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Author's historical epics and historical memory

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Abstract

The article identifies the genre specificity of the Kazakh historical epics, including the author's historical epics, which were composed orally by the author via comparative-historical and cultural-historical methods. As a result, historical epics have a special place in provoking thoughts, leading to the secrets of the soul, the psychological depth of the life phenomenon when looking through the renowned historical periods. In conclusion, the author's historical poem and historical memory are recognized as concepts that cannot be separated from each other.

Keywords: Historical epics, National poets, Memory.

Épicas históricas del autor y memoria histórica

Resumen

El artículo identifica la especificidad de género de las epopeyas históricas de Kazajstán, incluidas las epopeyas históricas del autor, que fueron compuestas oralmente por el autor a través de métodos comparativos-históricos y culturales-históricos. Como resultado, las epopeyas históricas tienen un lugar especial en provocar pensamientos, que conducen a los secretos del alma, la profundidad psicológica del fenómeno de la vida al mirar a través de los períodos históricos de renombre. En conclusión, el poema histórico y la memoria histórica del autor se reconocen como conceptos que no se pueden separar entre sí.

Palabras clave: Epopeyas históricas, Poetas nacionales, Memoria.

1. INTRODUCTION

It is known that various schools and currents on studying literature appeared in the XIX century. They tried to study literature from mythological, biographical, cultural-historical, psychological, comparative-historical perspectives. Yes, when we study and analyze deeply a literary work, its meaning and importance become clearer. Literature can provide for cataloging history. Genres of literature such as yearbook, genealogy, heroic poetry, historical poetry, epics, tales, and stories provide information about historical events and historical heroes. After Kazakhstan gained independence, those historical epics banned from research in the Soviet era and strange to the scientific community, have been published and their research has been started.

Vitality, liberty, and love for Motherland of the nation that fought with the enemy and injustice are one of the main ideas of historical epics. The poetry praising the patriotic pathos has gained its appreciation in the world literature. For example, the Egyptian pyramid texts, Homer's Iliad and Odyssey, the Indian epic Mahabharata and Ramayana, etc. The Kazakh people, who had occupied the Great Steppe, have had enough heroic sons. Historical and political events in the Kaganate, Khanate, and colonial eras involved the direct participation of heroes. In those times the aqyn, zhyrau, and poets who were always among the people, narrated the history of the country in the form of poetry and passed it down through the generations.

The nature of historical epics, poems is similar to the heroic epics. Both describe the heroic deeds. The distinction of the historic poem from the heroic epic is that it describes the later period of the hero's life and reflects his heroic actions of that time. Its essence is that the events of the poem were in the recent times and that the scenes were still vivid in the eye of the people, and the historical batyr has not yet become an epic (GABDULLINA, 1995).

Doctor of Philology Y. Tursunov comments on the difference between heroic poetry and historical poetry: Therefore, the heroic epics are those epic compositions that happened in the earlier eras describing the general episode of epochal events, based on historical events almost erased from the people's memory, or even those forgotten. Historical poem (*kenzhe epos*) is the epic samples that used

poetic techniques of ancient heroic epics in describing the historical events; those that were not completely erased from the memory of the people, and sometimes made following the real historical events. Kenzhe epos is an intermediate genre type between historical epos and historical poems.

The Russian scientist Putilov in his composition the Russian historical folklore of the XIII-XVI Centuries' suggests: The specific historical character of the genre is not at all in that the poems reflect in the form of concrete historical plots, the real political conflicts characteristic of this historical moment and for some reason important for the people. The specific historical character resides in the topic of these poems, and their heroes act as the protagonists of the story regardless of whether they were such or not (SARYEV, 1962). Even though the whole truth of life was not reflected in the historical poem, the poet described in it the truth of the time and the main historical event that he saw or heard himself. The heroes that showed their heroism and therefore stayed in the memory of the people were the main character of the historic epics.

Academician AUEZOV (1962) suggests all these epics, those that were made earlier and later, were based on real historical events and the main characters were real people. Authors of these epics are mostly those who have seen these events. The authors tell stories that they have seen and experienced in the past. Historical epics are different from heroic epos. That is, in the historical epics, the subjective evaluation of the author that takes the events personally

replaces the objective narrative characteristic to the epos. Consequently, the authors transform the facts, events, and historical circumstances that do not come from memory into an expressive poem without much change. Even if they do not know the details of the events, they may be generally familiar with the subject and have an interest in it. Therefore, it is enough to draw on the general event and to describe the main hero's image, personality.

If the compositions of European improvisers were accompanied by instruments such as harp and violin, Kazakh poets accompanied were by *dombra* and *kobyz* and sang to the traditional music of the region. That is why it was easy to keep the texts of the poem in memory and replay, if necessary. This determines the syncretism of the genre.

Until recent years, the authorial historical epic was not given a clear definition. In the world literature as well there is no term such as an authorial historical poem. Its main reason is that in the countries where the civilization developed early and written literature prospered, poets wrote down their own writings, or asked their companions, students for help, and published them. Textological investigations are even carried out to define the original text comparing the copies, variants, editions of one piece of composition.

2. METHODOLOGY

This article uses comparative-historical, cultural-historical methods to understand the author's historical epics, their similarity and

difference with historical epics, and the definition of historical memory in these author's historical epics. It has already been mentioned that the works of national poets are published orally and are transferred from memory to memory. Here are some of the scientific definitions that we use in our daily life, the meaning of which are familiar to us. Human-specific thoughts, memories, and mind. In the dictionary of OZHEGOV (1968):

1. Ability to reproduce and save experiences and ideas.
2. Remembering Something (PUTILOV, 1960).

So what is historical memory? Historical memory is a subjective critical thought of historical events, myths, or past events, especially negative experiences, evil or injustice against people passed on from generation to generation.

Historical memory is also called collective or social memory. Some scientists divide historical memory into collective and personal memory. The term cultural memory also exists. Historical memory is closely linked to family memory, religious memory, and national memory.

It was important to write down on paper, as the memory had a specific to forget and the information could fade out and disappear from mind. In ancient societies, based on oral tradition, information flow was through human consciousness and memory. Memory is the

most convenient tool for learning and confident archives, a personal archive for anyone. The concept of memory is parallel with the meaning of mind. The main memory products are memories from the past. The information stored in the memory is historical memory if it is historical, and if it is distributive or relative, it becomes genealogical. Such a set of memories can be found in anyone's story. All these memories can be used for historical purposes. They help to form the concept of historical reality by analyzing their set (ALPYSBES, 2016).

Private memory, collective memory, social memory, and cultural memory – these are all functions of the revival of history and historical consciousness. Memories, poems, theater, cinematography, television, radio, etc. information sources that make up historical memory (PRIKHODKO, 2010). Historical memory is primarily a philosophical category. Previous researchers also considered historical memory as a tool for the study of philosophy. The definitions, which have been passed down to historical memory, have been given only from the point of philosophy. Before defining the theory and methodology of historical memory, it is better to be introduced with the definitions of the words' history and memory.

We gave several definitions of these terms before. If the story is a narrative of a past, it may come in mind that the story itself contains the ideas and assumptions of those who wrote and made history. In addition, memory is the memory of the past, both individually and collectively. Therefore, historical memory is based on personal memories of past events, casting doubt on the accuracy of events

recorded in history. Historical memory compares individual or collective memories; it is a skeptic of different events that is why historical memory analyzes the information before accepting. There are various memories, storylines, diaries, genealogies, etc., which also must be passed through a sieve.

Historical memory in literature is folk art. In fact, it has a historical source of folk literature. When there was no writing, not everyone could write or draw, even if it existed, there was no longer a need for writing today. At first, the people remembered, heard and saw, and legends and stories passed on among the people and passed on from generation to generation orally. Chronicles and annals were born when the writing came.

In the Turkic-speaking countries, the word bayonet is associated with folklore. It is clear from the Uzbek folklore that the folklore heritage is grouped with name Uzbek Halk Yizheglklari into ten parts, and the name of the Bashkir people's twelve parts Bashkort Halki Ikhadi means memory is not difficult to understand, that the folklore works in the literature of the Turkic-speaking countries are used. It is also typical to Kazakh literature.

Moreover, the memory is directly related to the life and economy of the people. The role of culture of memory in the system of social relations, its dynamics of growth and change is not the same in all societies. If in the settled countries of agriculture-based settlement the gradual growth of the written culture along with the city, craft, and

trade narrowed the influence of the oral tradition on the spiritual production, on the contrary, the nomadic or semi-nomadic livestock-based societies had created favorable conditions for the full development of the oral-speaking culture. That is why the Turkic people, who are neighboring lands and farms are developing in the same direction, have the same meaning of the word memory.

3. RESULTS

The original texts of the Kazakh authorial epics were made orally and then, as far as possible, put down on paper with the help of national heritage collectors. It is possible to see that the themes of historical poetry include the historical events related to khan-sultans, the heroes; bii-sheshen lived between the XIII-XIX centuries and the first half of the XX century. As a rule, the political transformation that takes place in the country, and the adversities that come down to the nation are told as a story at first gradually turning into an epic, short poem. Over time, improvising folk poets create a single complete poem of out those episodes.

The origins of the authorial historical epics are traced back to ancient Turkic epics of Kultegin, Bilge kagan, Tonikok. For example, the author of the poem Kultegin is Youllik tegin. However, among the historical epos created in the later eras, there are compositions whose authors are identified, as well those folklore epics whose authors are forgotten. Sometimes it is difficult to distinguish between them.

However, based on the results of our research in recent years, authorial historical poem can be referred to as a composition which accurately describes the historical appearance of a particular event in one particular period of time, a unique version that is totally different from the folklore variations, popular among the people and whose author is recognized as a particular aqyn or zhyrau.

The authorial historical epics cover all the periods in a nation's history just like other folklore historical epics. However, it is natural that over time their authors come out of memory and become folk tales. Due to the nomadic style of life of the Kazakh people, the late formation of written literature, the lack of special archival institutions, the passage of epics by word of mouth from generations through zhyrshy and performers not only made changes to texts but also ignored the names of the authors.

From the second half of the XIX century, most of the epic compositions based on the historical plot began to acquire authorial characteristics. There was a group of talents such as Shakarim, Akylbai, Magaiya, Kokpai, Uaiss educated at Abai's school, who shaped a new genre. For example, Shakarim's Enlik-Kebek, Kokpai's Sabalak, Uaiss Alasha Khan-Zhoshi Khan are considered to be one of the most valuable heritage that covers a historical theme.

After the national liberation rebellions of the XIX century organized by Isatay-Makhambet, Zhangozha, Eset, Kenesary, Isadosan, Syzdyk tore, many famous historical poems were created.

Among them are Nysanbai zhyrau's Kenesary – Nauryzbay, Kalnyaz's Karmys – Tulep, Issatai – Makhambet by Ygylman Shorekuly, Dosan Batyr by Sattigul, Zhankozha batyr of Musabay zhyrau and other dozens of compositions. Almost all of them were composed orally, accompanied by dombra and kobyz, performed in a harmony of different musical compositions, as the area of circulation expands the epics acquire more folk features and become similar to folklore heritage; this is characteristics to historical epics.

The political upheavals of the early twentieth century, and the events that caused the public uproar after the June Decree of the Russian king of 1916, and their consequences, are also known to be the key motive of the historical compositions of a number of Kazakh poets. For example, there have been composed more than 15 samples of historical epics based only on the life and courage of Amankeldy batyr. Among them, there are historical poems and dozens of epics and obituary by folk aqyn such as Sat Esenbayev, Imanzhan Zhylkaidarov, Nurhan Akhmetbekov, Omar Shipin, Kuderer Zholdybayev, Amre Sultanmuratov, Orynbay Igibayuly, and others.

It is well-known from the history that the end of the national liberation rebellion of 1916 led to the February Revolution of 1917. The civil war of the 20s of the 20th century, some of the events of the collectivization period of the 30s were not left without the attention of folk talents. In addition to Amangeldi, dozens of heroes such as Bekbolat Azhikeuly, Alibi Zhankeldin, Shaimerden Beisuly, Uzak Saurykuly, and courageous young men such as Bayan, Askar, Tailak,

Ermagambet, Margabay, Tobagul, Bazar, Aidos, whose life and deeds in the fight for the freedom of the country will always be an example for future generations. There were created stories, poems about some of these fighters, while local aqyns dedicated epics to the adventures of others.

It is at that time that many samples of authorial historical epics were composed among Kazakhs in China and widely spread in the Ili, Tarbagatay and Altai regions of the country. Specifically, the plot of such epics as Nuptebek's funeral by Tanzharyk Zholdyuli from Ili, Kogedai's funeral by a folk poet Sagidolla Nuralin who is originally from Tarbagatai region and moved to Kazakhstan later, Nurgapa Seitzhanov's the story of Damezhan and Esimkan, Yryskan by Tokhtamagzam from Altay region gives abundance of information about the adversaries of Kazakhs in China. We can see that in these compositions, historical events of the liberation movement of the Kazakhs against the Guomintang administration, Manju Khanate and Oirat invaders are depicted.

Until the declaration of independence, Kazakhstan people experienced a number of historic events and have been a witness of various cruel periods. For example, after the establishment of the Kazakh Khanate in 1465, continuous wars with Kalmyks, Kokands took place to protect the Khanate from the enemy. The social and political events of the Khanate era became a key topic of the creativity of the zhyrau. At the beginning of the 19th century, despite efforts to retain the land and the people, Kazakhstan became a colony of the tsar

administration. The catastrophic events such as the famine and the war the people witnessed were not left without the attention of folk aqyns.

As folk poets lived in different periods, they contributed to the preservation of the history of the country by composing epics about the fights with Kalmyks, colonial policy of the tsar government, numerous national liberation movements, the establishment of the Soviet government, especially the collectivization period, the years of the repressions, the Great Patriotic War. Because the maker of historical poetry, epics is the people who are both the witnesses of particular events and the participants. The aqyn-zhyrau who were witnessing the social, historical and political events in the country, were never indifferent with respect to the image of the time. Thus, they were able to show the true history through artistic expression and served exceptionally to the Kazakh society at all times, to its culture and spirituality (TOKHTAR, ALPYSBAYEVA & AUYESBAYEVA, 2017).

The authorial historical epics can be grouped into two according to the themes. One topic is the events inside the country, the news, the actions of the local authorities against the common people, their dissatisfaction with it, and the desire for peaceful times. The second topic is wars with foreign enemies such as the Zhungar Orda, Kokand, Khiva, Russia, the anti-colonial movements, the national liberation revolt, the khan-sultans, the heroic commanders of those battles. It is important to understand the socio-political conditions of that period and the essence of the historical events that have taken place in order

to deepen into the secret of the historical poem. On the contrary, historical epics have a special place in provoking thoughts, leading to the secrets of the soul, the psychological depth of the life phenomenon when looking through the renowned historical periods (RAKHYM, 1999).

Only when the historical accuracy and literary beauty combine, the essence of the historical events is revealed and not only the outer image of historical figures but also their inner world is identified, a whole image is created (ISMAYILOV, 1996). Based on the creativity of aqyn-zhyrau of the XVIII-XIX centuries, the literary-artistic image of historical individuals such as Abylai, Kabanbay, Kenesary, Issatai, Makhambet, Syrym, Eset, Agybai, and Zhankozha appeared. The events taking place in all corners of Kazakhstan were noteworthy, and the aqyn-zhyrshy of each region devoted poems to their kinsman who was famous for his bravery (NURMAKHANOV, 2010).

4. CONCLUSION

The article examined the relationship between the author's historical epics and historical memory. Poets kept in memory and distributed among people the author's historical epic, which was a traditional continuation of the heroic epic. Historical epics passed from memory from generation to generation. The function of historical memory is the sorting, selection, either of important events, those events that have come to us orally or in writing. It is important to see

that historical memory is as selective as any memory: it distinguishes one piece of data, based on hierarchical data, and forgets the other.

If we talk about historical memory, it means forgetting. The people as a whole lose their identity without historical memory. Integral, unselected, unconsolidated memory creates a set of shapeless memories that hinder the realization of uniqueness. Thus, memory selection is a natural process. However, this cannot justify forgetting. The causes of forgetfulness are different: intolerance to historical consciousness, consequences of excessive reproach, and consequences of guilt. Finally, the rejected world will return. Although accepting the past as reality is a difficult task for historical consciousness, it is important to remember.

However, the refuted fact will eventually return. Misrepresentation of your past is a consequence of the decision of political authorities. However, such distortion is a lie, and the truth will become known over time (NASIMOV, 2017). Unfortunately, most of the poets from Zhetysu did not reach the time of independence. Their poems, which were published in Soviet times, may also contain distorted historical sources. In today's independent history, the study of literary relics in the context of historical memory will undoubtedly contribute to a new study of poetry and to the division of truth into falsehood. In the future, research with the help of historical memory will make an invaluable contribution to the rewriting of the history of Kazakhstan and literature.

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