

Y. Mazhen Al-Farabi Kazakh National University, Kazakhstan, Almaty,
e-mail: kenz-84@mail.ru

RELIGIOUS MOTIFS IN THE POETRY OF KAZAKH ZHYRAUS IN THE XVI-XVIII CENTURIES

The aesthetics of knightly, military poetry is pronounced in the works of Dospambet-zhyrau (XVI century). The poet, being a noble warrior who took part in the main battles between the Crimean Khanate and the Nogai Horde, devoted the contents of his poetry to the difficulties of military life, full of danger, anxiety, and adventure. The poet poetizes and romanticizes a similar way of life, close to his heart, and contrasts with the peaceful, philistine stagnation that he hates. The Dospambet-zhyrau's poetry created the ideal of a man, a hero, whose days pass in continuous battles, moving along military roads, not regretting any injuries, losses, abandoned girl, or even sons waiting for their father, or their own life. Also, how the term *shahid* is used in the poetry of the zhyrau is mentioned. Furthermore, common features and inextricable links of poetry of all akyn-zhyraus (poets and story tellers) with philosophy, folk aesthetics, and spiritual and ethnocultural traditions are noted. The three-century struggle of the Kazakh people against the invasion of Dzungaria seems to have contributed to the growing relevance of religious themes in the poetry of akyn-zhyraus. The paper consists of three parts such as introduction, main part, and conclusion.

Key words: Knight, epic, religious trend, tengri, sultan, zhyrau, Jungarian.

E. Мәжен

Әл-Фараби атындағы Қазақ ұлттық университеті, Қазақстан, Алматы қ.,
e-mail: kenz-84@mail.ru

XVI-XVIII ғасырлардағы қазақ жыраулар поэзиясындағы діни сарындар

XVI ғасырда Доспамбет жыраудың шығармаларында әскери поэзияның эстетикасы көрініс табады. Ақын Қырым хандығы мен Ноғай Ордасы арасындағы негізгі шайқастарға қатысқан асыл жауынгер бола отырып, өзінің поэзиясын әскери өмірден туындаған қиыншылықтарға, қауіп-қатерге, мазасыздыққа және шытырман оқиғаларға арнаған. Ақын осындай өмір жолын жүрегіне жақын алып, шығармаларын поэзияға айналдырады және де ол бейбіт күн мен өзіне ұнамсыз тоқырауды салыстырады. Доспамбет жыраудың поэзиясы адамзаттың арман-мұратына жету үшін ешқандай жарақаттарға, қиыншылықтарға қарамай, күні үздіксіз сұрапыл соғыспен өткен, ешқандай жарақаттарға жабықпаған, өлімге қайғырмаған, өмірін құрбан ете білген батырды қалыптастырды. Сонымен қатар мақалада *шаһид* термині Доспамбет жырау тарапынан қандай әдіс тұрғысынан қолданғаны туралы сөз болады. Тағы да сөз болатын жәйт ол барлық ақын-жыраулардың поэзияларындағы жалпы ортақ белгілері мен берік байланыстарының философиямен, халықтық эстетикамен, рухани және этномәдени дәстүрлермен байланыстары жөнінде сөз қозғалады. Қазақ халқының Жоңғар шапқыншылығына қарсы үш ғасырға созылған күресі ақын-жыраулардың поэзияларындағы діни сарынның өзектілігінің артуына әсер еткені көрінеді. Бұл мақала үш бөлімнен тұрады: кіріспе, негізгі бөлім және қорытынды.

Түйін сөздер: сері, эпос, діни ағым, тәңір, сұлтан, жырау, жоңғарлар.

Мәжен Е.

Казахский национальный университет имени аль-Фараби, Казахстан, г. Алматы,
e-mail: kenz-84@mail.ru

Религиозные мотивы в поэзии казахских жырау в XVI-XVIII веках

Эстетика рыцарской, военной поэзии ярко выражена в творчестве Доспамбет-жырау (XVI век). Поэт, будучи благородным воином, принимавшим участие в главных битвах между Крымским ханством и Ногайской Ордой, посвятил свою поэзию трудностям военной жизни, полной опасностей, тревог и приключений. Подобный образ жизни, близкий его сердцу, поэт превращает в поэзию и противопоставляет его мирной, обывательской косности, которую

он ненавидит. Поэзия Доспамбет-жырау создала идеал мужчины, героя, чьи дни проходят в непрерывных боях, двигаясь по военным дорогам, не жалея ни о ранениях, ни о потерях, ни о брошенной девушке, ни даже о сыновьях, ожидающих отца, ни о собственной жизни. В статье также упоминается, как термин “шахид” употребляется в поэзии Доспамбет жырау. Кроме того, отмечаются общие черты и неразрывные связи поэзий всех акын-жырау с философией, народной эстетикой, духовными и этнокультурными традициями. Трехвековая борьба казахского народа против нашествия Джунгарии, по-видимому, способствовала возрастанию актуальности религиозной тематики в поэзиях акын-жырау.

Ключевые слова: рыцарь, эпос, религиозное течение, тенгри, султан, жырау, Джунгарий.

Introduction

The continuous dynamics of danger, a heated battle, the clink of arrows and the thunder of swords, the intensity of feelings in battle – this is what is the dearest to such a warrior. A similar image of fate is embellished with romantic colors: the dynamics of rapidly changing landscapes, love adventures during a campaign, the expression of feelings on the battlefield, the beauty of a heroic horse and weapons. “I do not regret” is a genuine refrain of his emotional poetry. A peculiar knightly philosophy, the maximum aspirations of the poet-warrior concentrated in this constant leitmotif of his work. The originality of this philosophy is emphasized by a distinct religious worldview tendency. Dospambet calls himself a warrior and shahid of Mamai Bi. Shahid, as it’s known, is a term that is semantically related to the practice of certain paramilitary Muslim sects and orders, which devoted all their activity to the struggle for the ideals of religion.

Ал шымылдық ішінде, ару сүйдім өкінбен.

Ту құйрығы бір тұтам, тұлпар міндім өкінбен.

Ер Мамайдың алдында шахид кештім өкінбен.

Glad to die! I untied the virgin braids

Loved and immediately forgot – And I do not regret.

I fought, sitting on a tulpar, crossing like a lion...

I have nothing to regret now, And I, a shahid, a fighter of Mamai. (Bes gasyr zhyrlaydy, 1989: 34).

Main part

We cannot assume with certainty the conceptual meaning of making the lack of static material. However, examples from other works allow us to judge the degree of the poet’s spiritual connection with Muslim culture and its traditions. The motives and reminiscences of spiritual culture associated with the urban way of life suggest that Zhyrau was an educated noble man, a warrior, a leader of the family, who lived in conditions of military fortification.

Азау, Азау дегенің

Әл-Ғұсман-паша жұрты екен,

Дін ісләмнің кірті екен.

Азаудың ер Доспамбет ағасы

Азаудың бір бұрышындай нарты екен!

O Azov, my Azov! He will know for the first time

Fateful lines of Al-Gusman Pasha

In addition, one of the mighty Muslim strongholds...

Who knows the fearless Dospambet there?

Like the steel stronghold of their townspeople!

(Dospambet-Zhyrau, 1995: 41).

In another work by Dospambet-Zhyrau, there is an obvious appeal to Tengri («Тәңірінің өзі берген күнінде Хан ұлынан артық еді менін несібем!») – (When Tengri was kind to me, I lived better than sultans did in feasts and entertainment did!). However, the theistic identification to Tengri and Allah by Dospambet is also obvious. We tend to conclude that the term “shahid” is used by the poet in a metaphorical rather than in a direct sense, which is quite consistent with the figurative system of his chivalrous poetry, with the idealization of military heroics and the denial of routine life. The artistic significance of Dospambet’s poetry for the Turkic literature of the regions of Crimea, Tatarstan, Transcaucasia and Kazakhstan of the following epochs is great. Rhythms of such genres as zhyr, terme, tolgau in Dospambet’s poetry sound with special clarity and precision.

Қалаға қабылан жаулар тигей ме,

Қабырғадан дұспан жалдап жүргей ме,

Қатарланып, қарланып,

Қайран ер қарт күреңге мінгей ме!

Қабырғадан қараған

Досым менен дұспаным:

«Апырым, ер Доспамбет!» дегей ме!..

If the city is a ruthless enemy.

If not a traitor to buy at the main gate,

If being angry and heavily armed,

Er on his faithful horse will break through,

The enemies from the wall will say with writhing

Moreover, friends will exclaim:

“Oh, my God! This is the valiant Dospambet!

(Zhyrau, 2017: 132).

The energetic anaphora sets the rhythmic and intonation tone for the whole work, creating a feeling of a single through movement characteristic of epic poetry. The anaphora is the same monorhyme, but it is positioned vertically at the beginning of poems; nevertheless, their functions are similar. The difference between them is that the monorhyme at the end of verses often coincides with verb ends, which is a regularity of the Turkic syllabic language. The authors of many Turkic heroic epics effectively used this linguistic feature. Shalkiiz-jyrau (1465-1560). Deeper level of synthesis of religious, heroic, aesthetic origin we observe in poetry of Shalkiiz-zhyrau. The synthesis is carried out by the poet at the expense of deepening of philosophical attitude to reality, attempts of holistic coverage of life's paintings, including in these epic paintings and panoramas of dramatic individual line – personal beginning. Thus, in zhyrau's poetry the more complex dynamics of the personal «ego» directed to the inner world of a person psychologizes the religious and paradigmatic pictorial plans. The aspirations of people to the goals and their invariable defeats are depicted with great power of expressiveness in the work «Dry lakes, sand waters»:

Сар шыпшықтай шырлатып
 Ғазрейіл кімдерге құрық салмаған,
 Сақалына сары шіркей ұялап,
 Миығына қара шыбын балалап,
 Жазда мал іздеген Қазақтың
 Басы қайда қалмаған,
 Күлелік те ойналық,
 Киелік те ішелік,
 Мынау жалған дүние
 Кімдерден кейін қалмаған
 ... Ghazirael did not restrain anyone,
 A yellow mosquito is ashamed of its beard;
 A black fly flies on its head,
 A Kazakh looking for cattle in the summer,
 Where is his head,
 Let us laugh, let us play, and let us drink,
 This is a false world, who is left behind
 (Zhaksylykov A, 2013: 137).

Vitalist call to the joys of Shalkiiz-zhyrau's life is filled with deep philosophical meaning, very far from hedonism, which is a hidden side of flight from death, rock, inevitable diseases, withering. Vitalism of Shalkiiz-Zhyrau originates in active folk philosophy, which is characterized by open positive attitude to life, wise balanced acceptance of being with all its polarities, recognition of divine mystery of existence, spiritualization of Mother Nature, blessed attitude to the miracle of human birth and death. That is why, zhyrau reveals his spiritual

searches for the meaning of life in accordance with the logic of the nomad who cultivates the heroic review of life, the confrontation with all its obvious in the crowd “ To Tamer Bi the first tolgau “, where in a variety of images, colors, tones is sung and ecstatically glorified the beauty of earthly, natural existence. Depicting the infinity of living space, various forms of movement of natural beings, glorifying the exploits of famous heroes, drawing the image of the cosmos created by God (Tengri), the poet in rapturous tones describes the merits of the suzerain (Temir Bi) and compares it with the sacred Kaaba. The odious signs and features of the given Tengri are undoubted. In the culmination of the eulogy, the suzerain turns into an epic narrative about the cosmos created by God, about living beings manifested by the will of the creator, about unshakable foundations of life, also established and commanded by the will of God. The main idea of the work is to form a general motif for the unity of all plans and manifestations of life arising from one sacred source of space. As a result, the conclusion is that if the batyr's virtues are as described, if they are among the normal manifestations of life, then they are also conditioned by the will of Tengri. These lines demonstrate the key religious and philosophical appeal with its reference to the almighty will of the creator of existence. Zhyrau believes that batyr should not turn away from his predetermined destiny, but should follow the path that has been planned. In this way, religious and philosophical reminiscences are transformed into a clannish knightly ideology:

Тебіңгінің астынан, ала балта суырып
 Тепсініп келгенде, Тең атаның ұлы едің,
 Дәреженді артық етсе тәңірі етті!
 Under the hill Alla pulled out an ax
 When you arrived, you were the son of Ten Ata
 And if you are blessed you blessed by the God
 (Zheti Gasyr zhyrlaydy, 2008: 31).

The development of the idea is carried out in the traditional formulas framed by folklore-type parameological constructions, which carry the energy and charges of the folk philosophy of life:

“When you fight the enemy you cannot be as strong as stile” *Better have an enemy who slaps you in the face than a friend who stabs you in the back*”
 “Don't shoot the arrow in the air it can get back closer” and etc.

Folklore parallels, proverbs, sayings, winged expressions, functioning in the figurative system of the work, bring the idea to the wider field of universal human senses and imperatives, where the

true value of the life of a batyr becomes evident. The artistic significance of parameological constructions (phraseological constructions, idioms, proverbs, sayings, aphorisms) is that they expand the level of consciousness of the perceiving person, actualize the paradigm of archaic subconscious notions, thus maximizing the field of meanings and moral generalizations that do not require any analysis. This aesthetic phenomenon is a common feature of poetry of all akyn-zhyraus (poets and story tellers), which once again shows us the deep level of inextricable links of zhyrau creativity with folk aesthetics, philosophy, and the main spiritual and semantic core of traditional ethnoculture. The tendency is such – from the individual, personal aspect the theme, developing, enriching, inevitably passes in the plan of the national metal values, confirms the reference points of the collective verified by history, experience of centuries. These are the moral and ethical leitmotifs, maxims of poetry of almost all akyn-zhyraus, including the works of such late akyns as Zhambyl Zhabayev, Kenen Azerbayev, who lived in the twentieth century. Some of Shalkiiz's works are true masterpieces of philosophical lyricism due to their aphorism, beauty of language, and optimal means of expression:

Тілекті бірге тілеген
Малымды достан аяман
Тайғақ кешу, тар жерде,
Менім достым бар-ды һәр жерде
Мен ісімді хаққа тапсырғанмын һәр жерде
It seemed that a large slander gossiping,
I feel sorry for my friend!
Wishing together, I feel sorry for my friend
Slippery, narrow place, I have a friend everywhere,
What if I cannot find him anywhere?
If not, I will return my needs everywhere
(On Gasyr zhyrlyaydy, 2006: 127).

Shalkiiz-zhyrau demonstrates his figuratively designed dialectics of thought and feeling in another work dedicated to Temir Bi. Describing the difficulty of a long march to the sacred Mecca, where Prince Temir was going for the Hajj, the poet warns him, recommending not leaving without guidance and supervision a large nation surrounded by enemies, not to break away in religious quests from social, worldly life. Discussing this, the poet proceeds to unobtrusive dictums, the essence of which is to explain that the realization of truth should not be carried out in isolation from the world, but on the contrary – in activity, in the thick of life. The poet shows that the surrounding life with its cares, excitement, such joys as noise and gamut of nomadic

life, bogatyr competitions, hunting, battle, love of virgins – everything that is dear to the heart of the warrior, in a special way embodies truth, divine meaning, the highest value, so it would be strange to leave it all in search of the promised land. The intonations of ancient Turkic poetry singing the chivalrous way of life are very appropriate in the tonality of such reasoning. In the end, the zhyrau's *tolgau* as if stops at the rhetorical semi-question:

Тәңірінің үйі кебені, Ибраһим Халил Алла жасапты,
Ғазрайыл жан алмаққа қасапты,
Жығылғанды тұрғызсаң,
Жылағанды уатсаң,
Қисайғанды түзетсең,
Тәңірі үйі бәйтолла,
Сұлтан ием, қарсы алдында жасапты
The Prophet Ibrahim erected the house of God,
To save the soul from Asrail,
However, if you pick up the fallen man,
If you comfort a crying man, give your hand to a shaken man,
Will not you find yourself in awe, the House of the Holy
God in front of you? (Aldaspan, 2006: 85).

Shalkiiz-zhyrau's ability to think about truth, holiness, purity of spirit in such a nontrivial, unorthodox way eloquently characterizes Shalkiiz-zhyrau as an intellectually developed, spiritually relaxed person, free from dogmas. For poetic handwriting, zhyrau is characterized by the use of a variety of methods of sound recording, rhythmic and intonation organization of the space of the work, as well as the palette of various visual and expressive means. The poetry of Shalkiiz-zhyrau has left a bright trace in the history of Kazakh literature of the 16th century. In creativity of Aktamberdy-Zhyrau (1675-1768), the formidable and disturbing spirit of centuries-old opposition of the Kazakh and Dzhungar peoples was fully reflected. Aktamberdy-Zhyrau, as well as Zhiembet, Margaska, belongs to that generation of poets-warriors who not only appeared as witnesses of exterminating Kazakh and Dzhungar war, but also were direct participants of historical events. The pattern is that in complex, extreme situations on the verge of survival, the personality, as well as people, appeal to the spirit, to the deep foundations of the inner space. In stormy, extreme years, there is usually a spiritual revival of strong people. In the period of the Jungarian war, a holistic manifestation of military and religious mood is characteristic for akyn-zhyraus. The young Aktamberdy batyr, going to the thick of warfare, reports the following:

Дүшпаннан көрген қорлығым, Сары су бол-
ды жүрекке.

Он жетіде құрсанып, Қылыш ілдім білекке.
 Жауға қарай аттандым, Жеткіз деп құдай тілекке!
 My hatred to the enemy was in the bottom of my heart
 I blessed my god to let me put my sword on my wrist
 At the age of seventeen, I settled off to fight the foe
 (Qobyz saryny, 2006: 75).

In the dynamic, unusually expressive poetry of Aktamberda, (his *tolgau* and *terme* are still performed with great success at folklore festivals), among sacral words, vocabulary of metasemantic content often sounds the old Kazakh word “Құдай”. In its most famous term «Күлдір-күлдір кісінетіп» the ancient Turkic-Persian divine name Kudai is artistically played in accordance with the laws and principles of musical and phonetic instruments of the Turkic verse:

Көкорай көктем болғанда, Дауысы бар аزانдай,
 Желіні бар қазандай, Жаралы құдай ыңыранып,
 Жарылған мұздай күніреніп, Қайрауықтың
 ашы күйіндей,
 Қайырып боздап күйлетіп, Боталаған боз інген
 Азан қазан у да шу, О да бір алса мазамды ай!
 When spring is in the air, like a dawn with a voice
 Like a cauldron with a net, the wounded God groans
 It is as dark as cracked ice, as bitter as a sharp ice
 He cried and cried and cried
 It made a lot of noise and got me nervous!
 (Poetry Zhyrau, 1987: 86).

Mastery of *akyn-zhyrau* allows to create a picturesque picture of a peaceful life, unpretentious life of a nomad, which a warrior passionately misses for in the distant fields of endless, multi-day battles. These poetic paintings recreate the natural polyphony of voices, sounds of animals, people, household objects – the instruments of polyphony are carried out on the principles of animal, animalistic epos. All these sounds, voices creating an image of the peaceful life of a nomad, are effectively correlated with the key word «Құдай» (god), and in these sounds, the consonances and an anaphora of “жа” are particularly impressive. The development of musical and phonetic, rhythmic-forming series is carried out in the traditional way: horizontally the dynamic consonances and alliterations, vertically – an anaphora and monorhyme. This is how the soundtrack is created, creating an image of a noisy but pleasant life for the heart of the nomad. At the level of vibration of these soundtracks, arise alive animalistic images, especially the roar and cry of the camel. These sound combinations: “Like a cauldron with a net, the wounded god groaned, like a broken ice...”

The syllables «ар, ара, ыныр, ары, үңір» in the through alliteration path perfectly convey

the roar of the camel. All these images are psychologized, for sound associations are carried out in the consciousness of the author, a warrior who nostalgically remembers his homeland while on the battlefields. In our opinion, by the philosophical content of his poetry, by the degree of development of musical, phonetic, rhythmic and intonation instruments, the verse of Aktamberdy-zhyrau is closer to the traditions of Shalkiiz-zhyrau. This ideological and aesthetic closeness and correlation of motifs is confirmed by Aktamberdy-zhyrau’s tendency to think with religious and philosophical reminiscences:

Мекені іздеп нетесің,
 Мекеге қашан жетесің,
 Өзір Меке алдында,
 Пейліңмен сыйласаң,
 Атаң менен анаңды!
 Hey, human being! Before you want to find
 some peace in Heaven
 In addition, want to be placed in Mecca
 You have to respect your parents your father and your
 mother! (Osiet Name, 1990: 27).

In these lines, as well as in Shalkiiz’s, the variant of paradoxical solution of the problem of moral quest and perfection of religious man develops – you should not, the poet says, go far for truth to Mecca, the capital of religion will be in front of you if you are faithful and merciful to your elderly parents. Aktamberdy zhyrau, like other outstanding zhyrau, has left a noticeable trace in the history of Kazakh literature of the XVII century. In the poetry of Umbetey Zhyrau (1706-1778) new intonations, turns in the development of traditional themes and motifs are being felt. He is a contemporary and participant of the Kazakh-Jungarian wars at the phase of their extinction and final solution of centuries-old relations between the two nations. Perhaps that is why the theme of Umbetey’s poetry is more focused on the values of peaceful life, and the semantic accents are shifted to the plane of everyday life and social problems. In the creative heritage of Umbetey-zhyrau, there is often a form of 7-8 syllable *olen*, more adapted to individualized lyrics. Umbetey also discovered the possibilities of satirical poetry. These innovations and the spirit of the time itself bring the creativity of Zhyrau closer to the poetry of the new generation, to the literature of the pre-Abay period, when the aesthetic foundations of individual creative manner were laid, in particular, the traditions of Bukhar Zhyrau, Makhambet, and Dulat Babataiuly. Although in his religious and mythological reminiscences and motifs

Umbetey more often uses the old Kazakh word “Құдай”, there is no doubt that he was introduced to the Muslim book culture. In any case, there are traces of his knowledge of the Muslim apocrypha of the Kisa:

Мен пайғамбардан бастасам, әңгімеге кетермін,
Едігеден бастасам, Ертеріге кетермін.
If I start with Prophet, I will not stop talking
If start with Edyge I will tell the fairy tale.
(Kazakhstan Tarihy, 2010: 555).

In the famous poetic warning of Ablai Khan about the death of Batyr Bohembai Umbetey-zhyrau in accordance with genre principles describes the life path of the famous Batyr, sings and glorifies, emphasizes the historical importance of his personality. Going to the level of philosophical generalizations, akyn uses a formulaic language, appealing to the folk wisdom, calls on the khan to trust in God, because the life of man from beginning to end is predetermined by the will of the Almighty. The formulaic language of parallelisms, proverbs, sayings and aphorisms introduces into the text of the work high themes of life and death, destiny and predestination, mystery of truth and mystery of existence. In this «estyrtu-ecripty» the poet mentions the names of the common Muslim patron saint Kydyr, Sufi saint Babai Tukti Shashty Aziza, patron saint of Kazakh Batyrs, reports that they supported the spirit of Bogembay. Thus, Umbetey-zhyrau again restores epic spiritual motivation, which originates in the heroic epos and folklore myth. Creativity of Kazakh akyns-zhyrau of XV-XVIII centuries from Asan-kaigy to Bukhar-zhyrau is quite

a complete ideological and aesthetic phenomenon, which was mainly in line with spiritual processes of cultural genesis of Kazakh people.

Conclusion

In this continuous movement of aesthetic forms and images through the centuries, which has clear typological features in the form of a canonical genre system (tolgau, terme, zhyr, olen), the principles of imaginative thinking, rhythm formation, epic influences (idealization and romanticization), in addition to proven stylistics, a body of traditional motifs, formulaic language and essential ideas, forms of appeals to the creator of worlds, religious and mythological paradigm, vocabulary of metasemantic content, creative reproduction of Quranic soteriology and eschatology were actively functioning. In the epoch of akyn-zhyrau creation the process of syncretic fusion and consistent synthesis of folk religions of nature, Tengriism and Islam was finally completed. These processes were reflected in the spiritual and aesthetic activity of the folk storytellers-zhyrau, resulting in a mythopoetic semantic multilayered many tolgau, olens, terme, a combination of vocabulary and sacral terms from different religions, the identification of the names of God, religious doctrines. The three-century struggle of the Kazakh people with the Dzhungar conquerors resulted in the increased actualization of the religious idea in the poetry of akyn-zhyrau as a consolidating ideological factor. This tendency has received the most consistent and conscious expression in the creation of Bukhar-Zhyrau.

References

- Asylbekov M. Kazakhstan Tarihy. – Almaty: Atamura. 2010. – 637 p.
Berdibaev R. On Gasyr zhyrlaydy. – Almaty: Daur. 2006. – 405 p.
Dospambet-Zhyrau (1995). – № 4. 191 p.
Duisenbaiuly D. Zheti Gasyr zhyrlaydy. – Almaty: Zhazushy. 2008. – 399p.
Magauin M. Aldaspan. – Almaty: Atamura. 2006. – 306 p.
Magauin M. BES Gasyr zhyrlaydy. – Almaty: Zhazushy. 1989. – 384 p.
Magauin M. Qobyz saryny. – Almaty: Zhazushy. 2006. – 257p.
Poetry Zhyrau. – Alma-Ata: Zhaly. 1987. – 289 p.
Tursynov E. Zhaksylykov A. Zhyrau. Semei: Intelekt. 2017. – 324p.
Ysraq B. Osiet Name. – Almaty: Gylym. 1990. – 143p.
Zhaksylykov A. Sravnitelnaia tipologia obrazov i mativov sreligioznoi soderzhatelnosti v proezvedeniakh kazakhskoi literatury. – Almaty: Qazaq universiteti. 2013. – 358p.