Introduction

The scope of work on collecting, expressing an opinion, study of the epos is the large field of Kazakh folklore. A plenty of scientists, travelers have expressed different ideas on the nature, development options, artistic features of epos. Even though epos matters have not been studied specifically and systematically, their comparisons, conclusions and assumptions had a great importance in past centuries.

As long as the Kazakh people have lived, so much is the heritage of songs, epics, legends. Some of these heritages, passing from generation to generation, survived in verbal form for many years. A verbal heritage, including samples of poems, starts from XI century with “Dictionary” of Makhmud Kashgari and it is not without a reason.

In addition, the fact that the “Kutadgu Bilig” of Yusuf Khass Hajib is a general heritage not only for Kazakh people but also for the whole Turkic languages proves our above view.

There is no doubt that Orkhon-Yenisey manuscripts (V–VII centuries) are among the oldest heritages for nations who used to live in Ancient Kazakhstan and Central Asia.

However, it is disappointing that they have not been thoroughly studied by folklor specialists, historians, and linguists. Nevertheless, popular scientists such as Ph.E. Korsh, A.N. Bernshtam, P.M. Melioranskiy have valuable views on stylistic peculiarities of Orkhon-Yenisey script.

For instance, A.N. Bernshtam, who studied manuscripts for Kultegin’s honor, notes that this is the one of the earliest examples of the Kyrgyz–Kazakh literature. P.M. Melioranskiy specifies that some of the parts of the Orkhon-Yenisey manuscripts are similar to proverbs and sayings of present people in Central Asia and Kazakhstan. Comparing “Manas” Kyrgyz epos with Orkhon scripts A.O. Auezov states as follows: “What is Orkhon manuscripts? They have been studied as the records of linguistic history. Additionally, aren’t they also records of the most ancient folkloric samples? These scripts have minor and brief anecdotal patterns of epic poems” [1; 243]. Alongside, one of the most talented turkologists carrying out specific study on Orkhon-Yenisey scripts, I.V. Stebleva affirms that poetics of Turkic peoples sources from these Orkhon-Yenisey scripts [2; 12]. Therefore, the issue of recording epic writings in the history of the Kazakh epos study implies to the ancient times. Epos have passed through centuries. Their internal development form and types of genres are various. Particularly, one of the leading but less studied fields — “Historical epics”.

The History of Kazakh literature published in 1960 declares as follows: “In XVIII century, the structure of the epic genre in the Kazakh people poetry experienced a set of transformations”.

Research methods

In the work, the following methods were used: comparison, text analysis, systematization, historical-typological, historical-genetic methods.

Keywords: epics, historical epos, historical poems, songs, literature, epic tradition.
Experimental

It is impossible to separate the Kazakh folk historical eposes and historical poems from the Kazakh heroic eposes, from the common epic traditions of the Turco-Mogul peoples. Since they are a legitimate continuation of the epic tradition, existing from the ancient period. Common patterns inherent in historical eposes about the heroes of the eighteenth century find their origin from heroic eposes. We notice this from how the heroic eposes and historical eposes start. It can be seen from eposes of “Alpamys” and “Kobylandy batyr” which started as follows:

Once upon a time
On the land of Zhideli
In tribe of Konyrat yeli
There was a man, Baibori...
And epos of Kobylandy batyr started in the following way:
One time ago
Karakypshak Kobylandy,
His parent is Toktarbai,
Who was rich there’s no lie
His wealth is uncountable
With livestock very valuable
Lived in Kozdi kol
All Kyphshak nation [3; 17] — once said.
Now, consider the beginning of historical epose “Kabanbai batyr”:
Kabanbai is the start of every tale
There is no tale without men who is brave
His heroism from Kazak-Kalmyk war
Is known for everyone therefore — [4; 1].
Now let us draw attention to the beginning of epos “Bogenbai batyr”:
How wonderful life had our Kazakh
Everyone would be surprised
In times of Kalmyks

We get free together, my Buryl” [3; 68–69].

Kabanbai batyr in the epos about him talks to his horse Kubas:

“My winged horse, listen to me
I sold livestock on the market
We have been friends for a long time
Your mother said you have wings
From the trap of Kalmyks
From six floor down
We get free together, my Buryl” [3; 68–69].
“My Kubas, Kubas
My treasure friend against enemy
You are the one of a kind
Others will never have one like you
This is the last time I attack my enemy
Don’t let them to struck the son of Baizhigit” [4; 63–37].

Describing the hero’s horse in such way shows a special characteristic of epic traditions. In the versions of historical eposes of the eighteenth century, Taikok of Olzhabay batyr, Kuren of Shakshak Zhanibek batyr, Narkyzil of Bogenbai, Karakok of Otigen, and others resemble Bayshubar of Alpamys, Karakaska of Kambar, Tarlan of Targyn in heroic epics. If Almapys in the epos “Alpamys batyr” chose the Baishubar among number of horses, having felt the connection with it, then in the historical epos Shakshak Zhanibek himself saddled Kuren. From this, we understand the meaning of M. Auezov’s words: “Friends of hero, especially his horse, influence his fate. Together with the hero, the name of his horse was also glorified among the people and turned into a legend” [1; 192]. Kubas of Kabanbai, Taikok of Olzhabay and others in historical eposes separately became a legend. In the oaths of the heroes there are the words “if I fall in battle, I will fall in the name of my people”. This can be found in historical eposes as well.

Moreover the “Betashar” has a significant role in the beginning of historical and heroic eposes. “Betashar” is a song that is sung when the bride’s face is unveiled at the wedding. A new family, new people are not familiar to the bride. It is necessary to acquaint them” [1; 164]. Therefore, to introduce the hero to the readers, the storytellers used the law of betashar.

Results and Discussion

The words of farewell found in the oaths of heroes with the horse and equipment are taken from the “farewell songs”, which appeared on the basis of tradition. Other similarities between “heroic eposes” and “historical eposes” can be seen in the duels of the characters. Duel of Kobylandy with Kazan is described as follows:

Two had a sword fight
On their horses with spear
With rage
Coughing up blood
Enervated.
Ripping the armour,
Kobylandy at that time
Hit Kazan from the horse [3; 68–69].
Such description can be found in the epos “Kabanbai batyr” in the scene of fight with Ateke:

“The swords are being broken
Both are not going to stop
With bloodthirsty gaze
How will it end?"
Sword, spear
Being pointed at each other
They are fighting to death
Masterfully using armament
Gracefully sitting on the horse
They are fighting again and again
No one is going to give up
Kabanbai eyed his armour
Noticed his button broken
He adjusted his sword
Aimed it at enemy
Kalmyk fell dead” [4; 12].

The first version of epos “Kobylandy batyr” was heptasyllabic, and the last was hendecasyllabic. Here, there is a regularity. The first eposes were mainly created with the help of a kobyz. Professor Auelbek Qonyratbaev said: “The means of prediction was kobyz, the tun is the kyu, and a measure is the epic. The first professional narrators in the Turkic-Mongolian tribes were the predictors. In the XV–XVI centuries, the
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zyraus separated from them. Predictors adhered to cult epopes, and zhyraus took poetry for the mainstream. Therefore, it is inappropriate to assume that professional zhyraus appeared only in the XV-XVIII centuries” [8; 105]. From this, we know that Dombryra replaced kobyz. Epos is considered as an art of Zhyrau, but we also notice that in the 19th century the Zhyrau and poets were unilaterally involved in it. So, hendecasyllabic works began to appear. The main reason for this is that the epos is connected with the event.

In addition, it is worth paying attention to conceding the right of first strike in fights, described in heroic or historical epopes. In historical epopes about the uprising in the XVIII century, the main heroes Kabanbai, Bogenbai, Abylai, Olzhabay, Otegen batyrs all followed the order, and when their turn comes, they defeated the enemy. The narrators, describing the duel in this way, showed the justice and courage of the batyrs. For example, Otegen batyr:

“Duel, batyr. Duel
Asked he.
The first turn for you
Are scared Otegen
“You seem older,
Take this turn” he said
Kazakh Kalmyk started it
Duel for the men
Is way back tradition” [9; 17–18].

The main similarity of the aforementioned historical epopes with heroic epopes lies in variance. The fact that there are many variants of heroic epopes is proved in science by different scientists.

The initial versions of “historical epopes” are found in the form of legends. Historical epopes also exist in different versions, like heroic epopes. For example, there are more than ten versions of the epopes about Abylai, and about fifteen epopes about Kabanbai. Scientists, who considered the multivariance of epopes, E. Ismayilov, M.Gabdullin, A. Margulan came to the following conclusion: “In the development of the epos, poets play a very important role. The idea of the epos determines various changes in connection with historical events and that the epos is born from history. That is, the expressed thoughts are directly connected with the appearance of historical epopes, and their multivariance” [10; 25].

There are also differences between “historical epopes” and “heroic epopes”. The main differences are:

1) Batyrs in the epopes of Kobylandy, Alpamys, Er Targin, Kambar, Karabek, Torekhan, Korugly (Murin zhyrau's work), batyrs from the epos “Forty Batyrs of Kyrym” always attack the enemy alone. This is the fruit of the people’s dream.

In historical epopes, heroes attack the enemy with the army. The famous Abylai participated in the war against the Kalmyks, having experienced various kinds of difficulties. In that war, he became famous for his fight. The names of different batyrs, who were with Zhanibek, are described in epopes as follows:

The bravest men
Zhanibek head of Ordsom
Kaz dauysty Kazybek
Karakerei Kabanbai
Kanzhygali Bogenbai.
Ozlhabai from Sündik
Basentiin Syrym
Malaysary together
Zhantai, Barak, Zhaulybai
Baganali Barlybai

Outstanding men in the march. In the epics about the heroes glorified in the Kazakh-Kalmyk war of the XVIII century, these heroes have always fought together, and performed feats together. 2. Another feature of historical epopes is shown by K. Zhumaliev as follows: “… Heroes of heroic epopes are described as strong, bulletproof, and with such guardians as Baba tukti Shashty Aziz, Kyryk shilten, and heroes of historical epopes are close to reality of ordinary people” [11; 72]. Along with this, in the epic “Alpamys batyr”, it is described how batyrs motivated themselves:

“Then Alpamys spoke
My dear God
Don’t let me be humiliated
I will fight to death
I am still young
And father didn’t stop me too” [4; 111]. Such cases occur in epos like Kobylandy, Er Targin, Kambar. The narrator said that the batyr’s prayer to God eventually leads to victory. In historical epos, the heroes also pray. Basically, they pray to their ancestors. It can be noticed in the epos Olzhabay batyr:

Praying to God
Olzhabai cried
There is one God for everyone.
Karatay give me power
Bogenbai be my guardian
Get ready Zhasybai,
Kalmyk haven’t run,
Olzhabai startled
Praying to ancestors [9; 58].

Also, in heroic epos, heroes receive blessings from their parents and relatives, and in historical epos, this usually occurs before the fight, and blessings are heard from the mouth of the khan or the bey. This brings the realities of historical epos closer. Another difference of historical epos is the image of a woman. In the heroic epos, Alpamys, Kobylandy, Kambar perform their first feats in the name of their beloved ones. Besides, in these epos, behaviors and characteristics of the wives of the batyrs are illustrated.

In historical epos the image of a woman is not highlighted. On the contrary, instead of this the hero’s friends are described, their exploits. The issue of friendship in historical epos is also found in related nations. The union of Kazakhs and Kyrgyz against the Dzungars is described in the epos “Four Batyrs” or “Shyrdakbek”. In heroic epos, the heroes’ horses sometimes even fly like birds, and even talk to heroes. Such miracles do not occur in historical epos. There are linguistic differences between heroic epos and historical epos. Psychological parallelism, the antithesis inherent in heroic epos are old types of personification, compared to them, in poetic poems (historical epos — B.R.) the used pictorial words are much less common, and psychological parallelism is mostly absent [12; 221]. However, it must be taken into account that during the description of fights, in zhoktau and farewell songs of historical epos, the antithesis and hyperbole are often found. So, there are such differences between the historical epos and the heroic epos.

Here, we support the idea of E. Ismayilov: “As far as the historical event is fresh, there are so few elements of the epos in it, and elements of realism prevail. Undoubtedly the basis of the epos Kobylandy, Alpamys, Kambar, Er Targin is the historical event, the life of the hero. But from year to year those epos were transmitted verbally and only echoes of the original history remained in them, and turned into an epos” [11; 172–173] and notice the regularity in the appearance of historical epos. The main similarity of the two types of epos lies in the theme and idea.

Conclusions

The Kazakh epic arose on the basis of real historical events experienced by the Kazakh people at different times. The theme in these epos is heroism, and the idea is the protection of the people and the land. To highlight this problem, the society in which the batyr was raised is chronicled. Studying and researching the history of own nation through the prism of epic works is important and necessary, since it allows to actualize the successive links between the past, present and future.

References

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Батырлар жыры мен тарихи эпостың поэтикасы

Макала да көптеген тарихи эпосының поэтикасын зерттеу мүмкүндүгүн көрсөтөт. XVI–XIX жылдарында Казак халының өлт-азаттык қозғалысына арналган тарихи эпосының жүйелі түрдө зерттеу. Көптөгөн олекүмдүк сөздөрү менен байланышты тарихи жырларды, аныздарды, эпостарды өндүрүштүү арналған объективтүү, сюжеттік нысандарды нактылаштыру. Казактың тарихи эпосының поэтикасы мен тарихи эпосунун байланышты жарықтарды карабез. Тарихи аңыздарды, жырлардын, аныздардын, эпостардын циклды болуына ықпал ететін фактор, ең алдымен, сюжеттік бағдарлама ошондуктан ойлайм, олардың бір-бірін жаттығының жәндігін ұктыты. Циклизация принциптері тарихи эпосының барлық жырларылына жетелген.

Қісіт сөздер: эпос, батырлар жыры, тарихи поэмы, эпос, циклизация принциптері.

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Поэтика героических и исторических эпосов

В статье рассмотрены проблемы изучения поэтики казахского исторического эпоса. Предпринято системное исследование поэтики исторического эпоса, посвященного национально-освободительному движению казахского народа в XVI–XIX и начале XX вв. Выяснены объективные причины, обусловившие процесс циклизации исторических эпосов, песен, эпосов, связанных с событиями общественно-политической деятельности кочевого общества. Изучены связи типологии и поэтики казахского исторического эпоса. Фактором, способствующим циклизации исторических эпосов, является, прежде всего, то, что в этом случае происходят изменения в социально-психологическом плане. 

Ключевые слова: эпос, героический эпос, исторические поэмы, литература, эпическая традиция, поэтика циклизации.

References