

## “Villain” Types in Maghtumguly Legends

Mustafa Serbes<sup>1</sup> & Ahmet Gökceğözoğlu<sup>2</sup> & Mustafa Albay<sup>3</sup>

<sup>1</sup> Department of Languages, Ishik University, Erbil Iraq

<sup>2</sup> Department of Languages, Zaman University, Cambodia

<sup>3</sup> Department of Languages, Ishik University, Erbil, Iraq

Correspondence: Mustafa Serbes, Department of Languages, Ishik University, Erbil Iraq.

Email: mustafa.serbes@ishik.edu.iq

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**Abstract:** The legends which are one of the examples of the oral narrative traditions of Turkmen literature, are the narrative stories that include the people related to the public beliefs, places and the events and that are believed to be the true by the audience. In the Turkmen literature, there are legends in different types not only talking about the persons, places (castles) and etc. but also telling of the stories of the historical personalities. The legends about the famous Turkmen poet Maghtumguly are one of those types. There are different studies conducted on the legends that are public narratives. One of these is typology studies, as well.

In the literary texts, there are two main contrary types. Non-existence of one of those will make the existence of the other meaningless. One is the hero that is positive type (protagonist) and the other is negative enemy type (antagonist). In the literary works, there certainly exist one negative enemy type against the positive hero. These types can be classified as the hostile leading types, women types, deceitful types, close relatives and friend types. Analyzing the types in the literary works, it is provided to reveal out the cultural richness. In this context, it is analyzed the enemy types by examining the available legend texts about the famous Turkmen poet Maghtumguly.

**Keywords:** Maghtumguly Legends, Legend, Typology, Villain Types (Antagonist), Hero, Protagonist

### 1. Introduction

The legends, as one of the oral narrative traditions, bear the duty of keystone that carries all the donnee of the past covering everything like beliefs, tradition and customs. Moving from these donnees, the new generations will get the hints about the formation of their cultures by making comparisons between past and the present. This will provide the opportunity of discovering how rooted their cultures were. By conveying these oral narrations to the writing, permanent literary texts will appear, as well. Several studies have been conducted on those said literary texts. One of those is the typology studies, too. In this study, before talking about the typology studies, the general information about the legends has been given and following this data collection, typology studies have been treated.

## 2. What is Legend?

The term legend is a Persian rooted word which means “*story, romance transformed from the parable*”. The term in Arabic language is expressed by the concepts of “*esatir*” or “*ustûre*” (Öger, 2008, pp. 75). The genre of legend is one of those that attract the interest of the folklorists after the romances (Çobanoğlu, 2003, pp. 12). The folklorists define and analyze the legend genre as one of the oral narration sources; however, the historians accept it as the oldest historical records. In addition to this, religion historians have stated that the saga genre reflects the way how public believes. Eventually, the genre of legend has been evaluated in terms of the specific expertise areas by the folklorists, historians, religion historians, anthropologists and ethnologist.

The studies concerning the legends go back to the first half of the 19<sup>th</sup> century. During those times, Jakob Ludwig Karl Grimm (1785-1863) and his brother Wilhelm Grimm (1786-1859) defined the legend and this definition has been accepted today by the researchers more or less. In the western languages, it is derived from “*legendus*”, for example in English *legend*, in German *legende* (also as *sage*), in French *légende*, in Italian *leggenda* and in Spanish *leyenda* (Sakaoğlu, 2009, pp. 19). As for the Turkic languages, legend is called by the terms of “*legenda, rovayat*” in Turkemen language; in Azerbaijani “*esatir, mif, efsane*”; in Uzbeki “*rivayat, efsane*”; in Kazakhi “*añız, añız-engime, epsane-hikayet*”; in Kyrgyzy “*ulamıs, legenda*”; in Bashkortostani “*rivayat, legenda*”; in Crimean Tatar Turkish “*efsane*”; in Kazan Tatar Turkish “*rivayat, legenda, ekiyet, beyt*”; in Altai Turkish “*kuuçın, kep-kuuçın, mif-kuuçın, legenda-kuuçın*”, in Khakas Turkish “*kip-çooğ, legenda, çooğçaah*”; in Tuva Turkish “*tool-çurgu çuugaa, töögü çugaa*”, in Uyghuri “*rivayet, epsane*”, in Yakutian “*kepsen sehen, kepsel, bılrğı sehen*”, in Chuvashi “*halap, mif, legenda, umah*” (Ergun, 1997, pp. 2), and in Karakalpakstani Turkish “*epsane/epsana, rivayat, añız, añız-engime, legenda*” (Fedakar, 2008, pp. 89).

It has been seen that the studies to define the genre of legend has taken place firstly in the studies on the romances in Europe and America. The scholars like Grimm brothers, Max Luthi and V. Propp have stated their opinion about the legend that is a very close genre to the romances. According to the Grimm brothers, “The legend is a story told about a real or an imaginary specific person, event or the place” (Sakaoğlu, 2009, pp. 19). This is the first definition of the legends. On the other side, Robert A. Georges defines the legend as “*a type of narration or story telling that is based on the close or far past, concerning the teller and the listener and believed by the audience*” (Sakaoğlu, 2009, p. 20- Çobanoğlu, 2003, pp. 13-14). The definition by Linda Dégh who has significant researches on the legends is as follows: “*The legend is a traditional story or narration that has been set in the past or the history, told third party and plotted as an art. Indeed, it is not real, but the listener and the teller believe it to be true. In the minor societies, it is transmitted to each other orally.*” (Degh, 2005, pp. 345-346). Pointing out that the legend genre has a wide range of subject, the researcher has exhibited the basic peculiarities of the legend with regard to the structure, coverage, formation and narration. According to Ziya Gökalp, it is defined as “*The sagas are stories which are related to the gods*” (Fedakâr, 2008, pp. 98). Saim Sakaoğlu, having a leading role for the studies over the legends in Turkey, brings four features of the legends into the forefront. To his perspective, the legends;

- a) *Are told about the persons, places and the events.*
- b) *The things told have the feature of plausibility.*
- c) *Generally, the persons and the events are supernatural.*

d) *There is no specific type, it is a short narration including colloquial language.* (Sakaoğlu, 2009, pp. 20-21). Sakaoğlu puts emphasis on the plausibility peculiarities of the legends due to the characters, places, events, structural shortness and giving place to the spoken language. In the encyclopedia of Brockhaus, the legend is defined as *“The legends which are not named in the history and belong to the big, forgotten heroes are the subjects of the mythology. The legends belonging to the ones in the history that we know are the legends, namely Légende”* (Ögel & Bahaeddin, 1989, pp. 5). Pertev Naili Boratav, also, treated the subject of the legends. He displays the difference of the legend from the other narration genres by expressing that *“The main feature of the legend is supposed to be the belief. The things mentioned in it is accepted as the genuine and having really occurred. (...) Another feature is, too, the fact that it is given in the plain spoken language which is far from the hesitations of all types of styles, and it is a short narrative that does not give place to the patterns”* Boratov, 1995, pp. 98). As for Şükrü Elçin, it is defined as *“It is a type of romance that has been born and developed among the environments or the tribes in the same geography since the first appearance of the humanity; and it has had, more or less in the course of time, a role in the occurrence of the belief, tradition, custom and ceremonies”* (Elçin, 1986: 314). Elçin treats the legend as a sub-genre of romance. Bilge Seyidoğlu explains it as the fact that *“The legend is a genre of narration that is the product of oral tradition. In the basis of it lies the belief. The ones telling the legend and the listeners believe that it is plotted on the truth. This fact is not an objective truth. Those who tell and the audience believe that the events in the legend are the real happenings. (...) The legends are the genres of short narration. (...) The legends have appeared in the historical times. The subjects can be any event, historical or religious person or any specific location.”* (Seyidoğlu, 2005, pp. 13-14). It is seen that Seyidoğlu, with this definition, has evaluated legend in terms of subject, structure, creation and conveyance.

Turkmen author Meti Kösäyev, collected the legends about Mahtymguly and in 1959, he published them under the title of *“Magtımğulı Hakında Halk Royatları (The Hearsays about Mahtymguly.* In this work, there exist about 30 legends concerning Mahtymguly. It is of high importance because it is the first work talking about the legends on Magtymguly. Baymiradov, also, has analyzed both 57 Turkmen legend texts and the definition, classification, and creation of the legends in his study called *Istoriçeskaya Evolyutsiya Turkmenskoy Folklornoy Prozi (Historical Development of Turkmen Prose Literature)”* (Baymiradov, 1982). This work is an important source. According to Baymiradov, legend is *“the imaginations of a person during isolating himself from the nature and putting forward an idea on his own; that is to say, it is the myths consisting of the extra ordinary powers and each type of fetishes. These are the first hearsays with predominant imaginations, stories and speeches from mouth to mouth.”* (Baymiradov, 1982, pp. 18).

According to the researcher, the occurrence and the development of the legends are as follows: *“The appearance of the legends and their historical development: the first reference is the myth, then mythological legends. Secondary source is imaginary, unreal conversations, cosmological and etiological events, then the legends. The legends, also, within themselves, have taken place in the romances, riddles, hearsays, epics, sagas, stories, folk poetry and written literature and are affiliated with them. The occurrence of the hearsays and historical development: The first version: It has occurred by transmission of the real or possible events from mouth to mouth and it has transformed into hearsay in the course of time. Second version: it is the transmission of the narratives about the lives, successes,*

*services of the historical persons for the community and it is transformed into the hearsay in the flow of time. Third version: These are the hearsays emerging from the perspectives of the public on the natural events. The last version: it is the fact that epic versions or stories have turned into small scenes slow by slow and these have generated hearsays and legends”* (Baymiradov, 1982, pp. 19-20).

According to Baymiradov, it seems that the hearsays are related to the history of the public directly in the folklore prose and it explains it to some extent without destroying it. That is to say, hearsay narrations are closer to the truth comparing to the legends; even they are the creations exactly overlapping with the truth itself. Beside this study, Baymiradov has another work named “*Magtymguly Hakında Rovayatlar ve Legendalar (The Hearsays and Legends on Mahtymguly)*” in which he has studied famous Turkmen poet Maghtymguly (Baymiradov, 1983), but he has not touched the definition of and classification of the genre; after just introducing the poem called Maghtymguly, he has published the compiled legends about the poet. However, it seems that the researcher has categorized the legends as legend and the hearsay, as well. The researcher, additionally, has made another research on the legends with his craft entitled “*Rovayatlarda Tarihi Şahslar (Historical Personalities in the Hearsays)*” (Baymiradov, 1992). Apart from Amanmırat Baymiradov, another figure who has made research on the genre of legends is Bayrammurat Baymuradov. He has presented the examples of toponomic legends with his work that was published in 2004 with the name of “*Türkmen Galaları Hakında Rovayatlar (The Hearsays about the Turkmen Castles)*” (Baymiradov, 2004). Bayrammurat Baymuradov has also preferred to use the term *hearsay* instead of *legend* and he has stated that the Turkmen castle hearsays have reached at today in two ways in terms of the age in which they had been written and recorded.

### **3. Typological Analysis of the Literary Works**

The different methods have been used to analyze the literary works. One of these methods is typology. It is a type of analysis method revealing the types in the texts with their characteristics. In this study, the analysis has been made by following the typological methodology belonging to the researchers like Raglan, Kaplan, Ekici, and Carlyle.

The characteristics owned by the types in a literary text is the mutual value, positive or negative, of a nation. Ü. Eliuz has given an original definition of typology in his proceeding he has presented by analyzing the types located in the Legend of Dede Korkut. According to his definition, “*The central element in all literary crafts is the human-being. Literary work is an aesthetic, mythical and universal projection that has been constructed on the people. It is necessary to analyze the characteristics overlapping with the human and human history to be able to understand the deep systems lying behind the text. The word ‘type’ meaning the personification of a community value and humanization of an intensity of a value in a literary work is one of the fundamental elements of the literary works depended on the narration. The value gained the intensity, namely characteristic, is the total of meaningful characteristics determining the general character of the measurement style.*” (Eliuz, 2000, pp. 139). It is stressed the importance of the human factor in the literary works. The literary work is affected by the cultural values of the environment in which it is in the process of formation. These interactions can be explained, somehow, as type. “*Literary products give service to the protection of many cultural material and non-material phenomena. In a certain literature, just as Indian Literature reflects Indian ideology and religious structure, it may serve as the main record of the non-material traditions of that culture.*”

(Yu, 1987, pp. 558 -569). Yu has mentioned that the values of the community has influences on the formation of the literary texts; within this context, his work named Vedalar (meaning Farewells) is a good example in which he has shown the formation of Indian literature and culture.

There are studies concerning the type subject in the literary works. One of those is “The Conventional Hero” written by L. Raglan. This study is one of the most significant studies dedicated to the conventional hero pattern and Raglan has used typology method in this work. He has stressed that it is necessary to study oral works, especially epic texts, by using this methodology. To Raglan’s opinion, it is not true to be in expectation about showing great care concerning the psychological or historical factors that has been revealed out while the poets perform their epic narrations (Raglan, 1949, pp. 136-138). Raglan’s work “The Conventional Hero” has been translated into Turkish language by the researcher Mehmet Ekici who believes that it will be much more efficient when it is exhibited by comparison of the values gained after the detection of the data in itself by taking the specifications belonging to the research area into consideration. “Any folk product is supposed to be analyzed by the pattern of person, the text and the conditions and the environment in which the text has been generated.” (Ekici, 1998, pp. 26-27). Oral literary products are those that have been developing since the past and still in process. The conditions of the oral products that have reached today since the time of their formation must be evaluated by considering the conditions and social environment.

As mentioned above, Lord Raglan in his work called “Conventional Hero” asserts a categorization displaying the general characteristics of the general hero type faced in the oral and mythological products, and the stages of being a type. Lord Raglan has made this classification by moving from the features of the most character types. (Raglan, 1998, pp. 126-138). In this study, he has examined the legendary heroes of the different nations and has prepared a list showing that how much they have from the detected peculiarities. As another figure worked on the typology Thomas Carlyle has put forth the typology of a hero with his craft named as “The Heroes” by moving from the characteristics of the historically prominent persons (Carlyle, 2004).

As an important researcher, M. Kaplan makes an investigation on the types that have an important role in the Turkish Literature, with his craft called “Türk Edebiyatı Üzerinde Araştırmalar III, Tip Tahlilleri (The Researches on Turkish Literature III, Type Analysis)”. (Kaplan, 2014, pp. 5). In the preface of this work, he states that the hero is in the center of the occurrence of the vents in the literary works. The characters in the works are generally simple ones, however some of them are very complex. They all have specific sides. Saying that it is difficult to express by a formula, Kaplan mentions that in the ancient times, there were persons in the literary works whose characters did not change and those persons can be called as types. He suggests that these types will appear in the different texts with minor alterations. According to him: the “type” concept is totally different from the concepts of the character and personality. Type is socially meaningful. They represent the basic values of a society in a specific period, in the literary work.” (Kaplan, 2014, pp. 5). It is uttered that because the types in the literary crafts have been seen as a holy creature since their generations, they separate from the concepts like character and personality.



It is seen that researchers make use of many scales while evaluating the characteristics of the types in the typological studies. Most of those scales are developed by following the religious and holy values of the nations in the emergence of legendary hero type. Analyzing the texts in details, the 'type' has many adjectives and these adjectives are used as a metaphor element for the description of the personal characteristics. For this reason, these characteristics of the types are the positive or negative values of the nations. To the perspective of Kaplan, "*The fact that has created the types is the real conditions in which the society lives.*" (Kaplan, 2014, p. 51).

The types have merged up by the effect of the life style of a nation and life conditions. "*In the work, the hero is the main type; however, there are other characters beside the main type and those can be ramified as the 'sub-types'*" (Yıldırım, 1999, pp. 17-18). The type playing the central role in the works is the protagonist. The others are the secondary (supplementary) types and the antagonist that centralize around the antagonist to assist to reach his/her goals with the actions. These types have been perceived by the public opinion as the hostile figures who caused chaos, divisions and malice. In the literary texts, the representative of the goodness is the protagonist and the representative of the evil is the antagonist. The protagonist portrays the actions of an ideal person whom can be taken as an example; whereas the antagonist character is seen as a figure that behaves on the very contrary and needs keeping far from. In the Turkmen literary texts, the hero represents the favor and the evil is represented by the villain. The hero gains respect with his/her actions and behaviors; on the other hand, the villain figure is humiliated. The most obvious feature of the protagonist is the trickiness. The hero is chivalrous and the enemy is vile. The enemy is not welcomed by the community. The hostile type takes every risk of doing any kind of malice for favor of his/her personal benefits and interests. It carries the features of all negative adjectives affiliated with the evil. This type is arrogant, deceitful, liar, tricky, savage, slippery and ungrateful person. It is always in charge of creating chaos, while the function of the protagonist is to bring peace and order to this chaotic atmosphere. In the Turkmen literary texts, the villain type has the peculiarities like the ambition for ruling and seizing the lands of neighboring nations, plundering their properties and disseizing houses. The enemies that have left painful traces in the history of a nation, have been transmitted to the following nations by treating them in the literary texts. The enemy types taking place in the available legends belonging to Maghtymguly in Turkmenistan, has been analyzed and evaluated. Accordingly to this;

#### **4. Villain Types in Maghtymguly Legends**

The enemy types located in the texts that were compiled from the legends on Turkmen poet Maghtymguly, have been analyzed under two subtitles as the rulers (Sultan, Khan) and the deceiver.

##### **4.1 The Ruler (Sultan, Khan)**

People like Sultan and Khan who rule the public come from the noble and aristocratic class. The communities always show respect for their leaders. Not only are there good leaders, but bad administrators exist as well. The rulers and their attitudes during the reign by having kept the public under oppression and ruled them unfairly and tyrannously, have reflected on the literary texts, as well. This resulted in the emergence of contraries such as good and evil, friend and enemy. In the Turkmen

Literature, the enemy types are generally the representatives of the noble class. The villain types in the available Maghtymguly legends have been analyzed.

*“He Was Disobeyed’*

*Once, Khan heard that Devletmemmet, father of Maghtymguly, criticized him, so Khan called Devletmemmet by him and asked:*

*- O dear Mullah (meaning a religious, wise man), why don't you touch my bread?*

*Devletmemmet said:*

*- O Khan, people like Devletmemmet and his followers do not eat your bread. Khan got angry and said:*

*- Why is that? Is there poison in my food?*

*- Khan, I do not see that you earn halal. You make your income by using your whip. The income you have made is the tears of the orphans, widows and the poor. I do not want to be included in such an income so I cannot share your dish. All what you have is haram!*

*- Mullah, I had called you here to get your support; apparently, it will not happen. Should you not follow my steps, then get away now!” (Baymiradov, 1983, pp. 22-23).*

As seen above, Khan is not satisfied with the halal earning and his attitude to plunder the property of people becomes prominent. One of the most visible characteristics of the enemy khan types is the unfair to the community and torture. In the text. It is clearly expressed that the khan is unfair against his people.

*‘Treasure of Wisdom’*

*An unfortunate man did pay his tax. His majesty the Khan ordered him to be thrown down the minaret to make an example of him for everybody. His men executed the action and threw him down by saying that the order by Khan is a law for them.*

*‘Your Service Is No Worth’*

*Dövletyar falls in love with the daughter of Allayar Khan. Due to this reason, he was tortured by the Sultan of Egypt and stayed in the prison for seven years.*

*‘Don't Burn, You Get Cooked! Don't Dig, You Fall In!’*

*Once, Hanali Khan kidnapped a boy who was one of the kins of Devletmemmet while he was pasturing the sheep in the valley. Khan the villain killed the boy to get rid of the ailment.” (Baymiradov, 1983, pp. 82-85).*

The examples above show that enemy ruling khan who is the symbol of the cruelty and the tyranny, is so brutal to kill others for his own interest. Such types perform the necessity of their characteristics perfectly.

## **4.2 Deceitful Types**

*“In the Presence of Hive Khan’*

*Maghtymguly gave his manuscripts to the scholars of Hiva Khan to get his poetry to be printed as a book. They read the poems and found nothing that will bring profit. They denigrated him to Khan by saying that the book of Maghtymguly is not eligible to be published. Khan believed in their words so he did not approve the publishing.” (Baymiradov, 1983, pp. 73-74).*

*‘It’s No Use!’*

*“After Maghtymguly left the manor house, Khan asked the scholars how he could keep the poet in Hive city. One of the elders said:*

- *Majesty Khan, if you order his family members and relatives in Etrek to be brought here, then he will be forced to stay here.*

*Khan liked the offer and he sent his men to Gurgen and Etrek without being noticed by Maghtymguly. The relatives of the poet were taken hostile and brought to Koneurgench nearby.” (Baymiradov, 1983, pp. 78-80).*

*“‘Time the Butcher’*

*Two sheep merchants from Hive put up in the house of a man called Ishan Zaman who was from the village of Gyzylduyp in Garrygala. Those guests had two sacks full of money by themselves. Ishan Zaman had a deal with the highwaymen who had an eye on their money. Ishan to them:*

- *After seeing the visitors from Hive off, I will let you know. When they reach at such and such place, suddenly show yourself up and kill them; bring all the money they have and their mounts to me, then we share everything.*

*These bandits do what Ishan Zaman says and brings everything to Ishan’s house after killing those guests” (Baymiradov, 1983, pp. 125-126).*

In the Turkmen literary texts, hostile and tricky types have always reacted against the favor with evil. The most obvious feature of the enemy type is to commit evil. The deceitful type shows himself like a friend to his enemy. Such types show their hostility when their rivals are in a difficult position.

The legend named as “Unfulfilled Intention” dedicated to the poet, is a good example in which it is seen that how jealousy deceitful types are. These types do all sort of trickery to be able to cope with their rivals. As the deceitful types, the mullah who is jealous of Maghtymguly make use of the women to embarrass the poet.

*“‘Unfulfilled Intention’*

*Maghtymguly did not have good relationship with the mullah and muftis while he was studying in Hive and Bukhara. They had a deal among each other to embarrass Maghtymguly. One of them said:*

- *Let’s denigrate Maghtymguly to our Master by saying that he is writing poems against the religion and sharia. Another suggested:*
- *Nope! We must do something that will disgrace Maghtymguly before the eyes of public; otherwise, we will lose our faces to walk among the people. People learn his poetry by heart and recite them everywhere. We must bring disgrace on him by hussy.*



*They agreed upon the final proposal and started to seek for the ways to humiliate Maghtymguly.*

*Meanwhile, some girls and brides gathered and were talking about how well-behaved Maghtymguly was. One of them with bad intentions said:*

- *Even it is said that Maghtymguly is so wise and well-behaved, these are all empty talks. She added "If Khidr sees the gold, even he will be tempted". What do you say? Do you think Maghtymguly the poet will sing like a bird upon seeing me?*

*Overhearing this conversation, the muftis and mullahs found this woman and told her of their intentions. This immoral bride accepted the offer. Accordingly, they gave a bracelet whose stone was lost and told her:*

- *Go by Maghtymguly and ask him "Can you settle a stone on the bracelet?" and tempt him with your coquetry and seduction. Do your best to disgrace him before people's eyes.*

*Having more courage, the bride goes home to get dressed by thinking "Let's see now how that poet will forget the world by losing his mind". Then she wore her best clothes and used the most effective perfumes and went by Maghtymguly.*

*The poet was writing a poem sitting by a small box. Suddenly, the sunlight on the door was interrupted by a shadow. Maghtymguly rose his head up and looked at the door. A coquettish, coy and beautiful bride entered.*

*Maghtymguly, who was a jewelry maker apart from being a student, took the bracelet without stone and said he could fix it.*

*The following day, the bride sprayed on perfume again and wore a charming cloth and started to step towards Maghtymguly's house. The poet was, again, writing poem. She entered again. Understanding that she does not have good intention because she was coming by smiling with the best clothes and perfume on, the poet passed the bracelet to the woman without looking at her face.*

*The bride said to poet in coquettish way:*

- *O my Master! You have fixed the bracelet decently, but I have no money to pay for the job you have done.*

*The poet ignored what she said, whereas the bride continued to seduce him by walking in front of the poet waveringly from one place to another. Maghtymguly did not pay attention again and carried on writing his poem. Eventually, the bride snuggled by the poet. A piece of her cloth touched the undried, inky part of the paper on which the poet was trying to write a poem and blackened the paper. (...)*

*Maghtymguly shouted and gave her the gate:*

- *Come on bride, get out of the house! I need neither your money nor something else.*

*After this event, nobody appeared to test Maghtymguly. By doing so, Maghtymguly took the wind out of the muftis and mullahs' sails." (Baymiradov, 1983, pp. 58-61).*

As seen in the text above, there is assistance of the woman in the conspiracy prepared by the muftis and mullahs. The woman portraits immoral actions to be able to seduce Maghtymguly. The poet reacts against the woman and show her the door; whereas Maghtymguly has helped her. As can be understood from here, the types that show disgrace to those who help them appear as the deceitful characters. The poet is the winner in the end of the legend and the loser is the deceitful character as

usual. The enemy types in the literary are the jealous, brutal, worldly minded and those who do everything for their personal benefits.

## 5. Conclusion

The legends that are one of the Turkmen narration traditions, are the literary works that are interbedded with the public beliefs and transfer culture from past to current time. It seems that both the terms “legenda” (stands for *legend*) and “rovayat” (stands for *hearsay*) are used in the literature. The term “legend” is a Latin-originated word. Folklorists have described the genre of legend as one of the oral culture products; on the other hand, historians illustrate it as the oldest sources of the history. Besides, historians of religion have mentioned that legend is a genre reflecting public belief and faith.

Analyzing the literary works in details, it is seen that the “type” has many adjectives and these adjectives are used as simile factor in the description of characters. Thus, these peculiarities of the types are the negative or positive values of any nation. People like khan who rules the society and king are from the noble and royal class. The communities always respect their leaders. As there are good leaders, there are also evil rulers, too. The attitudes of the khans and the kings who kept their people under oppression and ruled without justice and brutally have been reflected in the literary works as well. Henceforth, the oppositions like good-evil, friend-enemy and etc. have been emerged.

In the Turkmen literary works, the types of villain appear as the representative of the noble dynasty. The characteristics of the villain types in the legends of Maghtynguly are as follows:

- 1- Worldly minded persons who seek for pleasure and authority.
- 2- Far from the humanitarian feelings and lack religious and moral values.
- 3- An authoritarian tyrant torturing and being injustice to his/her own people.
- 4- Usually hated by his/her own people.
- 5- Machiavellists utilizing every evil and trick to stay in charge.
- 6- Usually betray to those who helped him/her before. These types usually appear as villains.
- 7- In spite of showing him/herself as friend to the enemies, when they are in the trouble, their real faces become visible.

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