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## **KALEVALA DESTANINDAN HAREKETLE YARATILIŞ MİTİNDEN GÜNÜMÜZ HALK İNANIŞINA UZANAN KOZMİK YUMURTA MOTİFİ**

### **Öz**

Evrenin yaratılışı ile ilişkilendirilen yumurta bir kültürdür. Yumurtanın farklı kültürlerde benzer sembolik özelliklere sahip olduğu görülmektedir. Görünüş itibarıyla tek bir nesne olarak görülen yumurtanın içeriği itibarıyla çokluğun sembolü olduğu söylenebilmektedir. Özellikle Kalevala destanının başlangıç epizotunda kozmik yumurta ile evrenin yaratılışı ve ilk insanın dünyaya gelişini anlatılmaktadır. Babasız dünyaya geliş motifi destanın sonunda da yer almaktadır. Özellikle bu motifin Türk dünyası destanlarından farklı bir yanı olduğunu ancak Türk yaratılış destanları ile benzerlikler gösterdiği saptanmıştır. Biz üç dünya sisteminde yer alan olaylara baktığımızda mitik zamanlı coğrafik mekân ve yapıların birleşmesi olası görünmektedir. Evrenin yaratılışı ve kahramanın dünyaya gelişinin somutlaştırılmasındaki amaç sembol ile gerçekliğin aynı çerçevede görülmesidir. Diğer bir deyişle zihinsel hareketin, doğa hareketi ile uyum göstermesi düşüncesinin bir tezahürüdür. Evrenin yaratılışının simgesel form içerisinde tasvir edilmesinin dayanağı zihinsel algının dışı vurumu olarak Kalevala destanında yer alan kozmik yumurta motifi ile ortaya çıkmaktadır. Yumurtanın bereket, yaşam, sağlık, dirilme, süreklilik gibi birçok simgesel anlamı vardır. İnsan hayatında önemli

bir yere sahip olan yumurtanın özellikle uzun ve iyi bir yaşam, verimlilik ve şans gibi olumlu olaylara sağladığına inanılır. Mitik yaratımlardan günümüz yerel pratiklere kadar farklı kültürlerde dinler bu tür inanışların varlığını korumaya devam etmektedirler. Bu çalışmada kozmik yumurta motifi bağlamında Kalevala destanında yer alan inanışlardan hareketle yaratılış mitinden halk nançlarına uzanan bir inanışa dair tespitite bulunulmaya çalışılacaktır.

**Anahtar Kelimeler:** Kozmik yumurta, halk inancı, Kalevala, destan, yaratılış miti.

### **THE “COSMIC EGG MOTIF” RANGING FROM THE CREATION MYTH TO TODAY’S FOLK BELIEF WITH REFERENCE TO KALEVALA EPIC**

#### **Abstract**

The egg, which is associated with the creation of the universe, is a cult. Egg appear to have similar symbolic features in different cultures. It may be said that the appearance of the egg, which is regarded as a single object, is the symbol of the multitude. With regard to the egg motif, the fact that the creation of the cosmos with the cosmic egg and the first human arrival is described in the world in the origin episode of Kalevala epic. The arrival of the father without the father take place at the end of the saga. In particular, it was determined that this motif is a different side from Turkish epics but similarities with Turkish epics. When we look at the events that take place in the three world systems (lower-middle-upper world), it seems possible to associate geographic location and features with mythical time. The purpose of creation of the universe and concretization of hero's development to the world is to see the symbol and reality in the same frame. In other words, it is the manifestation of thought that the mental movement is in harmony with the nature movement. The cosmic egg motif in the Kalevala epic is emerging as the outcome of the mentality of the representation of the creation of the universe in the symbolic form. Eggs have many symbolic meanings such as fertility, life, health, resurrection, continuity. It is believed that the egg, which has an important place in the beliefs of the people, has provided particularly positive events such as a long and good life, fertility and luck. Religions continue to preserve the existence of these kinds of beliefs in different cultures, from the myth of creation to the present day local practices, through some transformations in functions that have existed since archaic periods. In this study, it will be tried to determine the belief in the myth of the cosmic egg motifs and the belief in the myth of creation from the beliefs in the Kalevala epic.

**Key Words:** Cosmic egg, folk belief, Kalevala, epic, creation myth.

#### **INSTRUCTION**

The egg is a symbol associated with the creation of the universe. Eggs have many symbolic meanings such as fertility, life, health, resurrection, continuity. It may be said that the appearance of

the egg, which is regarded as a single object, is the symbol of the multitude. Especially in the initial episode of the Kalevala epic, the creation of the universe with the cosmic egg and the arrival of the first human being in the world. The arrival of the father without the father is at the end of the saga. In particular, we believe that this motif has a different side from Turkish epics but similarities with Turkish epics. As mentioned, in the creation part of the Kalevala epic, unlike the Turkish epics, there is a cosmic egg motif. It can also be said that the egg-bearing hen and the egg's structural feature are seen as elements of creation.

Despite Joukahainen's inadequacy against Väinämöinen, his attempts to prevail against the lie that he says are angering Väinämöinen because Joukahainen is responsible for his creation of the place and the womb. However, it is known that the first person of creation is Väinämöinen, and that the creation of earth-sky is carried out with cosmic eggs and Ilmaatar. Looking at the information given in the first poem of Kalevala concerning the creation of the earth and the womb, the strings "Six, the golden eggs she lays there, Then a seventh, an egg of iron" in the cosmic egg motif (Lönnrot 1965, 8). Therefore, the anchor hidden in the swamp must be likened to a magical egg. The relationship between the temperature of the blacksmith's temperature and the main temperature has a metaphorical meaning with the relationship between the egg that emerges from the egg and the iron extracted from the swamp.

The fact that the bird flying in the sky helps the birds to lift up Ilmaatar's knee as a result of the desire to descend to the earth to rest is initially only indicative of the presence of water and sky. The fact that the earth, which has not yet been created, has been undertaken by Ilmaatar, can be explained by Ilmaatar's docking. Seven eggs are laid out, one of which is a diner. The result of the incubation of the birds is the sequence of the Ilmaatar heats up and burns. Ilmaatar, who reacts to this, shakes his leg and breaks the falling eggs. The bottom of the egg shells forms the sky above the upper part of the land. The moon and stars in the egg's stream, the sun's rays in the waters. The desire to create in the place, sky, moon, star, and sun from the Ilmaatar eggs that continue to swim in the water continues. Ponds for fish come out from footprints. By his hand, the earth is shaped. Moreover, it gives birth to the first man, Väinämöinen. Väinämöinen's father, who is constantly floating until he lands, is portrayed as the sea. The desolation of the darkness causes the son who carries the seeds to him to provide the formation of the plants which will come out of these seeds, and to ask for help from the Great Moon in heaven. As mentioned above, unlike the Turkish epics, the creation of the Kalevala epic contains a cosmic egg motif. It can also be said that the egg-bearing hen and the egg's structural feature are seen as elements of creation.

B. Ögel (1993, 596) gives the following information about the legends of descent in the Altaic and Siberian mythology: "According to the beliefs of the rubies, good shamans came out of the egg on the red pine, and evil shamans came out of the eggs on the hornbeam tree. These shamans, of course, were protected by their "Eagle-Mothers" throughout their lives. This eagle was a great help in their work. "As you can see, the creation of the egg and the creation of the shaman and the protection of the shark that carries the egg are similar to the protective eagle motif that helps Kalevalada Väinämöinen.

### Creation: Cosmic Egg

When we look at the events taking place in the underground, middle and upper worlds, it can be related to the mythical time that geographic location and properties are not mentioned. The purpose of creation of the universe and concretization of hero's development to the world is to see the symbol and reality in the same frame. In other words, it is a thought that the mental movement is in harmony with the nature movement. The cosmic egg motif in the Kalevala epic is emerging as the outcome of the mental depravity of describing the.... "The mental designs that people set up in their own identities in the context of the objects they embody are the model of the universe / world".(Arslan 2005, 65).

The egg is a symbol of nondifferentiation, differentiation between things being the essence of the creation of anything. It contains within itself male and female, light and dark, all opposites in a state of union. It is perfect entropy and signals the existence of creative power from the very beginning (Leeming 2009, 314).

As you can see, the egg, which is a symbol of complementary contrasts, has an integrative function. When I look at the color motif of my structure, it is also believed that mythologically yellow and white colors have an esoteric power in the direction of their characteristics. When the sun is white and the white is the moon, two important natural elements provide the life cycle. The night is the day, the spring is the winter, the opposite is the cold, the two opposing elements of the imaginary being symbolize the egg as well.

In Kalevala and Turkish epics, the beginning of the epic is informed by creation before the main epic. It is understood that the information given by creation in epic is not the same intensity in all of the epics, especially the purpose is "to refer to mythic time" (Ergun, 2013, 475). Väinämöinen is described in the opening section of Kalevala epic with the creation of the place and the worship. It is important that the formation of the universe comes from the cosmic egg and Väinämöinen is part of such a formation, in that it shows the main character dominating. In the Ak Kan epic of the Şor Turks, two little girls enter the bit shape, but Aba Kulak returns to normal state with a whip. In the Golden Sarık epic, the Golden Sarık wife transforms the Golden Torch into a "golden egg" and puts it in its pocket, so it does not return to its original shape until it is returned to obsession. (Ergun 2006, 272).

"The spreading point of view is that after the folklore products were created in a certain place and time, they spread geographically from one culture to another" stated Çobanoğlu (2002, 108) emphasized that a cultural phenomenon could be carried beyond geographical boundaries and maintained with some difference or in the same way.

It is among the acquired information that the cosmic egg provides creation in different cultures. "In a Lappish creation story, a duck lays five eggs upon a blade of grass on the ocean; vegetation, fish, birds, a man, and a woman hatch out of these eggs" (Ajkenvald et al. 1989, 157).

Belief in the cosmogonic function of an egg has not been found everywhere; there are, rather, four broad areas where myths about cosmic egg(s) belong to indigenous oral traditions:1) the Balto-

Finnic region; 2) the Eastern Mediterranean lands; 3) South Asia (China, Tibet, Indo-China, India); and 4) the Malay Archipelago, Oceania, and Australia. (Valk 2000, 148).

In separate cultures, cosmic egg variants are encountered. A bird of the kind called a summer bird, a sun bird, a swallow bird is flying over the sea and searching for a suitable place to lay eggs. The result is that the sea is annoyed by leaving the three different colored ovens in three different colors, and the waves and eggs are thrown into the water. Elias Lönnrot is similar to the Kalevalas, but in difference. On the other hand, a myriad of creation myths, such as a bird flying on a mountain high hill, a donut of a red pole with a golden egg coming out of the sink into the sink, and an ovum sinking into the water due to the wind. The other variant comes as a surprise that Vainon's dying egg of the birds. In 1883, 1877, and 1893 there are parts of Creation of Kalevala compiled from three different people in Ingryia and Ladoga Karelia. For further information, see (Kuusi 1995, 22-24).

"The cosmogonic egg in Polynesia is in contact with cosmogonic eggs in polyezes in ancient Indonesia, Iran, Greece, Phoenician, Latvia, Estonia, Finland, West Frika Pangwels, We come across the west coast. In Oceania, it is believed that man is born from a egg; In other words, the universe forms a model for the emergence of mankind, and the creation of man imitates and repeats the creation of the cosmos " (Eliade, 2003) As you can see, it can be said that the creation activity of transforming the cosmos is also changing.

Pentikahainen (1999, 149) "traditions such as air birds that sky, place, sun, moon and stars come to fruition, how the first spark survives from the pike of the cranes, the birth of big oaks, bear and deer, and the first departure to Tuonela, and new myths such as the construction of five-stringed coins and the return to the square. " It is an epic under the archaic ephemeral umbrella which has the property of hosting the process from the cosmic myth feature of Kalevala to the transition to the new age in the past.

Reflections on the inclusion of deep features in the egg are parallel to the shape and content of the egg. Features such as the whiteness, whorl, shell, outer shape of the egg are detailed in the Kalevala epic. "In the story of a Bohemian, a sorcerer is in a powerful egg, an egg in a duck, a duck in a male deer, under a deer tree" (Frazer 1992, 281). The progression from the center of cosmic myth to the universe has been produced by mankind to make meaningful by abstracting. During the transition from the world of imitations and icons to the real world, many different creation motifs have been brought to the scene. The result is the same given after earth-sky creation, but there are some differences in the method of creation.

"Frazer (1992, 282) is the source of information about the cosmic egg, with the expression" a magician who says that "there is a small lake in a vineyard, a duck floats on the goat, there is an egg in the duck. The belief that the egg is the mysterious power is also found in the Turkish world.

Among them, "one of the identities of the fertile flesh is the bird of the egg. The relationship between birds and fertile eggs, birds and women, birds, eggs and wombs, egg symbols emerging from the goddess's belly are seen in similar cultures in different cultures "(Ateş 2012, 127-128). We will not touch on this in detail, but we should underline that the egg motif is identified with fertility

and the source bird is another reason for being sacred. The eggshell crumbs are crushed and discarded so that the razor is not cut (Şenesen 2011, 221).

The motifs related to creative, god, sky, earth and underground gods included in the work of S. Thompson's (1955) "Motif Index of Folk Literature" were identified. It is located at the center of the creation of the bird, which is the carrier of the egg and the cosmic formation emerging from the egg in the Kalevala epic. In the Kalevala epic, groups of motifs with creative and creative birds "A0. Creative, A13.2., Creative bird "A641.2. Creation of duck eggs ".

In the rune, a pochard or some other bird flies over the open sea, looking for a nesting site. Finally, it finds a hummock or an island, builds its nest there, lays an egg and starts to incubate it. The nesting place is the knee of Väinämöinen who is drifting in the sea, and on feeling the heat on his knee Väinämöinen moves his leg, causing the nest to fall into the sea and the egg to break. From the pieces of the eggshell were created the earth and heaven, sun, moon and stars.

It is mentioned from the magic power of the egg in the epic story of Altın Sırık. It is evident that the egg gave the magical power when the Altın Sappa, which passed the test to get the daughter of Nine Creators, succeeded in winning the fight with Erin Blood of the Altın Sappa saying that these nine creative "moon-glowing white eggs were brought in and tucked into the mouth of the Altın Sappa" , (Ergun 2006, 283). With regard to creation in the Şor epics, the statement "when the earth is created, while the golden mountain passes and grows, while the sea passes over the sea, after the gold cuckoo, after the animal bird is created, when the water is divided by the shovel" gives information about the generation of the earth.

"Designs are accepted to the extent to which they can be claimed, and they express the nature and form of knowledge that can be conceived and experienced at all" (Arslan 2005, 65). Extraordinary events are the main condition in which the protagonist arrives in an unusual world and dominates the epic legends around the protagonist of extraordinary events. However, in the epics where the mythological elements are intense, the creation of the universe is related to the existing belief system of the subject, such as the three world motifs and the judges' spirits. In Korein epics, King Gimva offers to live with him. Yuhva, who lives with Gimva, is impregnated by the lightning that comes down from the sky in one day. After a while Yuhwa gives birth to an egg. The king who learns this leaves the egg to the wild. No animal is harmed by the laid egg, but protect it. Gimva who heard that the animals took protection extraordinary egg animals returns the egg to Yuhva. After a while, a boy from the egg comes to the world. When the child pushes at an age, it shows that it is extraordinarily strong by throwing arrows (Oh 2012, 90-91). In this far-eastern festival, the power and status of the egg are described in an extraordinary manner. He has gained an important sacredness by physically enduring heroic endurance.

When the epics belonging to the later periods are considered from the acceptance of the Semali religions, the perceptual change of the human being is realized because the mythological elements are less than the elements belonging to the real life. Many unintelligible events also bring mental preparation by reaching a solution with time. The person believes in the existence of a spiritual formation in which the formation and change around him and his surroundings depend, and it has brought the opposites to come to the fountain.

Goodness and badness, lower and upper, night and day, young and old have always been the main factors in the perception of the universe. Therefore, a person who is a thinking person has tried to understand this world from its own window. The epics that started with creation belong to mythical time. "It is said that the universe has long been in darkness, brought darkness and death to the love ladder, thus creating Day, the friend of light and light. From now on your earth is created. The worship that the earth is silently a personality reveals the viewpoint that the primitive man is against the change of nature when he thinks that he is a blue in the weather, but occasionally behaves like people" (Hamilton 1997, 42-43).

The middle world that separates the sky and the underground from each other has many other features that cause people to observe, to experience, to transform experiences, to create emotions and thoughts, to cause communication, beliefs, rituals and ceremonies. In a dark, mysterious structure that does not appear underground, the curiosity with a respect for the nature events that can change the conditions of life with the infinity that brings the sky to the attention, is a god on the concrete sky. The wisdom, the earth, and the true judge of the underworld are the gods of heaven.

Mythical account of the creation of the universe in the Altai creation epic also shows the content of the myths that address the beginning of everything. The god known as Kuday (Ulgen) forms the earth with the soil that the man who ordered the creature god to dive into the water and bring the soil, while he was flying on the water with man. He had caused the idea of man to create his own world, to take a separate land and to keep it in his mouth. The mountains and the hills came from this land that people hid. The god, known as the Kurbustan, commands one to be called the devil. After the creation process on the earth is over, the creative god that comes into the sky breaks the world of Erlik that exists in the sky after taking the place of the Mangdaşire, and the subject of Erlik falls on the earth. The mountains and the hills in the earth are formed by the death of man falling from the sky.

"Erlik always chooses bad things according to his own desire and creation, and prefers to do bad things. The eternal darkness breaks in and the dark countries in the north resemble those of the land of Pohjola and the bad characters in the northern darkness of the Kalevala epic with its "homeland" expression (Ögel 1993, 429). In the epics of Turkish creation, most of the gods have been rendered into human nature, so the dark regions left in the north are considered to be the habitat of Erlik as gloomy, restless places. In other words, the fact that the underground and judge of the other world is also a reflection of the earth because it wants to see through the human eye and to concretize the events, and the main reason behind it is to change the chaos environment and remove the curiosity of the inner world from the frame.

When the creation myths are taken into consideration, the perception of the female as the female and the male as the male, the teaming and harvesting by the people in the land-farming and agricultural activities, and the survival and survival of the breed are perceived as being fertile. The sky, which is inaccessible and endless, has been a subject of constant curiosity by man. The search for all natural phenomena of human beings, a part of nature, has been influential in the formation of myths. The person who started to place good and bad perception in all stages of his life believed in

his own mental creations, classifying natural phenomena according to himself and setting positive and negative things.

"God's Waterfowl, and animals both on land and in the sea, fall under the primeval ocean and bring a piece of land that will come to the whole world. This myth is especially important in central and northern Asia. Geography and geographical separation, the common myth of ancient Egypt, Mesopotamia and Greek mythology to East Asia and Polynesia, the division of the original irregular mass in Japan and Orfeus mythologies, Polynesia, Indonesia, India, Iran, Greece, The division of the cosmogonic egg into two parts, encountered in the western coasts of Phoenician, Finland, Central America and South America "in general, is the creation of separate earth and sky, and that the sanctity of the earth is separate and that the dominant souls live in separate worlds (Eliot 1990, 26).

### **Folk Beliefs On Egg**

The concept of belief is an important place in sociological, cultural and economic aspects in human history. Beliefs, such as individual needs like eating, drinking, sheltering, protection, enjoyment, are also an element that an individual needs to protect his or her existence in a society. The believer, who sustained his existence as a social being, is inquiring about himself and his creation around the day-to-day religious belief. The concept of belief, which emerged long before the concept of religion, formed the basis of the religions of the present day and maintained its existence after the acceptance of the semaphore religions. Despite being called empty beliefs, these beliefs are maintained as a cultural phenomenon with socio-psychological functions that the public accepts and does not give up. This phenomenon, which is called the popular belief, has become a social control mechanism that reaches up to the world perception in the mythical period and gradually reaches to the day by some changes. The fulfillment of a prayer, the wish of your will, and the ritual that is practiced have an important role to play in the desired situation. The egg motif seen in Creation myths has also taken its place among the popular beliefs experienced today by showing different changes in terms of having a mythical structure and function. It was believed that the egg had a magical character in its development, and structurally as a reflection on the micro level of the cosmogony. Through visible, but untouchable sky drawings, the sun, moon, and stars have evoked excitement and sanctification in the middle world, in the form of the whiteness, whiteness, and shells of the egg in the structure of the upper world belief. The beliefs formed around the egg keep the continuity of the mythic beliefs mentioned above as having many functions in the beliefs of the people.

We see that the sources for the word "faith" make different definitions. "Faith is the way to think of something safely. Accordingly, if there is not enough reason, do not count for something that is not certain without any doubt, the evidence established on the testimony " (Artun 2005, 84).

If it is necessary to give some examples to the beliefs formed around the eggs from Anatolia geography. Dedemli tomb is situated in Meran which is a town of Konya is visited by the women who do not have children and also having a disease. The tomb belonging to Seyid-i Bayram Veli, which is in a wooded mountain slope, is visited five kilometers from the east; two rakats are prayed,



praying for children. Eaten eggs and bread are eaten; after a sigh of wish around the grave is begged, the shit is connected. (Durkun 1998, 35-36).

Pregnant woman is not fed eggs; there is the belief that if you have eggs, it will prevent your child's hair from coming out. The pregnant woman becomes very slimy and chewy (Yavuzer 1998: 147). The plaster are struck, eggs and onions are cooked and wrapped around the stomach. Milk is put on women's pacifier to the ear-bearing child's ear, put rabbit oil. (Yavuzer 1998, 144).

When the baby bath is made, forty stone in the size of hazelnut, three syrups in the bath water are read out and prayed and bathing is done. In another embodiment, the child is washed with a shell of an egg pierced by the hill and a forty measure taken and forty keys in the water. The crib sets are all washed (Çevik 2016, 873).

In the Turkish culture, there is also an application where eggs, stone and iron cults are seen together in popular beliefs around eggs. The beliefs formed around the stone have been the subject of legends, epics. It can be said that at the root of this belief is the fact that the universe is covered with waters and that rocks and mountains come to the square afterwards. Mankind regarded the elements that make archaic life easier and more difficult as sacred. The elements such as stone, iron, fire and water also have characteristics related to each other. The existence of fire for the iron shape, the existence of stone for the fire, the presence of water in the shape of demire with fire, and the stopping of the water currents, made the life of the human being easier and opened a new era. It is believed that the amulet is a kind of blue bead, seven-hole bead, self-drilled stone, garlic, eagle claw, palm kernel, egg shell, sacrificial eye, deer antler, cucumber grass, dry carnation, general address given to objects. (Akalm 1993, 247).

Egg shell protect especially flowers and plants, from the nazard. In Adana, Mersin, Hatay and Mardin, an egg is hollowed out and hung in the branches of bloom flowers or plants. Sometimes blue beads are attached to this shell. Egg shell is also a kind of charm that gathers on bad eyes (Çıblak 2004, 112). The change in the beginning of the winter and the spring in the winter has been seen as the abundance and abundance season because it affects the social life of the human being positively. The Turks who went from hunter-gatherer culture to agriculture culturally went to the way of interpreting the naturalness and nature of the settled life according to nature events and climate change. The archaic society that adapts the triune of birth, old age and death to the nature has also reflected in the mental seasons and has become the symbol of spring resurrection. For communities engaged in animal husbandry and agriculture, the end of winter and the arrival of spring are the symbolic beginnings of structural, functional, and resurrection.

During periods when there was no schedule, people would organize their lives according to their main occupation. These; cropping, harvesting, harvesting, ramming, coming of spring, revival of nature, etc. They were like events. (Genç 1995, 15). Hidrellez is a great way to worship the night. It is necessary to wear clean clothes on this day. Cleaning the houses and preparing various foods is a great way. Among the dishes prepared on the day of Hidrellez, the egg has a separate place. "In Hidrellez Day, It is being gone to the previously decided place. There is tea and pre-prepared food is eaten. Believed that the troubles will be robbed, plenty of boiled eggs are peeled and fed to the sick and children" (<http://www.mehmetyardimci.net/img/files/cesitliyazilar3.pdf>). Hidrellez in

Turkish culture has an important day. On this day the eggs are boiled and fed to the children so they are believed to be strong.

It is believed that Eros is also born in the mystical current called Orphism, which is supposed to come from the poet Orpheus, when Eros comes out of chaos, or when the universe of the universe from the Night divides into two, and the sky comes out from the half-shell (Erhat 2010, 118).

One of the earliest examples of the egg as a mythological symbol can be found if we travel back to Ancient Greece, where Orphism was the popular religion of the time. Orphism placed a special significance on the egg: often depicted with a snake coiled around it, the Orphic Egg was believed to have hatched the primordial deity Phanes, who, in turn, created all of the other gods. (<https://www.thoughtco.com/egg-magic-and-folklore-2562457>).

Tales such as epics that are among the elements of culture reflect the spirit of the society they belong to in the stories. Cultural elements that give information on social, economic and cultural basis also contain a lot of knowledge in terms of beliefs. There are similar beliefs about the function and belief dimension of the egg in the stories in different cultures around the world.

The same kind of narratives is also among the Slavic peoples. "In a Russian fairy tale a sorceress named Koshchei of the Immortal is asked where his death is." "My death, or something, is the place," he replies. "There is an oak tree, there is a cap under the tree, there is a rabbit in the cap, there is a duck in the rabbit, there is an egg in the duck, and there is my death in the egg." A prince seizes the egg and squeezes it in his hand, and the immortal Koshchei twists on it. But the prince is in the palm of your hand, the magician dies" (Frazer 1992, 27). In another variation, "the prince transfers the killer egg from one hand to the other, as he does so Koshchei runs from one end of the room to the other. At the end, the prince gets egged, Koshchei falls dead" (Frazer 1992, 280).

"Central American Mosquito Indians kept deer bones and egg shells so that the deer or chickens would not die or be lost" (Frazer 1992, 21). The preservation or movement of a piece of animals considered sacred is a manifestation of a partly manifestation by the nature of being a symbol of the sacred in the context of folk beliefs. This practice also demonstrates the psychological function of popular beliefs.

In the story of a Bohemian, a wizard is in a powerful egg, an egg in a duck, a duck in a male deer, a deer under a tree. Find and drink an intelligent egg. Then he becomes as weak as a magical child, "because all the power has passed on to the wizard (Frazer 1992, 281). In a Celtic fairy tale, a giant says, "There is a big cobble stone under your stomach, there is a needling ram under the stone, there is a duck in the coach's arm, there's an egg in your crotch, that's my soul in that egg." The egg is crushed and falls in the giant lifeless place (Frazer 1992, 284). In the story of a Kabul, a ghouel reveals that his own destiny is in a remote egg, the egg in a pigeon, the pigeon in a devil, and the camel in the sea. The hero seizes the egg and eels between the hands, the ghouel will die (Frazer 1992, 288).

Ine Narmun which is known as a great bird is the culture hero; in mythical songs it sits in a nest on top of the world tree Ine chuvto, usually an oak or a birch, or in the field, brooding three

birds from three eggs: the skylark, the nightingale and the cuckoo. Each bird is given a duty: the skylark is responsible for cultivation (it also symbolises childhood and youth); the nightingale is responsible for home economics (the symbol of youth); the cuckoo represents forestry (the symbol of sorrow and misery). (Deviatkina 2001, 98-99). “Less known is the motif of the universal bird Ine Narmun’ (great bird), who lays the world egg. The egg yolk turns into the round earth, the eggshell into heaven and the underworld” (Deviatkina 2001, 99).

A "Tree of Life" (Bayterek) rises in Astana, the capital city of Kazakhstan, located at the center of Eurasia, the crossroads of civilizations. At the top of Bayterek is the legendary "Samruk" bird with golden eggs. Bayterek is the symbol of the new era in which the Kazakh people reached their historical journey. The legendary "Samruk" bird leaves a golden egg (Sun) at the top of the Tree of Life every year. The dragon (or serpent) living between the roots of the tree climbs up and swallows this golden egg, and this cycle is repeated continuously. According to belief, this symbolizes summer and winter, night and day, and goodness and evil. (<http://www.caglarerbek.com/2015/05/turklerde-yasam-agaci.html>).

According to Turkish belief, when the eagle is old, it lays two eggs and hatches. One of the eggs comes out of Barak, the fastest and best of hunting dogs, and a little eagle, the last of his cubs (Roux 2011, 47). “In the middle of these meadows there is a red pine and a hornbeam or beech tree. He leaves his eagle egg on one of these trees. The eggs that remain on the trees for some time are cleaved spontaneously and children come out of them. The child falls to the bottom of the tree as it emerges from the egg and begins to grow there. According to mythology, good shamans come out of the egg on the red pine tree, bad shamans come out of the egg on the hornbeam tree. Whether the shaman is good or bad, he is protected by the eagle master for the life” (Ögel 1993, 595-596). It is known that many of the men in Nawruz that we are celebrating (eg wheat growing, semen, cooking halva in Central Asia, ornamenting the table with seven kinds of fruit, egg, seven colors, etc.) are influenced by Iran (Bayat 2008, 147).

A baby being admired and not touched can leave them with that desire to haunt them. This is known as the Evil Eye or “Mal de Ojo”. The baby becomes sick with a fever and cries unable to be consoled. To cure, a ritual with a raw egg is performed on the baby. The egg is then disposed in a glass of water to expose the evil. (<https://www.babble.com/latina/10-superstitions-my-mexican-family-believes>).

Painting Easter eggs is a practice that many cultures have been done for generations. For example, Iranians have decorated eggs as a part of Nowruz, the Iranian New Year that coincides with the vernal equinox. ([https://www.huffingtonpost.com/2012/04/02/easter-eggs-history-origin-symbolism-tradition\\_n\\_1392054.html](https://www.huffingtonpost.com/2012/04/02/easter-eggs-history-origin-symbolism-tradition_n_1392054.html).)

The Saxon goddess Eástre, or Ostara, goddess of spring, whose name has survived in the English word Easter, is identical with Frigga, for she too is considered goddess of the earth, or rather of Nature’s resurrection after the long death of winter. (Guerber 2009, 67).

The same custom is also seen in Afşar Turkmen of South Azerbaijan. Afşar Turkmen specially fertilize eggs especially in Nevruz on special occasions. This custom is done by two people in the form of two eggs hitting each other (Kalafat 2017, 6). There are applications such as

feeding the egg, taking the pan of the oyster, riding the egg in the back, sending the chicken / cock about the belief practices in terms of “ensuring the continuity of descent” in the folk beliefs belonging to the Bolu region which is a city taking part in the north of Anatolian (Kalafat 2015, 172). Once the used egg has been emptied, its bark is not left unbroken, but broken. If this isn't done according to gross, the three letters pretend to give water with this thing, and they have deceived the human being. This belief is quite common in Anatolian Turkish culture.

Eggs have been such an important part of our history for countless generations. It's no wonder that they are a big part of what we do today. Believing is a need that protects and sustains the day-to-day existence of human nature. The practice of beliefs called and accepted as superstition after Islam has not been completely prevented. Religions contain many mythological elements and they are preserved in many stereotyped practices in religion.

Although such beliefs are considered to be sins, they are the makers of many beliefs such as birth, fertility, fortification, fertility, eternity, resurrection, as if they were eggs. In that case, the people believed and felt social and psychological relief around these beliefs, and if they finally reach spiritual fulfillment, it is not possible to discuss it and reach a conclusion with this argument. These people's beliefs are also preserved in other Semitic religions outside of Islam. In Christianity, beliefs are found around eggs.

According to popular superstition, the dwarfs, in envy of man's taller stature, often tried to improve their race by winning human wives or by stealing unbaptized children, and substituting their own offspring for the human mother to nurse. To recover possession of her own babe, and to rid herself of the changeling, a woman was obliged either to brew beer in egg-shells or to grease the soles of the child's feet and hold them so near the flames that, attracted by their offspring's distressed cries, the dwarf parents would hasten to claim their own and return the stolen child (Guerber 2009, 66). It had long been customary to celebrate this day by the exchange of presents of coloured eggs, for the egg is the type of the beginning of life; so the early Christians continued to observe this rule, declaring, however, that the egg is also symbolic of the Resurrection. (Guerber 2009, 67-68).

Although the modern time has brought many innovations and changes, the existence of the consumed society structure is increasing day by day, but the scientific world puts forward various arguments and data by presenting different theses the other day, but people's beliefs can maintain their existence by finding a space for themselves. For example: In various parts of Germany, stone altars can still be seen, which are known as Easterstones, because they were dedicated to the fair goddess Ostara. They were crowned with flowers by the young people, who danced gaily around them by the light of great bonfires, a species of popular games practised until the middle of the present century, in spite of the priests' denunciations and of the repeatedly published edicts against them (Guerber 2009, 68).

Every society has developed its own stories to explain the creation of the world; most of them are ancient myths rooted in religion. Whereas in monotheistic religions God is believed to have existed before the Creation, in most other kinds of religions the gods themselves are thought to

originate from a creative element such as Desire, the Tree of the Universe, the Mundane Egg, Water, Chaos. (Luminet 2016, 502)

In the context of this belief, it can be said that the beliefs of the people have closed messages in the framework of many beliefs mentioned above; even though they are accepted as the belief that god existed first of all in religions.

## CONCLUSION

The egg, which is the symbol of creation in various societies, is used to show the formation of the cosmic universe. It is seen that there is a characteristic symbolizing stages such as fertility, fertility, life, renewal, resurrection, continuity, birth. The egg from the Archaic period is an important motif in verbal and written culture. It has been found that it possesses a mystical gust with features such as protection against egg whites, abundance and increased chances, believed to be an extraordinary feature. Despite the cultural changes in the historical process, it is observed that the beliefs formed around the egg maintain its continuity even though it shows some differences to the region.

In many cultures around the world, eggs represent the main source of creation. It was believed that there was only a big "cosmic egg" when nothing was created yet. Old people believed that the night of creation was the time when this egg exploded, revealing everything living. Therefore, the egg became the symbol of the greatest mystery of mankind. It can be seen that the egg ash, which is identified with creation, is the micro-symbol of the mystical and mysterious world. It is considered to be the first creation with the feature of being a source of sun, moon and stars, in other words cosmogonic creation.

It is believed that the egg, which has an important place in the beliefs of the people, has provided particularly positive events such as a long and good life, fertility and luck. Eggs and cultures have been found to be similar to iron, an important cult in mythology. Just as the iron is shaped in the hearth of the burning fire, the bird of the owl matures in the heat of the uterus. In the practice of folk medicine, the existence of practices around the egg has also been determined. besides it is seen that eggs are not fed especially to pregnant women. If it is fed, there is a belief that the child's hair will not come out but the newborn baby is washed with forty-meter water taken with the emptied egg. In Turkish culture where such practices are seen, the belief that the egg has a speckle and that the yellow and white formation in the cabbage has great influences. In short, the cosmic egg that emerges as a symbol of cosmos is a symbolic symbol of creation. Religions continue to preserve their existence in different cultures, from the myth of creation to the present day local practices, through some transformations in functions that have existed since archaic periods.

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