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Kazakh historical epics and epical tradition

Epopeyas históricas kazajas y la tradición épica

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ABSTRACT

Historical epics have great significance in world literature. Kazakh historical epics were created by folk poets. In the study, authorial historical epics are compared with heroic poetry and historical epics. In the narrative, common motives are defined between the historical epics by folk poets and the heroic poetry; the attributes are listed differentiating the former from the heroic epics. The subject of this research is the historical epics made by folk poets, their place in the Kazakh literature, the ancient motives, epical traditions in the structure, plot of compositions of this category.

Keywords: Historical epic, author, epical tradition, folk poets, improvisation.

RESUMEN

Las epopeyas históricas tienen un gran significado en la literatura mundial. Las epopeyas históricas kazajas fueron creadas por poetas populares. En el estudio, las epopeyas históricas de autor se comparan con la poesía heroica y las epopeyas históricas. En la narrativa los motivos comunes se definen entre las epopeyas históricas de los poetas populares y la poesía heroica, se enumeran los atributos que diferencian a las primeras de las epopeyas heroicas. El tema de esta investigación son las epopeyas históricas hechas por poetas populares, su lugar en la literatura kazaja, los motivos antiguos, las tradiciones épicas en la estructura, la trama de composiciones de esta categoría.

Palabras clave: Epopeya histórica, Autor, Improvisación, Poetas Populares, Tradición épica.

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1. INTRODUCTION

When studying the history of any nation, its sources, facts, literature, culture, etc. shall be taken into account. That said, there is a lot that 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 regarded as literary composition tell about the life and adventures of the person in that tomb. The 'Iliad' of Homer tells of the world-famous ten-year war between the Greeks and Trojans, and his 'Odyssey' describes the Odysseus's trip to his wife, Penelope, from Ithaca, after the end of the war (Akhmetzhanova et al.: 2015, pp. 240-241).

The Indian epic 'Mahabharata' (800-400 BC) describes the formation of the nation, and 'Ramayana' (about 200 BC) tells of Rama's quest to rescue his beloved wife Sita from the clutches of Ravana. In the compositions found in the Library of Assyria's king Ashurbanipal (647-627 BC), the struggle and heroic deeds of ancient kings, gods, and queens of ancient Mesopotamia such as Enmerkar, Lugalbanda, and Gilgamesh are described. The history of the entire human race has been longing for a peaceful life after having troublesome times. They never forgot their heroes that brought peace to their land. That is why the best samples of the world literature have been devoted to the deeds of the heroes.

2. MATERIAL AND METHODS

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, zhynrau, 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 concept of zhyr, zhyrshy comes from zhar. Zhyr, yir, ir in Tatar, Kyrgyz and other Turkic languages means a poem or a rhyme, while in Kazakh poetry it means a rhyme, term which is not divided into verses, in the form of a long speech with a free rhyme having seven, sometimes eight syllables' according to Prof. Y. Ismailov who shares his opinion on zhyrshy suggesting that, 'In the Buryat-Mongolian language the zhyrshy and sheshen has the same origin, khurchi, khurchin - to play a golden violin or a gulchin - an honored woman, a sosen - sheshen – meaning a smart woman, flower, respected by aqyn-zhyrshy and sang in their epics (Ismailov: 1996). Most Kazakh poets, who lived in the XV-XIX centuries and at the beginning of the XX century, were illiterate.

Therefore, their poetry was created orally and spread among the community, and only later they were written on paper. For example, the great poet Zhambyl Zhabayev (1846-1945) improvised his epics and kept them in memory and spread to the people orally. Abdilda Tazhibayev, Kapan Satybaldin, Kalmukan Abdykadirov, Gali Ormanov, Tair Zharokov, who were his literary secretaries in the Soviet era, helped to write down and publish the compositions that the old poet remembered. To date, many authors of historical epics and their main heroes such as batyr, historical individuals have not been thoroughly familiar to the typical reader and scientific community, and therefore many of them have not received due appreciation in the national literature and history. In the context of the Soviet ideology, there were shared opinions about some poets such as Zhambyl, Nurpeis and some batyr such as Amangeldy, Suranshi, Isatai, Makhambet, and popularization was carried out among the community. The names of dozens of other heroes, poets were ignored, and their compositions were kept in literary archives.

Above, it was mentioned that the compositions of folk poets were created orally and passed down in the form of word of mouth. It is known that in the history of the world culture, the improvisational art was also in

the compositions of bards, minnesingers, sasons, and scalds. There were famous European improvisers such as Tommaso Sgricci, Eugen de Pradell, Adam Mickiewicz, and Max LangerSchwartz. Many Kazakh folk poets created their compositions orally till the October Revolution, and some poets - till the middle of the twentieth century, maintaining the tradition of oral literature. Folk poets, along with their own compositions, kept the memory of those of other aqyn-shyrau, bii, and sheshen, sal-Seri of aitys, of epic epics and spread them among the community. For their improvisational talent they gained sympathy and an excellent reputation among the people in the community. 'In the Kazakh society, making verses, i.e., poetic art, was not an occupation or something to learn, but it was only an outward form of thought, a way to express ideas through talent.

Making a verse or zhyr sometimes required efforts to reflect and rectifying errors in it, but sometimes the poetry came out spontaneously, like a stream, and the poet in this case used prose and sang incessantly and without any effort for rhyming. In sudden situations such as sending soldiers to war, decapitating the khan, people would wait for a poet to tell the story, and there the verses were made right away. Moreover, those who would sit and reflect did not do poetry. They did not memorize their rhymes, or do recording on paper, but just uttered when it was needed' (Atash: 2013). When the written literature developed and the books were published, interest in the improvising art decreased, and its scope was narrowed. Nowadays, the improvisational tradition is kept in the form of aitys. This trend has remained in the Kyrgyz and Karakalpak nations along with Kazakhs.

Folk poets improvised extensive and sophisticated samples of epics, as well as major epic epics. The subject of this research is the historical epics made by folk poets, their place in the Kazakh literature, the ancient motives, epical traditions in the structure, composition, plot of compositions of this category.

The scenes of intense clashes for the independence of the high steppes and the independence of the country were described in historical epics, epic compositions, and in authorial historical poems with expressive language. 'Historical epics are a part of the Kazakh folklore, which has been a model to showcase the country and sovereignty with an incredible spirit, from generation to generation. It is well-known that the study of the idea of national liberation, which was widely depicted in them, was limited in the Soviet-era' (Albekov et al.: 2017). The ultimate meaning of the terms 'old al song', 'historical al poem', 'authorial historical al poem' are similar, their main plot is the difficult times of the people, political news, and significant historical events in the country. However, as most literary critics have not explained the distinctions of these terms, their relationships, characteristics, and functions are scientifically unclear.

The birth and evolution of the literature of every nation is a very complex phenomenon. The magic word system that deeply touches the soul of every Kazakh, which has not stayed intact as the time goes, was passed down from father to son orally. The heroic Kazakh sons and daughters, who had a great responsibility for their fate, demonstrated the art, as well as the great example of courage. One of the most extensive heritage of the past that has reached these days by word-of-mouth is the historical epics, and the keywords in them are the real social and political events (Rakhim: 1999).

Scientists of the M.Auezov Institute of Literature and Art in the 1979 collective monograph considered the 'historical epic' and 'historical poem' as two separate genres. 'There is no doubt that there are two genres called 'historical epic' and 'historical epics' in the Kazakh oral literature. However, there is not much uniformity in their study. Scientifically they are not completely separated. As a consequence, researchers are paying more attention to the 'historical epics' and cannot yet speak of historical poems. As these genres are not studied adequately they are not even mentioned in textbooks for higher education' (Nurmakhanov: 2010).

The nature of historical epics, poems is similar to the heroic epics. Both describe the heroic deeds.

The distinction of the famous 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 a common genre type between historical epos and historical poems (Tursunov: 2006).

The Russian scientist B.N. 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 (Putilov: 1960).

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 historical epics.

Academician M.O. Auezov 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 epics. 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 (Auezov: 1962).

Consequently, the authors transform the facts, events, and historical circumstances that do not come from memory into a powerful 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 global 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 '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. Textual logical investigations are even carried out to define the original text comparing the copies, variants, editions of one piece of composition.

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, widespread 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 as 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 individual 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 actual plot began to acquire authorial characteristics. There was a group of talents such as Shakarim, Akylbai, Magauiya, 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, Isa-Dosan, 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 principal motive of the historical compositions of several 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, Kuderu Zholdybayev, Amre Sultanmuratov, Orynbay Iqibayuly, 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.

Until the declaration of independence, Kazakhstan people experienced several historical 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. 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' (Mirseitova: 2005, pp. 73-75). 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 real history through artistic expression and served exceptionally to the Kazakh society at all times, to its culture and spirituality.

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 warring 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. 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 (Nurmakanov: 2010). 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, 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 their bravery.

At this, we decided to briefly consider only the compositions of poets who lived in the XIX-XX centuries in the Zhetysu region. Among them are the historical epics depicting the people's movement against Zhungar invasion of the XVII-XX centuries and foreign enemies (Russian, Kalmyk, Zhungar, Chinese, Kokan, etc.) and the courageous deeds of their leaders such as Suyenbay Aronuly's 'Soranshi Batyr', 'Sauryk Batyr', Zhambyl Zhabayuly's 'Otegen Batyr', 'Zhetysgen Batyr', 'Shayan Batyr' by Esdaulet Kandekuli, 'Er Azhibai' by Abzeyit Malikeyuly, 'Ali Batyr' by Kenen Azyrbayuli, 'Partizan Shaimerden', 'Musabek Sengirbaev' by Kalka Zhapsarbayuli, Kodek Maralbayuli's 'Life experiences', Sayadiil Kerimbekuli's 'Five guns', Kabilbek Sauranbayuli's 'Karkara uprising' etc.

In short, historic epics did not emerge out of anything. Its formation as an individual genre was influenced by the heroic epics in folk art from ancient times. Folk poets absorbed the previous various epical traditions and renewed them. They were often singing about the stories that they had seen themselves or those that they had grown up with as children or those that have already been forgotten, which they would take and renew. Thus the epical tradition has continued. These epics do not necessarily depict the exact history, describe the historical figures in a fantastical manner, and do not just tell the history, but the event in this story turns into an epic state, and its image is illustrated in a poetic manner. Professor T.A. Konyrtbay suggests:

Epical tradition is an art and historical phenomenon... V.P. Anikin calls the stream that does not admit it an 'anti-istorism,' and he is right. Epical tradition is based on the ethnic process. This is a sign that shows its stability... Tradition is an ethnographic, epical tradition - ethnic tradition. It's hard to master the cognitive nature of epic epics until you know this law (Konyrtbay: 2002)

The scientists classify the recurrent motives in the Kazakh heroic epics as follows: 1) information about the environment the hero lives in, his parents, his country; 2) the miraculous birth; 3) the childhood characteristic to heroes; 4) the first heroic deed; 5) communication about the enemy's attack; 6) going to war; 7) search for a bride; 8) fight of a batyr; 9) failure of the crusade (capture); 10) returning to the country with victory; 11) wedding. We can explain how these individual motives in the authorial historical epics are distinctive from those in the heroic epics.

The authorial historical epics can give us information about the birthplace, tribe, and ancestors of a batyr. However, unlike the heroic epics there are no motives such as the parents being in need of a baby, the birth

of a hero with the wishes of the crowd and the support of the saints, his fast-growing up, communication about his bride, his search of his bride, arriving at the wedding like a stranger, etc. Most of the historical epics have motives that reflect the heroism of the hero, such as the first heroism, receiving the message of the enemy's attack, taking revenge on the enemy, returning to the country with victory.

In the epic 'Koblandy Batyr', 'Alpamys batyr', 'Karabek', in the cycle of 'Forty Heroes of the Crimea' there are motives like the tribal situation until the birth of a hero, need for a baby, the birth of a baby that was awaited for, his exceptional childhood, while the introduction to authorial historical epics begins with the motive of the heroes heroism during childhood or adolescence. In the poem 'Shayan Batyr':

One day, Shayan's grandfather, Zhelmenbet sent him to look after the herd of camels. When he arrived there he saw that the Kalmyks' camels were mixed with his. Shayan was a ten-year-old boy then. There was a sleeping Kalmyk at the pasture when he was trying to ride his cattle away. There was an ax next to him. Shayan boy liked the ax. He got off the camel and took the ax in his hands. He thought that if the Kalmyk wakes up, he will try to get the ax back. He decided to kill the sleeping Kalmyk and cut his head off. Then returned to the village with the herd of camels (Kandekov: 1940).

The scene when a batyr kills someone as a child can be encountered in the heroic epics. Accidentally killing a child, he is playing with is a sign that the child will become a hero in the future. In the poem 'Alpamys batyr': '... At that time, Alpamys was ten years old, and living in the village of Zhidely Baisyn, and was a governor of Konyrat. Those kids beaten by him would die. People would keep their children at home and would not allow playing outside.

One day when Alpamys could not find a child to play with, he saw a baby sleeping beside the old lady and said, "Hey, boys, let's play," the child dies as it could not bear the touch of Alpamys (The Words of the Ancestors, 100 volumes: 2010).

In the 'Kozy Korpesh-Bayan Sulu' poem, Kozy often smashes, beats the peer children. One of the angry boys suggested to him that Kozy would better find his would-be bride and show courage.

The motive of accidentally killing as a child in the epics indicates to the child will become a hero in the future, and secondly, it tells about his first heroic deed. This motive triggers the beginning of the line of events of the poem.

In historical epics, the hero's first heroism is often reflected in the battlefield fight with an enemy. For example, in Esdaulet Kandekov's 'Zhetygen's poem, the first heroism of the main character indicating that in the future, he will be a brave hero is described as the beginning of the whole life full of heroism. When Zhetygen was fifteen years old, the Kalmyks attacked the country, and he went to fight the enemy with the older batyrs. Initially, Zhetygen was seen as a young man, who had not enough experience to fight but who had a great desire. Despite his age, he demonstrated courage in that war.

In times of war, there were many threats and unexpected attacks from external enemies. Therefore, the heroes of the country were always ready to fight at any time and spent their life on horseback. One of the motives of the heroic poetry and authorial historical epics is the communication of the enemy's attack'. Such a message awakens the sense of self-worth of the heroes, and awakens their anger. Therefore, until they overcome the enemy, they are not satisfied. Those captured by the enemy, hurry to get back to his land, relatives, and friends. He wants a peaceful life for his country.

In the poem 'Shayan Batyr' by Y. Kandekov, Shayan at the age of 16 hears that his brother Sat is killed by the Kyrgyz hero Uman. He wants to take revenge on the enemy. In a fight, he defeats and overtakes Uman. And in the poem 'Er Azibai' by Abzayit Malikeuli, when the young Azhibai batyr hears that Kalmyks destroyed his country, he goes to fight the enemy.

Shayan batyr does not only care about his country but also helps his friends in the neighboring country. It means that the heroism of Shayan is not only known within the borders of his country but also in other nations. One day, 500 Russian troops arrived in Kyrgyz land to destroy the peace in the country. Shayan Batyr gets ready and goes there. However, he does not make unilateral decisions, trusting only in his heroism. He

talks with the elderly, the parents, his wife, and receives their blessings. The motive in heroic epics 'the motive for receiving the blessing from the elderly before going to war' is also characteristic of historical poetry. In the 'Shayan Batyr' poem, Shayan asked for the blessing from the older men, Kerim and Kuat batyr, to go to take revenge on the Kalmyks. However, they do not favor the decision of the hero. When Shayan explains the purpose of this crusade and gives clear arguments, the country's elderly wish him the best.

When going on a crusade, asking for the parents' permission, for their blessing is a motive also often found in heroic epics. For example, in the 'Koblandy Batyr' poem, the hero asks for permission from the parents to go to the enemy. With the blessing of the elderly, the hero overcomes the enemy, establishes justice, and returns to his country. The pledge to the country is fulfilled; the confidence is lived up to. In the motive of returning to the country with victory, the hero's courage is proven; his glory rises. For the first time in the fight, Shayan takes over the Kyrgyz batyr Uman who killed his brother Sat and takes revenge, next time, Shayan kills the Balazhan Khan who is a governor of the old enemy – the Kalmyks. When describing the hero's heroism, the poet compiles in him such qualities as courage, perseverance, pride, dignity, and patience. It is a common tendency for heroic epics. In classic epics, the main character achieves his goal and takes revenge on his enemy, thanks to such personal qualities. In the previous poem, Koblandy overcame Alshagyr khan, and Shayan batyr killed Balazhan Khan.

The heroic tale often ends with the dream of the main character coming true, meeting with the parents, with his beloved wife, the celebration of the hero's returning back. Moreover, in the historical epics, truth prevails, as the main hero is seriously injured and sometimes even dies. In the Shayan Batyr's poem, Shayan suffers severe wounds in the war with the Russian army and dies after he is back in the country. The corpse is shown to be buried along the river Chemolgan.

One of the epical traditions of heroic epics is the hero's transport - his horse. The respect to the horses of the heroes is exemplary in the epics. Their distinctive features, such as the reliability, the unique, strong nature, the magic in hard times when it starts to speak raise the hero's heroism, make him exceptional. Tori At, Alyp Shanshy and Argyamak in the poem 'Kultegin', and Baishubar in 'Alpamys', 'Taiburil' of Kobylandi and others are praised as much as their owners.

For example, in the epic 'Er Kosay' the appearance of the Sari at (yellow horse) of Kosai batyr is described in detail. The Sari at (yellow horse) starts to speak and gives advice to Kosay batyr. The poem says: 'The yellow horse is not in the sky and is not on the ground, and it has double wings (The Words of the Ancestors: 100 volumes, 2007). Although in the authorial historical epics, the horses are not described with exaggeration, the image of the horses is shown in a favorable way. In the 'Zhetygen' poem: 'I took the bridle in my hand, took the bows, and ran to Kok-Shegir. I have fed the horse with milk from a young age, and the animal knew how to behave (Kandekov: 1940).

In the heroic epics, Kalmyk, Kyzylbas, Indis, and other neighboring tribes threaten the country. From the historical point of view, these are the oldest enemies of Kazakhs. And in some historical epics, various monsters scare the country. For example, in the epics 'Shayan Batyr', 'Zhetygen', 'Utegen batyr,' the main characters also fight against mythological characters, such as dragons and Zheztyrmak. In the poem 'Shayan Batyr' the Shayan batyr killed the dragon who threatened the people.

The heroism of the batyrs who fought for the country and the land was especially praised for their heroic deeds, and the ordinary people looked up to them as an example and gained strength through the epics they listened.

It is obvious that the people regarded the epics about the heroic deeds of men who defended the country during the war times when the independence of the country was one of the most pressing problems, as a source of spiritual power to the people. And, it is observed that in the latter days, when the peace was established, most of the epic samples served not only as a source of educatory, cognitive information but also for entertainment, the performers took this into account and started to add incredible stories to the epics that they perform (Kaskabasov: 2008).

In the 'Otegin Batyr' of Zhambyl we find that Otegin batyr mainly fights the mythological monsters, such as dragons, a huge snake, and Zheztyrnak. One example of that is in the 'Zhetygen' poem: 'It did not go well when it was time to go, he was scared. He saw how Shirin's beauty was captured by the Zheztyrnak. In the Shayan Batyr's poem, 'the arrow he shot hit the target, and the dragon fell down there. A lot of people were on the road; everyone was crying (Kandekov: 1940). In almost all authorial historical epics, the main enemies of heroes are the Kalmyk batyrs. Even the smallest clashes with neighbors are described as with the Kalmyks.

4. CONCLUSION

In this research, we looked for answers to such questions as, 'What are the common qualities, motives characteristic to heroic epics and authorial historical epics? Whether the epical tradition has found its continuation?'. First of all, the main idea of heroic epics and historical epics is common. It is the idea of protecting the country and its land from invaders from outside enemies. In both genres, a martial motive is shown. It is observed that the number and the quality of historical epics that inspired the people during war times have increased. Secondly, any of them has a social motive, patriotic attitude. The young soldier takes the bridle and his weapon in hands and goes to fight the outer enemy for the glory of his country, going through a lot of difficulties and finally returning with the victory.

The heroism of the hero is shown and proven in battles. The poet not only sang the poem but also assumed the duty to popularize and to convey the truth to society. Thirdly, there are a lot of common motives. Therefore, authorial historical compositions are a traditional continuation of heroic epics. The authors have been able to learn, memorize, and popularize folk epics. The epics have been passed down through memory from generation to generation. Consequently, there is a solid reason to claim that the authorial historical poetry was close to truth and reality but was still part of an epical tradition.

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