

Bakyt AITBAYEVA ✉\* (KazNU, Almaty, Kazakhstan)

Kamzhat TOLEUBAYEVA\*\* (KSU, Karaganda, Kazakhstan)

Zhansaya ZHARYLGAPOV\*\*\* (KSU, Karaganda, Kazakhstan)

Sarzhan TAKIROV\*\*\*\* (KSU, Karaganda, Kazakhstan)

Zhanar RUSTEMOVA\*\*\*\*\* (KSU, Karaganda, Kazakhstan)

## Genealogical Basis of Epos as the Historical and Cultural Heritage of the Folk

<https://doi.org/10.34739/his.2023.12.16>

**Abstract:** *The Kazakh folk epic talks about the heroic deeds and life of nomadic tribes, being the historical and cultural heritage of the nation, which has been passed from mouth to mouth for centuries, thereby preserving national memory and contributing to the maintenance of patriotic feelings. The purpose of this article is not only to consider the Kazakh epic in the traditional vein of narrating about the historical past, but also to emphasize its ethnographic and genealogical value. By analyzing epic poetry, folk songs and folklore in general, as well as examining fragments of individual works, the authors recreate a holistic picture of the genealogical basis of the folk epic. The article compares the differences in the traditions of the Kazakh epic poetry of the 16th-18th and 19th centuries, which are observed, first of all, in the compositional structure, the subject of the story, the worldview in general. According to the results of the study, it was determined that the genealogical basis of the Kazakh folk epic lies in a certain archetype of a hero, the only son born to become a defender of the honor and dignity of the nation. At the same time, special attention is paid to describing its origin through a poetic description of its family tree. From this follows the complex genre of the epic chronicle, which has artistic and historical value and is an example of spiritual heritage. This study is of practical use for specialists in the field of history, literature, ethnography and genealogy.*

**Key words:** History, folklore, folk epic, cultural heritage, historical poetics, national hero

---

\* Corresponding Author. ORCID ID: <https://orcid.org/0000-0002-1660-6491>. [aitbayeva.ba@gmail.com](mailto:aitbayeva.ba@gmail.com); Al-Farabi Kazakh National University.

\*\* ORCID ID: <https://orcid.org/0000-0001-6003-1341>. [k.toleubaeva@mail.ru](mailto:k.toleubaeva@mail.ru); Karaganda Buketov University.

\*\*\* ORCID ID: <https://orcid.org/0000-0002-5436-8498>. [zharylgapov\\_zhan@mail.ru](mailto:zharylgapov_zhan@mail.ru); Karaganda Buketov University.

\*\*\*\* ORCID ID: <https://orcid.org/0000-0002-2942-3862>. [sarzhan68@mail.ru](mailto:sarzhan68@mail.ru); Karaganda Buketov University.

\*\*\*\*\* ORCID ID: <https://orcid.org/0000-0002-8657-0471>. [rustemova.66@mail.ru](mailto:rustemova.66@mail.ru); Karaganda Buketov University.

## Introduction

In Soviet period the whole conscious life was depicted through poetic rhymes and epic works of Kazakhstan, Central Asia, Altai were highly appreciated for their unique features. The genesis of the nature of the Kazakh epic is closely connected with the history of the nomadic country, not to mention the data that has been studied earlier. The Soviet system in distinguishing the origin of epic words refer to such notions as: ‘feudal and prefeudal’, ‘nonclass society and class society’. Thus, leaving behind ethnogenesis and the principles of ethnic,<sup>1</sup> obscured the nature and origin of folklore.<sup>2</sup> Since then, the history of the epic began to be differentiated from the history of the nomads, thereby choosing a very ordinary approach. The exclusion of *Kambar batyr* and many other Kazakh epics from curriculum in 1952 reached its climax.<sup>3</sup> In fact, when analyzing the history of the epic, in a plenty number of investigations all the power of poetic fantasy was strangled by the feudal system, tribal and social development was separated from the economic and spiritual process. 8th-9th centuries oppressive cruel enemy of the Turks-Arabs, in the 13th century – the Mongols, in the 18th century – the famous Jungars.<sup>4</sup> From the Kazakh epics they are known as the ‘red head’, ‘Kalmak’. It should be note that the period of the invasion of the Türkic kagans, the disintegration of the Oguz-Kipchak people, the ruin of Nogai is to be seen through the prism of the Kazakh epics, although this is not our main goal of the research.

The Kazakh epic from the point of view of its ethnographic and genealogical value was studied by Chokan Ualikhanov. Kazakh epic exist from the tribal period, which is dominated by legends of daily life, ethnogenous and poetic types.<sup>5</sup> Thus, it is very important to disclose the essence of the genealogical basis of them. Due to this fact the genealogical foundations of historical epics attracted our special attention. Historical milestones can be seen through the rich heritage of the epics. The Kazakh epic is a kind of ‘eyes and ears’ of a certain historical epoch, literary chronology. In this regard, first of all it is necessary to find out what is genealogy? For many years genealogy as a symbol of history and monument has not been carefully studied.<sup>6</sup>

“Genealogy is one of the branches of history that studies a record or account of the ancestry. The official genealogy is inherent in every civilized culture in which the origin of tribes is described for transmission from generation to generation. The multi-volume genealogy was published in such countries as Russia, Germany, England, France, and also in many eastern countries. Kazakh genealogy as the genealogy of European people

---

<sup>1</sup> Abazi & Doja, 2017.

<sup>2</sup> Abylay Khan, 2013.

<sup>3</sup> Al-Farabi, 1993.

<sup>4</sup> Karasayev, *et al.*, 2023.

<sup>5</sup> Auezov, 1959.

<sup>6</sup> Batyr, 2005.

is a complete collection. Such a collection can be found in the culture of Bashkurstan, Uzbekistan, Turkmenistan, Kirgizstan and the Siberian people".<sup>7</sup>

One of the ancient monuments of the old Turk heritages is Kultegin, in honor of Tonykok. It should be mentioned such as *Rashid-ad-Din* (the Türkic-Mongolian genealogy), Jamal Karshid's *Oguz-Kipchak*, *Karakhan* chronicles, *Shajarat al-Atrak* of Ulukbek, *Munis al-ansab fi shajarat* and *Salatin Mugal*, *Genealogy of Sultans* (15th century), Mohammed Ali Shabangaray's *Maj al-Ansab*, Molla Mirza Rahim Taşkendi's *Ansab essalatin*, Abilgazy's *Chronology and the Turks*,<sup>8</sup> *Nasabnama Chingiz*, *Nasabnama Kazakh*<sup>9</sup> were used for a long time in the records of the Kazakh khanate, *Mahmud Suyuktegi*, *Oguz-Salz huk*, *Beibarys*, Ibn Khaldun's *Kipchak*, *Zhahannam* Oguz-Karakhan.<sup>10</sup> The most talented scientist of Kazakh people of Shokan Yalikhonov believes that Esim Khan, Tauke, Sameke genealogies were handed to Abulmambet's offsprings.<sup>11</sup>

At present, the most accurate genealogy of the Kazakh intelligentsia is represented in the works of the 18th century by Muhammad Khaydar Dulati, Kadyrgali Kosynuly Jalairi (*Konen Karaouil*, *Zhangirkhan*, *Uly Zhuz Shezhirisi*), Sh. Kudai-berdiuly *Genealogy of Kazakhs*, under the same name the works of Sh. Kurbangali Khali, Mashhur Zhusip Kopeiuly *When Kazakhs were known by the name of the three Zhuz*, Nurzhan Naushabayuly's *Kazakh and the turks' genealogy*, Torgay bi's *Genealogy of the three zhuzes*.<sup>12</sup> We are considering all these works since they reveal the essence of this concept. A wide range of genealogy is typical for a nomadic life of Kazakhs. The genealogical history of Kazakhs is amazing highly respected heritage. So, in recent times some Kazakh genealogies were written by colored threads in ornamental carpets. During the Soviet time, many scientists assumed that genealogy preaches religion, the prophets of noble men. Today, we are trying to get more information from the dusty archives.

### **Examples of the Kazakh Heroic Epic as an Example of the Genealogical Heritage of the Nation**

We say that the majority of the History Representatives of the developers of the Kazakh folklore, the writer-storyteller, and poet are very familiar with the information. Comprehensive knowledge of the richness of the word, poetry has reached down from generation to generation. In the heroic epic hero's parents has only one

---

<sup>7</sup> Bernstam, 1946: 7; see also Belinda, 2018; Berikbolova, Abiy & Aydogdu, 2014.

<sup>8</sup> Bleibleh & Awad, 2020.

<sup>9</sup> Blohm, *et al.*, 2018.

<sup>10</sup> Buzaubagarova, *et al.*, 2015: 656-9.

<sup>11</sup> Berikbolova, Abiy & Aydogdu, 2014.

<sup>12</sup> Gorsky, 1989.

child, the son was born to become the pride of the whole nation. First of all, so pay attention to the origin of the hero.<sup>13</sup> For example:

“Long ago there was a rich man  
Qaraqıshak Koblandy  
His Grandfather is Toktarbay  
The richest man,  
There is no wealth report.  
There was pumped into care  
Summer lake in the location of the source,  
Eyes swept the lake  
Toqtarbay’s wealth –  
Current weight,  
Satisfied with the condition.  
Karaspan fought to heaven.  
And still living in resettlement.  
Alphabet characters of Kipchak  
Rank ahead Alash.  
Until the age of eighty  
Without One child Toktarbai,  
Sorrow swallowing blood,  
Lost his Mind”.<sup>14</sup>

“Konyrat in the country,  
A rich Bayböri  
Ninety thousand army.  
Eighty thousand army”.<sup>15</sup>

“Not a holiday  
Alimbay’s child  
His name is Kambarbek  
With the greatest Courage.  
The only poor, that the charges”.<sup>16</sup>

This is the meaning of the original view. And the heroic actions of the whole epos Chronicles are so much. The hero's such a great effort was in the early era of consciousness<sup>17</sup> and the concept of a mirror.<sup>18</sup> “For every child that’s great, not only be

---

<sup>13</sup> Heu, 2020.

<sup>14</sup> Jones, Jones & Cox, 2020.

<sup>15</sup> Belinda, 2018.

<sup>16</sup> *Qazaqtyn batyrlyq eposy*, 2016: 147.

<sup>17</sup> Koblandy, 2017: 87-9.

<sup>18</sup> McGuire, 2018.

a great nation”, this is epic dignity and creative power.<sup>19</sup> The flow of the developers of the modern epic is a great way to accurately reflect the realities of life surveys. It attaches great importance to the future hero of his ancestors. For example:

“Model of the Kazakh Khans Abylai  
Three hundred or even six alash knew him  
He commanded, and they preferred the native soul.  
Khan would be reached by the Kazakhs  
Grandfather of Abylay is Ualikhan  
Has been shifting to the offended Kingdom  
entirely gone away  
found his Relative Gaip Khan.  
He remained  
The orphan, the widow there,  
Fade off the Kalmyk Khan’s countries.  
Had a “national disaster”  
Young Abilmansur became an orphan  
ancestral native people.  
Came to Abilmanbet Khan of Turkestan”.<sup>20</sup>

Free tribal distribution in respect of which the other side of the Great Khan of poetry versions contained at the beginning of the first song, the second is about Abilmansur (Sabalak). Thus the beginning of a song is a well-known feature of the history of art of storytelling itself. Abylai’s grandfather Uali, uncle Qayıphan later Abilmanbet, Tolebi – all are relatives of Abylai. And the following example is a vivid manifestation of the doubt:

“Saga words about Qabanbay  
Where speech is not about really story  
We have to fight,  
Courage is known.  
one of the tribes is Naiman’s Karakerei,  
People had spread’  
Tribe is Qabanbay’s Baizhigit,  
Kydyr has to leave this landing.  
many stone was bitten by the enemy.  
There Was no man greatest than him.  
Run away and stand on the enemy guards”.  
(Page 1 Kabanby TM<sup>21</sup>)

---

<sup>19</sup> Mee, 2020.

<sup>20</sup> Meliorian, 1899.

<sup>21</sup> Melitinsky, 1986.

“Aidabol was thirteen years old,  
Has already had six children  
Janqozi, Malğozi  
the youngest Kenjeqozi  
Taykeltir was born  
They also said that the mother of the three  
Kenjeqozi was died early,  
Qaratay was a man of Usuns”.<sup>22</sup>

“If you ask for the full name  
occurring from Dulat.  
He was from Zhanys.  
Zharylgap, Bāydebek  
common Bukhara  
One would be Syrymbet  
... sons of Syrymbet  
Individually,  
They would grow up.  
There were six with Jılqaydar  
Among them has a lot of son.  
(*Otegen* – Kazakh folk song)”.<sup>23</sup>

### **Comparative Analysis of the Kazakh Epic Songs and Poetry of 16th-18th and 20th centuries**

In the 16th-18th centuries, the Kazakh epic songs and poetry primarily centered on valor, heroism, and honor. The themes were largely influenced by the societal norms and values of the nomadic tribes of the time. An archetype of a singular hero, born to protect the honor and dignity of the nation, pervades the works of this period. Genealogical elements played a significant role, with many epics describing the family lineage of the hero, often in a poetic chronicle form. The societal belief systems, cultural codes, and national memory were preserved and perpetuated through these oral traditions.<sup>24</sup> Notably, these epics had a predominantly oral and folklore-like character, accompanied by traditional musical instruments like the dombra and kobyz.

Moving to the 20th century, the Kazakh epic songs and poetry started reflecting the tumultuous political changes and societal upheavals, particularly the national liberation rebellions and the impacts of the Russian king's 'June Decree'. Epics of this period began to acquire more authorial characteristics and a diverse range of heroes,

---

<sup>22</sup> Olzhabay Batyr, 2012.

<sup>23</sup> Otterstrom, 2020.

<sup>24</sup> Chung, 1995.

from valorous individuals to rebellious figures fighting for the nation's freedom, were portrayed. The 20th century Kazakh epics were not only repositories of historical events but also a reflection of the society's changing ethos.

Another problem in some poems such introductory prologue rests in the form of a conventional genealogical reported speech. This can be evidenced by the song of 'hero' Shakshak Janibek. Generally 18th century's Junggar-Kazakh model of the accumulation of poems about the invasion of tribal as follows:

1. The distribution of the chronicles of ancestors (The protagonist).
2. The name of the heroes participating in the march chain as a whole.
3. To create a chronicle of the Khans.
4. The names of the Authorities.
5. Keep in memory the names of the leading heroes.
6. Covering the history of war.
7. The constant periods of war.

Epic songs could be multilayer and multi-stage.<sup>25</sup> Historical epic genre research shows it on the mark.<sup>26</sup> The key historical and traditional epic poems and historical views poetry as a genre is confirmed. In fact, the 16th-18th century historical epic poetry is different from the 19th century by composite construction, the subject of the story, the ideological posture, traditional methods still unable<sup>27</sup> to reach the highest epic view of the logic. These scientists of the 19th century in the writings made classification of the three poems:<sup>28</sup>

1. Historically, one of the songs is Zhankozha.
2. Historical tales with Traditional epic motifs. it can be evidenced by the song *Seventeen-year-old Janqoja* and *Dosan hero*.
3. Historical tales with samples. For example, *Dosan*, *Zhankozha*, *Beket* songs.

During the Soviet time was more serious research at the core of the 19th century, the epic work was appeared. However, this period emphasizes only one-side. For example, in the beginning of the 19th century epic *Kenesary* was the subject of the research work. He wrote this work to analyze another opinion. "These words are bullets", incidentally, the same principles of the future generation. Nevertheless, conscious generation realized that he had to do so. Historical epic nature likely should include the funeral, condolence, etc. And that is not difficult to find.

---

<sup>25</sup> Kaskabasov, 2005.

<sup>26</sup> Paiva, 2020.

<sup>27</sup> Polyakov, 1983.

<sup>28</sup> Rakhimov, 1993.

“It may meet with any of the psalm, so the historical genre above section contains a compilation of poems is not to be scientifically correct. Such signs should be recognized in terms of style”.<sup>29</sup>

I can not say anything about the above classification. The authors<sup>30</sup> compare the works of Russian epic,<sup>31</sup> typological and poetic research.<sup>32</sup>

In the last century A.N. Veselovskiy investigated historical poetics.<sup>33</sup> The main feature of the viability of his work in science is folklore and literature, art forms emerging, the formation and development of laws.<sup>34</sup> This is the most complex and important issue, in our post-modern studies in this direction all certainly recognize that. But this is not the case. Kazakh epos shows this tradition. the beginning of the epic is historical analysis of the History. In this case, we should mention the developers of the national patriotic. Compliance with the benchmark focused on events, including historical tales and the history of the epos and (conglomerate).<sup>35</sup>

The 19th century epic songs immediately disclose the identity of the corresponding period of the epic, known and unknown variants of the authors. *Kenesary-Nauryzbai, Issatay Mahambet, Ernazar Becket, Zhankozha heroes*, etc. and the author of one of the songs on the events of 1916 is well known, some of them are unknown. As for measuring the folklore characteristic signs,<sup>36</sup> it is difficult to relate to something epic era of collective creativity.<sup>37</sup> However, scholars of folklore heritage are not accidental. Here, however, the main differences are epic conclusion jurisdiction. The 19th century epic folk has typical, characteristic of the epic. The author of the well-known version is not the only one, there are several authors. Thus, testifies to the connection between folklore and literature, proceeds with the epic tradition. Our word is a manifestation of the tribal tradition who exaggerated form, the pattern of the 19th century storyteller, Dosqoja, Zhusupbek Khoja, Doskey Alimbayev sang songs about *Kenesary and Nawrızbay*. Dosan hero Issatay Mahambet ‘epic’ is related to the origin of the character, and presented as a whole. *Becket hero* psalm is written in simple way. epic chronicler of traditional ideas leads to the rhythmic ideas related to the issue.

Significant political disturbances in the early 20th century, including the public unrest following the 1916 ‘June Decree’ issued by the Russian king and its subsequent impacts, inspired many Kazakh poets to produce historical works. Notably, the life and

---

<sup>29</sup> Salimjan, 2017.

<sup>30</sup> Sundberg, Dempsey & Rojas Marchini, 2020.

<sup>31</sup> Valikhanov, 1985.

<sup>32</sup> Valikhanov, 1904.

<sup>33</sup> Venkateswaran, 2020.

<sup>34</sup> Veselovsky, 1989.

<sup>35</sup> Aliyassova, Akhmetov & Aspanova, 2014.

<sup>36</sup> Yeniasir, Gökbulut & Öger, 2020.

<sup>37</sup> Zhirmunsky, 1928: 235-7.

bravery of Amankeldy batyr alone have given rise to over 15 examples of historical epics. Several pieces of historical poetry and dozens of epics were crafted by folk aqyns such as Sat Esenbayev, Imanzhan Zhylkaidarov, Nurhan Akhmetbekov, Omar Shipin, Kuder Zholdybayev, Amre Sultanmuratov, and Orynbay Igibayuly.

Historically, the cessation of the national liberation rebellion of 1916 paved the way for the February Revolution of 1917. The civil war of the 1920s and certain events during the collectivization period of the 1930s garnered the attention of folk talents. Apart from Amangeldi, many heroes including Bekbolat Azhikeuly, Alibi Zhankeldin, Shaimerden Beisuly, Uzak Saurykuly, and valiant youths like Bayan, Askar, Tailak, Ermagambet, Margabay, Tobagul, Bazar, Aidos, who stood for the country's freedom, have been immortalized in narratives, poems, and epics by local aqyns.

The perspectives of these authors and narrators act as mirrors, reflecting the social and political environments they lived in. Their epic compositions go beyond mere tales of heroic individuals, serving instead as collective recollections that encapsulate the ambitions and the fortitude of the Kazakh people during historical adversities. These narratives underscore the multifaceted roles of the authors and narrators, portraying them as not merely raconteurs, but as custodians of culture, interpreters of history, and commentators on societal phenomena.

Known storyteller and writer, poets speak in terms of historical events in the search for truth approaches. Sometimes the options are reminiscent of the tradition of the heroic epic. But the heroic epic does not have the elements of a fairy tale, myth, legend or story, based on the historical poems, poetry current networks with the same understanding.<sup>38</sup> So, in the first chapter some researchers mentioned that. Another study of poems, concepts provide the names and genres. Unlike it has own view as a continuation of the historical epic genre with the affairs of the epic classification in practice. In our point of view, certain elements of history has started to be used at the present stage, the consolidation of the real historical epic nature of the actual name of the song appeared. Measure out the stages of the epic era, so it step-by-step approach to the system, becoming one whole level, analysis of the genre known as the continuity. Kazakh epic classifiers on the concept of a benchmark weighting, the name should be seen as a whole. Contractual side priority, even if the vision is accidental.

---

<sup>38</sup> Demchuk, 2023.

## Discussion

Epics provide more than accounts of heroic deeds and the life of nomadic tribes; they function as living testaments to the nation's historical past and spark patriotic sentiments. The results obtained are in harmony with those of Pangereyev (*et al.*),<sup>39</sup> who stressed the role of epic toponyms as bearers of a linguocultural code. This notion corresponds with the exploration of genealogical facets of the Kazakh epic in this investigation, which unveils the lineage of characters through a poetic description of family trees. This process generates a unique epic chronicle that bears both artistic value and historical significance.

The research indicates a recurring motif in the Kazakh epic: the archetype of a hero as the only son born to defend the nation's honor and dignity. This observation aligns with the work of Dautova (*et al.*)'s,<sup>40</sup> which examined the 'defender-hero' image in historical eposes. This study enriches understanding of this archetype by illustrating its connection with genealogical elements in the Kazakh epic. The differences in the traditions of Kazakh epic poetry between the 16th-18th centuries and the 19th century are notable, primarily evident in compositional structure, the story's subject, and the overall worldview. This finding aligns with Reichl's<sup>41</sup> study on oral epics along the Silk Road, which noted variations in traditions across distinct periods.

Furthermore, the findings highlight the role of family ritual folklore in preserving the cultural code,<sup>42</sup> underscoring the genealogical significance in Kazakh epics. The study sheds light on how these narratives function as repositories of societal beliefs and values. The classification of main types of epic poetics and its themes, based on the works of Zhurgenov (*et al.*)<sup>43</sup> on the national epic and the science of the epic, and Kalish and Terekbayeva<sup>44</sup> on legendary and traditional vehicles of Kazakhs according to folklore sources, provides a comprehensive overview of the thematic breadth of the Kazakh epic, emphasizing its diversity and richness.

The significant role of the hero archetype, recurrent across the Kazakh folk epic, suggests deeper societal expectations and norms.<sup>45</sup> This result mirrors Shaldarbekova<sup>46</sup> and Zhumay's<sup>47</sup> findings of a consistent image of the heroic marriage motive in Turkic peoples epos. The consistency of such themes emphasizes the vital role epics play in perpetuating cultural norms and societal values.<sup>48</sup>

---

<sup>39</sup> Pangereyev, *et al.*, 2023.

<sup>40</sup> Dautova, *et al.*, 2017.

<sup>41</sup> Reichl, 2019.

<sup>42</sup> Chung, 1997.

<sup>43</sup> Absadyk, 2019.

<sup>44</sup> Zhurgenov, *et al.*, 2017.

<sup>45</sup> Abdullina, *et al.*, 2013.

<sup>46</sup> Kalish & Terekbayeva, 2018.

<sup>47</sup> Shaldarbekova & Zhumay, 2020.

<sup>48</sup> Koniukhov, 2022.

In agreement with the findings of Albekov (*et al.*),<sup>49</sup> the epic Korugly also presents a Kazakh variant of these themes. The comparison of these two epic themes exposes the depth and complexity of Kazakh cultural heritage encapsulated within its epics, underscoring the diversity of narratives and the broad scope of themes within these ancient stories.

The emphasis on the genealogical basis of the Kazakh folk epic is pivotal as it aids scholars in understanding the deeply embedded cultural roots of the Kazakh people. The rich traditions and preserved lineage within these epics, as observed in the study by Abduov (*et al.*)<sup>50</sup> on the Kazakh Epic Poem Kyz Zhibek, demonstrates the potential of epics to provide a window into the past, facilitating accurate understanding and reconstruction of historical narratives.

### Conclusions

Kazakh genealogy, is the main source of treasure, inherited from generation to generation. The genealogy of nomadic people as a valuable source was transmitted in oral and written form. The origin of the Kazakh people dates back to old Turk times. Kazakh genealogy as the genealogy of European people is a complete collection. Kazakh epic exists from the tribal period, where poetic types, legends and myths played the most influential part. Thus, it is very important to disclose the essence of the genealogical basis of them.

The 16th-18th century historical epic poetry is different from the 19th century by composite construction, the subject of the story, the ideological posture, traditional methods still unable to reach the highest epic view of the logic. In general, epic chronicle is a complex issue. Genesis is a common pairing in terms of methodology, the study of the works of epic content and format compatibility must be kept. Epic tells the story of a valuable spiritual heritage. It is necessary to understand the epic nature of the works from the artistic and historical point of view.

---

<sup>49</sup> Albekov, *et al.*, 2019.

<sup>50</sup> Abduov, *et al.*, 2020.

## Bibliography

- Abazi, E., Doja, A. (2017). From the communist point of view: Cultural hegemony and folkloric manipulation in Albanian studies under socialism. *Communist and Post-Communist Studies*, 49(2), 163–8. <https://doi.org/10.1016/j.postcomstud.2016.04.002>
- Abdullina, G.T., Ortaev, B.T., Torybaeva, Z.Z., Zhetibaev, K.M. (2013). Technology for development of intellectual skills of the future teachers from the perspective of the competence approach. *Middle East Journal of Scientific Research*, 13(5), 640–6. <https://doi.org/10.5829/idosi.mejsr.2013.13.5.1945>
- Abduov, S., Dikhanbayeva, F., Kazhigalieva, A., Balmukhanbetova, S., Balzhigitov, E. (2020). The Kazakh Epic Poem Kyz Zhibek as a Phenomenon of Oral Folk Art. *Opción*, 36(26), 2009–23.
- Absadyk, A.A. (2019). Ethnolinguistic research of family ritual folklore in the aspect of cultural code. *Opción*, 35(90), 318–31.
- Abylay Khan. (2013). *Halyq eposy [Folk epic]*. Alma-Ata: Nauka (in Kazakh)
- Al-Farabi. (1993). *Muzyka men poeziyanyn qazynasy [Treasures of music and poetry]*. Alma-Ata: Nauka. (in Kazakh)
- Albekov, T., Alpysbayeva, K., Rakysh, Z., Auyesbayeva, P., Akimova, T. (2019). Kazakh Variants of the Epic Korugly. *Opción*, 35(89), 863–78.
- Aliyassova, V.N., Akhmetov, K.K., Aspanova, I.R. (2014). Preservation and prospects for the museification of the natural heritage site “Gussinyi Perelet”. *Terra Sebus: Acta Musei Sabesiensis*, Special Issue, 491–503.
- Auezov, M. (1959). *Ar turli uaqytyagy oilar [Thoughts at various times]*. Almaty: Kazakh Ethics. (in Kazakh)
- Batyr, K. (2005). *Halyq eposy [Folk epic]*. Almaty: Almatykitap baspasy. (in Kazakh)
- Belinda, J. (2018). Poetry and emotion. *The Lancet*, 391, 732–3. [https://doi.org/10.1016/S0140-6736\(18\)30265-4](https://doi.org/10.1016/S0140-6736(18)30265-4)
- Berikbolova, K., Abiy, A., Aydogdu, S. (2014). History of Kazakh Literature Classification. *Procedia – Social and Behavioral Sciences*, 122, 189–93. <https://doi.org/10.1016/j.sbspro.2014.01.1325>
- Bernstam, A.N. (1946). *Sotsial'no-ekonomicheskii stroy orkhono-yeniseyskikh tyurok VI-VIII vekov: vostochno-tyurkskiy kaganat i kyrgyzy [The socio-economic system of the Orkhon-Yenisei Turks of the VI-VIII centuries]*. Moscow: AN USSR. (in Russian)
- Bleibleh, S., Awad, J. (2020). Preserving cultural heritage: Shifting paradigms in the face of war, occupation, and identity. *Journal of Cultural Heritage*, 44, 196–203. <https://doi.org/10.1016/j.culher.2020.02.013>
- Blohm, S., Wagner, V., Schelesewsky, M., Menninghaus, W. (2018). Sentence judgments and the grammar of poetry: Linking linguistic structure and poetic effect. *Poetics*, 69, 41–56. <https://doi.org/10.1016/j.poetic.2018.04.005>
- Buzaubagarova, K., Tanzharykova, A., Ashimova, M., Azibaeva, B., Rakhmanova, N. (2015). Regarding to the Question of Poetics of Kazakh Heroic Epic. *Procedia – Social and Behavioral Sciences*, 192, 656–9. <https://doi.org/10.1016/j.sbspro.2015.06.114>
- Chung, J.K. (1995). Christian Contextualization in Korea. In H. Kwon (Ed.), *Korean Cultural Roots: Religion and Social Thoughts* (pp. 81–104). Chicago: North Park University Press.
- Chung, J.K. (1997). Taoism in Christian Perspective. *Journal of Interdisciplinary Studies*, 9(1/2), 173–8. <https://doi.org/10.5840/jis199791/211>
- Dautova, G., Azibayeva, B., Aimuhambet, Z., Sarekenova, K., Abilkhamitkyzy, R. (2017). The image of "defender-hero" in historical eposes. (On the materials of the Kazakh Epics). *Ponte. Multidisciplinary Journal of Sciences & Research*, 73(10), 1–21. <https://doi.org/10.21506/j.ponte.2017.10.17>
- Demchuk, R. (2023). Allusion to the Trojan myth in the legendary toposphere of Kyiv. *Interdisciplinary Cultural and Humanities Review*, 2(1), 20–6. <https://doi.org/10.59214/2786-7110-2023-2-1-20-26>
- Fazil, Yu. (1958). *Alpamysh. Ozbek halyq eposy [Alpamysh. Uzbek folk epic]*. Moscow: Detgыз. (in Uzbek)

- Gorsky, I.K. (1989). Ob istoricheskoy poetike Aleksandra Veselovskogo [About the historical poetics of A. Veselovsky]. In A.N. Veselovsky, (1989). *Istoricheskaya poetika [Historical poetics]*. (pp. 11–31). Moscow: Vyshaya Shkola (in Russian)
- Heu, C.L., Zomerem, M., Hansen, N. (2020). Far away from home and (not) lonely: Relational mobility in migrants' heritage culture as a potential protection from loneliness. *International Journal of Intercultural Relations*, 77, 140–50. <https://doi.org/10.1016/j.ijintrel.2020.05.005>
- Jones, R., Jones, T., Cox, S. (2020). Heritage and Culture. In A. Kobayashi (Ed.), *International Encyclopedia of Human Geography (Second Edition)* (pp. 363–8). Amsterdam: Elsevier. <https://doi.org/10.1016/b978-0-08-102295-5.10189-1>
- Kalish, A., Terekbayeva, J. (2018). Kazak Türklerinin folklor kaynaklarına göre efsanevi ve geleneksel taşıtlar [Legendary and traditional vehicles of Kazakhs according to folklore sources]. *Milli Folklor Dergisi*, 15(117), 57–72. (in Turkish)
- Karasayev, G.M., Zhaxygeldinov, Z.N., Naimanbayev, B.R., Auanasova, A.M., Khalidullin, G.Kh. (2023). History of European Union – Kazakhstan Relations (1991-2001). *Cuadernos Europeos de Deusto*, (68), 183–97. <https://doi.org/10.18543/ced.2702>
- Kaskabasov, S. (1981). *Ertegiiler men epostardyn qurylymdyq tipologiiasy. Qazaq folklorynyn tipologiiasy [Structural typology of fairy tales and epos. Typology of Kazakh folklore]*. Almaty: Nauka. (in Kazakh)
- Kaskabasov, S. (2005). *Natsionalnaya entsiklopediya [National encyclopedia]*. Almaty: Kazakh Encyclopedia. (in Kazakh)
- Qazaqtyn batyrlıq eposy. Batyrlardyn erlikleri turaly anyzdar [Kazakh heroic epic. Legends about the exploits of the batyrs]* (2016). Astana: The Library of the First President of the Republic of Kazakhstan. (in Kazakh)
- Koblandy. Qazaqtyn halyq eposy [Kazakh folk epic]*. (2017). Astana: Nauka (in Kazakh)
- Koniukhov, S. (2022). Specific Features of the Process of Decolonisation of Modern Textbooks on the History of Ukraine. *Foreign Affairs*, 32(6), 39–45. [https://doi.org/10.46493/2663-2675.32\(6\).2022.39-45](https://doi.org/10.46493/2663-2675.32(6).2022.39-45)
- McGuire, G. (2018). Aqyn agha? Abai Zholy as socialist realism and as literary history. *Journal of Eurasian Studies*, 9(1), 2–11. <https://doi.org/10.1016/j.euras.2017.12.001>
- Mee, K.J. (2020). Culture. In A. Kobayashi (Ed.), *International Encyclopedia of Human Geography (Second Edition)* (pp. 123–9). Amsterdam: Elsevier. <https://doi.org/10.1016/B978-0-08-102295-5.10809-1>
- Meliorian, P.M. (1899). *Kul Teginge arnalgan eskerkish [Monument in honor of Kul Tegin]*. St. Petersburg: Nauka. (in Kazakh)
- Melitskiy, E.M (1986). *Vvedeniye v istoricheskuyu poetiku eposa i romana [Introduction to historical poetics of the epic and novel]*. Moscow: Nauka. (in Russian)
- Olzhabay Batyr. (2012). *Halyq eposy [Folk epic]*. Almaty: Nauka. (in Kazakh)
- Otterstrom, S. (2020). Genealogy and Family History. In A. Kobayashi (Ed.), *International Encyclopedia of Human Geography (Second Edition)* (pp. 299–304). Amsterdam: Elsevier. <https://doi.org/10.1016/B978-0-08-102295-5.10464-0>
- Paiva, D. (2020). Poetry as a resonant method for multi-sensory research. Emotion, *Space and Society*, 34, article number 100655. <https://doi.org/10.1016/j.emospa.2020.100655>
- Pangereyev, A.Sh., Kabylov, A.D., Aldashev, N.M., Umatova, Z.M., Suleimenova, A.B., Shuriyeva. (2023). Epic Toponyms as Carriers of a Linguocultural Code. *Eurasian Journal of Applied Linguistics*, 9(1), 1–21.
- Polyakov, M. (1983). *V mire idey i obrazov: Istoricheskaya poetika i teoriya zhanrov [In the world of ideas and images. Historical poetics and theory of genres]*. Moscow: Sovetskii Pisatel. (in Russian)
- Rakhimov, B.S. (1993). *Janr qurylymynyn tarikhı poetikasy [Historical poetics of the structure of the genre]*. Karaganda: KSU. (in Kazakh)
- Reichl, K. (2019). Oral Epics Along the Silk Road: The Turkic Traditions of Xinjiang. *CHINOPERL: Journal of Chinese Oral and Performing Literature*, 38(1), 45–63. <https://doi.org/10.1080/01937774.2019.1633161>

- Salimjan, G. (2017). Debating gender and Kazakhness: memory and voice in poetic duel aytis between China and Kazakhstan. *Central Asian Survey*, 36(2), 263–80. <https://doi.org/10.1080/02634937.2017.1281219>
- Shaldarbekova, A., Zhumay, N. (2020). Image of the heroic marriage motive in the Turkic peoples epos. *Opción*, 36(91), 568–81.
- Sundberg, J., Dempsey, J., Rojas Marchini, F. (2020). Nature–Culture. In A. Kobayashi (Ed.), *International Encyclopedia of Human Geography (Second Edition)* (pp. 315–24). Amsterdam: Elsevier. <https://doi.org/10.1016/B978-0-08-102295-5.10889-3>
- Valikhanov, S. (1985). *Bes tomday shygarmalar zhinagy [Collected works in five volumes]*. Almaty: Pisatel. (in Kazakh)
- Valikhanov, Sh. (1904). *Predaniya i legendy bol'shoy Kirgiz-Kaysatskoy ordy [Legends of the great Kirgiz-Kaisak horde]*. St. Petersburg: Nauka. (in Russian)
- Venkateswaran, R.T. (2020). When does culture matter? A multilevel study on the role of situational moderators. *Journal of Business Research*, 116, 99–122. <https://doi.org/10.1016/j.jbusres.2020.04.052>
- Veselovsky, A.N. (1989). *Istoricheskaya poetika [Historical poetics]*. Moscow: Vyshaya Shkola. (in Russian)
- Yeniasir, M., Gökbulut, B., Öger, A. (2020). Kazak, Türkmen ve Kıbrıs Türklerinin Halk İnançları ile Gelenekleri Üzerine Karşılaştırmalı Bir İnceleme [A comparative perspective of Folk Beliefs and Traditions of Kazakhs, Turkmen and Turkish Cypriots]. *Folklor/Edebiyat*, 26(102), 297–316. <https://doi.org/10.22559/folklor.1150> (in Turkish)
- Zhirmunsky, V.M. (1928). *Teoriya literatury. Poetika. Stilistika [Theory of Literature, Poetics, Stylistics]*. Leningrad: Akademia. (in Russian)
- Zhurgenov, B.N.T., Zhurgenov, K.I.L., Gulmira, M., Kaderkeyeva, Z. (2017). The national epic and the science of the epic. *Man in India*, 97(16), 415–31.

**To cite this article:** Aitbayeva, B., Toleubayeva, K., Zharylgapov, Z., Takirov, S., Rustemova, Z. (2023). Genealogical Basis of Epos as the Historical and Cultural Heritage of the Folk. *Historia i Świat*, 12, 273–286. <https://doi.org/10.34739/his.2023.12.16>



© 2023 The Author(s). This open access article is distributed under a Creative Commons Attribution (CC-BY) 4.0 license.