



## «АЙТМАТОВ ОКУУЛАРЫ – 2016»

Эл аралык илимий-практикалык конференциясынын материалдары  
«Ысык-Көл форумунун» 30 жылдыгына арналат  
12-13-декабрь, Бишкек, Кыргызстан

Материалы Международной научно-практической конференции

## «АЙТМАТОВСКИЕ ЧТЕНИЯ – 2016»

Посвящается 30-летию «Иссык-Кульского форума»  
12-13-декабря, Бишкек, Кыргызстан

Material's of International scientific-practical conference

## «АЙТМАТОВ'S READING – 2016»

Devoted to the 30th anniversary of the «Issyk-Kul forum»  
December 12-13, 2016, Bishkek, Kyrgyzstan



КЫРГЫЗ РЕСПУБЛИКАСЫНЫН УЛУГТУК ИЛИМДЕР АКАДЕМИЯСЫ  
ГУМАНИТАРДЫК ЖАНА ЭКОНОМИКАЛЫК ИЛИМДЕР БӨЛҮМҮ  
Ч.АЙТМАТОВ АТЫНДАГЫ ТИЛ ЖАНА АДАБИЯТ ИНСТИТУТУ

НАЦИОНАЛЬНАЯ АКАДЕМИЯ НАУК КЫРГЫЗСКОЙ РЕСПУБЛИКИ  
ОТДЕЛЕНИЕ ГУМАНИТАРНЫХ И ЭКОНОМИЧЕСКИХ НАУК  
ИНСТИТУТ ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ Ч.АЙТМАТОВА

NATIONAL ACADEMY OF SCIENCES OF THE KYRGYZ REPUBLIC  
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*«Ысык-Көл форумунун» 30 жылдыгына арнап  
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УДК 821.51  
ББК 84 Ки 7-5  
А 85

Кыргыз Республикасында 2014–2020-жылдары мамлекеттик тилди өнүктүрүүнүн жана тил саясатын өркүндөтүүнүн улуттук программасы боюнча Кыргыз Республикасынын Президентинин Жарлыгы (2014-ж. 2-июнь, № 119) жана Кыргыз Республикасынын Өкмөтүнүн токтомунун (2015-ж. 6-апрель, № 151-б.) негизинде жарык көрдү

Басмага КР УИАнын Гуманитардык жана экономикалык илимдер бөлүмүнүн бюросу жана Ч.Айтматов атындагы Тил жана адабият институтунун Окумуштуулар Кеңеши тарабынан сунуш кылынды

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А-85 «АЙТМАТОВ ОКУУЛАРЫ-2016»: Эл аралык илимий-практ. конф. материалдары. – Материалы Международной научно-практической конференции «АЙТМАТОВСКИЕ ЧТЕНИЯ-2016». – Бишкек: «Мукай», 2016. – 576 б.

ISBN 978-9967-35-356-5

А 4702300300-16

ISBN 978-9967-35-356-5

УДК 821.51

ББК 84 Ки 7-5

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**2-БӨЛҮМ:**  
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## THE TYPES OF KAZAKH EPOSE

*The article discusses the types of Kazakh epos since archaic eposes and describes each epos individually. In this article, you can get a complete picture of the substantial-semantic dominant of Kazakh epos.*

*В статье рассматриваются виды казахского эпоса начиная с архаических эпосов и дается описание каждому эпосу по отдельности. Из данной статьи вы можете получить полное представление о содержательно-смысловой доминантов казахского эпоса.*

**Key words:** epos, the main character, mythology, historical epos, dastan

**Ключевые слова:** эпос, главный герой, мифология, исторический эпос, дастан.

An important and significant part of the Kazakh oral poetic creativity constituted by eposes. In the Kazakh folklore, there are such kinds of eposes as archaic, heroic, romantic, historic, and Dastan. Kazakh epos is a weak example of the law of typological consistency and continuity, since it originated in the bowels of the mythological syncretism. It has come a long way of development of regular transformations, developing the forms of archaic, where the hero is fighting mainly with mythical creatures, in the form of Dastan given character does not support the patriarchal clan ideals normal and ordinary, but to some extent non-standard people. The hero of the epos dastan arising at the junction of the national folklore and general Eastern Dastan traditions to some extent similar to the hero of modern times, the hero of written literature, its image is enough psychologized, he is endowed with certain character traits.

The main theme in the heroic epos is a protection of kind, tribe and native land from foreign invaders. Epos story hero is main engine and the one who personalizes epos's ideas. Therefore, in many cases, heroic eposes called by the names of warriors.

The epos can be considered among mythological texts, but it takes a special place among them, whereas the focus of the epos is not supernatural creature, but human. In general the epos being based on the depths of mythological syncretism was developed from archaic forms to realistic-historical forms, passing on this long way through a number of regular stages.

Kazakh archaic epos, appeared in ancient times, has reached nowadays in the records made in the second half of XIX century in the interpretations of the poets and zhyrshi who created in the frame of the epic tradition of their period, i.e. not in their original way but having undergone significant changes, sometimes significantly transformed. But archaic plots formed during ancient period have generally preserved their constants and dominants and their deep meaning. They discover their genetic links with ancient ideas of our ancestors and important public institutions of their period.

Kazakh archaic eposes are «Khikayat risala Munlik Zarlik», «Kissa Kulamergen» «Kissa Dotan Kubakanbaiugli», «Kubygul».

Epos images, namely human changed with the development of society. It was reflected in the system of epic images, expressing the idea of human values in every epoch. Myth, epos and fairy tale originated from shamanic myth, eventually differed in the form and content. It is therefore evident: the older folk stories hero it looks like of the usual man, the more connected with it "the fabulous" motives. Epos is at the centre of our attention, because the epic hero belongs to both worlds – the world of human and another. Epic image reflects people's perceptions about the system of human values. Mostly epos was exposed to the transformation out of three main mythological genres. When the system of value changes, the image of an epic hero also changes.



That is why, we can talk about change the types, change of generations of epos heroes. Why such kind of changes doesn't happen with the characters of the fairy tale and the images of the gods? These genres, unlike the epos, were devoid of actuality: a fairy tale, having lost the original meaning, perceived as fiction, thus doesn't need to be correct; they worshiped Gods because of power. Epos expresses the idea of man about himself and the story of the epos – a history of self-esteem of man. The place and time of action of epos heroes reminds the real history and geography.

The main character always provokes the admiration of listeners. When the system of valuation changes, the hero image is transfigured or sidelined to the back or enemy camp. Thus, the evolution of the epos hero image is the evolution of human self-esteem. An important part of the repertoire of the Kazakh epic storytellers in the past were eposes of love, which is romantic eposes. In the Kazakh folklore, the term "romantic" used for the first time for the category of romantic dastans' i.e. love content. The content of the Kazakh historical zhys' constitute the national liberation struggle of the nation against Khalmakh and Jungar invaders. The main characters of historical eposes – well known in the history of the khans (kings), batyrs (warriors), warlords. In the historical epos describes the heroism of individual warriors and all the nation.

Dastan is earlier stage, of the final stage in the development of the national epos. It emerged at the junction of the national epic and general Eastern Dastan traditions. Its origin dates back to the XVIII. and the emergence and rapid development accounts for the XIX century. The hero of Dastan – is not a carrier of the patriarchal and tribal ideals and does not defend them. He appears in front of us as the owner of a certain degree of personalized features and properties, as well as the inseparable, dialectical unity of different, at first glance seemingly contradictory properties.

The motive initiation is practically the only means of introducing the archaic character in the story. As these characters are inhabitants of death world and they can not get into touch with others. Moreover, they come to this contact and not to the people who came out of the human world indifferently or hostilely. Completing the outline of the characters and the tribes of the first generation, it should be noted that the most important thing in their way – indifference to the human world, the conscious exclusion from it, sometimes reaching to the hostility towards the stranger. As V.Y. Propp wrote, such heroes' heroism is composed not only in the use, but also in the possession of physical or magic force. World Heroes of the first generation do not know the antinomies of human life, so it is not true to say that it is a world of happiness, because these heroes and the people don't know the opposition of happiness and sorrow.

The hero of the second generation belongs to both worlds – the world of men, which is the main defender, and the another world. He is the main character of the archaic epos and thus he is also called "an archaic hero". He is a semi-human, semi-monster and manifests both parties of his nature. Such hero goes back to the shaman's myth. Archaic heroes often behaved against the rules because the rules were created only as a result of their life. In archaic notions the ability to violation of human taboo is an indicator of divinity, and these violations can be rightfully praised. Therefore, there can be no question of imitation the acts of ancestor or archaic hero, because they only cause admiration bordering with horror.

Abnormal origin of the archaic hero, like first ancestor who was an orphan: his very name means "lonely". The first ancestor range of basic actions associated with worldview, the creation of the modern image of the world, procuring of natural and cultural wealth for people. These features are then transferred to the hero of the archaic epos. In general, the archaic character distinguished by redundancy in everything: force, height, age, strength of sleep, gluttony, etc. However, roots of the motive aversion of the heroes go almost up to the epic tradition.

What motivates the archaic character to feats? The aim of hero is the glory which can be sacrifice brought his own life and the lives of their people. The process of transformation of the archaic epos in the classic going on the early state. The mythological images approached to the man lost the terrible and formidable the archaic features. The epos is the transformation of meaning in the era of early state. The protection of native land from the enemy comes to the fore. If there is a mythological epos subtext, it will relegate on the back burner. The heroes of the classic epic "be exempt" from mythology, and it occurs at the level of the image,



and at the level of the plot. In the first case the hero is deprived most of supernatural qualities that which inherent him to archaic epos. In the second case, performs as an enemy of many mythical creatures. The new generation hero having lost much of the archaic heritage and to gets fundamentally new features. The action led to glory, now the sense of duty. The role hero of archaic epos was ambiguous in the early state. He is the main defender of the monsters, but it does not match the human norms.

If there could be no question about the imitation of archaic hero, the hero of the classic epic can and must be imitated. Such hero is an example of the best of its kind. It embodies the ethical standards which really followed by people.

In conclusion, the epic archaic character as a system, as historically formed way of world explanation cannot be renewed during folklore creation, but it serves as the basis, as the source of appearance and development of all further phase-typology forms.

The central character of Turkish heroic epic is warrior hero in the image of whose high morale ideals of the nation with their wishes about good and happiness, truth and justices are impersonated. According to Putilov B. N., warrior heroes "are representatives of synthetic nature – in the basis they are cultural heroes, clannish and tribal heroes, characters came from mythology and archaic world, but transformed by a classic epic into national, nation-wide, regional heroes. These habitants of epic cities and kingdoms, sometimes it can be rulers, but more often – ordinary chief warriors, fulfill their duties before their people, state power, home country."

To the resemblance between novels of heroic epic of different people may researchers pay attention. It carries deep and comprehensive nature and covers general genre feature of epic, its ideal content, the circle of epic motives and plots, idealizing heroic acts of national heroes, milestones and images, acting figures, genre structure of the written work and its evolution, national idiosyncratic nature of the epic style with its typical formulae, repetitions, usual "decorating" epithets or comparisons, and at last peculiarities of social mode of life of the epic heritage in different historic times.

Various plots about a birth of the hero from stones, mountains and mountain rocks reflect in Turkic, especially in Kuakas and Altaic heroic epics: the birth from solid piece of stone; inside the mountain cliffs; the birth from a stone; but with certain and obligatory human intervention, this is broadly developed in archaic Nart legends, in which matriarchal relationship is also represented. Exactly owing to it, one can find many parallels to them in the world, mainly in archaic epics and make an attempt to find out the occurrence reasons of the indicated motifs in archaic Turkic epics. As it is seen, although there is no unanimity in explanations of legends' origin about marvelous birth of a Hero, which do not devoid significant reasons, it should be noted that all given statements considerably complement each other and promote to understand the wide variety of options of the studied legends; Considering the materials, we came to conclusion that the narrative about the birth of the hero in the Turkic epic may include the following motifs: quite explicit and often deeply detailed story about the high social status of the parents of the future epic hero who are usually introduced as an old man and an aged woman; throughout many years, even decades, their torments that they do not have any children; a perennial children die and fall; signs-symbols, notifying the possibility of the birth of a son; the birth of the hero, which may consist of a number of episodes or even substantive, fully decorated literary plots; the birth of a hero or heroic maiden in military armor and with full armor.

In the future, complete comparative-typological study of folklore materials related to the narrative of the birth of the hero, broad attraction of historical and ethnographic data and texts of the sacred books will coherently assist to comprehend and give an explanation to every detail of the legends about the birth of the hero.

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### KAZAKH EPOSES IN CHINA

*В статье рассматриваются исторические и дастанные эпосы казахского фольклора в Китае. В ходе сопоставления определена текстовая специфика и сюжетные особенности данных эпосов.*

*Мақалада Қытайдағы қазақ фольклорының тарихи және дастандық эпостары қарастырылады. Салыстыру барысында олардың мәтіндік және сюжеттік айырмашылықтары бар екені анықталды.*

Kazakhs living in the People's Republic of China collected, managed oral samples of Kazakh folklore and started to systematically publishing on a regular basis since 1980s. For example, starting from the 1980s to the present day more than 30 volumes of heroic poem, 20 volumes of love poem, 10 volumes of fairy tale legends, 7 volumes of aitys, 5 volumes of proverbs and sayings, 5 volumes of chronicles were published [1].

By initiative of President of the Republic of Kazakhstan N. Abishuli, "Cultural Heritage" program was opened within the framework of this program "The ancestor's word" 100 volume publications 10<sup>th</sup> volume was devoted to the Kazakh folklore in China. Particularly, in the interval of 22-32 volumes of poems (heroic, historic, romantic poetry and dastans), one volume of the "Kazakhs black music in China" and other series of folk text heritages collected from China became the subject of 57, 58, 59 volumes. Original poetry dastan texts have published without any changes and were explained by scientific applications. As well as, in 2014 monograph named "Foreign Kazakh folklore" was published, which was based on research materials from scientific expedition to China organized in 2012-2013.

Even though, above mentioned hundred-volume manuscripts were published without any changes, original text was compared and textual studies were done.

Moreover, the names included in the texts in the volume of land and water and poet the names of artists and collectors were given guidance on the scientific knowledge complement. Text of the volume includes guidance to the names of lands and water, poet-performers, collector, also as a complement scientific dictionary was released.

Collection of Kazakh epic poems published in China in 2014 and the dastans is the first research study. First differentiated types of songs genre, determine cause of their change in present time.

China's ancient Kazakh epic heritage is systematically divided as romantic (love) novels, a historical epic poem and dastan[2]. We are going to pay attention to the historical and dastan epics.

The second half of the XIX century, well known for being very difficult time for the Kazakh people. It was because of the tension between state border allocation of China and Russia. At the end of the allocation of the border