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Poetics of Kazakh historical epic

The proposed article deals with the static and dynamic properties of the categories of space and time of the epic picture of the world of the Kazakh people. The authors for the first time set the task of determining the place and significance of the most important categories in the Kazakh historical epic work — the categories of time and space. The analysis of time and space in the fabric of a work of art helps to understand the structure and penetrate deeper into the ideological and artistic content of the historical epic. The authors attempt to specify the problem by analyzing the poetics of the historical epic, by penetrating into its specific artistic properties.

Keywords: epos, tradition, genre, history, literature, folklore, historical epic, categories of time and space.

Nowadays in public and spiritual life of Kazakh people, passed through the difficult way of historical development and found in state independence a lot of positive changes have taken place. One of that is attention, actualization to the problems of history, language and literature, culture and the mode of life in common, spiritual inheritance of every nation. Our heroes – batyrs – Abylay, Bogenbay, Kabanbay, Shakshakh Zhanibek, Otegen, Batyr Bayan, Olshabay, Syrym, Kenessary-Naurzybay, Isatay-Makhambet, Beket, Shankhosha, Suranshy, Agybay, etc. Having celebrated with memorable triumph conducting in honour of them, as if appeal to us for fortitude, independence, freedom. At any nation the origin and development of verbal poetry — is the most difficult, process, composing not in one day, but during the long period of time, one of the considerable part of this, legacy is the historical narrative, literature in wish, concrete public — political events of time is reflected. The same is historical narrative literature Abylay, Bogenbay, Kabanbay, Shakshakh Zhanibek, Otegen, Olshabay, Syrym, who were living in the XVIII century and about Isatay-Makhambet, Kenessary-Naurzybay, Shankhosha, Suranshy, Agybay, etc. who were living in the XIX century [1]. Nowadays one the actual problem of Kazakh, folk-loristics is the studying of the peculiarities of style specific features of narrative, literature about the historical individuals — the pride, of Kazakh people, by right. The stuff for this research is the published and hand — written variants and versions of historical narrative. Literature in the volume of more than a hundred texts, and not less than ninety texts, historical songs and more than forty texts of historical folk-stories. Owing to the objective and subjective causes of offered texts haven not been studying yet and they are being presented in the scientific interpretation for the first time [2]. To considerable extent this fact was combined with the known resolution, of, the Communist Party and the Soviet government about the prohibition of studding and publishing some epic works which were admitted as anti national, nationalistic, feudal, etc. by the ideology of that time.

The most considerable part of the works of the researchers of the past and the present devoted to one of the most important fields of Kazakh folk-lore-the narrative literature, its collecting, publishing.

The narrative literature sprang up several centuries ago, however the peculiarities of its genre varieties development is the same. Specifically there is a historical Kazakh narrative literature, in spite of that it is one of the leading folk-lore genre, just recently became the object of scientific investigations. Obviously the epos-studying difficulty question is told on here. As it is known the epos is a history in its nature and it is generalized artistic reflection of the historical past of Kazakh people. The confirmation of this can be the springing up at every historical age prominent epic folk-stories about Kazakh heroes-bogatyrs. The special feature of historical epos is that that it reflects the age in common, it the first of all the reaction for the concrete historical event of the XV–XVI centuries followed by its footsteps.

Collecting and studying the Kazakh historical narrative literature, began in the XIX century, spread over two ages even last century the great number of historical legends and folk-stories, songs and epos attracted the attention of collectors and researchers of Kazakh folk-lore. In this connection it is necessary to name A. Levshin, Ch.Ch. Valikhanov, V.V. Radlov, G.N. Potanin, I. Beryozin, Ya. Govardovsky, A. Kunanbaev, I. Altynsarin and others. Moreover the retelling of different folk-stories legends, epos about the historical events and individuals met on the pages of periodicals (newspapers «Dala ualayaty», «Kazakh», magazine «Aykhap»).

At the beginning of the 20th century the large amount of the samples of historic epos and folk-stories were collected by A. Divayev, M. Kopeyev, Sh. Kudayberdiyev, K. Zhanatayev, Zh. Bayzhanov and others. Subsequently the work collection of historic narrative literature was fulfilled in two ways: the first- the samples collected by the individual collectors; the second — the samples collected in special expeditions. Especial contribution in collecting and studying the Kazakh folk-stories, legends, songs, epos, related with the events of the XVIII–XIX centuries was made by M. Auezov, S. Sevfullin, A. Dilibayev, S. Amanjолоv, B. Kenjebayev, A. Margulan, N.S. Smirnov. A great number of historical epos samples were written during the folk-lore expeditions organized by language and Literature Institute A.S. KazSSR in 1946, 1949, 1950s. Collecting and publishing the enormous poetic inheritance existing in people's memory, was realized on the initiative of the Central Library AS of the Republic of Kazakhstan and Literature and Art Institute named after M.O. Auezov. Today collected at different times the epos samples about the heroes is keeping up making the pride of Kazakh people — Yesim khan, Satbek, Olzhash, Ablai, Kabanbay, Bogenbay, Zhanibek, Olzhabas, Otegen, Batyr Bayan, Syrym, Kenessary-Nauryzbay, Isatay-Makhamdet, Beket, Zhankhozha, Suranshy, Amangeldy, Bekbdat. All these collected samples arrived at different times and existed in different variants.

Penetrating into the nature historical narrative literature you are more persuaded that in any nation it is one of the tops of national culture Splendid traditions of verbal Poetical, archaic, classical, heroic epos forms the basis of it from the artistic side it sometimes stands below classical epos, from the other side it pulls some specific peculiarities, not occurring in former epos. That's why the researches trying to learn the historical epos nature first of all ascertain intercommunication of historical truth and fiction in it. The last were under the continuous object of scientists' attention, studying the Kazakh historical narrative literature. Thus, the value thoughts about the historical epos were found last century in the works of the national son of Kazakh people Ch. Valikhanov. At his works «Folk-stories and legends of Kyrgyz – Kaisak horde», «Urak's songs», «Historical folk – stories about batyrs of XVII century», «Shuna batyr» and others, he note that in Kazakh verbal creative work historical elements take the special place. Nevertheless at the post-revolution period of studying the Kazakh historical narrative literature one can mark the following achievements: the first — the problem of historical epos origin was put and decided by its way. the second — the events, contributing the appearance of historical epos were determined, the third – the special attention was put on the typological similarity of Kazakh historical epos with the epos of other nations; the forth — some genre peculiarities of Kazakh historical narrative literature were elucidated.

On the level with the remarkable achievements in historical epos research it is necessary to note the following lacks:

1. The historical epos texts had not been systematized and the samples arising at different time is yards been correlated with each other.
2. The historical epos was considered and appreciated exclusively from the class positions.
3. The samples of historical narrative literature weren't published in the state of collection. That's why they hadn't become the birthright of the masses.
4. The artistics peculiarities of the historical epos weren't thoroughly studied, everything was come to the retelling of the plot.
5. The genres peculiarities of historical epos weren't clearly determined.

It is importan't to note that views of some scientists, thing to give the true objective appreciation of historical narrative literature, were severely criticized in they time by virtue of the different ideological orientation, and were persecuted.

Having become an independent state, having realized ourselves as nation, we become to recover those whose names, thanks to political system and ideological orientations, were consign oblivion, in this connection the note worthy fact is that for the first time history of Kazakh people, the celebrations in honors of Abylai khan, were conducted, and it was the who united the Kazakhs of three zhuzs, made much useful for Kazakh people, and in subjective historical science reserved the negative mark and also all of it was made in honors Karasay, Kabanbay, Bogenbay, and other batyrs. On the pages of periodicals a lot of profound works dedicated to the named anniversaries were published. It is important to emphasize that in these articles reflecting the latest view to the historical epos, it is appeared in two ways:

1. As a historical resource.
2. As a work of art. Obviously, it is not by chance, since the modern investigation of historical epos is unthinkable without appealing to history. Analyzing the different works devoting to historical epos, it's not

difficult to notice that for the first plan the problem of genre nature of historical epos is propounded by all scientists. In conclusion, dwelling upon this problem, we make the following inferences:

A. Historical narrative literature was originated at the age of the beginning, of Kazakh Khanate. It's main function was to reflect the human values, in epic works, moreover, the preponderating theme is that of people's unity and courage. This we can see in the early historical eposes «Yesim khan», «Olshas batyr», «Satber batyr» etc.

B. Adopting much from the ancient narrative literature in genre historical epos attitude has its own peculiarities. Taking as a basis historical narrative literature is still based itself on the real facts.

C. In the subject attitude historical epos has the following qualification:

1. Historical narrative literature sprang up owing to finding independence of Kazakh khanate [XV–XVII centuries].
2. Historical narrative literature united with the national liberation movement of the XVIII century.
3. Historical narrative literature expressing a protest against expansionist policy of the XIX century.
4. Implying the genre syncretism, the historical narrative literature is divided in the following way the most reflecting genre varieties:
 - A. Historical narrative literature [XVI–XVIII centuries].
 - B. Real-historical narrative literature [XIX–XX centuries].
5. In historical and real-historical narrative literature, is presented available continuity of traditions and a thyrus. In epic genres intertribal problems are consigned, and the themes of unity, humanity and state values are arising.
6. The necessity of complex studying of historical epos s formed and it gives the concrete results of research and systematic notion about it.
7. In historical narrative literature describing the national liberation struggle of Kazakh people, the type of epic leader was created. In highly artistic historical zhys, batyr images, Kazakh biispeakers, zhyraus, on the theme of nation unity and heroism was created as definite type.
8. Epic time and space of historic narrative literature are interstipulated and interconnected. In epic works artistic-depictive means of heroic epos and absolutely new methods are used as well.
9. Besides that the historical epos has its own way of rendering and performing, the story-tellers of this genre performed and knew several historic eposes. And its repertoire is diverse and rich.
10. Nothing the unity of form and content the language of historical epos turns its attention upon itself, which is represented as the language of every formations of Kazakh society, in other words, as a standard of syntactic language. In our opinion, the basis of historical epos is the destiny of Kazakh people, their struggle for the freedom. Thanks to keeping in people's memory poetic creations, we could know the truth about the historical past of our nation and could appraise the public, aesthetic and educational importance.

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Тарихи жырлар табиғаты

Мақалада қазақ халқының эпикалық әлемінің уақыт және кеңістік категорияларының статикалық және динамикалық сипаттары қарастырылды. Авторлар қазақтың тарихи эпикалық шығармаларындағы маңызды категориялары болып табылатын кеңістік пен уақыттың орны мен мәнін анықтау міндетін алғаш рет қойып отыр. Көркем шығарма тіліндегі уақыт пен кеңістік талдауы тарихи жырдың құрылымын түсінуге және оның идеялық-көркем мазмұнына терең бойлауға мүмкіндік береді. Мәселені авторлар тарихи жыр табиғатына талдау жасау және оның арнаулы көркем сипаттарына дендеу жолдары арқылы нақтылауға талпыныс танытқан.

Кілт сөздер: жыр, дәстүр, жанр, тарих, әдебиет, фольклор, тарихи жыр, уақыт және кеңістік ұғымдары.

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Поэтика казахского исторического эпоса

В статье рассмотрены статические и динамические свойства категорий пространства и времени эпической картины мира казахского народа. Авторы впервые ставят задачу определения места и значения важнейших категорий в казахском историческом эпическом произведении — категорий времени и пространства. Анализ времени и пространства в ткани художественного произведения помогает понять структуру и глубже проникнуть в идейно-художественное содержание исторического эпоса. Конкретизацию проблемы авторы пытаются достичь путем анализа поэтики исторического эпоса и проникновения в его специфические художественные свойства.

Ключевые слова: эпос, традиция, жанр, история, литература, фольклор, исторический эпос, категории времени и пространства.

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