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**"ЧЫПАЛАК БАЛА" ЖОМОГУНДА ЖУТУЛУП КАЙРА КУСУЛУУ МОТИВИ**  
**МОТИВ ПРОГЛАТЫВАНИЕ И ВЫХАРКИВАНИЕ В СКАЗКЕ**  
**"МАЛЬЧИК-С-ПАЛЬЧИК"**

**THE MOTIVE OF "BEING SWALLOWED AND THROWN UP" IN THE THUMBLING TALE**

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**Аннотациясы:** Бул макалада "чыпалак бала" жомогундагы баатырдын жутулуп кайра кусулуу мотиви архетиптик ыкма менен талкууланат. Жомокто карышкыр чыпалак баланы жутуп алат, бирок ал ой жүгүртүү аркылуу карышкырдын ичинен чыгып кете алат. Архетиптик ыкма менен алынган жыйынтыктарга караганда, жутулуу жана кусулуу баатырдын кайра жаралышын билдирген мотив болуп саналат. Карышкыр өзү ач көздүктү билдирет, карышкырдын ичи – баатырдын кыйынчылыктардан чыгуу жөндөмүн сынаган кууш/лабиринт мейкиндик болуп саналат. Жомокто кездешкен архетиптер «Жутулуп кайра жаралуу булагы катары карышкыр», «Кичинекейлик жана ач көздүк» аттуу темалардын алдында талкууланат.

**Негизги сөздөр:** Жутулуп кусулуу мотиви, ач көздүк, карышкыр, кайрадан жаралуу.

**Аннотация:** В данной статье архетипическим методом рассматривается мотив проглатывание и выхаркивание героя детской сказки "мальчик-с-пальчик". В сказке мальчик-с-пальчик был проглочен волком и, благодаря своему уму, сумел выбраться из волчьего чрева. Согласно результатам, полученным архетипическим методом, проглатывание и выхаркивание героя являются мотивом, символизирующим перерождение героя. Сам волк символизирует жадность, волчье брюхо представляет собой узкое пространство-лабиринт, проверяющее способность героя выбираться из трудностей. Архетипы, упомянутые в статье, обсуждаются под заголовками «Волк как источник поглощения и возрождения» и «Малость и жадность».

**Ключевые слова:** мотив проглатывание и выхаркивание, жадность, волк, возрождение.

**Abstract:** In this article, the swallowing and vomiting motive of the hero in the Thumbling tale is discussed with the archetypal method. In the fairy tale, the finger boy was swallowed by the wolf and then, thanks to his mind, he managed to get out of the wolf's belly. According to the results obtained with the archetypal method, swallowing and vomiting is a motive that symbolizes the rebirth of the hero. The wolf itself symbolizes greed, the belly of the wolf is a narrow/maze

space that tests the hero's ability to get out of difficulties. The archetypes mentioned in the article are discussed under the headings of *Wolf as a Source of Ingestion and Rebirth*, and *Smallness and Greed*.

**Keywords:** *swallowed up and thrown up, greedy, wolf, rebirth.*

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### **Introduction**

In the Kyrgyz tales, being swallowed up and thrown up by a giant bird, animal (camel, wolf) is encountered frequently. This motive occurs with physical connotations such as being eaten by animals and thrown up / out and/or swallowed and vomited. However, it is like going down as the hero comes out as a whole when pop out. In the *Thumbling* fairy tale, the hero is swallowed by a wolf but remains victorious by going out from the stomach of the wolf. This success is a symbolic reprojected of the rebirth of the hero.

### **Summary of the Fairytale**

A little boy is swallowed by a camel. His parents cut the camel and look inside his stomach. However, when they cannot find the boy, they throw its intestines away. During that time, a hungry wolf smells out the intestines and comes closer. The wolf goes for hunting after feeding himself a little bit with the intestines. The child shouts and alerts the sheep herders when the wolf sees them from the far and runs towards the sheep. It continues like this. At the end, the wolf who cannot hunt sheep dies of starvation.

The child who survives from the wolf comes to the house of the rich. He makes fun of them until they feel ridiculous while they are asleep. Finally, he returns home.

### **Being Swallowed and Thrown Up and Wolf as a Source of Rebirth**

Being swallowed and thrown out, rebirth are an initiation according to Propp. Propp talks about a ritual where child is swallowed and thrown out by a hideous beast in ceremonies of primitive people that show child growing mature. The child dies at the time of the ceremony and is resurrected after a while, but as another person. Thereafter, the child may be a member of the tribe and is entitled to marry. This initiation in fairytales can be matched with the hero's journey. Propp, claims that the hero being swallowed and thrown up in arduous path as heroic. Heroism is not being swallowed but save the one being swallowed (Propp, 2000, p. 39, 203). However, the ingested person is the hero in Kyrgyz tales; In the Kyrgyz *Thumbling* tale, wolf is the one that swallows the hero: "*The wolf, that was going from the edge of the village, came to the area where the intestines were thrown and ate the camel's intestines*" (Muchnik, 1944, p. 68).

According to Propp, real heroes should not be swallowed. In the examples given by Propp, the hero survives from the engulfed place after putting up a fight. Sometimes the hero perforates the abdomen of the swallower or try to damage the insides However, in the Kyrgyz tales, the hero does not need to give physical combat to survive. The reason for this is to use his mind and / or gain to be thrown out in advance (occurs in epic narratives).

In the Kyrgyz tale, the bird swallowing the hero is not to harm the hero but to make him better. For example, as in the *Er Töştük* epic, the hero, who is swallowed by the Simorgh bird, comes out without a fight in the motive of the Simorgh bird swallowing the hero as other tales. The reason for the hero to deserve to be regurgitated is saving the bird's chicks from the dragon. Thus, no matter what the hero is, it may be considered swallowed in accordance with the purposes and methods. The hero is not a real hero without the event of being swallowed and thrown up. The real heroism can be reached once swallowed and thrown up. The hero who can survive from being swallowed is our real hero. As we have said, the purpose which is important here is not the hero being swallowed but the creation of being strong during the throw up.

In the *Thumbling* tale, the hero is swallowed by a wolf and rather than damaging the internal organs of the wolf, he uses his mind and kills the wolf with his wisdom and manages to escape from his stomach:

*“The wolf went for a hunt after he fed himself. He saw the sheep herd from far with the hope to eat fatty meat. The child shouted from the stomach of the wolf when they came close: “Shepherd, shepherd rescue the sheep, the wolf is coming”. The shepherd released the dogs when he heard the child. The wolf barely escaped dogs.*

*The wolf went for a hunt again but the child shouted at the shepherd again.*

*This continued every time the wolf approached a herd of sheep. At the end, the wolf died from starvation” (Muchnik, 1944, p. 68).*

The place where the hero is placed after being swallowed reminds the mother's womb that is closed to the outside world. In this context, the hero staying in the narrow stomach of the animal like mother's womb, in other words, human beings withdrawing into their shell, state of "sociophobia" depending on the mother's womb as called by the psychoanalysts reveals "small people" not being able to open to the world with their presence. The mental smallness of a person continuing his life with such minimality leads to having autism (Epshteyn, 2005, p. 193-203). This archetypal mentality is described with characters such as Belikov, Zebercet, Josef K. and Sarala Dog. This closed area resembling the box limiting human development is a place that should be abandoned at once. It indicates the effort of the hero to escape from a narrow area. This area can be the brain of the hero that has not reached the goal to evade from a challenge faced. Thus, the mind and personality of the hero is tested in the tales and the narrow space awareness is overplayed.

In the fairytales, the hero is always ingested by special and noble animals. When the animal throws up the hero all its features come out. However, in the myths that derive from Wolf/Bozkurt (a mythological sacred animal), one of the most common motives of the Turkic World, the existence of being swallowed and thrown up or complete disappearance can be considered as a process not only creates an individual hero but creating a hero with mythical beliefs and narratives of the whole community-nation-heroism. Thumbling in the tale almost shifts to the Turkic nation. For example, as in the Ashina myth, we can see motive deriving from wolf in the Kai-Ching Ting-Ling and Toles tribes myths: *“The Hun Emperor had two beautiful daughters. The Emperor who could not sacrifice them for human beings consecrates them to the gods and moves his daughters to a mansion built on a hill. After a while a howling wolf starts constantly to wander around the hill. One of the girls believe that the wolf was sent by the God so takes him home and has children from the wolf” (Yücel, 2000, s. 44).*

Jung's "If the animal had consciousness, it would be morally better than the people" statement reveals that the Hun Emperor did not trust his daughter with the mankind but saw her worthy of the wolf sent by God. It is believed that the animal sent by God protects the divinity and greatness unlike man. The features of animals being similar to humans, talking like humans, helping out and other similar motives presents the divine attributes of animals (Jung, 2012, s. 99).

In the *Ergenekon* epic, a wolf showed the Turks the way out again; the wolf being a guide and savior of the horse has given the Turks pride as well as their sense of self-confidence. In some epics, the Bozkurt seen as the mother in some and father in some has appeared when the Turkish descent is in danger of extinction and provided continuance of the Turks. In addition, the Bozkurt shows them the way when they proceed with acts that will have a large effect on the nation during the predicament times of the Turks and guide them in an unequalled way<sup>13</sup>. The wolves of Aytmatov, Akbara ve Tashchaynar, also have these characteristics.

The personality transmission assigned to animals in the Turkish culture is like being assigned to all of nature and natural phenomena. In Turkish culture, the animals are in a task to embrace, assimilate and even define time. In the Turkish calendar of twelve animals, each animal have an integrated definition with characteristics for each year and illustrative animal. It is also believed that children born on different periods of these 12 animal years will have personalities according to these periods (Yücel, 2000, ss. 65-66).

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<sup>13</sup> Dönmez, M. “Türk Tarih ve Kültüründe Bozkurt”, <http://www.bilgicik.com/yazi/bozkurt/> (08.09.2014).

## Greediness and "Smallness"

The wolf bears a masculine feature and performs the swallowing action with physical connotations. In *the Little Red Riding Hood*, the girl is swallowed by the wolf however the girl is rescued by a hunter and the girl sews the skin of the wolf by filling it with stones as a revenge, thus, she has punished the wolf permanently by making him unable to get rid of the stones. Fromm states that the wolf fell in a ridiculous situation. This is because while the wolf's aggressive and deceptive nature is considered equal to cannibalism; it is punished in an ironic way with a stone which symbolizes fertility. The preference of ending the wolf's life with stones emerges as the fact that a wolf or a man cannot get pregnant (Fromm, 1992, s. 253). In *Tom Thumb*, the child makes sure that the wolf cannot hunt and the wolf dies of hunger. The wolf that symbolizes man will never have fertility attributes. Hence, it writes his own history with its constant hunger situation, hunting action, stupidity and nature to put his creativity forward, greed for power and weakness.

Folklore expresses that wolf symbolizes greediness (Akmataliev, 2004, s. 493). Greedy ones emerge as ruthless and stingy rich people in the fairytales. The most powerful and the rich who have the highest status or in Kyrgyz language "bay" wants and intervenes everything: women, valuables, land, food, living space, etc. fortune. Expressions such as "*Went for a new hunt once fed himself a bit, ran towards the sheep herd at far distance with the hope of fatty meat*" (Muchnik, 1944, s. 68) symbolizes the wolf being incapable of dominating its weaknesses, greediness and lust for power. Collective consciousness punishes such greed by making a fool of the wolf and it states its hatred with such ridiculousness. It was considered a crime to oppose against unfair practices of bad rich characters with courage and rebel against someone stronger to defend justice. However, humor showing the sharp end of the mind was an indication of cynical rebellion that humbles hope and power against "powerfulness". Collective consciousness defines greedy people as the wolf and greedy richness as wolfish. The wolf being killed by the child biting and the greedy rich being ridiculed are the main themes ascribing greediness and the wolf. The child in the tale recompenses the rich by making mockery:

*"The guests ate and went to sleep. Once everyone was asleep, Kuyurçuk went very quietly and took a knife and cut the sheep. This sheep was going to have lambs very soon. Two rich girls were sleeping next to them. Mischievous child tied their long hair together and put the lamb in between. He rubbed the grease he got from the stomach of the sheep to the eyes of the rich man and his wife. He tied a hammer on both sides of the door. Once he did all these, he shouted "'O rich, get up! Wolves ate all the sheep"*.

*The rich man got up from his bed in a hurry but he closed his eyes once he opened them. He was forced to run to the door with his eyes closed. When he was about to open the door, the hammer hit his head. The poor man could not stand up so fell down. The shouts woke both the guests and the rich girls. The girls could not separate as their hair was tied up. In the meantime, everyone had an argument with one another and the rich girls had a fight: "Did you give birth to a lamb instead of a child?"* (Muchnik, 1944, ss. 68-69).

Small things that were unregarded are encountered frequently in fairy tales as they give great impact to life. For example, in the tale called *Boy and the Magician*, the magician is described as *white bearded dwarf* who shapes the life of the hero. In the *Hop-o'-my-Thumb* titled tale by Charles Perrault, the vigilant one is again a little boy who solves the problems. Small details that make up life are the fundamental building blocks forming life as the small atomic structures that make up all kinds of major matters so to speak. According to this, Jung tells that the little things that can have the greatest impact and critical moments in life may be due to something small (Jung, 2012, s. 93). Invisibility of the child indicates an important and vital point that is missed or detected by the eye. Something that can be considered insignificant or overlooked detail can cause tremendous problems as well as solving the problems. To see all the details will be possible to expand and spread in one's own consciousness. A person who can come to the awareness of his own mind and rich content will not allow himself to be swallowed by someone else. This makes the man see the universe, how big it can be, to fight against those who distort the world's peace and happiness,

even to undertake the social mission for people whose rights are stolen and distribute their rights with accomplishments, in other words be a hero when he reaches his mind even if he sees himself as a small dot in the world.

Firstly, his ability to speak to him, gives the opportunity to speak up and appeal against injustice: "*Shepherd, shepherd rescue the sheep, the wolf is coming*"; secondly, it gives the opportunity to keep his eyes open with large consciousness and use of will. For example, the small child coming to the house of the rich as soon as they fall asleep. This is because, whatever the consequences, person shall be in perceptual action at all times. Because the creatures in the forest: animals, witches, dragons, giants, wolves can swallow him, change him to something else, fool him and even kill him. For this, it is completely forbidden for the hero to fall asleep in the tales. The level of awareness of a person in sleeping mode is minimized and perceived relationship with the outside world remains extremely limited. Thus, witches, magicians, animals and so on. use this weak form of the person and attack him. In real life, the person being awake along with an enriched awareness and being able to remain on the alert can save him from witch-like enemies and the difficulties of life.

### **Conclusion**

The motive of being swallowed and thrown up is a form of rebirth of the hero in the Kyrgyz tale realized in order to gain a strong personality. The hero is swallowed by a special animal and gets out from the animal using all his characteristics. Now, the hero is more aware of a deeper awareness and show up more strong and mature. For example, in the *Thumbling* tale, when the hero is swallowed by the camel, neither himself or his parents can rescue him from inside the camel. Nevertheless, he gets swallowed by the wolf. This time, the hero uses his mind and is able to get out of the wolf.

So, being swallowed up and thrown up is a myth test that puts to the proof that the hero can escape from this narrow area. Whoever passes this test able to generate his presence in social and individual sense.

However, the wolf is the symbol of greedy person. The ever-hungry wolf roaming around and his insatiability and being punished by the child is synonym to problems arising from greed and lust for power in the world being solved by a "very small" person. In other words, all the secret is hidden within the man himself. Man is able to establish the world order in a right and better manner when borne in upon own consciousness.

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