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### **NEWSPAPER**

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## **The Epic Age and Time Tradition**

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If we look at the large and small researches about the epic, one of the issues that support the search is the historicity of the epic. One of the most difficult problems in epic studies is to recognize the basis of truth from an epic work, to determine what is the legality of the actual coverage of historical truth. After all, finding historical signs from the collection of truth and imagination, artistic genealogies in the epos, inevitably makes deepening, searching for secrets in the relief of centuries the main goal of research. This direction and orientation once began in the researches of M. O. Auezov. In his earlier work, M. O. Auezov says: "The story of Kazakh heroes begins in ancient times. The beginning of the story of heroes comes from the stories of the time of the old Turkish unity. The old age of the Kazakh country is not only Kazakh; should be considered as the old age of Turkish people in general. There are places that talk about the days of the Golden Horde and the White Horde during the time of the Turkic and Mongol eras. It tells about the times when Nogayli, Crimean, Kypchak and Kyrgyz peoples were one country under one flag. These are the days when the Turkish people are not divided. The times when they saw each other as brothers instead of strangers" /1:56/.

This is one of the main signs of a deep understanding of the epic, a deep understanding of the secret of the historical era in it. We can understand that the famous speech of the learned scientist refers to the unity of peoples of Turkic descent in the early era, his actions related to the country and the land, the time when he did not exaggerate and did not drive any enemies to his land. In addition to some successes in searching for evidence and historical foundations of this in the epos, we also have some shortcomings in terms of connecting them with the spiritual heritage of peoples of Turkic descent.

One achievement in terms of looking at the Kazakh folklore itself in combination with each other and revealing its connections was the work of M. O. Auezov and L. Sobolev. "This work is a work of a high scientific level that has brought folklore treasures to the attention of the entire Union public" /16:24/. In fact, M. O. Auezov's later works were full of valuable comments in explaining that it is possible to recognize and understand the secrets of historical eras from the nature of the Kazakh epos. Paying attention to the epic works of other peoples, paying attention to the common features in the works of related peoples, we would first mention the study of the great epic of the Kyrgyz people "Manas".

S. Seifullin is one of the interpreters who pay attention to the historical meaning of the Kazakh epos and connect it with the period of historical eras. It is said that S. Seifullin was the first to comprehensively analyze the Nogayli period and say that the Nogayli period is the most concentrated part of Kazakh epic works. S. Seifullin rightly believed that in most of the heroic poems of the Kazakh epos, he is the defender of the Nogay country, and the main reasons for this are the closeness of the Kazakh, Karakalpak, Nogay, and Uzbek peoples to each other, and the bond of brotherhood lies in that era. If there were no such initiatives for the development and development of science, there would be no continuation in the future worlds. If we admit that S. Seifullin started the concept of approaching the heritage of related peoples by proving the similarities between Kazakh epos and Crimean Nogay songs through the songs "Orak - Mamai", "Edyge", "Yer Targyn", many works have been written about this law today. Therefore, it is not difficult to make sure that there are driving forces in the problem of search and deepening. The information about the "Epic Era" that we are talking about is summarized in the work of S. Seifullin as follows: "A lot of old stories are gathered around a certain khan and a king or a certain great dance." Old stories are sometimes brought back to one big historical era. All the stories of old heroes of the Russian people are gathered around "Vladimir as Red Sun", and most of the old stories and fairy tales of the Arab people are gathered

around "King Aron Rashit". Most of the story poems from the nogai period of the Kazakh country were collected around the time of "Ormanbet Bi". After that, most of the old stories from the time when the Kazakhs separated from the Nogayli, became Kazakh, and created a separate khanate, are in the time of "Az Zhanibek Khan" /3:344/. It can be said that S. Seifullin compared many poems and clarified his opinion by collecting many examples of known heroic epics and counting them in the list of common heritage of Kazakh, Nogai and other peoples. After all, we recognized that Saken Seifullin paid special attention to the fact that, compared to the heritage of the mentioned peoples, the most complete versions of epic legends can be found among Kazakhs. Another one of the works that paid more attention to the problem of determining and clarifying the Kazakh epos according to historical milestones was the research of well-known scientists A.Kh. Margulan and A. Konyratbaev. Academician A.Kh. Margulan, who made a significant contribution to the study of the epic heritage of our people, made a significant contribution to epic writing - the division of Kazakh heroic poems into eras. Grouping the Kazakh epos according to the era of their emergence, the scientist divided the origin and period of emergence of the epos into the following five eras:

1. Epic poems of the oldest times. Songs and legends such as "Er Tostyk", "Ak Kebek", "Kulamergen", "Sholpan Mergen" are grouped into it.
2. Epics that appeared in the Oghiz-Kypchak period (XI-XII centuries). "Korkyt", "Alpamys", "Kazanbek", "Dombaul", "Kozy Korpesh - Bayan sulo" etc. poems are attributed.
3. The epic of historical eras (XIII-XIV centuries) This period itself is internally divided into two areas: the creation of the Zhoshi dynasty among the Kazakhs, its internal epics depicting the conflicts ("Kobylandy", "Yer Targyn") and the disintegration of this nation ("Kambar", "Kaztugan", etc.) Sometimes these It is also called the poems of Nogaily era.
4. An epic describing the struggle against the Dzungar invasion (XVII-XVIII centuries). At this point, "Kabanbay", "Bogenbay", "Olzhabay", "Esimkhan" etc. poems about
5. An epic born in connection with the struggle against feudal conflicts /7:80/.

In this way, it is possible to systematize the epochal periods in the epos for our purpose. One indisputable fact is that genre is not ignored in the above grouping. Re-mastering the issue of genre, we decided to clarify that it is a kind of answer to the question of how is the historical aspect of this. R. Berdybaev, a well-known folklorist, adds: "Academician A. Margulan's systematization of the epos in this way has a lot of thought-provoking meaning. From the thematic point of view, such a classification is more in line with reality. At the same time, considering the genre and stage features of the epos, this work is quite helpful" /24:30/. A. Margulan's comments on the historicity of the epos were also realized in the monographic work called "Shokan and Manas" published at the time /5:36 /.

As a result of such a grouping of the Kazakh epos in terms of heroism, Kazakh epic heritages were deepened according to genre types, subject area, plot composition, and the classification of them by epochal periods began to be realized. One proof of that was the work of A. Konyratbaev, who distinguished the Kazakh epos from the point of view of origin and genre. Here, the general Kazakh epos is divided into ten areas:

1. Fairytale epic ("Er Tostik", "Kula Mergen", "Talasbai Mergen", "Dotan", "Munglyk - Zaryk");
2. Chronicle epics born during the era of the Turkic Khaganate ("Orkhon Inscriptions", "Songs in the Field of Kultegin");
3. Oghiz epic ("Kitabi dadam Korkyt" songs);
4. Tribal epic ("Alpamys", "Kobylandi", "Kambar");

5. Nogaiy epic ("Yer Targyn", "Forty Heroes of Crimea" sung by Muryn Sengirbaev, etc.);
6. Historical epic ("Beket", "Dosan Batyr", "Poetry of 1916");
7. Liro epic ("Kozy Korpesh - Bayan sulu", "Kyz Zhibek", "Aiman - Sholpan");
8. Eastern sagas ("Rustem - Saga", various stories);
9. Author's epic ("Espembet", "Redeemed hero", "Suransky batyr", "Narkyz");
10. Soviet epic (poems about Amangeldi, Malik, Tolegen) /8:18/.

It is known that these groupings and systems have been mentioned and evaluated in many works. However, we are forced to repeat everything related to the issues of the era. This is because we have many questions about the origin of the heroic poems, the historical foundations of the epic work, which are based on the analysis, and we realized that it is not bad that we have systematized the way to repeat them again in the previous chapter. If we turn to it, it is our time that the above systematizations cause different controversial opinions. In this regard, we agree with the following opinion of Sh. Ibraev:

"Nevertheless, the principle of systematization above (mentioned in connection with the systematization of A. Konyratbayev. - B.A.) is not free from shortcomings. In particular, the system of grouping Kazakh epos by chronology and genre types is not preserved. For example, Oguz epic, tribal epic, Nogayli are all heroic poems in terms of genre. And it is difficult to attribute the Orkhon and Enesei notes to the chronicle epic of the era of the Turkish Khaganate. Although some epic scenes are found in them, there are some differences in the plot structure and poetics. Moreover, these monuments are now considered as the beginning of Turkish written literature" /2:22/.

The well-known scientist V. M. Gatsak extensively focused on various classifications of the epic and tried to consider it as ancient heroic (archaiko - heroic), heroic (heroic), novel (romanicheskiy), historical (sob:-tvenno istoricheskiy) /9:4/. The basis of this division is twofold. For example:

1. It is based on the separate genre characteristics of epics.
2. It is also aimed at establishing the laws of the origin and appearance of epic works as a type, and the sequence of stages.

The aspect of taking up such work and deeply distinguishing it has also been realized in the work of our Kazakh eposologists. R. Berdybaev, who specially studied the Kazakh epos by dividing them into four groups - ancient, heroic, love epics and historical poems, according to their genre-stage characteristics, Sh. Ybyraev in his work on the poetics of Kazakh heroic poems, warns that such classification is appropriate/2/.

When we look at the works that comprehensively consider the heroic epic, we realize that one thing we have in mind is that the side of the connection with the ancient epic prevails. After all, the heroic poems absorbed many features of the ancient epic and allowed special impressions in the development of the events themselves through the influence of the ancient epic. That's why it is difficult to find specific concepts and understandings related to the era and explain them "as if by a tag." It is known from the results of the study that although the topic is uniform, the difference is noticeable in the examination of the plot.

Its concrete expression was realized in the researches of A. Margulan, M. Gabdullin, T. Sydykov, A. Konyratbaev, R. Berdybaev. In these works, there is a compilation and differentiation in the same direction. In this direction, it is true that the relation of heroic songs to history has not fallen from the agenda. The written works related to the epic prove it. One of the examples of collection related to the era is related to "Kipchak epic". According to A. Borovkov, "Kipchak epic" is a large group of epic works of Central Asia and Kazakhstan. It is clarified that this epic describes historical situations and events of the XIII-XV centuries /4:66/. As a matter of fact, later studies say that the first origin of the "Kipchak epic" refers to very early times. According to Shokan Ualikhanov, the glorious son of the Kazakh people, the

Nogays are not a separate clan, but a union of many clans. In this regard, the learned scientist gives the following opinion: "It should be noted that in the legends of today's nomadic peoples of Central Asia, such as the Kazakhs, Kyrgyz and Karakalpaks, the Nogays occupy an honorable place. Many legends and sagas about this people living in Korshi have been preserved to this day. They call the Tatars of the White Horde and the Nogais themselves Nogai. Like the Kazakhs, they also have their own legend of "Edige" (golden-haired sausage maker) and in support of the Nogai people who were separated and lost their prosperity: "Yesterday when there were ten thousand Nogai, when Ormanbet Bi died, when the black collar of the Horde flew to the sky" - Kazakhs and Bashkirs All famous laments are sung by their singers" /5:234/, he says. The study of the poems "Kobylany batyr", "Alpamys batyr", "Yer Targyn", which we are going to consider, leads to the Nogai era, the basis of the works, the comparative results. Regarding the poem "Alpamys batyr", in the researches of V.M. Zhirmunskyi, H.T. Zarifov, A.K. Borovkov, the story of the poem is connected with the Mongol invasion, and it is hinted that that period corresponds to the Deshti Kypchak era /XII-XIV centuries/. We recognize traces of that era from research works on "Kobylany Batyr". "According to the data of researchers of the Kazakh heroes' song, the main part of the song was written in the 15th century in connection with the history of the countries that became Nogai. Because, as in other Kazakh heroes' songs, Targyn protects the Nogai clans from the Kalmyk invaders and stands out with his heroic image. Like other heroic epics, this song also represents national unity, created to protect the unity of the people. Both the story line in the epic and the actions of the positive character are combined with this desire and correspond to this idea" /1:263-264/. This is one of our heroic poems - one of the conclusions about the era of the poem "Yer Targyn". One thing that should be mentioned is that there were some disagreements about the separate consideration of heroic epics, and we did not think it would be better to tell the corrections in later opinions about it. For example, in the article published in "Sholpan" and "Tang" magazines about "Kobylany Batyr", it is said when and in what era the poem was born. It is known that the results of subsequent researches related to it are mentioned in the works related to the heroic epic.

"Kambar batyr" is one of the poems that stand out for the protection of the country and the land from the invaders, care for the people. L. Meyer, V. that this song was widespread among Kazakhs until the 20th century. It is found as a document in the writings of Russian scientists such as Sidelnikov and V. Karlson. S. Seifullin was the first to highly appreciate the song from an artistic point of view and expressed his opinion from a scientific point of view /6:374/. This opinion is further expressed by S. Mukanov, M. Auezov, L. Sobolev, K. Zhumaliev, N. Smirnova, A. Margulan, M. Gumarova, T. Sydykov and others. continued in his works. Among the mentioned scientists, it is appropriate to mention the works of N. Smirnova and M. Gumarova, who commented on the origin of the poem and made serious research. Scholars emphasized the fact that the poem was born from the main mythic and fairy-tale motifs of the early times, and later those motifs were reworked on a realistic basis. is an ancient dream of the people. Compared to this, it seems that the history of the origin of the song "Kambar" should be sought in the legends about the tribes of the Nogayli horde and the Uzbek khan who lived in the second half of the 15th century, because certain tribes called "Uzbek-Kazakh" basically united at the beginning of the 16th century". Also, in this study, it is shown that the period of origin of the epic is the 16th-17th centuries. Its basis is based on the reference to history "After the fall of the Nogaily Horde in the middle of the 16th century, a large group of Nogays who moved from the other side of the Urals joined the Kazakh people" /5:156/. "Newly added tribes needed to protect themselves from the attacks of the Kalmyks and Dzungars living along the Volga. They aimed to be independent and not dependent on them (XV-XVII centuries)" /4:416/. Therefore, the researchers confirm that the historical basis of the poem lies in these events. These

are all conclusions about the origin of the song. Well, it is quite possible that the event will take place in the future.

In general, thoughts and opinions related to the era of heroic songs are expressed in works related to Kazakh folklore of the last century, as well as in research related to the later Kazakh epos. In the work of the scientist Sh. Ybyraev, who has done extensive research on the era of the heroic epic, the concept of the Nogayli era is expanded and its relationship to the Kazakh epic in general is fundamentally explained. The integration of epic poems of the Nogaily period is considered in depth. In this regard, the meaning of the following opinion of the scientist is especially important: "Epic integration is not only a phenomenon that unites epics, it is a situation that gathers the heads of heroes for a great national purpose, unites them into one channel. That is why the people hold high ideals, the longing for unity that is not always realized in life. Regardless of whether Kazakh songs are like that in history or not, the goal is to show other heroes, to unite and show those who have not seen each other, and to bring together heroes of different eras at the same time. As a matter of fact, it is not difficult to understand that the process of grouping the epos into one channel was already established in the Kazakh epos. Paying attention to the works on the relationship of heroic poems to history, it is not for nothing that the place of the epic era in the poem turns out to be Nogaily. It is related to the era when the middle and the factions separated from the separate clan conflicts and the idea of the country's unification began to rise. The heroes of the song fight against an enemy from outside. The entire Nogaily country rejoices at the victory, and the hero is described as both a supporter and a defender of that country. The struggle for power and various conflicts during the Nogaily period weakened the unity, and the skillful use of those weaknesses by Russian diplomacy is mentioned in the works of V.M. Zhirmunsky. There are works related to Nogayly yurt, divided into four parts and distributed in genealogy /5:348/. Even in heroic epics, there are differences about the origin and region of the heroes. Sh. Ybyraev elaborated on the fact that we can find the answer to it in the epic time tradition of the song. The singing time and the plot time places acknowledge that the epoch of the epic work is a whole in one channel - one manifestation is the continuation of the tradition. "The image of the epic era is a phenomenon arising from a whole set of national epos. It is a concept that goes together with the epic tradition." Therefore, the issues related to the tradition of the epic period should be differentiated together with the points of the poem's epochal analysis and analyzed based on the text.

In the end, the concept of era in the poem will depend on the concept of the era, indicators related to tradition, creative ability of the singer-songwriters who recite the poem, and their social attitudes.

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