



EPIC IMAGE OF KOBLANDY BATYR AND HIS HISTORICAL PERSONALITY

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ABSTRACT

Background: The epic is the embodiment of folk art. But this is a special kind of creativity, which took the real truth from the life of this people and transferred it into an epic narrative. And any kind of creativity tends to artistry. Hence, the epic is basically a historical work that embodies the dream of the people and their real life.

Methods: Heroic epic is a special branch of folklore, which is a witness to the centuries-old historical memory of the people, an inseparable spiritual thread, a sign of the presence of high culture.

Findings: According to the scientist M. O. Auezov: "Careful, detailed analysis of the Kazakh heroic stories shows: although it can not be said that they clearly reveal the pages of history, but still in allegorical form they draw great pictures of the most important periods of this ancient history" [Auezov, 1991]. Heroic epic allows you to see the life of the people in the distant past, to trace the chain of long-standing historical events, epic traditions and the time of their appearance. It should be noted here that the beginning and the end of a

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particular period of history is one thing, and the epic time is quite another. Of course, in most cases it is wrong to "seek truth in folklore". However, there are people who do not have documentary evidence of their past, such as ancient Chinese writings or old Russian Chronicles, and who in search of their history have to turn to samples of oral folk literature and genealogy (Shezhire), stored in the people's memory and passed down from generation to generation. It can be noted that the works of the epic, widely used in the people, better than other genres of folklore, characterize its historical past.

This is noted in the works of researchers of Kazakh history. For example, in his work "Kazakhstan in 20-40 years of the XIX century", using works of oral folk art as valuable historical evidence, E. Bekmakhanov writes: "Without going into a detailed description of the Kazakh folklore, it should only be noted that due to its abundance, diversity and saturation of facts, it is a truly invaluable treasure for the historian, especially in the field of public relations." Noting the importance of Kazakh folklore for historians, the scientist adds: "the most Important task of the researcher is not only the separation of truth from fiction, but also the maximum possible verification of them with the data of archival and literary sources "[Bekmakhanov, 1992]. This opinion of the scientist confirms how important the works of folklore are for historical science.

Improvements: We want to refute well-established in Soviet times, the idea of folklore as folklore is based on fictional images. It is clear that such judgments were spread in order to distance the people from their history, to deprive them of historical memory, to weaken the gene pool of the nation.

At the same time, the life and deeds of the heroes depicted in the epic, their military campaigns, brutal battles with the enemy, the supernatural abilities of the horse Batyr, the beautiful qualities of his wife: an extraordinary mind, the ability to foresee the future, the depth of intuition, devotion to her husband and care for him – all these are folk dreams and aspirations, which the epic singer, and later the storyteller, expressed in a bizarre verbal form. Artistic creativity here knows no boundaries. Moreover, hyperbolizing the events of the epic, captivating and kindling the interest of his enthusiastic listeners, the performer of the epic himself became more and more inspired. This is one of the keys to the immortality

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of the epic. Thus, we believe that the epic is based on historical truth in the artistic embodiment. There are many different opinions about the forms of embodiment of this truth. For example, sh. Ibraev noted very correctly: "at all times, people's perception of history was much broader than historical documents, written sources, Chronicles. Oral or written information cannot show complete, objective historical truth. Because they are generated by a certain historical concept, they reflect the point of view of past events of an individual or, at best, a group of people. Whatever business documents we would not take, they show not the real history, and its assessment, the image passed through the prism of a certain point of view" [Ibraev, 1993]. And yet, the epic is closer to history than other genres of folklore, and undoubtedly the core of the epic is historical truth. Only this is artistically depicted truth. There is no doubt that in order to achieve greater pathos, the performers of the epic made changes in it. Living in different eras storytellers performed the epic in accordance with the requirements of their time.

Keywords: folklore, epic, epic image, historical personality, heroic image.



1. INTRODUCTION

In Kazakh folklore, a certain classification of the works of the heroic epic was established in accordance with the historical era in which the events depicted in the epic took place. Thus, in the works of S. Seifullin, M. Auezov, A. Margulan, V. Zhirmunsky, K. zhumaliev, B. Kenzhebayev, M. Gabdullin, A. Konyratbayev, T. Syzdykov, R. Berdibayev and others there are names: "epic of the Turkic Khaganate era", "Nogai epic", "epic of the historical era". These names show the commonality of the events of the heroic epic with real historical events and reflect its features, indicating the unity of clans, tribes, tribal unions.

2. LITERATURE REVIEW

Heroic poems were created mainly in the Nogai era. At this time, was created by the famous epic "Forty Crimean warriors". Included in the nogailin cycle and the epic of Koblandy. This cycle includes epic poems that tell not only about the events that took place in this period, but also about the events of an earlier time. Basically, the epic describes the events of its time. But some epic works stand as witnesses of several epochs. That is, the events of several epochs can be drawn in the epic, undergoing changes as they are created. One of such epics is "Koblandy Batyr". The events depicted in it convey the worldview of the people, their beliefs, thanks to the heroic epic, we can see the picture of several past centuries. Evidence of this is the article by A. Bukeikhanov "a Woman in the Kyrgyz epic Koblandy", published in the newspaper "Turkestan Vedomosti". Analyzing this article, researcher S. Kaskabasov writes: "the Epic, created during the adoption of Islam by the Kazakhs, retained many features of paganism, so that it shows the features of the transition of the Kazakhs from shamanism to Islam. Despite the fact that shamanism at that time had no previous force, the epic shows the presence of two elements in the religious beliefs of the Kazakh people" [Kaskabasov, 2015].

Thus, the author analyzes the images of the epic from these positions and considers how the influence of Islam and traces of ancient beliefs are reflected in them. In his opinion, in the



images of the Jacket, her mother's Cockney, and Toktarbay, more apparent shamanistic performances, so their images are probably more ancient. Their different actions and behavior can be regarded as the result of shamanistic beliefs.

O. Nurmaganbetova, speaking about the epic "Karakipchak Koblandy" as one of the earliest heroic poems, which originates from ancient times of the Kazakh people and the main idea of which is the protection of the Motherland, gives him this assessment: "this classic work due to its highly ideological and outstanding artistic qualities is on a par with the best examples of the heroic epic of the peoples of the world." There is every reason for this statement. Since the epic "Koblandy Batyr" is not the fruit of one era, not created in a certain historical period of the work. It was constantly supplemented by akyns, storytellers, who, in accordance with the tradition of performing the epic, introduced pictures of their era into the plot. So this epic came from ancient times to the XIX century. In addition, this feature is the reason for the large number of variants of the epic. 26 variants dedicated to the exploits of koblanda Batyr have come down to us, and three variants are dedicated to the sons of koblanda, heroes Bokenbay and Kiikbay [Nurmaganbetova, 1999].

The fact that the epic "Koblandy Batyr" tells about the events that took place in different periods of history, says academician S. Kaskabasov: "the Plot of the epic "Koblandy Batyr" is multi-layered and covers the paintings of several eras. Here the vague animistic and totemic beliefs and ideas of primitive people who lived in communities were reflected, performing the function of artistic means. For example, the animistic idea that all natural phenomena and objects have a soul, can live and talk like people, in this epic manifested in the extraordinary properties of the horse Tayburyl, which enthusiastically voprinimayutsya listeners as artistic means. Taiburyl's ability to talk, his advice to Batyr in difficult situations confirm this. It is also true that the complexity of the plot depends on the akyns, performers of the epic.

3. METHODOLOGY

Russian singers, sang Koblandy is: Maraby, Mergenbay, Birzhan Olymbiou, Nurpeis Bayganin, Asa of Bitunov, Muryn Zhyrau of Kengirbai, Wallet's administration, SAPI of

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Kalmaganbetov, Kozak Amangeldina, Doszhan, Ka, Shinshily, Doulette etc. [Nurmaganbetova, 1999].

It is known that any akyn, in order to strengthen the plot of the epic in its understanding, adds at least a few words to the performed work. M. Gabdullin, speaking about the peculiarities of preservation and transmission of the epic "Koblandy Batyr" to the next generations to descendants, confirms his opinion with the following words of one of the performers of the epic Nurpeis Bayganin. "I," Nurpeis said, " have been performing koblands since I was seventeen. At that time I learned to sing "Koblandy" from a hereditary singer named Mahuet. The epic is sung by such famous bard, as the father Magreta Dilmohamed, the father of Deltagamma of Betagen, the father of Betagene Terlecki, the father of Terlica Baki, the father of Baki Jackelen, father of Jackeline Tinbergen. This tradition of passing " Koblandy" from father to son was not interrupted. I performed this tale without changing its content" [Gabdullin, 1996]. We quote the whole statement in order to answer possible questions: is the epic historical, is there documentary evidence, accurate data about the events underlying it? And other performers "Koblandy", followed by Nurpeis also tell from whom they learned to perform the epic.

This opinion, known in science, we give so much detail, because each epoch, according to the level of its spiritual development, has the right to revise and rethink even long-known, generally accepted ideas in accordance with the understanding and attitudes of its time. And if you look from this point of view, despite numerous studies, there are many problems associated with the epic "Koblandy Batyr". First of all it is necessary to find out to what period the epic belongs. But before talking about the time of creation of the epic, you should know about the Batyr Koblandy, whether he was in history, why he was called "karakipchak". This problem is not raised for the first time, so in our study we will build on previous studies. After all, if the epic of Koblandy was created over a number of centuries, then the study of it also can not be a matter of one day.

For the first time this difficult question was designated as a scientific problem by M. Auezov, who attributed the time of creation of the epic to the XV century. At the same time, he gives



accurate data on whether the Batyr of Koblandy was in reality. Considered until that time an epic hero Koblandy turned out to be a real historical person.

4. RESULTS

In Soviet times, not only Koblandy, but all national heroes were considered fictional characters. Their military feats, the struggle for freedom, peace and tranquility of his native country was considered a figment of people's imagination. Apparently, these were calculations of Soviet policy in the field of ideology, directly related to the historical consciousness of the people, with the mysteries of history. The people should not have known their heroes-batyr, biys, khans, and in General, their real history. Otherwise it would be difficult to lead and govern this people. The question of the idealization of the image of the Batyr deserves a separate discussion. Batyr is a defender of the people from external invaders, a reliable judge in internal lawsuits and disputes, a hunter of steppe animals, a breadwinner of his kind. In a word, the people embodied their dreams and ideas about the merits and qualities of the hero, a native of the people's environment, in the image of a Batyr. M. Auezov wrote about this: "in most ancient Kazakh legends, batyrs are not a product of popular imagination, they were basically real people. Only they are colored by the popular imagination, which has elevated them, changed the original forms of the stories about them. The legend of Koblandy is one of such works in which folk fantasy rose so high, manifested itself in such beautiful descriptions and skillful speech" [Auezov, 1991].

Next, the scientist, referring to the information of the archival Commission of Orenburg that on the road leading from strengthening Ilek in the direction of wil (district of Aktobe region), there is a station called Koblandy, next to it is the grave called a tomb Koblandy and Kazakhs of these places telling ancient stories about Koblandy, came to the conclusion that Koblandy is actually existing people [Auezov, 1991]. All so-called lands are on the territory of present Kobda district, Aktobe region, that is, at the foot of mount Eskikale, where the river Eskikale (length 66 km) empties into a Large Hebdo (length, 225 km), Black Hebdo (length 138 km), a Small Hobb (length 116 km). All these places are located along the old caravan road



Orenburg-Sol-Ilets-k-Uil. People still live in these places. Their former names have not changed either.

There are in these places and material evidence of the existence of Koblandy in history, for example, a whetstone (length 3 m 60 cm), which Koblandy, they say, sharpened his sword; watchtowers (Uran Tobe), place names that have preserved their values to the present day. Among such evidence can be attributed to the grave of Koblandy, built of red brick, in the town of Zhirenkopa.

5. DISCUSSION

Another confirmation of the existence in the history of Koblandy is that previously the village Council in Zhirenkopa bore the name of Koblandy. In any case, these locations clearly have traces of stay Koblandy. If earlier the most reliable and obvious evidence was the red brick tower of Koblandy, then another proof is the above-mentioned watchtowers of Koblandy, which are several. Scientists who conducted archaeological and ethnographic studies of the grave, testify: "in General, the guard tower of Koblandy is not the only one of its kind. All mounds in the vicinity of Gerenkoy played the role of guard above. They retained their original purpose of Besoba (five barrows). These mounds are monuments of the Sarmatian era V-IV centuries BC."

The second important confirmation of the lifetime Koblandy is murder Biya Daayraa (of Dreams) from the clan Argyn himself Koblandy. It is mentioned in shezhir (records of genealogy of Kazakhs) by Shakarim Kudaiberdiyev [Kudaiberdiyev, 1991], in the works of M. Tynyshpaev [Tynyshpaev, 1993], M. Auezov [Auezov, 1991], A. Bukeikhanov [Bukeikhanov, 1994], M. Gabdullin [Gabdullin, 1996], G. Tlepov [Tlepov, 2001].

Since this information is basically contained in the chronicle of S. Kudaiberdiyev, it is impossible not to pay attention to them. He says the following: "in 1446, one of the descendants of Jochi, the illustrious Muhammad, became Khan. The Kazakhs called it Ormambet Khan. After his death, the descendants of Jochi in the struggle for the throne split the state into small khaganates. ...At the same time, In 1452, abilkhair Khan, a descendant

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of Shiban, independently of the Kazan and Crimean khans, single-handedly ruled the entire Eastern part of the ulus of Jochi. The Kazakh Khan then was AZ-Zhanibek, who was subordinate to Abilkhair... In 1455. Khan AZ-Zhanibek together with his great-nephew Shah-Giray, being offended by Abilkhair, uniting many Kazakhs, migrated with them to the Chu river region in the possession of a descendant of the Chagatai family Tokluk Temirkhan, son of Yesen bug [Kudaiberdiuly, 1991].

Further, sh. Kudaiberdiuly explains the reason for Zhanibek's resentment against Abilkhair by the incident that happened between Dayyrkozha and Koblandy. The General meaning of this event in all the above-mentioned works is reduced to the following: both Argyn Dayyrkozha Biy, who was nicknamed Akzhol Biy by the people for his justice, and Batyr Koblandy enjoyed equal authority with Abilkhair. Secretly they hated each other, and once, meeting in the steppe, Koblandy killed Dayyrkozha. Upon learning of this, Al-Zhanibek asks Abilkhair for permission under Sharia law to put Koblandy to death. But the Khan, fearing the indignation of the numerous Kipchak family, refuses him and offers to reconcile, taking from the Kipchaks a kun (ransom for murder) equal to the kun of three people.

The opposite party did not agree, and the people were divided into two parts. At this time, the father of Dayyrkozha, the elder Kydan (Kodan) Taishi, whose age approached ninety years, expressed his pain and sadness in the words: "Why did you, my dear, was to mess with Karakipchak Koblandy?", which became the first words of his song. Later, these words became a proverb, constantly used by the people.

In his critical research article "Karakipchak Koblandy" A. Bukeikhanov, indicating the era of Abilkhair and Az-Zhanibek as in the 1450s, said that " based on this, Koblandy-a man who lived in the middle of the XV century "[Bukeikhanov, 1994]. M. Auezov holds a similar opinion: "it is said Above that the song performed after the death of Dayyrkozhi belongs to the time of AZ-Zhanibek and Abilkhair Khan, to the period of unity of Nogai Kazakhs. If Koblandy is a man of this time, it means that he lived in the middle of the XV century" [Auezov, 1991].

Citing these data in their work, M. Gabdullin said that it is unknown whether this legend is reality, the lack of accurate information, whether or not Koblandy in the time of Abelheira



next to him is unknown, his grave was built on the banks of the İlek, whether a picket Koblandy the name of the hero of the epic "Koblandy Batyr". He explains this by the fact that in the XII-XIV centuries it was not customary to build a grave for a person who died on the battlefield, or these monuments were built later. Assuming that these monuments may not belong to the Karakipchak of Koblandy, the scientist expresses the following opinion: "We say so for the reason that in the XVIII century in the Younger Zhuz there was a Batyr named Koblandy. People called him the younger Koblandy. The above-mentioned monuments could be dedicated to this last Koblandy" [Gabdullin, 1996]. We believe that this opinion of the scientist who conducted fundamental studies of the epic "Koblandy Batyr", defending his doctoral thesis on this topic, can not be ignored.

It is also known that after the death of Dayyrkozha, Karakipchak Koblandy had to retire away from their homes. In any case, the grave of Koblandy, according to the epic "neither in the summer dzhaylau-Kozdikol, nor in the winter winter quarters-Karaspan". Let us turn to the epic:

...Along The Big Veranda,
Koblandy's Grave,
No one has a cure for death,
There is a grave built,
There is a way left in the past,
Called "Kalmakkyrgan" (the destruction of the Kalmyks),
There are a few high mounds.
Heard from people's mouth,
That grave Bokenbay
In these surroundings there is.

Therefore, the location of Koblandy's grave in Zhyrenkopa (Khobda district of Aktobe region), where in 1969 anthropologist N. Shayakhmetov excavated the remains of Koblandy, corresponds to the text of the epic. Moreover, enemies, with whom fought Koblandy from

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Younger Zhuz, - Kalmyks. And Karakiyak Koblandy fought with qizilbashi (the Iranian people). There are two versions of the origin of the name "kyzylbas" - red heads. The first says that they wore red caps on their heads, the second version says that after the painful death of Hussein, a companion of the prophet, in the desert of Kerbala, the Iranians cut their heads with a knife as a sign of deep sorrow. They were probably named for the caked blood on their heads. When the poet Murat Monke-uly in his poem-tolgau says: "Kalmyks with burning heads, bearded Gyaur were driven away by our soldiers", he probably means the same by "burning heads".

On this occasion, there is a special opinion of K. zhurnaliev. He considers the main mistake of previous researchers to be the wrong understanding of where and in what era the events of the epic "Koblandy" took place, against whom this struggle was directed. The scientist says: "Researchers of those years approximately dated the XVI century the time of the events described in the epic, linking its creation with the capture of Kazan by Ivan the Terrible. Since 1938, doubts began to appear about the validity of this understanding of the problem. Some of our literary critics for the first time expressed the idea that this epic should be considered not in connection with the events in Kazan, but with the raids of Khan Gazan on the Kipchak-kiyat lands" [zhurnaliev, 1958]. K. zhurnaliev noted as a historical fact that in Iran, called the country of the redheads by the Kazakhs, in 1295 there was a Khan Gazan, and according to Georgian history, he made constant aggressive raids on neighboring lands, where only a horse's hoof could step. For the same purpose, in 1297, the Georgian king David VIII, wishing to subdue these lands, made an attack on them, but received a strong rebuff, and among the Georgian soldiers there were even Kipchaks, writes the scientist [zhurnaliev, 1958].

Another opinion about Kazan Khan is held by O. Nurmaganbetova, who writes: "on the basis of historical data, two more problems are identified. As mentioned above, the historical person Alshagyr-grandson of Ulug Muhammad. And Ulug Muhammad was the founder of the dynasty of the Kazan khanate. Under his son Mahmutbey Kazan khanate became an independent state and intensified. So, Alshagyr the son of the Khan of Mahmutbey. In this regard, there is a thought: does not the name of Kazan Khan hide a genuine historical person

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– Kazan Khan, the father Of alshagyr Mahmutbek? According to Kadyrgali Zhalairi, clans and tribes that went from Alshagyr, Kerey and Zhanibek, only after separation From abilkhair Khan took power in ulus in their hands. There is no distinct motive for this separation in the epic. Such an event, which played a decisive role in the history of the Kazakh khanate, could not remain without attention of the creators of the epic. In this case, we have reason to believe that the epic "Koblandy" was created before the Foundation of the Kazakh khanate in 1465 [Nurmaganbetova, 2003]. Prominent writer and public figure Abish Kekilbayev indicates that Alshagyr died in 1520. In this regard, there are additional reasons to consider Koblandy as a historical person who lived in this period of time. These are real historical figures who lived in the last period of the Golden Horde, depicted in the epic along with Koblandy-Alshagyr Khan, Aimak Khan (Koktim Aimak Khan). According to written sources, they, like the koblands, lived at that time and participated in historical events that led to the formation of the Kazakh khanate" [Nurmaganbetova, 2003].

Agreeing with this opinion, we come to the conclusion that the enemies of Karakipchak (Kipchak families were divided into: Kara, Sary, Torah, Konyr, Uzyn, koldenen, kiyat, etc.) Koblandy clearly were kyzylbasy, and the era – XV century. Based on this, Koblandy from Aktobe land, unlike his namesake from the genus karakipchak, most likely lived in a time closer to us. We say so, because the words of estanay akyn, which He said at the moment when one of the six Alash (subethnos) at the beginning of the Kalmyk offensive appealed for help to the Turkmens, are preserved in the people's memory:

"We have come for news

At the request of the batyrs.

Until we get revenge, we get off our horses

This summer and fall.

When Koblandy Batyr fights,

Heavy is his black axe,

Punish the Kalmyks."

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If Allah stands up for the truth,
Will approach with one hand Kunyk,
And all of a sudden hit,
Dauletkeldy will jump
From the Cenotaph,
The enemy is razed to the ground,
If six Alasa will appear in the campaign»

From history it is known that the name Kunyk mentioned in the song is the real name of Batyr Zhalantos Seitkululy from the family of tortkar the Younger Zhuz, an outstanding figure who made a huge contribution to the liberation of the Kazakh land from external enemies in the XVII-XVIII centuries, the ancestor of the famous Aiteke bi. He lived about 1576-1650. In the vicinity of Samarkand there is his mausoleum. If the words of akyn Estanay are true, then the second, Aktobe Koblandy is a contemporary of Zhalantos, who lived 350-400 years ago. The invasion of the Dzungars on the Kazakh lands also took place at this time. Thus, the second Koblandy was born, probably, in one and a half-two centuries after Karakipchak Koblandy [Pangereev, 1996].

A witness of the wars between the Kalmyks and the Kazakhs was the area "Kalmakkyrgan" ("Place of destruction of the Kalmyks") on the border of the Temir and Khobdinsky districts of Aktobe region with the Sol-Iletsky district of the Orenburg region. It seems that the Volga Kalmyks, unable to pass beyond these lands, retreated. The second area, called "Kalmakkyrgan", is near the grave Koblandy. In the original of the epic about Koblandy, which was performed by Muryn Zhyrau, it is said that the family of Koblandy lived near Nogais, its places of residence were lake Zhyrenkol (after the lake dried up, this place was called Zhyrenkopa), mount Eshkikyrgan. Proceeding from this, it is most likely that the second Koblandy was not Karakipchak and had no relation to mount Karaspan, in fact, as shown by the scientist M. Gabdullin, he must be "Bala Koblandy", that is, "Junior Koblandy".

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Researcher O. Nurmaganbetova, who studied all versions of the epic about Koblandy, writes: "the Epic" Koblandy Batyr " - the fruit of more than one century, the product of more than one era; the content of the epic reflects the events of people's life that took place over many centuries, from antiquity to the beginning of the XIX century. The most ancient version of the epic has not reached us, and the singers-akyns, storytellers-Zhyrau, performers-zhyrshy supplemented, processed and embellished the epic from the standpoint of their time. Therefore, the "Koblandy Batyr" is a multiple-choice epic. We know its last version, which has passed many centuries of reinterpretation, processing by many akyns and Zhyrau" [Nurmaganbetova, 2003].

Academician S. Kaskabasov also touches upon this issue in his work: "the epic" Koblandy Batyr " does not depict specific historical events. Here the contours of several centuries are shown in concentrated form. For example, the war of Koblandy with kyzylbases reminds difficult relations of medieval kiyats-Kipchaks with Iranians and Oguz" [Kaskabasov, 2015]. From history it is known that in the IX-XI centuries the Kipchaks, who came from Western Siberia, pushed the Oguz, who lived between the Aral sea and Balkhash. Later, along with the Seljuks, the Iranians often attacked Desht-I-Kipchak. To avoid confusion during wars, they covered the top of their headdresses with a red cloth, so they became known as "redheads". So, these times can be seen in episodes of married Koblandy on Corde, daughter of the Khan of kizilbashes Kochima, release rogalinski cities Carly and Syrly from kizilbashes, the battle with Khan Coukty. Thus, all this confirms that the epic "Koblandy Batyr" absorbed and colorfully described the events of not one, but many centuries.

S. Kaskabasov, pointing to the well-known fact that the wars of Kalmyks and Kazakhs took place in the XVI-XVIII centuries, at the same time notes: "If so, how could Koblandy, who fought with kyzylbash in the IX-XI centuries, fight with Kalmyks in the XVI-XVIII centuries? Here it is necessary to tell about influence of the regularity of historical unity peculiar to folklore as a whole. In accordance with this pattern, in the epic mixed events and personalities of different eras. This is due to the fact that in the years of hardships people again turn to the tales of the batyrs of former times, performing them in an updated form.

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Thus, the old and the new in the epic are mixed. This can be seen in all Kazakh folklore, and in the epic "Koblandy Batyr" [Kaskabasov, 2015].

Based on a very reasonable opinion of the scientist, it can be argued that the exploits of two Koblandy spanning several centuries were attributed to one Koblandy and sung idealized.

In the encyclopedia "Aktobe" are called many toponyms associated with Koblandy (with what Koblandy they are associated, is not specified): it is believed that the Hobdinsky district, zhyrenkopy land-Zhalgyzoba, Kosoba, Besoba-keep traces of battles Koblandy Kalmyks. It also States: "according to legend, there was a grave Koblandy. Named in the epic Kosoba, Zhirenkol, Eshkikyrgan, tasbulak mountain, Tumshan spring, still bear the same names" [Aktobe, 2001]. It is possible to agree with these data completely as the names of places named in the text still kept historical value and really in the same way are called.

In the article published under the title " where Koblandy is buried "[Torebaev, 2000], A. Torebaev, having stated the above story about the conflict between Koblandy and Dayyrkozhi (Akzhol), reports further:"...In one quarrel Koblandy Batyr killed Khan's judge Dayyrkozha. Abilkhair Khan saved Koblandy from revenge. It is unknown whether there are any after this race Koblandy to live on the mountain Karaspan, or moved away from the argyns. But, if we take into account the information below, it seems that the migration took place in the direction of Samarkand, where the Kazakhs often migrated. In January 1997, a member of the writers 'Union of Uzbekistan Zhubatkan Muratbayev published an article in the Shalkar newspaper entitled "the Grave of koblanda Batyr". According to him, in 1957, when he was a student, he was sent to collect cotton in the Parayyk district of Samarkand region. There he met an old man named Babat in an aul called The skin of smiles. The old man told him that he was a Kipchak, his ancestors had moved here in ancient times, and now almost assimilated with the Uzbeks. He led the congregation to the cemetery called Churchorgan and pointed to the two standing of the monument, said: "These two graves - the house in the next world of our distant ancestor Karkidaka Koblandy Batyr and his wife beauties Kartka". The inscriptions on the stones are written in Arabic. Also, the journalist of the newspaper "Kazakh literature" Amirbek Ospanov who saw these graves in 1976 wrote an article "Cemetery of Koblandy Batyr".

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Further, the author shares the reasoning that Karakipchak Koblandy fought with kyzylbas (Iranians), and Koblandy and his children Bokenbay and Kiikbay, who lived on the banks of the Khobda, fought with the Kalmyks; Kalmyks began to come to the Kazakh lands from the XVII century, when according to history in 1618, their Lord Ho Orlik Taishi went with fifty thousand soldiers to the North, but could not withstand the Siberian frosts and came to the vicinity of Yaik. Since then, probably, clashes between the Kazakhs and Kalmyks begin, the author believes and concludes that Koblandy from Khobda lived 400 years ago. Confirming the correctness of his assumptions, the author cites as another proof - the article of the famous scientist I. karagulov "From whom was born zhanatugan (Kazakh family)", published in the 1970s in the newspaper "Kazak adebieti" ("Kazakh literature").

According to I. karagulov and preserved in the national memory of the pedigree (Shezhire), the genus "zhanatugan" is related to Koblandy Batyr, more precisely, to his younger sister Karlygash (in some sources– Kunbika, Ketebika).

Using the information of I. karagulov, the author reports that Karlygash married ORAK Batyr, gave birth to his son Daulet; during one of the raids, ORAK was lost without a trace (at this time koblanda was probably no longer alive). After that Karlygash in search of refuge came to the family Ak kete, who lived along the banks of the river Aschyoyyl, and married an authoritative man of this family Akkoshkar. It is further said that the son who came from Karlygash was nicknamed Kara, and the newborn was named Haman. Their new born descendants were called Sanatogen ru, and the descendants born Accostare Alimbet, Beski, Sapa, Altai, Kutigi, Zhuldyz - gave rise to a separate genera.

Based on the data of I. karagulov, who considers himself a descendant in the ninth generation of the genus, leading from the Kara, the author of the article, given that according to demographers, the life of one generation is an average of 25 years, comes to the conclusion that Koblandy and Karlygash lived 350-400 years ago, so much earlier than the era of Karakipchak Koblandy. Consequently, they – the warriors of different eras, their parents had different names, parents first name was Hangarbay and Analyk, other – Kadyrbaj and Acar; Koblandy of Hobby – not Karakiyak, it's his namesake – Batyr, who lived much later [Panerai, 1996].

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We see that here the main role is played by information from the Shezhire-the genealogy. Researchers have repeatedly noted the fact that due to Shezhire is possible to shed light on some difficult questions, even without accurate historical data.

T. Konyratbayev, who studied anthroponyms in the epic "Koblandy Batyr", also speaks about the need to attach importance to the information contained in the pedigrees. The scientist writes: "the Name of Batyr Koblandy, who lived in the XV-XVI centuries, is difficult to find in historical documents. And if we on this basis estimated it not as historical anthroponym, and as a fruit of national imagination in business of scientific studying of an epic we not far would leave from yesterday's methods of the Soviet time. In our time, there are indirect confirmation of the truth of the identity of Koblandy "[Konyratbayev, 2000]. There is every reason to consider pedigrees (Shezhire) one of such indirect evidence.

And if T. Konyratbayev offers effective ways to use Shezhire to clarify the anthroponyms found in the epic, then we, in turn, consider it possible to apply toponyms to clarify the question of the authenticity of the historical personality of koblanda.

On the Aktobe land there is a main trace that clarifies the historicity of the personality of Koblandy-the toponym Zhyrenkopa. This is because it has now become historically certain that the grave of Koblandy is located in this area. This was confirmed by the opening in 2008 of the historical and memorial complex in the village of Zhirenkopa of the Khobdinsky district of Aktobe region.

The origin of the name Zhirenkopa deserves attention. The folk etymology of the toponym connects it with the horse of Koblandy. In toponymy the phenomena when names of localities were given by names of people, or on the contrary, people received names by the name of a toponym are natural. But the names associated with the horse or other zoonyms are less common. For example, in the current Mugalzhar district (Aktobe region) near the station Zhuryyn there is a mountain range called "Estemes". This mountain Estemes locals associated with a herdsman named Estemes, who grazed horses belonging to Koblandy. According to legend, and with solar, and with shadow hand this mountains grazed numerous herds, and once from them has separated shoal horses with red stallion in the head and sped off, not giving themselves catch up with. Koblandy went to look for the escaped horses and

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found them on one lake in the territory of the present Hobdinsky district, where the horses grazed peacefully. The lake later became known as "the Lake where a shoal of red stallion", subsequently the name was shortened on the principle of the ellipse and is called Gironcoli, or "Lake red". But later the lake dried up, overgrown with dense thickets of reeds and cattails, because of what people began to call it not "lake" and "Copa", that is, " a place overgrown with reeds." Thus, the toponym became the name of the settlement based on this place and was marked on the map [Pangereev, 1996].

Researcher S. kondybay in his article "the Three lives of Koblandy Batyr", identified three stages in the history of formation of the epos "Koblandy Batyr", denoting the first stage of Mangystau period - the middle of XIV century, i.e. 1350-1390. In this period epic about Koblandy has not yet formed, but was the basis material for the subsequent addition of epic, said the researcher. The second stage of the formation of the epic scientist refers to the second half of the XVI century, about 1560-1600 years, calling it Hobda-Ilek (Aktobe), or "the period of six auls", giving him the following characteristics: "it Was during this period known in his time, but unknown to us singer-Zhyrau Nogai six auls, a native of the Kipchaks, wanting to create an epic about the real Koblandy, but not knowing the true legends about him, used the legend of another hero (or heroes), and in a result created a new epic, the main character which became Koblandy. Such a technique in the literature is called compilation."

Thus the author, seeking to prove that the name Koshabai, which belonged to the person known in Mangystau and Ustyurt in the XIV century, was replaced by the name of Koblandy, writes the following: "Koshabai in the epic is a friend of Koblandy. In the initial megatouch-Ustyurt legends the main character was just Kasabi. His wife was Korda, he was a friend of Caraman, he went to war with the Kazan khanate. When Zhyrau XVI century on the basis of these legends created the epic of Koblandy, the place of the main character in it took Koblandy, moving Koshabaya to a secondary place."

But the names of other heroes (the Cauldron, Korda, Karaman, Koktem-aimag, Akahan, Alsager, Baba Tunji, the Karlyga) remained unchanged. Thus, the unknown Zhyrau created an epic about the Batyr Koblandy, who lived in the XV century on the lands of Aktobe-Orenburg, who came from the Nogai Kipchak family. And judging by one of the event lines

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of the epic, we can say that the real Koblandy lived in the XV century, was a contemporary of Alshagyr, the son of the Nogai ruler Musa, and his opponent. That is, all historical space in the epic points to the reality Koblandy. It can be argued that the grave of Koblandy, located on the banks of the Ilek in the area Zhirenkopa Khobdinsky district of Aktobe region, belongs to this Koblandy. Precisely on this earth lies the Koblandy, which became cause of and a pretext for create epic" [kondybay, 2005]. This is a true opinion, it is confirmed by archaeological excavations conducted by N. Shayakhmetov (1969), Zh. Smaylov (2004).

But in the recent Soviet period, periodic campaigns called on scientists to address not the historical sides of the epic, but its nationality, artistry, demanded to consider the epic from class positions. Because of this political background, some avoided addressing the problems of the epic. Despite this, both folklorists and historians could not negate the significance of this problem. Archaeologists were also actively involved in this case. For example, archaeological materials helped to establish the burial place of koblanda, along with samples of oral creativity, texts of the epic. Thus, archaeologist and scientist J. Smilov writes about it as follows: "for the First time about the grave (Mazar) of Koblandy Batyr in 1906 wrote V. V. Carlson. Later Castanier mentions it in his work "Antiquities of the Kyrgyz steppe and Orenburg region", dedicated to the ancient monuments of the Kazakh steppe. Here is what he writes there: "Grave Hoblandy. According to V. V. Carlson (see the works of the Orenburg academic Architect. Clod. for 1906, vol. XVI, p. 56) on the road from Iletskeya protection to UIL, near the station of Hoblandy, there is a small hill, all covered with fragments of brick. It is the remains of an ancient grave destroyed by the population. G. Carlson donated two pieces of brick to the Museum. They are of the same type with the brick of Kaitak, Kisene, excavations of Anikhovsky, Castanier, etc." [Smilov and Oshanov, 2007].

Another circumstance which should be mentioned: due to the fact that "Koblandy Batyr" is a product of the work of several centuries, it mixes the different layers of beliefs and mythical elements, such as the worship of the spirits of the Holy ancestors, the early maturing boy, the sacred winged horse, the protection of the spirits of ancestors, worship of God, return to Allah asking for support, asking for blessing, dreams with participation of the masters of evil

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forces, fight with them, the images of ferocious dragons, fearsome forces of the elements and shamanic views and Muslim beliefs.

All this testifies to the ancient origin of the epic, on the one hand, and that the performers of the epic "decorate" the text, Supplement it with the concepts and ideas of their time, on the other hand. And there is no need to ask why this happened, because it is a feature of artistic creativity, epic tradition allows such a liberty. Therefore, despite the unified content of the epic, in some versions the names of the batyrs were changed. K. zhumaliyev writes about it: "in all variants of" Koblandy " the names of the three main characters are unchanged: Koblandy, Kortki, Alshagyr. Due to the fact that in the epic the main confrontation took place between Koblandy and Alshagyr, their names are found in all versions of the epic performed by Kazakh akyns "Koblandy", which indicates that the basis of the described events is one historical truth" [zhumaliyev, 1958]. This correct observation confirms: through whatever "sieve" of centuries the folklore work did not pass, whatever artistically decorated versions to it were not added, in it all the same the historical truth lies.

As a concrete argument to support this scientist, you can call it that in twenty-five or thirty kilometers from Gerenkoy (where there is grave Koblandy) in the area of Akkum, which refers to the current Western-Kazakhstan region, there is a place where once was the city of Alagir, and there to the present day remained beautiful gate of the city. It is written in the article called "mound Battery - Alsager" [Koshikbayev, 1981]. In providing this information, we aim to show how geographical names help to reveal data about historical personalities and historical events.

Thus, we believe that the epic originated in the late rogalinski era. It is known that the famous Nogai Horde in 1550-1560 years broke up as a result of internal internecine wars and divided into three parts. There is no doubt that "Koblandy Batyr", part of the General Nogai cycle of epic works, was born at this time. Because every creative work is born not at the moment when there is a certain historical event or immediately after it, but only after time.

Since the XVII century spread everywhere, mastered by new generations, the epic and legends of the "Nogai six villages", including the epic "Koblandy Batyr", on the basis of which began to form its Kazakh, Uzbek, Karakalpak, Nogai versions, then replenished with

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verbal details of life and everyday life of the XVII-XVIII centuries. At the same time, in each region began to appear "graves Koblandy". A reminder that the trend remained "grave" Koblandy in Uzbekistan and around Ulytau – Sarysu. Perhaps, in XV-XVI centuries and were real, local "Koblandy." So in the next era in memory epic all heroes with name Koblandy have become regarded as one figure.

It is quite legitimate that the epic of Koblandy, performed among Karakalpaks living in Uzbekistan, is performed by Nogais. The fact is that on the lands of the Karakalpaks, bordering the Bayganinsky district of Aktobe region, many Kazakhs of the Younger Zhuz live. It is also clear that this epic is close to Nogais. The fact that the heroic epic appeared in the Nogai era is a historically reliable fact. The Nogai Horde, formed after the collapse of the Golden Horde and nicknamed the "fat people of yedige", occupied the lands from the Caucasus, where Nogai people now live, to kazala (Kyzylorda region). Now modern Nogais consider themselves the legitimate heirs of the Nogai people and consider the heroic epic as their own epic, not taking into account that other ethnic groups lived in that vast territory.

In fact, in the army of Genghis Khan there were many Kazakhs not only Younger, but also Middle and Senior zhuzes. After the collapse of the Golden Horde, many remained to live in these territories. The proof is that as part of the Bashkir people there are Kazakh clans zhalayyr, Argyn, Konyrat and others. Over time, they disappeared among the Bashkirs.

The same can be said about the troops in the army of the Nogai Horde. It seems that among them there were gifted people who remembered well the plots of the heroic epic, took them with them to their native lands. The breadth of the area of distribution of the heroic epic, especially the epic of Koblandy, the presence of performers of the epic in each region of Kazakhstan are proof of this.

"The idea that the heroes of the Kazakh epic tales are only literary characters is a mistaken opinion of those who have no idea about the life of the Kazakh people, do not know their customs and traditions. In fact, the heroic epic is a document that, with the help of the names of the batyrs, describes the entire history of those times" [Salgarin, 2008]. Undoubtedly, the epic "Koblandy Batyr" is a priceless treasure that could become a historical document of past eras.



This opinion is well founded. However, it is not so easy to recognize the historical figure in the epic hero, since Koblandy as an epic hero, as an ideal image of the hero, has become thoroughly entrenched in the public consciousness. In addition, the epic of Koblandy has been so much researched that it is considered very well studied. Therefore, one might think that everything is known about this epic and nothing new can be found in it. But science, like life itself, cannot stand still. Therefore, we study the information found in the story of geographical names, using historical documents, archaeological materials and anthropological research, it turns out, really existed in history warrior himself, and fought with him, which eventually leads to the realisation of how close to life the heroes of the epic. The work on the study of koblanda's skull and the creation of his portrait, conducted in Moscow, in the laboratory named after M. Gerasimov, also gives grounds for recognizing him as a historical person.

6. CONCLUSION

Summing up all the above, we come to the following conclusions:

1. Koblandy Batyr is known to many as an epic hero, but in the people his heroic image is a role model, he is considered a national pride and a real man who once lived.
2. The epic "Koblandy Batyr" conveys the events of different eras, condensing and synthesizing them in the described pictures of the past. Therefore, the law of cyclization peculiar to folklore as a whole was reflected here.
3. Since the epic "Koblandy Batyr" covers several eras, it is difficult to find out how historically accurate the personality of the hero. In this case, anatomical, morphological, anthropological studies can help. In the famous laboratory named after M. Gerasimov, anthropological studies were conducted of the remains of koblanda Batyr, extracted from his grave in Zhyrenkopa, as a result of which it was revealed that this man lived in the second half of the XVII century.
4. Thus, only thanks to complex historical, philological and anthropological studies it became possible to solve the problem of historical authenticity of the hero's personality. Evidence



of this is the personality of Koblandy Batyr, who from an epic hero again became a historical figure.

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