myth has arisen from features of the perception of the external world by the primitive minds of the ancient people. On the first stage of the area of the mythical thinking the people have inspired each natural phenomenon, each object, believed that they have their own patron. This is the main factor of mythology. The mythical representation has formed the belief in patrons of nature: mountains, lakes, forests, etc., and caused people to honor their spirits and to worship their patrons. On the basis of the available knowledge the humanity, trying to understand the mystery of the world creation has formed a mythical story. However, the formational changes in society have turned and mythical worldview in different direction.

One of demonological features which had mythological transformations in the world folklore is the character of Albasta. The world “Albasta” has several pronunciation in the phonetics of Turkic peoples. If the Kazakhs, the Turks, the Tatars, the Bashkir’s, the Uzbeks, the Tuva say “Albasty” or “Alvasty”, the Nogai and the Karakalpak say “Albasly”. There are other variants of this name are: the Kirghiz say “albarsty”, the Azerbaijanis-“hal”, “halanasy”, the Kumyks-“Albasly Katyn”. And in the Altai and in the Tuva myths this pest existance is called “almys” or “albys”. However, they have differences in appearance and in the performance of its functions. For the systematization of such distinctive features, you must first find out how the character of “Albasta” entered in the consciousness of people, what for features and functions are inherent for the character. To provide an answer for these questions is the main purpose of this article.

2. Methodology and Facts (Data) of the Research

In the Kazakh consciousness was formed the anthropomorphic character of Albasta. Although the character of Albasta is represented anthropomorphic, there are various descriptions of it. It is spoken in hikayas about “Albasta” a lot. Hikaya-is an archaic myth changed in the epoch of feudal society. Despite the loss of sacral and etiological properties even in not primary form, hikaya has kept its mythology character. From this point of view the scientist V. Anikin makes following conclusion: "It is assumed, that the most of these demonological representations have formed in the epoch of the early feudalism since their peasant, hut basis is early defined but some of demonological representations can be more ancient" (Anikin, 1972).

The researcher F. Poyarkov "From the area of the Kirgiz beliefs" wrote, that among the Kyrgyz (Kazakh) Albasta is represented as tall, big women, whose breast hang down to the knees; who has long and sharp nails and her hair reach ground (Poyarkov, 1891). A. Divaev in his notes also describes Albasti: "a woman with seventy breasts, with each of which she feeds seventy children... Ugly and long-haired" (Divaev, 1897). Such description provides information about its main functions. For example, to harm the maternity patient. To strangle a woman with breasts or to kill a child during feeding.

In the work of the ethnograph Kh. Kustanaev there are represented two kinds of Albasta by the Kazakhs: "Sari Albasta" and "Kara Albasta" (yellow Albasta and black Albasta). "Their actions are different. Yellow Albasti is very cunning, dodgy. Having once promised not to approach a human, when occasion offers she is looking for opportunity to hurt you. Despite the fact, that black Albasta is rare, it is most dangerous. By cursing someone the Kirghiz (the Kazakhs) say "kara baskyr" or "kara bassyn" (they send black Albasta) (Divaev, 1896). Indeed, the belief "Kara basti", "Bastirilu" (literary "black covered") is reasonable among the Kazakhs. This directly refers to the character of Albasta. Hence it can be concluded, that Albasta harms not only maternity patient, but all living being.

And what do the plots of hikayas say? Are they consonant with the beliefs?

In hikayas where according to their plot Albasta meets a human, their appearance can be divided into the categories. Firstly, Albasta occurs in form of an animal (dog, goat, fox, and others), who stole the lung of maternity patient (Kaskabasov, 2000). For example the researcher M. Miropiev in his work "Demonological stories of the Kirghiz" writes, that in the Perovskiy district, the Albasta, who stole the lung from maternity patient turned into fox and goat (Miropiev, 1888).

The second plot is about, that the Albasta at night comes into house unnoticed and is strangling a girl or a woman (Kaskabasov, 2000). Such plot of hikayas is to meet by A. Divaev: during contractions Albasta sits on a woman and presses so hard till the breast and the abdomen of woman do not huddle to her throat (Divaev, 1896).

The third plot of hikayas is like this: a man meets Albasta, marries her and for a while they live together. Further, for various reasons, a man cuts any communications with her and Albasta commits ignominies to him (Kaskabasov, 2000). For example, «During three nights one young man is dreaming about a bright girl. Having fall in love with her beauty a guy wants to meet her in the reality and to connect destiny with her. It turned out, that at the place of the sleeping of this guy lives Albasta. Only after having heard his desire the Albasta appears before him as a bright beautiful girl. So they create a family. But it turned out that the son is unable to have family life and his father decides to take him to Yishan (Spiritual mentor of Muslims). Hearing this, the Albasta is pleading her husband not to go. Pleads him to refuse from this trip in order of saking of his and of children well-being. Being afraid to anger his father a young man goes despite all entreaties of the Albasta. After some time, during his returning home at the road he finds his dead children one by one. And Albasta is disappeared, abruptly disappeared. After this he had rid of delusion and started a family life" (Divaev, 1896).

Thus, based on the plots of hikayas of various peoples (the Kazakhs, the Kirghiz, the Bashkirs, the Tuva, etc.) as for information about the character of Albasta using different opinions of researchers, the main methods of our research are: analysis, typological comparison, systematization.

3. The Results of the Research

The plots of hikayas show to us that Albasta harms the maternity patient. But the ways for making this are different. According to various versions, Albasta runs away with the lung of maternity patient or after sitting on her strangling. However hikayas show us precisely and other meanness, making by Albasta to a human. They are-killing a human, relationship with a man, lie.

In hikayas Albasta is presented as a bright girl. This referred to the character of yellow Albasta in consciousness of people (in the Kazakh language the word "Sary" means-yellow, in combination with the word "girl" means "a bright girl"). The main difference of the character of hikayas from the character of Albasta in consciousness of peoples is the fact that, Albasta may occur and in inhuman form "... Some creation with big trunk and its head was of dimension of pot was sitting on him," (Divaev, 1896); also the zoomorphic form of Albasta is described (fox, goat and others).

In general, we have found out that Albasta is the common character for the Turkic people. This character is basis for beliefs of the people and of its folk values and allows to find out not only common features, but also distinctive particularities in accordance with traditions of ethnogenesis.

For example, such understanding of the character of Albasti is also characteristic for the Kirghiz people. The beast in the Kirghiz folklore known as "Albarsti" is divided into two types: Kara albarsti (black albarsti) or

Martu, Sari Albarsti (yellow Albarsti) or Sasik Albarsta (smelly Albarsti). Among them the strongest is Kara Albarsti. Pregnant women are attacked only by Kara Albarsti (Bayalieva, 1972).

According to beliefs of the Kirghiz people Kara Albarsti attempts and kills only women, and Sari Albarsti or Sasik Albarsti attacks as women or men. The body of Sari Albarsti may be compared with the body of 5-6-years child, all skin is covered with hairs, with a long braid. One of the particularities of Sari Albarsti, meanness, making to a sleeping human; a human is frightened, feeling a pressure during sleeping. The strength and the weight of Albarsti is evaluated as the strength and the weight of two-years old colt (Bayalieva, 1972). Appearing in the folklore hikayas the characters of yellow dog, yellow goat, yellow cat are also metamorphic representations of Sari Albarsti.

As we have mentioned above, among some Turkic peoples Albasti is called as Martu. In general, Martu is representative of dark underground world in mythology of Schumer. And in the (Mythological dictionary) there are given several meanings of the words "Martuu", "Martuuk" (Mythological dictionary, 1990). However, among them we see the word "Mara".

The scientist M. S. Andreev compares Albasta with demonological character by the Arabic peoples Umm-us-Sabiyan (mother) and examines some of her functions: "In some places this is Mara, who comes, lies and presses on a sleeping human, without giving any opportunity for him to move, in other places (by the Tatars, for example) she begins to visit chosen person-a man in form of woman, a woman in form of man, and a chosen by her person begins to languish and approach to death. In other places she makes travelers to become lost, makes them stray and so on" (Andreev, 1953).

Mara, named by the researcher in encyclopedic works is described as following: "Mara (marukha, mora, night-owl)-is an evil spirit, a demon, at night sitting on breast and due to its weight caused suffocation. Having a good mood, Mara only frightens a man with bad dreams". It is worthy to note that the Russian word "nightmare", probably is occurred from here. According to some data, Maras are the spirits of girls, suffered betrayal. They are looking for unfaithful men in order to revenge. Don't knowing where to look them for, they revenge to everybody. From "Mara" occurred probably the word "gloom", in other words "optical illusion", "illusion" (Korolev, 2007).

If we pay attention to the Tajik beliefs, so, according to words of citizens of Zeravshan, "sailing through the rivers, ditches or channels albasti attack peoples. The water is the main force, supportign of Albasti, they cannot live without water. That why old people, children and new mothers it was prohibited to go at night to waterfalls and rivers. In rainy days especially carefully preserved from Albasta. Do not make bed on the river bank. Advised not to sleep alone. Is there is made a common bed, where were sleeping some women, thus young and pregnant were in the middle" (Murodov, 1979).

By the ancient Eskimos the demonological characters like Albasta are patrons of underwater animals (Nansen, 1903), in the folklore of Dolgans-Seahosts (the folklore of Dolgans, 1937). Like them in the Slavik mythology are occurred "Sea maiden", being called "Mermaid". The name "Mermaid" is occurred from the word "blond". The people knew mermaids as souls of girls, committed suicide and sunk, women, became holders of magic forces. (<http://mythology.info>).

But there are occurred and particular characters of them. In comparison the the common mermaids they are much more stronger and more terrible and the most important is, that they are dangerous for people. By the Slavik peoples they were called "lobasti (albasti, loposti, lobosti)". They lived in the reed on the banks of rivers. Often they appear in form of old woman with saggy breast. "Here at night in the reeds Albasta is reeling" (Perm.). "Look-behind the is a wench-surely lobasta-naked, stretching its head, and hairs are long, very long, and the body is shaggy-very shaggy" (Astr.). Here the word Albasta probably occurred from the Turkic language. But this word was used only for name of ugly women with sagging breast, who stretching her long hairs sitting on bank of river. Seeing a human they throw into the water and disappear (<http://mythology.info>).

"Miphological encyclopedia" gives to the word "lobasti" following definition: "Lobasta, lobosta, lopasta-a slightly different version of the same name of "ugly" mermaid. However in the some areas of the middle and lower Volga (for example in the Saratovskaya, Astrakhanskaya provinces) lobosta was described as a woman of great height-"with height from the heaven to the earth". Her body is a grey mass, shaggy head, with bared fangs, the arms are very long and fingers are gnarled. Lobosta appears in the storm. It arises out of cloud, laughs deafening. It is fatal to meet it. "A terrible albasta-lobosta is most probably an echo of the essence of goddess of fertility and uncontrollable natural disasters, which is widespread by many peoples; the life and the death of a human is depending on it" (<http://mythology.info>).

The essence of beast, living in water, is occurred and in the Tatar mythology. It is called as "Su Anasi" (mother of water). Su anasi, her husband named as Su Babasi (father of water), even their children go out at midnight on the coast and causes illness, sometimes sink people, who approached too close to water. Su Anasi is represented itself as a grey-haired old lady with a golden bucket in hands (sometimes with other attributes) (Mythology. Great Encyclopedic Dictionary, 1998).

In the Kazakhs demonological concept a loving in water beast is represented as ubbe. In the Kazakh folklore the combination of ubbe and albasta can be clearly detected: functional particularities of the character of ubbe can be found out and in the character and behaviour of Albasta. Although Albasta do not live in water in the Kazakhs hikaya they threw a lung of a woman into a water. If a lung is sinking-a woman dies, that is a water is-a place of death. The character of Albasta causes harm to a human through water liken the Kazakhs mythical understanding to the above described Tatars, Tadjik, Slavic folk demonological beliefs.

In mythological encyclopedia is specified, that: "In northern Russia beliefs the character of "terrible" mermaid is mixed with sidekick, who can influence fate of maternity patient and baby" (<http://mythology.info>).

If in the Kazakhs hikayas the main function of Albasta is to steal of the lung of maternity patient or to strangle her, the connection of the character of Albasta with the functions of "terrible" mermaid, i.e. with Albasta-labosti in Slavic myth is detected in the Kazakhs understanding.

Beign born from the folk beliefs the demonological character sometimes can be weaker than a human in folk plots. This is a stage of refraction of the "law of identity" and of the development of the mythical consciousness of a human. I.e. this is a mark of understanding of superiority over a nature by a human, belief in his ability to subjugate him the world.

Specifying this as following: "Once a ride approached at last after long way one aul (village) and saw a fox running out of there with a lung in jaws. At first sight at a fox he understood, that there was a reincarnation of Albasta: he was a holy man avoiding Albasta. With a war cry he caught Albasta to saddle, whipped it with saber and brought back to aul. And in aul recently confined woman is dying. Albasta has stolen her lung. That man has whipped Albasta again and ordered to return the lung into its place. Albasta obeyed. At that moment the woman's sole returned, eyes opened and she felt quite oneself" (Kazakh mythical stories, 2002).

Sometimes in such a way a man is able to return a lung to maternity patient, sometimes it is possible to get rid from Albasta through blow to head. After having contact with a human, after paying for all its misdeeds, Albasta dies or runs away. However, what kind of man is those, who overcomes Albasta? If we see the plots of hikayas we can determine, that the owner of force, which is superior than the force of Albasta, i.e. having "special" forces, "charms", is baksi (shaman). In the core of shamanic doctrine through their actions baksi saved people from evil forces. Holy force of baksi can be transmitted and through their things. For example, A. Divaev in his note gives such information about one baksi: "At the present time I reached such stage of wisdom that I cannot present with patient. For example if maternity patient is pressed by Albasta, I sent my skullcap or Noghai. This is enough for Albasta to disappear" (Divaev, 1896). Based on the works by Ch. Valikhanov "Tərip" (Tengri), A. Divaev "Baksilar" (Baksi), E. Tursunova "Old Turkic folklore: the origin and evolution" we convinced that, baksi is able to win, subdue, get rid and even to kill Albasta.

In the Kirghiz beliefs black shamans are able to defeat black Albasta. If black shamans are able to defeat black Albasta then they are not able to beat yellow Albasta. And according to beliefs among the Kirghiz Kuuchu or Kuugunchu, are able to overcome as black or yellow Albasta (Bayalieva, 1972).

In this connection the story of meeting by the baksi Molzhigit Albasta, who has stole a lung, is common as in the hikayas about black shaman Tomo: "Once, returning to aul with his friends shaman Tomo saw ahead a yellow dog, with human lung in teeth. Having realized, that, this is Albasta, Tomo rushed to catch the dog. Astonished friends run after. Approached an aul, they noticed a yurt. Inside was a maternity patient, who dying. At the moment when Tomo entered crying, that woman opened her eyes" (Bayalieva, 1972).

According to the Kirghiz beliefs a sole human, whose forces were much more superior than Albasta, was Kuuchy. This rank achieved, when Albasta pulls its hairs. This proves a story, which the old man Suleimenkul told: "I was thirty years old. After darkness I got home. I had notice, that under a tree on the edge of aul fire is burning. After approaching, I saw two Albastas. Probably, they did not notice me. I caught one of them and began to beat. At one moment she began to speak in a human: Dear father Suleimenkul. I will not come across your eyes, just let go! But I continued to beat. Then Albasta pulled its hairs. After that I stopped. Since that moment I became Kuugunchu. But after some time she has stolen its hairs. After that I cannot see Albasta. But they are still afraid of me. I am still invited in case of hard childbirth. And then childbirth ends safely" (Bayalieva, 1972).

Baksi Isak Kaltaev thinks being Kugunchu, although he has never seen Albasta. Because after his words "once passed one aul, I notice a group of sad people. They said that a woman cannot give birth and is close to death. Then Kaltaev set near the yurt of that women. At that moment a woman brought into the world and is alive". Such situation is repeated for several times. Kaltaev believed of being himself kugunchu a lot of times get rid from Albasta and saved lives of women and children.

There wasn't specific treatment by kugunchu. Alone their presence frightened and get rid of Albasta. That's why by approaching of kugunchu to the hose of maternity patient, people nearby meet him with cry "Batir (hero) goes!" In those cases when kugunchu could not presence childbirth, his clothes were brought. Often his headwear was put on the head of a woman. According to beliefs, black Albasta was afraid even the clothes of kugunchu. In addition in cases of absence of shaman or kuuchu the Kirghiz performed various actions (Bayalieva, 1972).

F. Poyarkov gives several methods for frightening of black Albasta: "A maternity patient is lightly beaten, and if this does not work, then even more decisive measures: 1) began to beat a maternity patient with whips firstly lightly and then stronger; 2) hammer into earth four poles, to which a maternity patient is bind by the arms and legs and leave her so for several time. During the faint of a maternity patient Semirechenskiye Kara-Kirghiz mainly trying to make much more noise: beat handmade drums, shoot guns. From the yurt nearby also run and take active part of getting rid from Albasta... If this also does not work, then they are trying to catch and to bring in yurt golden eagle: the Kirghiz believe that Albarsta is afraid of this bird and having seen it disappears" (Poyarkov, 1891).

The description, actions if the character of Albasta in conscious of the Kazakh and the Kirghiz peoples as well as folk texts based on these beliefs are common.

In the Bashkir hikayas the plot also occurs, where the Albasta is beaten, it things are taken away, using patronage of baksi. As proof we can use an opinion of F. Nadrshina: "According to representations the means of "protection" from evil forces were chosen: evil forces were "frightened" through several magic actions (for example, through beats with lashes), accompanying this with conspiracies, later-with the shooting from gun, through hanging of tress on hence etc."(Nadrshina, 1998).

In the Turkmen and Uzbek folklore a human in order to subdue an Albasta should get one of her things: magic book, comb or coin. You can make Albasta to fulfill your wishes through sticking a needle in her clothes. Then she obeys your orders. Such method is occurred in the Turkish hikayas (Mythology. Great Encyclopedic Dictionary, 1998).

We have already said, that Albasta harm mostly pregnant women or woman in the process of childbirth. However a woman cannot bring into the world without Albasta. If we pay attention to some information, Albasta helps to maternity patient. Therefore it is not allowed loudly to reproach Albasta "on contrary, you should devote kind words to her". Based on notice by M.S. Andreev "in the ancient time Albasta played role of the goddess of birth". However, after the words of scientist, "ell her body consists of nipples. She feeds through them newborns. Due to this a child become ill or even die. Sometimes she is called as "mother of children" (Andreev, 1953).

Kazakhs represented Albasta as a woman with loose hairs, saggy breasts, i.e. in it character the features of as a woman as of mother are combined.

4. Discussion

If we compare the plots of stories about Albasta, which are created in the folklore of each peoples, it arises the necessity of researching of ethimology of widespread word "Albasta". In this connection we can give as example important researches of researchers of this are. The scientist I.M. Steblin-Kamenskiy writes: "it is possible being considered as clarified, that the word almasta/albasta is the addition of two foundations:

- 1) ala-, probably, Indo-Iranian or even more widespread name of demon or illness, dangerous for maternity patient and children...;
- 2) -basti-Turkic, basti 'crushed' ("strangled")" (Stebline-Kamensky, 1999).

The scientist A.S. Andreev finds out in the word the contamination of the name of ancient deity Al and of the Turkic Basti "crushed", noting, that in the northern Tajuk dialects in "folk pronunciation" this name is transformed in Almasta and its variations (Andreev, 1953).

Among such opinions its place took and conclusion by E. Benvenista. He believes that such decision implicit mainly by the comparison of the range of circulation of simple term Al and derived Albasta with the area of the Iranian and the Turkic languages respectively (Benveniste, 1960).

In his definition V. Basilov also connects the word Albasta with the Iranian mythology, but he speaks about the compliance of certain phonemes to words "spirit", "god" (Mythological dictionary, 1990). And the scientist S. Kondibay divides the word "Albasti/Albasli" into three components: al (kal), abas (amas, li (ti) (Kondibay, 2005).

Table 1.

Al (Kal)	Protoform <i>Al-(Kal-)</i> , is the name of ancient deity of fiery nature, progenitor of humanity. It can appear and in the form of a woman.
Abas Abak	Deity or spirit, creator of the universe. It can also appear and in the form of a woman.
-li	The Turkic formant, which was traditionally used for creation of ethnicons and of family names alataili, erekli, karagabaili, shaprashli, shocrakli etc.; here it defined daughters, sons and children of some person.

By the analysis of the word Albasta G. A. Klimov and D. I. Edelman began with etymology: "...The spreading of the word should probably be connected not to usually language interaction, but to more ancient processes of cultural diffusion" (Klimov & Edelman, 1979). So the scientists connects to the gods of ancient Mesopotamia Lamashtu or Lamastu. In the ancient Mesopotamia this was the name of demonological being-the daughter of the goddess Anu, who was represented as a terrible, ugly woman with the head of lioness or bird with clawed fingers, loose hairs and hanging breasts. She could supposedly enter the house through doors, windows and small holes, breastfed a child after what he died (Lichy, 1971).

In Akkadian documents is spoken about two goddess: Lamassu-spirit-protector of a sole person, more seldom-old temples, cities, countries etc. and Lamastu-demon of illness in the form of a woman (The Assyrian dictionary of the Oriental institute of the University of Chicago, 1973).

That fact, that Albasta is imposed to women, defines certain correlation in relation "Albasta-woman". This can be taken as a form for scientists discussion from the historical point of view and from the point of view of the mythical understanding.

If we look at the folk hikayas by the Kazakh, the Turkish and other peoples, Albasta is represented mainly in form of grey-haired or blonde haired girl with hanging breast, loose hairs, beautiful or ugly. Among the Uigurs Alvasti (Albasta) is represented as naked, with big breast woman. She has a fractured back. According to these signs a person can define that he met Alvasti (Aliyeva, 1989).

M.S. Andreev in his work writes: "...Her appearance is various: once she is-a terrible beast with seventy breasts, once (in the Fergan, in the valley of the Zeravshan)-a beautiful young woman (girl), who likes flowers and green grass, living in bushes and trees and does not harm to people (Andreev, 1953).

The description of Albasta in zoomorphic or anthropomorphic forms, as well as the appearance of this character in several forms corresponds to its several functions. And the presence of plurality of functions is explained of plurality of functions of gods and spirits-protectors, to which Albasta is connected in consciousness of people.

L.N. Potapov writes: "By the Karaholski Tuvians the Albasta are almost indistinguishable from the beliefs of northern Alta about mountain spirit-the spirit-master (tagdineezi) in form of naked woman, often having sexual cohabitation with hunters (during a hunt) and in these cases provides hunters with especially good catch. Various stories about cohabitation if the hunters-Tuvians with Albasta we have heard mainly times during our trip of Upper reaches of the river Alasha". (Potapov, 1960).

In hikayas it is often spoken about the presence by Albasta of the husband and children. Family life and strict adherence of its principles refers to the ancient image of the "anasi" ("Mother of fire"). That's why it is their protector. In according to the Turkic folklore we can speak about interesting plots of true stories of the Vainakh people (Chechen and Ingush). Due to the fact, that these characters of Albasta are dominant in the folk mythology. Named as "Almas", these character are often occurs in hikayas. Almas can be found out and in form of a man with axe in his breast or in form of a tall woman with hanging breast. Trying we to discuss one of these "Meeting": "The hunter Chapa Bargan was familiar with one of the Almas, who, patronized to him. Sometimes he has boasted that he and without her patronage hunt very well. He shot that day from a gun for twenty times, but unsuccessfully. In the evening she returned him all his bullets. Accidently Chapa killed her brother. The brother of killed Almas revenged him. Then woman-Almas, his patroness, buried him and said: «God grant to the area, where lived this man, no harvest!» (Dalgat, 1893).

Named plot proofs one more time abovementioned concept. This is firstly: that Albasta is-a spirit, which patronizes to a hunter; secondly: Albasta has brothers, who defend her; thirdly: Albasta, having not receive help from a person, curses him. From the content of curse it is clear that, Albasta with the patron of forest have powerful forces agriculture and fertility. The inherence of Albasta of such nature of spirit-patron is occurred in the folk texts of a lot of the Turkic peoples. For example, in the Nogai stories Albasta are good helper of a human in the household, according to beliefs of the Turkmen and Uzbek the Albasta increases the incoming of its master (Mythological dictionary, 1990).

Such facet of functions of Albasta takes place in the following hikayas from the Kirghiz folklore: "Albarsta began to pester Aali Sheirekeev from the early childhood. Especially often she came when he was getting ready to bed. Such cases became more frequent, and as a result he began afraid to sleep alone, went to sleep to his friends or asked someone to lie in bed with him. Once he slept with the friend of his father. When at night the Albasta came and was sitting on Aali, a friend of father has taken out prepared whip and hit her twice. Aali Sheirekeev at that moment opened his eyes and felt himself better. In addition he told that, he saw a fire, disappearing from the entrance door. After that case Albasta does not disturb him for a long time. Sometimes she "presses", but so much gravity as before he did not feel. In contrary, after Aali, Albasta, coming to him is-"a missioner of good". Because Albasta "presses" on him before coming acquisition (Bayalieva, 1972).

By analysis it becomes clear that, the early character of Albasta was a goddess-protector of mother and child, family, and in addition she benefits the humanity as a patron of forest and mountains. The achieving by Albasta of such moral tops can be proved through the historical process.

It is well known, for the primitive society matriarchy is typical. That's why very important was the role of the head of family-the mother. A woman was a support for the world, protector of a human and of the nature, leader. The main aspects of life were concentrated around of a woman. Thus, the metamorphose transformation in the demonological character, the basis for the central character of hikayas it is worthy to look for since this epoch.

According to historical chronology the patriarchy follows the matriarchy. Sacred revelations of the epoch of matriarchy begin to lose its importance. As the Georgian scientist M.Ya. Chikovani has noticed: "...The primitive character of the mistress of animals, appeared under the tribal formation, became more complicated in time. After a collapse of the matriarchy the reputation of evil deity for recently good goddess was confirmed" (Chikovani, 1975). This can be understood as following.

It is well known that, ideology of the period of the matriarchy combined the functions of "mother" and "mistress". After the epoch of matriarchy was destroyed, and was the patriarchy installed, the status of a woman decreased. The role of mother was understood only as one of the public functions. The role of mother is defined of dependence from a man. This feature is characterized and for mythology. For example, pay attention to the mythological work of the Bashkir people:

"Once in this region came two brothers on harnessed reindeers-Aina and Gaina. Everyone had one reindeer in harness. Both reindeers were white. And there were not people there. Only forests, and high grass. Let reindeers to graze, brothers went sleep. In the morning brothers woke up, and see that-the reindeers returned foaming, exhausting. Another day, decided to find out what's the matter, brothers let them graze again. As first for the reindeer came Aina. He goes and goes and sees: out of forest goes a strange old hairy woman, catches a reindeer and astride it. That was Tulua-the mistress of that region. They say, she was from the tribe ar. She was very ugly: hairy, with dropping breasts. One breast she threw over her shoulder, with another one she girded herself. Seeing her, Aina screamed in fright. «A, you are waylaying for me!»-cried Tulua and has tossed Aina up, and then caught while lightning. Cut through his foot and drunk the blood from wound. Had not waited up the returning of Aina, Gaina went next day for a reindeer and saw, a terrible old woman, having climbed on reindeer was tormenting it. Having chosen a convenient moment he thrown on an old woman a lasso, pulled off the reindeer and began to heat. He heat once, twice and suddenly an old woman turned into a beautiful girl.

-Dear brother, do not heat me, I will be your wife,-she said to him.

Gaina made her swear not to do bad deeds. Having tied her hairs to horns of reindeer he brought her with him and settled there.

From Gaina and his wife Tulua has its origin the Bashkir tribe Gainitsi, which settled in sixty villages of the valley Tol in the southern part of the Perm region. There the villages of the tribe Gainitsi and in the northern part of the Bashkiria. We, the habitant of the village Sultanaevo,-are Gainitsi (The Bashkir folk art, 1987).

Tulua, from whom began the formation an spreading of the tribe of the Bashkir reminds us the character of Albasta. As proof is the description of appearance of Tulua: "She was very ugly: hairy, with dropping breasts.

One breast she threw over her shoulder, with another one she girded herself". Her actions ("Cut through his foot and drunk the blood from wound ") are common those in the mythology of the Kazan Tatars. In beliefs of the Tajiks Albasta also drink blood of people and animals (Mythological dictionary, 1990).

It becomes immediately clear, that the folk text is the result of a clan-patriarchy epoch. A woman-beast distancing from its "diving" character and takes the form of "demononim". Evilness is foreground. But being defeated by a human she is on the bit. Although she was called the "mother" of the whole tribe and has developed the etiological direction, this "mother" purposes are formed under the influence of man.

However such structure of a plot does not negate the special sacred status of their ancient mythological consciousness at the beginning. For example, "Out of forest goes a strange old hairy woman, catches a reindeer and astride it. That was Tulua-the mistress of that region". The text provides the information about mythical essence of the Albasta: demonstrates, that that terrible woman is "a mistress" of forest thicket, i.e. she is the patroness of green seedlings, plants or defender.

However the syncretism of the character of the Albasta is determined through its relationship with other demonological beings. For example, the character of the Albasta as the mistress of forest can be compared with Sorel.

The scientist Chokan Valikhanov gives such definition in his work: "Albasta-is a very dangerous spirit, who comes to woman during the childbirth. Sometimes the people call them zhestirnak (literally brass claw-auth.). The name of overlords of the Albasta is-Sorel (living among the top of trees, a mythical character), with growth of three sazhens, with aesthetic breast, legs grow along, thin nails. Sorel-a forest spirit, if we can believe the hikaya, appearing in several forms, is a husband of Albasta. Sorel lives in forest thicket, and looks like a man, but his breast is too long at the level of trees. Tickling a man to death, the Russian people call it a forest man (Valikhanov, 1961). A forest man is known among the Russian people as "silvan". There is the word "cøpe" in the Kazakh language. This can be translated as "bookshelf". Perhaps these words have the same roots.

In the demonological understanding by the Chuvashs the character of Alpasta (Albasta) is connected with the character of Arsuri. In the Chuvash mythology Arsuri-is the landlord of forest. Another name of Arsuri is-Varman tura (the god of forest).

R.G. Akhmetdinov makes such conclusion: "The Chuvash Arsuri is related of the Russian-silvan. The word Arsuri is consisted of two elements: ar "a person, a man" + surri "half"- "a half of a man", i.e. "half". By Udmurt palesmurt "half-man", by the Mari-Shurlocho "half-cripple", by the Tatar Yarimtik "half" (The comparative research of the Tatar and Chuvash languages, 1978).

This reminds the mythical characters of "Urmaniyase" by Kazan and by the West-Siberian Tatars, "Shurale" by the Bashkirs (The Bashkir folk art. 1987, pp. 111-113).

If we rely on the "Mythological dictionary" we find the following definition: "Shurali, urman iyase, in the mythology by the Kazan Tatars and by the Bashkirs (Shurali, Yarimtik) is a spirit of forest, silvan. By the Tatars is represented in form of hairy man with horn in the forehead or as a naked woman with long breasts, cast as by Albasta,..." (Mythological dictionary, 1990).

For sum up the abovementioned, the roots of the words sorel/arsuri/shurali have the one common origin root and have their origin form the god Shur in the Slavic mythology. "Shur has origin from the name of the Slavic pagan spirit Chur (sometimes it was called as Shur). According to the Slavic mythology, Chur is the spirit of a forefather, guarding a home. The ancient Slavic also protected a person and all his property from the evil forces: as an habitant of the crossed-passers roads, he had more forces over all devils (<http://myfholgy.info>).

In his definition Ch. Valikhanov suggests the possibility of connection of zhestirnak-the second name of Albasta, with her characteristic as patroness of forest. Because zhestirnak-is the spirit in form of woman. She lives in forest (Valikhanov, 1961).

In this connection the character of Albasta or of the Bashkir Tulua has common features of the character of "Baba-Yaga" in the Russian folklore. In the research by V.Ya.Propp is said: "Another feature of the appearance of the character of Baba-Yaga-is her sharply female physiology. The signs of sex are exaggerated: she is represented as a woman with huge breasts..." (Propp, 1986).

This character has common features with the character of Dzhege Baba, which is occurred in the Yakut hikayas. And a mythical basis of the character of Dzhege Baba are connected with the character of Abba in Yakutsk olonkho (Dyakonova, 1985).

The scientist notices and the fact that, Baba-Yaga commands forest animals. However in the Turkic folklore the

Albasta is represented as an old woman as well as young girl, creates family. In the definition by V. Ya. Propp the character of "Baba-Yaga" is defined: "...She does not know family life. She is always an old woman, moreover an unmarried old woman. Yaga-is not a mother of people, she is a mother of animals, moreover, of forest animals" (Propp, 1986).

"Mother" of forest has saved forces on animals. In the abovementioned plot is spoken about the possession by the beast on the reindeers. In addition to this it is spoken in the "mythological dictionary" that it is widespread the belief about of love of Albasta to horses: during the night she climbs on them, confuses their mane (Mythology. Great encyclopedic dictionary, 1998). The researcher S.Kondibay connects this with the beliefs about water horses-mermen: "It is also possible, that Albasta and Suini, as mythic being of the water element , having the common origin" (Kondibay, 2005).

Albasta, who subdued a horse, sometimes avoids it. As after for some beliefs, the invisible Albasta besides "especially persons" sometimes can see light-grey horse and chases after. Due to the fact of being of representative of other world the light-grey horse can see without problem and its "compatriot"-Albasta. The light-grey horse also connects the relationship between this and other worlds, but protects living. That's why it saved "smell of life". And dead are always afraid of this smell. That's why Albasta having noticed the light-grey horse run away.

In general, the Albasta, who commands animals is managing of the hunting way of life. Due to the fact of connection of life of hunters with animals. Due to this reasons in some aspects Albasta may be understood as landlord of a human life. Thus, a person, who breaks the silence of forest and of surrounding water, "breaks order", is exposed of the anger of Albasta. In this connection the scientist I.Razumova writes: "There a lot of hikayas where, the role of "hosts", acting as grateful beings, is very positive. The same "masters" punish for failure to observing of certain rules" (Razumova, 1993). This is proved by a lot of the hikayas of the Turkic peoples. For example, in the folklore of the Kazan Tatars Albasta drinks the blood of ruined victims. In the Altai worldview the Albis causes serious illness (Anokhin, 1924). By the Tuvinians the Albis as in form of a woman, as well as in form of a man causes the people illness ("Causes the mental illness by a person, causes illness Albistaar") (Vainstein, 1991). According to the beliefs of Panjshir Tajiks, the hairs of Albasta (or al) reach the earth, breasts hang to knees, sometimes she throws them back or over her shoulder. She eats defeated by her person (Andreev, 1927). In the Yakut beliefs malevolent abasi eats meat of people and of cattle (Ionov, 1918).

In the myths by the Bashkir Tulua/Albasta is represented as mother-finder of the tribe Gainin, as the result of relationship with a human. In examples of the works of the Turkish, the Kazakh, the Kymikskiy, the Nogai and of other peoples the Albasta also has sexual relationship with a person. For example, in the Tuvinians myths Albasta live with a hunter, feed him with her own milk and with the meat of her ribs. Such plots prove that in the archaic meaning, Albasta supported a hunter/a man.

In the tribal society struggling with Albasta baks slowly turned in molda (Muslim churchman). This is one of the most largest phenomenon in the history-consequentions of monotheistic direction, which was brought the feudal epoch with, i.e. consequentions of the Islamic religion. The traces of the feudal epoch stopped the worship of nature, and weakened the archaic consequentions of "spirit-protector".

For example, in the having formed in the period of Islamic religion Nogai folklore plot meeting of Albasta with a human is represented as following:

"Once one woman rided to the neighbor aul to her sister . Suddenly her horse stopped. How a woman had not goaded a horse, it does not move. Then a woman get off bullock-cart and went to see what's the matter. And she sees: across the road lies and sleeps Albasli. Being afraid a woman cried so that Albasli awoke. She got up and slowly went away in the dilapidated house near the road.

A woman went on. When she came than, she has told about all what happed with her to her sister and son-in-law. In the evening she was going back home, and son-in-law went to accompany her and at the same time to look Albasli.

There wasn't Albasli on the road. Then a man went in abandonment house. And he sees: Albasli brushes hairs to her little son. A man caught Albasli and brought her with her little son to his home. In order she could not run away, he pulled out a few hairs from her head and hid them in Koran.

Sometimes the host of the hose with his wife went for visit to the neighbor aul. At home were only a little daughter of the host and Albasli. After making all necessary work through the hose albasli began to play with the daughter of the host. During the play Albasli all the time requested to give Koran to her, but the girl remembered the order of her father not to give Koran and she did not give. Then Albasli intimidated the girl.

-I throw you into the fire if you do not give me Koran!-she said.

The girl was afraid and gave the Koran to Albasli. Albasli opened the Koran, took her hairs. She threw the girl into the fire and run away in forest, taking with her son" (The Nogai folk fairy-tails, 1979).

The plot describes some methods for controlling Albasti by a human, i.e. after becoming some hairs from the head of Albasli and she would be subdued to wish of a human.

5. Conclusions

The beliefs of the Turkic peoples being formed in the primitive social order through the archaic concepts, has undergone a few transformations with exaltation of the Islamic religion. The formation of the religion worldview attempted to destroy old traces of shamanism and left behind the systematization and unification of the mythical understanding. In the world mythology the system of patrons is transforms into the system of gods, and during transition to polytheism lost its sanctity. Mythical knowledge is remained only as memorat in plots of hikayas. Even the system of character has undergone the number of changes. That's why the composition of the demonological beings can be considered in two directions:

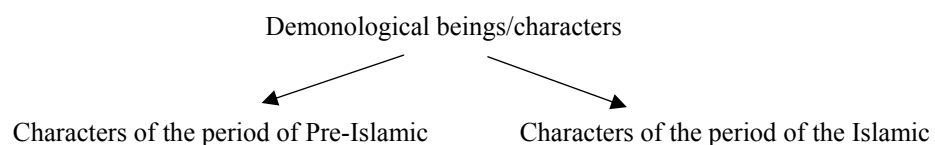


Figure 1.

The character of Albasta, which we considering, includes elements of both epochs and covers some differences. The phonetic sounding of the word Albasta by the Turkic peoples are common, as well as its characterization. Firstly externally, "Albasta" looks like a man, rather a woman; secondly, "Albasta" stands against life, is bearer of evil intentions. The name "Albasta" is on the junction with concepts "press", "stragglng", "commit evil to living". We came to such conclusion due to analysis carried our above.

In general the mythological knowledge of each people and their religious understanding were combined with the concepts about spirits-protectors. In this context the most characteristic is the development of worship the forces of nature, nature phenomena, as the result of the proximity of the humanity with the nature.

A subject of the archaic mythology is a wonderful changes of natural phenomena. Due to development of culture, mythology degraded. In the epoch of the formation of common culture and of human formation, the mythology enriched and modified. Mythological plots and characters lost their static nature and acquired the ability to change, transform into the fairy characters. This leads us to understanding of the connection between a human and nature phenomena.

Our research includes not only this article. At the level of dissertation we consider the entire system of characters of the non-tail prose of the Turkic peoples. In the feature the range of research would be expanded. This research is only a small part of the scientific work of authors.

References

- Aliyeva, M. (1989). *The Uyghur Folklore Genres* (p. 120). Almaty: Kazakh SSR Nauka Press.
- Andreev, M. (1927). The ethnology of Afghanistan. *The valley Pandzhir (Materials are from the trip to Afghanistan in the year 1926)* (p. 92-93). Tashkent: The Publishing house of the Society for researching Tadjikistan and of the Iranian peoples beyond.
- Andreev, M. (1953). *Brief information about the beliefs in the deity-demon Al-Albasti in the Central Asia. Tajiks valley Huf (Upper Amu-Dariya)* (1st ed., pp. 78-82). Stalinabad: Printing house of Academy of Science of the Tajik SSR.
- Anikin, V. (1972). Art in genres of non-tail prose. The Russian folk prose. *The Russian folklore* (p. 13). Book XIII. Leningrad: Publishing house "Science", Leningrad department.
- Anokhin, A. (1924). Materials on shamanism by the Altai, collected during the trips through Altai in the years 1910-1912 on behalf of the Russian Committee of researching of the Central and East Asia. *The collection of the Museum of Anthropology and Ethnography of the Russian Academy of Sciences* (p. 6). Book IV, 2. Leningrad: The Publishing house of the Russian Academy of Sciences.

- Bayaliev, T. (1972). *Pre-Islamic beliefs and their remnants by the Kirghiz* (pp. 95-100). Frunze: Publishing house of the Academy of Science of the Kirghiz SSR.
- Benveniste, É. (1960). Le dieu Ohrmazd et le demon Albasti. *Journal Asiatique*, 1(248), 71-73. Paris: Société asiatique.
- Chikovani, M. (1975). Folklore and mythology. *The problems of folklore* (p. 63). Moscow: Publishing house "Science".
- Comparative research of the Tatar and the Chuvash languages* (p. 153). (1978). Moscow: The publishing house "Science".
- Dalgat, B. (1893). *Primitive religion by the Chechens* (p. 3). Terek collection. Part III. Vladikavkaz: Printing house of the Terek Regional Board.
- Divaev, A. (1896). The demonological stories. *Collection of materials for statistics of Syrdarya Region* (Vol. 5, pp. 43-47). Tashkent: Printing house of the trading house F. and G. Kameskiye.
- Divaev, A. (1897). Ethnographic materials about origin of Albashta, jinn and diva. *Bulletin of the society of archaeology, history and ethnography at the Imperial University of Kazan* (Vol. 1, ed. 2, p. 229). Kazan: Publishing house of the Kazan university.
- Diyakonova, J. (1985). The character of the Baba-Yaga in olonkho and in the Yakut hikayas. The folklore of the peoples of RSFSR. *Interuniversity scientific collection* (p. 67). Ufa: The publishing house of the Bashkir state university.
- Dolgan folklore. (1937). *Preliminary article* (p. 137). Leningrad: Publishing house "Soviet writer".
- Ionov, V. (1918). On question of researching of pre-Christian beliefs of the Yakuts. *The collection of the Museum of Anthropology and Ethnography* (p. 159). Bool V, edition 1. Petrograd: The printing house of the Russian Academy of Sciences.
- Kaskabasov, S. (2000). *Goldmine (The origin the spiritual culture)* (p. 364). Part I. Astana: Publishing house "Elorda".
- Klimov, G., & Edelman, D. (1979). For the etymology of Albasty//Almasty. *Soviet turkology*, 3, 60. Baku: Printing house of the Academy of science USSR.
- Kondibay, S. (2005). *The Kazakh mythology* (p. 59). Brief dictionary. Alma-Ata: Printing house "Nurli Alem".
- Korolev, K. (2007). *Encyclopedia of supernatural beings* (p. 446). Moscow: Printing house "EKSMO"; Saint-Petersburg: Publishing house "Midgard".
- Lichty, E. (1971). Demons and population control. *Expedition*, 2(13), 23-24. Philadelphia: The University of Pennsylvania Museum of Archaeology and Anthropology.
- Miropiev, M. (1888). Demonological stories of the Kirghiz. *Notes of Imperial Russian Geographical Society in the department of ethnography* (3rd ed., Vol. 10, pp. 10-11). Saint-Petersburg: Printing house V. F. Kirshbaum.
- Murodov, O. (1979). Ancient Images in Tajik Mythology among the Valley Zeravshan. *Ethnographic research to the history of religion and atheism* (p. 58). Dushanbe: Donish Press.
- Mythological dictionary. (1990). *Editor in chief* (pp. 33 & 610). E. M. Meletinskiy. Moscow: Publishing house "Soviet Encyclopedia".
- Mythological Encyclopedia*. (2014). Retrieved October 26, 2014, from <http://myfhology.info>
- Mythology. Great encyclopedic dictionary* (pp. 29 & 514). (1998). The editor in chief E.M. Meletinskiy. Moscow: Scientific publishing house "Great Russian Encyclopedia".
- Nadrshina, F. (1998). *The Bashkir nation's non-fairy prose* (pp. 21-22). Thesis on doctoral dissertation. Ufa: Institute of History, Language and Literature of the Ufa Scientific Center, Russian Academy of Sciences.
- Nansen, F. (1903). *Eskimoleben* (pp. 220-225). Leipzig, Berlin: Georg Heinrich Meyer.
- Nogai folk tales* (p. 165). (1979). Compilation and translation from the Nogai language by Azhdaut Nogai. Executive editor I.V. Stebleva. Moscow: The Publishing house "Science".
- Potapov, L. (1960). *Materials on the ethnography of the Tuvinians region Mongoon-Taigi and Kara-Kholya* (p. 235). Works of the Tuvinians complex archeological-ethnographical expedition of the Academy of science USSR, B. I. Moscow: Printing house of the Academy of science USSR.

- Poyarkov, F. (1891). From the area of the Kirghiz beliefs. In N. A. Yanchuk (Ed.), *Ethnographic review* (p. 41). Book XI, #4. Moscow: Printing house A.A. Levenson.
- Propp, V. (1986). *Historical Background of Magic Fairy Tales* (p. 75). Leningrad: Leningrad University Press.
- Razumova, I. (1993). *Hikaya and true stories (Mythological character in the system of genre)* (p. 99). Petrozavodsk: The Publishing house of the Karelskiy scientific center of the Russian Academy of sciences.
- Stebline-Kamensky, I. (1999). *Ethymological Dictionary of the Wakhi Language* (p. 81). St. Petersburg: Printing house «Peterburgsloye Vostokovedeniye».
- The Assyrian dictionary of the Oriental institute of the University of Chicago* (Vol. 9, pp. 60-67). (1973). L. Published by the Oriental institute, Chicago, Illinois, U.S.A. and J. J. Augustin Verlagsbuchhandlung, Gluckstadt, Germany.
- The Bashkir folk art. Book 2. Beliefs and legends.* (pp. 115-116) (1987). Ufa: The Bashkir book publishing house.
- The Kazakh mythological stories* (p. 206). (2002). Compiler: Sh. Ibraev, P. Auesbaeva. Alma-Ata: Publishing house "Science".
- Vainstein, S. (1991). *The world of nomads of the center of Asia* (p. 240). Moscow: The Publishing house "Science".
- Valikhanov, C. (1961). *Collection of works: In 5 books* (p. 115) Book 1. Alma-Ata: The publishing house of Academy of science of the Kazakh SSR.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/3.0/>).