

## **The Role and Place of Zhyrau Poetry in the World Literature / *O papel e o lugar da poesia zhyrau na literatura mundial***

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### ABSTRACT

The purpose of the study was to determine the role and place of zhyrau poetry in world literature. The leading method in the course of the study was the method of direct analysis, which made it possible to study the phenomenon of zhyrau, its history of origin and formation, as well as the features of its application in literary creativity. In their songs, the zhyrau sang about the happy life of their people, their customs and everyday life. They praised beautiful girls and strong young men who will one day glorify the Kazakh people. Also, in the songs and poems there were historical campaigns, battles, which were an important part of the history of the people. Many poems and songs call for modesty, honesty, kindness, stigmatize greed, deceit, teach or just tell a story. Each work is a fragment from which the puzzle of the Kazakh culture is formed.

KEYWORDS: Zhyrau; Cultural heritage; National literature; Kazakh culture

### RESUMO

*O objetivo do estudo foi determinar o papel e o lugar da poesia zhyrau na literatura mundial. O método norteador no decorrer do estudo foi o método de análise direta, que permitiu estudar o fenômeno do zhyrau, sua história de origem e formação, bem como as características de sua aplicação na criatividade literária. Em suas canções, os zhyrau cantavam sobre a vida feliz de seu povo, seus costumes e seu cotidiano. Eles elogiavam meninas bonitas e jovens fortes que um dia glorificariam o povo cazaque. Além disso, nas canções e poemas havia campanhas históricas, batalhas, que foram uma parte importante da história do povo. Muitos poemas e canções pedem modéstia, honestidade, bondade, estigmatizam a ganância, enganam, ensinam ou apenas contam uma história. Cada obra é um fragmento a partir do qual se forma o quebra-cabeça da cultura cazaque.*

PALAVRAS-CHAVE: Zhyrau; Herança cultural; Literatura nacional; Cultura cazaque

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## Introduction

There is no doubt that the name “Zhyrau” is the name of such a phenomenon, when the birth of work, a song, and its virtuoso performance on a certain musical instrument are combined. Later Sh. Ualikhanov (1985) pointed out that “zhyr is a rhapsody. The very meaning of the verb zhyrlau means the performance of a song to a certain melody. The melodies of the steppe have always been performed to the accompaniment of kobyz...”, among the Turkic-speaking peoples, this term was used in the national literature of the Tatars, Karakalpaks in this very meaning. But in the Kazakh literature, the concept of “zhyrau” is not revealed by such an incomplete meaning. Sh. Ualikhanov spoke about what could be considered as zhyrshy. The reason lies in the fact that at the time when Shokan lived, zhyrshy were more famous than zhyrau, besides, the functions of zhyrau were replaced by poets. Here, the definition of zhyrau and zhyrshy was not differentiated. Thus, only in Kazakh poetry, songs of sorrow, odes-praises, lamentations of a certain genre and rhythm were widely spread among the people, repeated for generations, improvised songs of women mourning their husbands or children indicated that improvisation, typical for zhyrau, was passed on from generation to generation, preserved by the memory of the people (Romaniuk, 2021).

Since the second half of the XIX century, the hitherto unexplored history and literature of the Kazakh region attracted the interest of such scientists as V. Radlov (1904), L. Budogov (1947). A well-known scientist who has devoted many works to the study of the Turkic languages, V. Radlov in his dictionary gives the following interpretation: “zhyr is poetry, indivisible into stanzas, zhyrau is zhyrshy, anthemizing the old days,” also, “zhyrau is a singer, clairvoyant, predictor.” The scientist mainly studied in depth the literature of the Tatars and Karakalpaks, where the concept of “zhyrau” in the literature performs just such a function. We believe that this definition does not cover all sides of the Kazakh zhyrau. It is also necessary to take into account that the continuity of zhyrau oral creative work in the celebration of old times, ancient traditions is the basis for subsequent creativity. Therefore, we cannot deny the accuracy of this definition.

The dictionary of L. Budogov (1947) combines the word “zhyrau” with the cognate words “йыр,” “ыр,” “жырламақ,” “иырламақ,” “ырлычы,” “жырлачы,” “иырлачы,” etc., and interprets “zhyrau is a singer; a songwriter.” It is also suggested that “zhyrau – perhaps the meaning is connected with a word from the Hindi language is a precious stone.” According to L. Budogov “zhyrau” is a storyteller who praises the old days. Since the work of L. Budogov is a dictionary, any deep meaning, a full-fledged disclosure of the meaning of the concept will not be found there. Next are the works edited by V. Zhirmunsky and H. Zarifov (1947) “Heroic epics of the Uzbek people” (“Өзбек халқының батырлық эпосы”) and “Heroic epics of the Turks” (“Түркілердің батырлық эпосы”). Here the definition says that: “zhyrau is an ancient version of the poet in the modern sense.”

This opinion is shared by N. Smirnova (1979), who writes that the meaning of the word “zhyrau” is a storyteller, and as old as the institute of storytellers is, so old is the name itself, arguing that “akyn, that is, the poet among the Kazakhs is the name that appeared later zhyrau.” This statement is given in the work “Poets and Zhyrau -Kazakh storytellers in the XVIII century” (“XVIII ғасырдағы қазақ жыршылары – ақын және жырау”), there is also an article about zhyrau called “Trends in Kazakh oral creativity of the XVIII century” (“XVIII ғасырдағы қазақ ауыз әдебиетіндегі өзгерістер”). This opinion of the author is supported by many scientists. There are many reasons for this. The ability to improvise and compose is also inherent in poets, besides, the functions of exposing the vices of society, promoting morality, raising the spirit, performed by the poetry of zhyrau, are now performed by the creativity of poets. This opinion is connected with the fact that at the time of zhyrau there was no concept of poets, and zhyrau in the modern sense refers to those who are engaged in storytelling professionally.

## **The Phenomenon of Zhyrau in World Literature**

The term “zhyrau” refers not only to the Kazakh people. As we have already noted above, this phenomenon is common to such Turkic peoples as Tatars, Karakalpaks, and Kirghiz. Based on the opinions of academic researchers, here we will consider in what meaning this concept was used. Karakalpak folklorist K. Ayymbetov (1968) writes:

“Perhaps, poets appeared among the Karakalpaks later than zhyrau... among the Karakalpaks, the art of zhyrau appeared earlier than the art of kissa, poets, shayyr, having existed for many centuries together with the people. The poets of the Karakalpaks appeared after zhyrau,” further claiming that,

zhyrau – masters of the word, who were the guardians of the national heritage, took kobyz in their hands, told about the issues of their time, telling everyone dastans, historical works, such examples of folk oral creativity as words of edification, tolgau (reflections), terme..., in battles and wars were always in the first row, inspiring soldiers to feats of arms. They played a big role in predicting the future. The rulers kept such zhyrshy at the court, choosing the performance of their works.

This opinion of the author unites the views of such scientists as Sh. Ualikhanov (1985), V. Radlov (1904), K. Ayymbetov (1968) and points to the features inherent in the art of zhyrau. In the Tatar language, zhyrau is a performer of zhyr, legends. The expert of A. Kunanbayev (2006) writes: “zhyruchy – is zhyrau in old words. This was the name of those who told zhyr-dastans, so the word zhyrshy was of the same root.” This, of course, indicated the quality of Tatar zhyrau, but did not satisfy the definition of Kazakh zhyrau. A well-known Kazakh author M. Auezov (1991) wrote: “Мен кунакчыл бер жыручы, миндә бар ярлыгидай.” These lines showed signs of Tatar zhyrau, drawing how in peacetime in the steppe zhyrshy fascinated everyone, telling amazing tales. Thus, the phenomenon of “zhyrau” occupies a special place in the literature of the Turkic-speaking related peoples, it is also indisputable that a kind of contribution to the full disclosure of this concept was made by scientists, but we believe that the available information, opinions and statements will add weight to these studies.

Thus, we can say that the study of the zhyrau phenomenon dates back to the thirties of the twentieth century. M. Auezov (1991) later wrote:

There were two types of poets in Abylai’s time. One is like an elderly man who spoke edification, unraveling the secrets of the coming day, predicting the future, the second is zhyrau, performing tolgau-reflections. For them, writing was not some kind of professional craft as it is for contemporary poets. It is certain that both the edifying elder and the reflecting zhyrau saw as the main task for themselves as setting a general direction for the country, guiding the strategy of actions, rather than writing. Both are wise geniuses of the people, critics of the era, sharp-sighted seers.

This leads to the conclusion: zhyrau is a genius who speaks with words of edification, expresses the thoughts and aspirations of the people, clothing them in precious pearls of songs. Academician A. Margulan (2007), in his research, revealed the phenomenon of zhyrau as follows: “according to the folk heritage of legends preserved to this day, professional poets have long been divided into several types. For example: “zhyrau,” “zhyrshy,” “akyn,” “olenshi,” of which were especially appreciated and respected and who had a great influence on the life of the people of zhyrau, zhyrshy, poets, continuing his thought, the scientist clarifies “zhyrau was a wise old man, an orator, an improviser poet, a genius thinker.” Therefore, along with the glorification of the history and life of the people, the exploits of its heroes, such defenders focused on the pressing problems of their era. They mainly performed “tolgau-reflections,” “saryn-motives,” “poems.” Unlike other poets, zhyrau appears when a turning point comes for the country, when the people need wise leaders who can direct their thoughts in the right direction. More often, the word zhyrau is used in an allegorical meaning.”

Professor E. Ismailov (2010) pointed out: “In the ancient samples of Kazakh oral folk art, ‘zhyrau’ is more like the most ancient type of poetry, the special difference between zhyrau and the poet is the uniformity of motives and themes of creativity.” That is understandable. It is natural that in difficult times for the people, a single theme of the works corresponded to the same motive of performance, that is, only issues of spirituality, nationality, unity were relevant topics of zhyrau from a philosophical point of view. Also V. Radlov (1904), and other scientists of the Turkic-speaking peoples welcomed this point of view, calling him a performer of legends and a soothsayer, an oracle of his time. The poet and researcher A. Tazhibayev (1970) wrote: “... zhyrau is undoubtedly a poet. It is impossible to get the honorary title of zhyrau without being a poet. The works of zhyrau, who has high poetic abilities, are always revived, are always in demand, are passed on to subsequent generations in their original excellent form.” This definition of zhyrau brings it closer to the poet. Indeed, no matter which zhyrau we take as an example, only by virtue of their poetic skill they could become the favourites of the people (Baytursynuly, 2003; Adilova *et al.*, 2022).

Closely engaged in the study of zhyrau poetry scientist M. Magauin (1992) wrote: “Zhyrau is a spiritual leader, the support of their tribe, a wise aksakal (elder)... the main

feature of zhyrau is their poetic gift. That is, on the one hand, the ability to compose, poetic abilities. There is no doubt that the word zhyrau has its etymological origin in the meaning of the word ‘zhyr’.” Researcher of the tolgau genre, as one of the genres of zhyrau poetry, B. Abylkassymov (1976) pointed out the versatility of zhyrau:

Zhyrau is one of the first representatives of oral creativity. The creator and performer of tolgau-insights-reflections, where the most important issues of society were touched upon, is not just a zhyrshy, but a genius-sage, an oracle. The image of zhyrau began to form during the unification of tribal unions in the ancient centuries, in the XV-XVIII centuries they became known as public figures and outstanding poets. They gave parting words (bata) before the battle, raising the morale of the soldiers, performed tolgau, and served as of advisers to the rulers of the state.

### **The History of the Appearance of Zhyrau: Main Observations**

Based on the works of many scientists, E. Tursynov (1976), who studied the history of the appearance of the zhyrau type, wrote:

Therefore, it is quite possible to assume that “zhyrau” came from the word “зыр” zhyr through the form “зырағу” zhyrlau. The preservation of the dictionary form of an outdated word of foreign peoples as a result of the exchange of closely living peoples is a phenomenon that is often encountered in the history of the language ... In the ancient samples of Kazakh oral literature, zhyrau is similar to the oldest kind of poet, zhyrau interfered little in life situations, they rather expressed philosophical thoughts about the past and the future, about honesty and humanity, good and bad, about times and epoch, acting as oracles, predicted the future of humanity.

This view of the attitude of zhyrau to life situations causes a contradictory opinion, because the zhyrau were forced to reckon with some events that happened in their lives at difficult time. In addition, the awareness of responsibility for their aul, their tribe, their people forced them to meet these issues face to face. However, in the study of E. Tursynov there are some special features: firstly, he tried to reveal the topic by analyzing the views of many scientists, and secondly, to show different points of view on the problem. For example, to prove his opinion, E. Tursynov gives as an argument excerpt from the works

of the above-mentioned scientists, shows the area of use of the word zhyrau and distinguishes the types of zhyrau.

So, “zhyrau is primarily a performer of zhyr, legends,” this message is found in the conclusion of many scientists. In fact, the ancient Turks had zhyrau performing melodies in the Khan’s horde, their job was to raise the mood of the khan and his entourage. It seems that this activity was continued in the Middle Ages. The proof of this is the lines from Lutfi’s work “*Gül ua Nawruz-Iraular saf ua saqalar Güländäm*” (i.e., pure “saints” of zhyrau and “light-faced cupbearers” and lines from Nauai):

Sweet spicy-floral fragrance,  
The smell of koumiss in a bowl is also good.  
Hey, zhyrau, shine with your art,  
Play for us on jetigen,  
You tell us zhyrs of baghaturs,  
You know a lot from the past world.

By the way, this creative activity of zhyrau confirms the point of view of Sh. Ualikhanov (1985), so it is difficult to deny such abilities of zhyrau. Because no one can object to the opinion that zhyrau, who is capable of creating an epic, can perform it in front of the people. Naturally, these abilities correspond to the portrait of zhyrshy among the Kazakhs. For example, in the work “The Way of Abai,” such capacities have Barlas and Baikokshe, who got little Abai drunk from the source of ancient folklore, or Zhanak and Shozhe, who could perform epic tales from morning until the next morning. In our opinion, the ability to perform zhyr-legends in the accompaniment of a certain musical instrument is inherent only in zhyrshy. If we take, for example, Asana kaiga, Kaztugan zhyrau, Umbetey or Bukar zhyrau, it is reliable that any of them is a horseman holding not a dombra and a kobyz, but rather a sword and a kamcha (whip). History shows us that there is no such zhyrau, except Korkyt, who would only perform the melodies of zhyr on dombra or kobyz.

Yet, among the Turkic-speaking peoples of the Tatars and Karakalpaks, these zhyrau, in addition to performing zhyr, were also seers-oracles. This statement makes it possible to make the definition given in the dictionaries of the Tatar scientist V. Radlov (1904). We have already cited these scientific facts as arguments. Kazakh Zhyrau also

had such capabilities, as is written about in the works of many scientists. For example, academician A. Margulan (2007) wrote:

People asked such respected aksakals (elders) for advice when there were unrest among masses, when the people were trying to get out of the crisis, to survive decline or devastation, or when the enemy stood at the borders of the country. In this case, zhyrau urged the people to remain calm, raised the spirit of people, predicting the consequences of actions/inaction.

Asan Kaigy, who inscribed his name in the pages of history, showed an example of the prophecy in the following lines:

If you don't move,  
If you won't listen to me,  
And you won't feel trouble coming,  
Then the cities will burn down,  
And the whole family will cry!!  
I saw everything in a dream,  
A prophetic dream,  
You should know!  
Hey, Zhanibek, think about it,  
When time will come,  
When the pike out of the water  
Will climb up to the pine tree,  
Will you remember my words!?

Historical events have clearly shown the amazing accuracy of Asana Kaigy's prophecy. The proof is the three-hundred-year changeable, devastating, insidious policy of the Russian state. In addition to named researchers, in the twenties, an article entitled "From Asan Kaigy" was published in the newspaper "Zhas Kazakh." In addition, other sides of the Kazakh zhyrau can be named. They were wise advisers who could boldly express truthful and fair words in the face of the khan, at the same time, it was they who could glorifying him, praising good deeds, could give advice in difficult times. As an example, we can cite the Asan Kaigy during the time of Khan Zhanibek, Umbetey and Bukhar zhyrau during the reign of Abylai. This side of zhyrau activity was described in detail by M. Auezov (1991):



Indeed, the main task of the elder with moral teachings, zhyrau with reflections is not a chant, but the implementation of guidance through instructions. They were, first of all, wise advisers, sharp-sighted critics of the era. Therefore, each of them was either a judge (biy), or an orator of his country, his tribe. Both were not only revered as geniuses of the people, but were considered at the level of the viziers (confidants) of the khan, bey, and ruler. In difficult times, when the khan could not make an important decision in a difficult situation, when the future was unclear, they had the final decisive word. In peacetime, they pointed the way, determined the main direction for the country. The choice of lands, migration, resettlement, wars, reconciliation – the khan always had such people as his first advisers... When it was necessary to bring the khan's decree to the whole people, they were faithful heralds.

M. Magauin (1992), speaking about the zhyrau, who, holding a dagger in their hands, fought with the enemy, also had wisdom and leadership qualities, wrote: “Thanks to their intelligence, poetic power, the zhyrau rose to the level of the tribal leader and had to play the role of heroes, military leaders in wartime.” This opinion is confirmed in history. For example, “Dospambet was an orator, a great warrior” or Zhiembet from the Alshyn family of the younger zhuz “was a military commander, chief judge, batyr of the khan Yesim of this zhuz.” Probably, this is why many researchers confidently emphasized the point of view of “zhyrau-military commander.”

The main feature of zhyrau is his poetic gift, oratory. Here it is appropriate to cite the point of view of A. Tazhibaev (1970): “Zhyrau is undoubtedly a poet. Without being a poet, it is impossible to be zhyrau respected by the people.” H. Suyinshaliev (1997) echoes him: “Masters of fast and holistic logic, who are able to consistently put together works full of beautiful, expressive, sometimes figuratively, sometimes literally, deep thoughts and reflections, are truly free people. Wordsmiths of allegorical, precious and sublime words corresponding to wisdom and relevance, the best of the best, thoughtful and cautious, perfectly owning the word, able to find a compromise in a scandalous dispute with intractable enemies, owning the mighty power of the word. The heroes who led the Kazakh batyrs in the attack of fortresses, burning their enemies with the power of words,” py writes, noting the qualities common to all zhyrau. Indeed, every tolgau impresses with its depth of mind, its expressiveness. For example:

Sweet gold of steel  
Catches the breath chopping,  
The drink filled with blood,

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The horse foal,  
Losing weight in campaign,  
Pleases with a new amble.

or:

Wild Stallion  
Won't show his temper,  
The last auyl  
Will prove kindness,  
It's good when you have  
A lot of kindred with you  
When the enemies are outside the gate  
They are grabbing without joking,  
Someday the bad ones  
will disappear forever!

Analyzing the passages, it can be noted that not everyone can write this, not everyone could have such a feeling in their chest. Scientific researchers reasonably believed, even claimed that no one doubts zhyrau's poetic, oratorical abilities. N. Kelimbetov (1983) concludes in his work: “Zhyrau, basically, were clairvoyants, oracles, seers, wise geniuses, thanks to these qualities we see in them either messengers of wisdom, which the rulers needed in a difficult moment, or competent judges (beys).” Revealing the colour of zhyrau, showing their essence and spirituality, scientists-researchers are united in the opinion: “zhyrau is a poet – improviser, a man of art who uses a song as a weapon, a wise figure who understands the needs of the people, a far-sighted and resourceful cleric who points the right way in difficult times, a seer who weighs the mystery of time on the scales of mind, critically gives the price of events, a fair and tough judge who knows how to say the right word, a brave warrior, a leader who opposes the enemy not only with weapons but also with words.” This conclusion groups together the views of M. Magauin (1992), E. Tursynov (1976), H. Suyinshaliev (1997), Z. Kabdolov (2002). “The poetry of zhyrau introduces the reader to a previously unknown life, reality, an unknown era and people, as if opening the door to an unknown world. Only by entering this door, a person can learn previously unknown secrets, enriching the worldview” (Kelimbetov, 1983).

In tolgau-reflections that absorbed the mystery and power of history, zhyrau always put the interests of the country and the goals of the people first. They have become a distinctive characteristic of the people, emphasizing their national identity. Noting the

high spirituality and sincerity of the Kazakhs, zhyrau left immortal examples of literature for posterity. Having risen to the very top of artistic knowledge, they left the greatest works of world consciousness. When it comes to history, representatives of zhyrau poetry were at the time of the formation of a separate khanate of Kazakhs. They were advisers to the khans, who dreamed of preserving the unity of the people, if necessary, they took up arms and became military leaders, raising the spirit of the people with a battle cry, calling descendants to wisdom and maturity in their works, and they left a legacy to subsequent generations that will naturally be preserved in the memory of the people. Saddened by the fate of the people of Asan Kaigy during the time of Khan Zhanibek, in the XV century, both batyr and orator Kaztugan zhyrau, traveler Dospambet zhyrau, sweet-voiced Shalkiiz zhyrau, one of the military leaders of Khan Yessim, batyr and zhyrau Zhyembet, sarcastic Markaska zhyrau, military field zhyrshy, hereditary zhyrau Aktamberdy, advisers of Khan Abylai, free zhyrau Umbetey and Bukhar – they are all representatives of the true Kazakh literature of the XV-XVIII century.

“Through the difficulties of many millennia, only fragments and individual lines, stanzas of the best of the best poets and zhyrau have reached us” (Derbisalin, 1976). The problems of research, evaluation, recording of zhyrau's works and their biographies have been a matter of time for more than centuries. But the estimation of time has generated many different points of view. It is possible to learn the poetry of zhyrau through the consideration of opinions that have passed the test of time. In the research work, first of all, analyzing the poetry of zhyrau through the prism of thinking, having considered the relevant works of scientists, we set the task to reveal the genre characteristics of zhyrau's creativity, to analyze the artistic world, most importantly, the imagery of poetry. Another task that was set, having comprehensively considered these representatives of poetry, was to study the genre, thematic, structural, figurative aspects of zhyrau's creativity. To determine the traditions of zhyrau in modern poetry, it is necessary to study the above-mentioned issues.

## **Information about the Poetry of Zhyrau of the XV-XVIII Centuries**

The work on collecting and studying the past of Kazakh literature, especially information about the poetry of Zhyrau of the XV-XVIII centuries, started in the second half of the XIX century. The period that was named, that is, the pre-Soviet time, is characterized by the fact that at this stage there was a collection and recording of oral creativity. There are also scientific studies that come to very different conclusions. Examples of zhyrau poetry and opinions expressed in relation to them can be found in the works of named authors. Sh. Ualikhanov (1985) was one of the first researchers in the Kazakh steppe in the socio-historical field. Since childhood, he was fascinated by Kazakh folk poetry, collected and recorded classical samples. The fact that Kazakh singers and zhyrshy often gathered in the house of Shyngys had a significant impact on the feeling of love for folk poetry that awoke in Shokan. Having memorized the information, he heard; he was later able to revive the unique data. For example, he says that “The Nogai philosopher Asan Kaigy is still on the lips in the Kazakh steppe” (Kopeev, 1992) – recalling that zhyrau, who became a legend, was an intelligent and eloquent vizier (approximate) of Khan Zhanibek. The nickname “philosopher of nomads” was given to Asan Kaigy by Sh. Ualikhanov. Also, in the works of Sh. Ualikhanov there are excerpts from zhyrau’s work, for example, such lines: The day when Ormanbet bi died, this is the day when the troubles began in the ten-wheeled Nogai society. The day when Ormanbet bi died, the day when the Nogais were divided. This phrase is found in many oral poetics works and legends not only of the Kazakhs, but also of the Nogais, Karakalpaks, Tatars, Bashkirs and Kyrgyz, and is used in all traditions as a kind of introduction (prologue) to legends and poems, or is mentioned as an important milestone, a historical event.

Tsarist Russia, during the colonization of the Kazakh steppe, looked with interest at the spiritual world of this people and conducted research, collecting work. A lot of information can be found in the work “Samples of folk literature of the Turkic tribes” of the scholar of Turkic studies V. Radlov (1904). Opinion about the position of Kazakh folk poetry and its creators is also often found there. Calling the works of the pre-written period oral folk art, he spoke about the general properties of the works: “they reflect the spirit and achievements of the people, so they are widespread and have great respect among the people.” He expressed his point of view about the structure of the Kazakh

song, about the laws of rhyming. He wrote that verses and stanzas (line sizes) of the poem are not consecutive, monosyllabic, that they are used mainly for improvisation, so it is difficult to notice stable patterns, and the question of rhyming is decided by the creator of the zhyr-legend. In general, V. Radlov put a lot of effort into recording the materials he collected in a truly folk version. He transformed the Russian alphabet to reflect the articulatory features in the conversational manner of the Kazakh people, that is, realizing the scientific value of the work performed, he treated with great diligence and tact.

The first part in the edition of V. Radlov is called “Folk Art.” He used this phrase in the meaning of “folk works,” in other words, “folklore,” and combined together poetic and prose works. V. Radlov opens the edition with a collection of poems “Улги соз,” the essence of which is close in didactic motives to the works of zhyrau poetry. Many of them have become popular expressions and are used as proverbs and sayings:

What is the majority talking about?  
About the villainies of the minority.  
What is the minority talking about?  
About the reproaches of the majority.

These lines of the poem from the work of zhyrau of the XV-XVIII century, with various changes later recognized by research scientists as the work of Bukhar zhyrau, became the beginning of a 21-line tolgau-reflection:

The secret of the horse is not at all simple:  
The mane and tail are not the main thing,  
And never a nag, believe me,  
He will not become a stallion, alas!

This tolgau was later divided into two parts after the lines “A spring running from the mountains” and remained without an author. Also, should be noted the special role of the poet Mashkhur-Zhusip Kopeyuly in collecting works of that period. Because he is one of those who, at a high level, collected catchphrases, zhyr-legends, that is, samples of oral literature. He recorded especially a lot, almost all the works, from the work of Bukhar zhyrau. “The manuscripts of Mashkhur-Zhusip should be taken as the original of Bukhar’s works. So important as the copies of Murseit are for Abay, so important are Mashhooor’s records to Bukhara. Zhyr-legends of Mashhur and Bukhara were rewritten in two copies”

wrote M. Magauin (1992). Mashhur in his work about Bukhar zhyrau wrote that a 93-year-old elder from the Tortyul family Karzhas Altyntori, a Middle zhuz, the son of batyr Kalkaman, nicknamed Bukhar-zhyrau, performed zhyr in front of Abylai Khan. People of that time called Bukhar zhyrau “the holy voice.” He does not know a word, but when he speaks, a song, zhyr flows from his mouth (Gabitov, 2006; Saddykova *et al.*, 2021).

Zhyrau, mainly, despite the fact that they served the khans to raise their authority, could not help writing about the truth of life (Nusipalikyzy *et al.*, 2020). When it was necessary, they spoke out directly to the beys, khans, condemning negative vices, bad deeds. There are many such lines in the legacy of zhyrau, which depict the reality of time, the secrets of the era (Koniratbay *et al.*, 2023). At the end of the XIX century and the beginning of the XX century, the issue of collecting and publishing the heritage of zhyrau received one of the priority directions (Kemerbay, 2020; Akbulatov, 2018; Aliyeva, 2016).

## **Conclusions**

The phenomenon of zhyrau has left an indelible imprint in the history of world literature. Despite the fact that the study of zhyrau poetry was started during the Soviet period, their work suffered due to artificially created abuses, because of the ideas of Stalinist society. In the thirties of the twentieth century, great publicists and scientists shared their thoughts about the history of literature, but until the sixties, the shadow of the communist point of view forced to shorten the history of Kazakh literature. Many scientists were not afraid to take a bold step, expressing scientific opinions about the situation of the Kazakh culture. It was this step that “laid” a solid foundation for a deep study of this culture, learning its main basics. As a result, the highly spiritual national poetry did not remain hidden, but was returned to the people. Later, the essence of zhyrau poetry, genre characteristics, artistic horizons, themes, the representatives of zhyrau poetry themselves became the themes of monographic works. Research does not stop there. Since declaring independence, the country has paid great attention to the history of literature, in particular the poetry of zhyrau. Over time, it took its place of honour on a level with other types of poetry.

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### **Statement of Author's Contribution**

Yerik T. Sarzhigitov: conceptualization, investigation, writing - original draft, writing - review & editing, visualization, supervision, project administration. Muratbek M. Imangazinov: methodology, software, validation, formal analysis, resources, data curation, writing - original draft, visualization. Bereke D. Zhumakyeveva: validation, formal analysis, investigation, resources, data curation, writing - original draft, writing - review & editing. Kenan Koch: methodology, formal analysis, resources, writing - original draft, writing - review & editing, visualization.

### **Research Data and Other Materials Availability**

The authors confirm that the data supporting the findings of this study are available in the article.

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## Reviews

Due to the commitment assumed by *Bakhtiniana*. Revista de Estudos do Discurso [*Bakhtiniana*. Journal of Discourse Studies] to Open Science, this journal only publishes reviews that have been authorized by all involved.

### Review I

1. In general, the content of the article corresponds to the stated topic. However, in our opinion, its value would have increased significantly if the author had given a more detailed picture of the correspondence of the processes he analyzed in Kazakh literature and culture to the phenomena of world literature, at least in Turk-speaking regions. No less strange is the absence in the article of references to the theory of genres by Mikhail Bakhtin, as well as to the works of the scholar of the 1930s, in particular to “The Discourse in the Novel,” “Forms of Time and Chronotope...,” etc. 2. The structure of the article complies with the standards. The stated problem is presented in it consistently and logically. The examples provided are representative and convincing. 3. The author presents a detailed analysis of studies devoted to the phenomenon of f Zhyrau. At the same time, in its methods, the article remains within the boundaries of Soviet and early post-Soviet literary criticism. In this sense, the author’s position is not much different from the views of his predecessors 30 and even 50 years ago. The author's position would be significantly strengthened by an appeal to the theory and practice of postcolonial studies, which would increase the article's compliance with the requirements of modern theory. 4. The article is a serious generalization and contains a detailed analysis of numerous works of predecessors. The figure of f Zhyrau is presented in it as a large-scale literary and sociocultural phenomenon that played a large role in the development of creative consciousness and national identity of the Kazakh people. This is what determines the originality and novelty of the article being reviewed. 5. The language of the article complies with the standards. The literary examples given in the article are translated quite adequately, they are correct and representative. I would recommend using the term scholar rather than scientist to refer to a humanities researcher. APPROVED

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### Review II

The article chooses the theme “zhyrau” and based on a work of Philology and History of the cultures of the Turkish peoples (such as the Tatars, the Nogais, the Karakalpaks), the Kyrgyz and, especially, the Kazakhs, it discusses the origin and etymology of this word in the tradition of each of these social groups and focuses on the culture of Kazakhstan to examine the various meanings that this term has had over time until today, if the word

“zhyrau” refers to the oral poetry of these peoples, if “zhyrau” names the poet of this folk art. In addition to this role in society, the “zhyraus” also played other roles: as advisors, because they were wise or because they had oracle gifts, and as insightful critics of the time, of their tribe, of their country. The writer shows full command of the subject and the bibliography used in a clear, coherent exposition, without losing sight of the proposed objective and the consistency of the research, always guided by the broad theoretical basis chosen. The text makes a great contribution to readers, as it presents a well-developed scientific work and, particularly to those who are not familiar with Asian culture, it also offers knowledge of the composition processes of popular songs from the cultures studied and the social functions attributed to them. to these poets. In view of the above, I recommend the article for publication. APPROVED

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