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THE MAIN MOTIVES OF THE WEDDING PLOT IN THE EPIC OF THE TURKIC PEOPLES

Abstract. This study explores the main motifs, artistic nature and structural features of wedding plots in the epics of the Turkic peoples. It reveals the history of the origin and mythological foundations of the wedding network, often found in epics. The wedding image in the epic of the Turkic peoples, along with the image of socio-social relations, is considered as a reflection of the worldview and national concepts of the ethnic group.

The article presents the works of the Turkic peoples. The typological nature and artistic system of the wedding plot in the epics are analyzed, similarities and differences are revealed. The wedding motif in epic works is inextricably linked not only to the personal fate of the hero, but also to the worldview, social structure, customs, and traditions of the ethnic group. The role of these plots in preserving heroic and historical memory is also emphasized.

Through the wedding plot, the poetics of the epic reflect the moral and ethical norms of traditional society, the continuity of generations, and historical consciousness. The study reveals the historical and mythological foundations of the wedding plot, reveals its place and function in the structure of the epic. The wedding line in epic songs is often seen as a logical continuation of the hero's heroic path, a sign of public recognition. This plot is presented in an epic space as an artistic mechanism that complements the human nature of the hero and reinforces historical memory and cultural continuity. As a result of the research, it turns out that the wedding plot in the poetics of the epic is not only a literary and aesthetic phenomenon, but also a cultural code reflecting national identity.

Keywords: Turkic epic, wedding plot, folklore, comparative analysis, heroic image, national worldview.

Introduction

The Kazakh epic heritage is a complex artistic system that has gone through various development paths and accumulated the most important events of its centuries-old history. It has the character of the stages of the artistic development of our people, intertwined with the spiritual culture of the Turkic peoples and the storylines of the epic of the peoples of the world.

I must say that the study of epics had different difficulties. At the same time, it will be necessary to note the political events that took place in the country in 1948-1953 [1, p. 30].

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The path of development of the Kazakh epic acquires a special character as it branches into the internal genre spheres of the epic, which has become wonderful examples of the epic tradition on Kazakh soil, formed by the nomadic steppe civilization. The most ancient mythical views of our ancestors, memories of socio-tribal periods and the era of the Kaganate state, which are a characteristic feature of the mythical strata of the historical epoch in the nature of the epic, are rooted in the history of the country. Therefore, it is quite natural that some legends in the works of the epic were once remembered, and then the story was told. Nevertheless, researchers in the epic field of Kazakh folklore have undoubtedly achieved significant success in studying the Kazakh epic heritage, in addition to relying on scientific discoveries that have become a staple in Russian and foreign folklore. It is not for nothing that modern Kazakh folklore studies is more focused on the epic than on other genres. Especially after the years of independence, new breakthroughs in the study of the epic lay the foundation for the formation of new scientific directions. Along with the emphasis on genre nature, poetics, artistic graphics, and the historical basis of the epic, in addition to the epic texts, more than 400 texts of the “Babalar sozi” series were published, published under the Cultural Heritage program, which contributed to the spiritual revival of our people. Scientific research into the poetics of the epic was systematically deepened.

After our country gained sovereignty, we began to return to the scientific channel conducted by our scientists of the older generation, using the name “classical epic” on samples of heroic poems distributed among us. Otherwise it would be impossible. This is due to the fact that songs filled with cognitive data were created in a certain ethnic environment, which in itself makes up vague pages of the nation's history. Collective monographs of the 90s of the twentieth century on the manifestations of reality in the epic [2] and the historicity of folklore [3] are devoted to these problems.

Over time, the heroic epic, while remaining faithful to its main genre feature – the protection of the motherland from external enemies and the glorification of valor, was enriched with poetic content and reached its peak. In this regard, the opinion of the epic researcher Sh. Ibraev deserves attention: “The heroic epic does not promote the desire to know the mysterious forces of the surrounding world or the struggle for the bride, it highlights the idea of protecting the country, liberating the native land from enemies. Such artistically generalizing concepts as “kalmaks” and “kyzylbas” play a particularly important role” [4, p. 55].

A legitimate continuation of these fundamental studies is the fact that the wedding plot in the heroic epic legacy, which served as the basis for our article, was for the first time specifically considered and became the subject of a comprehensive scientific analysis. One of the main goals of the research work was the gigantic differentiation of the character and functions of the plot, which is an important component of the biography of the epic hero, in the context of the epic of the Kazakh and Turkic peoples at different stages of the epic's development.

Starting from archaic, ancient epics in Kazakh epics, heroic, classical epics, love epics, as well as plot epics, defining the role of the wedding plot, we know that the Kazakh people are closely connected with the vision of the hero's spouse, his companion and his thoughts about the hero's life and even about the integrity and significance of the nation. This story plays an important role in the scientific substantiation and in the knowledge of the values of the universal tradition of creating a family, raising a child, preserving it and procreating, which to this day is one of the most important issues in national relations.

The nature and specifics of the development of the wedding plot and its constituent motifs among the plots related to the image of heroes in national folklore, including in the epic, the typological study of the Turkic peoples is an urgent problem facing modern folklore studies. After all, marriage, as a historical and cultural education at different stages of humanity, is transformed and developing. As for all types of the epic genre, we also admit to the ideological image of the wedding plot of the removable hero. This is due to the fact that in ancient times men created a separate house, a female image, created for themselves the image of a woman, and sometimes the

image of a companion, in the images themselves there is a different character of the genre development of the epic.

The basic foundations of the movement, the ideas in the plots of the heroic epic reveal the properties of such viable concepts as the protection of the country, the land, the creation of a family, the upbringing of offspring. The personal feat of the hero, his companion, the bride, liberation from the enemy, bringing, handing over on wonderful terms, etc., is recognized in the face of the Kurgan people. There is also a pre-modern meaning here. In the early days it is valuable only when the bulwark, the Mound of this family and the country became a hero and became a link between universal justice and equality, freedom. It is noteworthy that the purpose of our research work is to comprehensively reveal the essence of the wedding theme, which is a distinctive theme in the image of epic heroes, etc., to consider their division into genre types and to reveal the artistic activity of this plot and motive in the formation of epic poetics, which is an urgent issue that determines the significance of this topic. We formulate that.

The famous scientist V.Y. Propp “When historical development creates new forms of life, new economic enterprises, new forms of social relations, and this new has penetrated into folklore, it does not always die off and is not always included in the new. The old continues to coexist with the new parallel or entering into various unions of a hybrid nature with it, which are unperturbed neither at the moment nor in history” [5] – as stated, upon in-depth examination of the plot of the hero's wedding in prehistoric times, there are various cognitions and concepts about marriage, the type of bride, the path that the hero follows. Admittedly, even the type of enemy enemy forces is undergoing changes. Despite the fact that renewal and change occur in the course of historical and social development, different layers of knowledge are mixed in the same epic. This means that “The mythological character of the hero's wedding plot gradually begins to turn into a heroic character” [6]. The option of a heroic marriage with the arrival of a bride from outside is often interpreted as a bulwark of daughters of a certain kind and refers to the prohibition of marriage, which does not correspond to the legitimacy of the royal relationship. After all, it is strictly forbidden to take a girl from your clan for this, and abstinence was prescribed by the main law. This state of affairs has caused strong hostility from the whole country. Therefore, it is no coincidence that in the wedding plot in the epics of the Turkic peoples, brothers and fathers were chosen from far, far countries. In Kazakh epics, one of the long-standing traditional ideas about the wedding plot is the motive of a girl's escape from the enemy or attracting a bride from outside. This plot traces the interweaving of folk knowledge and folklore tradition. Although this action of the heroes sometimes provokes resistance, mostly just, it is described as a figure equal to the leader of the country, clan, speaker, hero. The hero in the epic is a legendary image generated by centuries-old dreams and interests of the people. And the patterns of comparing the image in which he is the life partner of the people, with his life ideal, the essence of being, with his life partner next to him, are natural. In what period, in what era, the creation of a family and marriage always remain an important concept. This is widely revealed in comparison with the wedding plot in the epics of the Turkic peoples (Karakalpak, Kyrgyz, Tatar, Tuvan, Bashkir, Yakut, etc.).

Research methods and materials

The article examines the texts of the Kazakh epics included in the collection “Babalar sozi” in one hundred volumes published under the program “Cultural Heritage”. Scientific expertise includes texts belonging to the “Batyrlыg zhyrlar” group (“Kobylandy Batyr”, “Alpamys Batyr”, “Yer Targyn”, “Karasai-Kazi”, “Koramsa batyr”, “Kambar batyr”, etc.) and epic works close to the fairy tale (“Manas”, “Korogly”, “Shora Batyr”, “Yer Kokshe”, “Yer Sayynin”, “Jabai batyr”, “Zhankozha batyr”, “Toktamys”, “Yer Zhanibek”, “Yer Shora”, “Naiman Yer Zhanibek”, “Kanibek batyr” and other). Our research is based on the texts of the Kyrgyz “Manas”, Altai “Maadai-Kara”, “Ochi-Bala”, Bashkir “Ural Bator”, “Ak buz at”, Khakass “Altyn Aryg”, Yakut “Diluruyar Nyurgun Bootur”, etc.

When writing the scientific work, we were guided by the theoretical conclusions of foreign

researchers, including leading domestic scientists, who summarized important conclusions concerning the epic in Kazakh folklore. Among them: S. Ualikhanov, M. Auezov, A. Baitursynov, K. Zhumaliev, M. Gabdullin, A. Konyratbaev, N.S. Smirnova, R. Berdibaev, M. Zholdasbekov, S. Sadyrbaev, S. Ibraev, S. Kaskabasov, B. Azibayeva. The scientific arguments and main conclusions of the researchers-critics M. Zhirmunsky, V. Propp, B. Putilov, E. Meletinsky, R. Lipts, S. Neklyudov, K. Raichl, F. Urmancheeva and others.

The genre problems of the epic were considered in various formulations by V.M. Zhirmunsky (The Turkic Heroic Epic, 1974), M.O. Auezov (Literary history), S. Kaskabasov (The world of the epic, 1993), S. Ibraev (The poetics of Kazakh poetry, 1994) and others. The study of thoughts is the fundamental pillar of the direction of scientific analysis and verification of our topic.

A. Konyratbayev "The epic and its narrators", "Kazakh epic and Turkology", M. Gabdullin "Oral literature of the Kazakh people", H. Zhumaliev "Problems of the history of Kazakh literature", "Kobylands", "Alpamys", "Yer Targyn", A. Margulan "Historical works of Kazakhs – social motives", "Historical heritage in the creation of the Kazakh epic", etc. of course, these are the most valuable and correct conclusions not only in the field of epic studies of that period, but also in the period of the still unformed Kazakh folklore.

The work of academician R. Berdibayev "Historical and genetic typology of the Turkish peoples" is the beginning of a comparative typological approach in Kazakh folklore studies. In Russian science, the researcher laid the foundation for systematic research in the context of mythology, scientifically substantiating its three different characters (historical and typological comparison, historical and cultural typology, historical and genetic typology;), within which the previously banned songs "Edige", "Karasai Kazi".

The epic poem constitutes a shared cultural heritage of the Turkic peoples. The "Edige" epic contains significant historical information related to the history of the Golden Horde, the Nogai Horde, the Timurid dynasty, and the Desht-i Qipchaq during the late fourteenth and early fifteenth centuries. The figure of Edige is characterized not only as a historical personage who fought for the independence of the Nogai Horde, but also as an epic hero who became legendary in the collective memory of the peoples of the former Golden Horde territories [7].

R. Berdibayev considered a wide range of epic issues. The work "The world of epics" also touches upon some issues of the wedding plot of the characters. And in the work of the scientist O. Nurmagambetov "The Kazakh heroic epic of Kobylandy batyr" valuable conclusions about the wounds of Kobylandy batyr are summarized.

S.A. Kaskabasov, who specifically considered the poetics of fairy tales using the method of V.Ya. Propp, comparing the plot structure of fairy tales and epics, identifies features denoting genre specificity along with structural details common to the two genres. This was theorized and deepened in detail in the works of epic scholars and served as the basis for revealing the fundamental difference between their being and the plot of the epic.

In Kazakh folklore studies, the scientist Sh. Ibraev, who studied from the prehistoric epic scholars to the analysis of not only the plots that make up the epic, but also the groups of motifs that form the plot, a typical motif, from a scientific point of view. The conceptual novelty of the researcher's research "The world of the epic", "The poetics of Kazakh heroic poems" is that the work of folklore is divided into two levels depending on the essence of historical poetics:

1. Poetic language:
 - a) artistic word, etc.;
 - b) poetic expression/rhythm, rhyme, size, etc.;
 - b) style.
2. The poetics of the genre:
 - a) artistic time and space;
 - b) plot and motive;
 - b) composition;

c) artistic image/accumulation, individualization, tug of war, etc.

The plot of the wedding in the epic in the genre form of dastan is considered in the monographic works of B.U. Azibayeva: “Kazakh folk romantic dastans” (1990), “Kazakh dastan epic” (1998), as well as “Kazakh dastandars” (2009).

Results and discussion

The wedding plot in our heroic epic heritage, which served as the basis for the article, was considered in a comprehensive manner and became the subject of scientific analysis. One of the main goals of the study was the huge differentiation of the nature of the manifestation and the function of this plot, which is an important component in the biography of the epic hero, in the framework of the epic of the Kazakh and Turkic peoples at various stages of the development of the epic. From archaic, ancient epics in the Kazakh epic, to heroic, classical epics, love epics, we talked about the function of the wedding plot in the epic epic, including the above views of the Kazakh people about the wife, reliable companion of the hero and his ideas about the importance of the hero in life, social life. This is one of the most important issues in family relationships to this day. The scientific substantiation of this plot also plays a role in the knowledge of the values of creating a family, raising a child, preserving it and procreating in the general folk tradition.

The main idea inherent in the heroic epic of the Turkic peoples is to save loved ones (with different personalities). Therefore, the main thing in the epic of most Turkic peoples is not only caring for their bride, but also about country ideals. His character is also different in every folk epic. Because even before birth, this great hero's mission has already been determined. The idea of saving a person from the consequences of a pest is a characteristic feature not only of the epic and heroic saga of the Turkic peoples, but also of the Buryat epic and the Yakut olonkhor.

To fully disclose the purpose of the research, it is necessary to differentiate wedding plots according to their genre characteristics, as this determines the functional nature of the motives. Based on the analysis of the Turkic epic tradition, three main genre types of wedding plots can be distinguished:

1. Archaic-mythological type: Characteristics of the most ancient layers (e.g., Yakut olonkho or “Ural-Batyr”). The wedding here is a sacred act, often involving a journey to the “other world” and marriage to supernatural beings (daughters of deities or spirits).

2. Heroic-historical type: Characteristic of classical epics such as “Alpamys” or “Koblandy”. The plot focuses on competition, military trials, and the “heroic marriage” (Brautwerbung). Here, the wedding serves as a form of social recognition for the hero and a means of consolidating tribal alliances.

3. Lyrical-romantic (dastan) type: Represented in later works like “Kozy-Korpesh – Bayan-Sulu”. The focus shifts from physical strength to the emotional world of the characters and the theme of tragic or faithful love. The wedding plot here often conflicts with social barriers or tribal interests, transforming into a drama of individual feelings.

The search for a worthy spouse of the hero of the epic in a remote area from his country is based on mythical ideas about the world order (high, medium, low world) of primitive man. For example, like the heroes of the ancient epics “Kubigul” and “Dotan”, the motive of the hero's journey in search of a bride is also vividly manifested in the epics of other Turkic peoples – in Bashkir, Tuvan epics and Yakut olonkhos. This proves that the motive of sending the hero in search of a wife is one of the oldest and most widespread structural components of the epic. It is found in all genre varieties: archaic-heroic, heroic, lyrical-epic and romantic dastans.

Propp wrote about this: “The marriage of a hero was once one of the main plots of the epic” [5, p. 87], covering both ancient and medieval, as well as modern epic works. It should be noted that both the plot and the motives, including the theme of defending the motherland, never exist in the epic in its pure form – they are always closely related to its social function and content.

The connection of this “betrothed” with a “different” world, different from the hero's world, is clearly and unambiguously traced. In Yakut olonkhos, she is usually the daughter of the demon

abaasa, and in order to obtain her, the hero must defeat either her father or a rival monster [8].

In one of the Yakut *olonkhos*, the name of the hero's bride, Aitalyn Kuo-Aisulu (translated as Moon Beauty), in itself indicates that she belongs to another world. Such a motif is relatively rare in the epics of the Turkic peoples. For example, the epic of Zayatulyak and Susylu-Khuhlyu is widespread in Tatar-Bashkir folklore. This work traces an ancient plot in which the hero encounters the daughters of the king of the underwater world of Chachdarkhan.

From the very beginning, a long-lasting but equal-in-strength competition and confrontation arises between Zayatulyak and Susylu. Since Susylu is a representative of another world and has supernatural abilities, she immediately recognizes Sarah Marquez's son in Tula and realizes that he has come to woo her. When Tulyak asks her to tell him her name and does not let her go for a long time, Susylu tries to buy him off with magical gifts: a golden ring, a golden comb, a mirror in the shape of the moon, etc. V.J. Propp considered such gifts to be markers of a girl's belonging to another, otherworldly world. However, Tulyak refuses gifts and, on the contrary, renounces his horse and even his parents for the sake of the bride.

Such a motif is extremely rare in folk epics (for example, Temir's departure for Sultan, or the story of the son of Edige and Aitola Nuradyn, when the hero goes in search of a bride, disobeying his mother). Tulyak's act goes against the decisions of his parents, who support the ancient tribal traditions of marriage. But, acting of his own free will and rejecting the ancestral way, he seeks the consent of the sea beauty to marry him. Gradually, the conflict between the bride and groom escalates into an armed clash. In this duel, Tulyak defeats both Susyla herself and her father, Chachdarkhan, and forces the girl to marry him.

A similar story is contained in the Bashkir legend "Ak buzat". A.S. Mirbadaleva writes about this: "In the legend of Ak buzat, the narrative of the hero's adventures in the underwater world, his marriage to the daughter of the "master" of the underwater kingdom, and the struggle with otherworldly forces, apparently, represents the earliest basis of the plot" [9].

Although this legend does not describe the duel of Hauban with the daughter of the king of the underwater world of Narcas, as it was with Susyl, the girl's belonging to another world can be determined by her remarks.

Hauban, young man, you are no match for me,
Don't dream of marrying me.
I was born into the Nurzan family,
Don't humiliate me by walking on the ground.
The daughter of the Nurzan clan is no match for the son of the earth,
The one who grew up in the palace,
He will not join the warrior in the merciless steppe.
Young man, don't continue the words
I can't talk without permission.
If my father comes, he'll start a war.,
He will turn your country to dust.,
And he will destroy your family [10].

The struggle of the batyr girl for her own freedom and opposition to the challenger for her hand is most clearly manifested in the Kyrgyz epic among the Turkic peoples. Thus, the prolonged and irreconcilable confrontation between the batyr girls Saikal and Manas is a clear confirmation of this. This idea is reinforced by an episode from Karalaev's version, in which Almambet, an associate of Manas, engages in a fight with the batyr girl Kanyshai. The Kanykei battles continue at the Beijing guard gate, where Kanyshai eventually dies. All these episodes are examples of the archaic image of a female warrior.

In general, the basis of the plot of the heroic marriage goes back to the most ancient layers of the folk epic. The initial clash between the hero and the heroine symbolized the confrontation between representatives of two different worlds, and over time transformed into a struggle between

representatives of different peoples and lands.

The conflict between the batyr and the batyr girl in the structure of the heroic wedding plot is an important stage in the development of the narrative. It is undoubtedly based on the ancient marriage customs of the Turkic peoples. A number of studies provide examples confirming this connection. Thus, according to the customs of the ancient Sakas, a candidate for a girl's hand had to enter into a duel with her: only after winning, he received the right to marry, and in case of defeat he himself became her prisoner.

A similar pattern can be observed in the story of the Tulyak batyr from the Bashkir epic. The heroine Huhlylyu represents not only the image of a representative of another world, but also the embodiment of the archetype of a real batyr girl. She sets the terms of the marriage herself, and even after defeat remains true to her own words – marries the winner.

In some epics of some peoples, there are also more harsh versions of the plot development, when the losing young batyr is sentenced to death. This kind of drama is evident, for example, in the Kazakh fairy tale Talaspai Mergen, where a girl first challenges a young man to a duel, and only then promises to marry him. It also testifies to the deep connection of the epic with archaic rituals and ideas about marriage as a form of initiation and trial.

And in the Yakut olonkho, the plot about the marriage of batyr Dyrrai Mergen to the beautiful Aitala Kuo [11] is revealed through the motive of gratitude: the hero receives consent to the marriage for saving Erbakhtei Mergen, the son of parents so old and infirm that they could barely open their eyes. Along with the blessing, the old men give their daughter to the hero.

This episode of the Yakut epic is accompanied by mythological representations. So, in the blessing that batyr receives, his future bride appears in the form of a gray puppy – ala kushik. It is noteworthy that initially the hero does not realize that this is his intended. Such symbolic images point to the connection of the epic plot with ancient totemic and animistic beliefs, where marriage is not only social and ceremonial, but also sacred.

In many olonkhols, the hero makes a reaper to get married, looking for a suitable partner. And sometimes, to quell the anger of a hero who has come to take revenge, for example, Tong Suorun, he turns to a girl with femininity to return the hero's anger. But the bride is described not as a girl in human form, but as a spotted puppy or bird. In such a marriage, the hero is given blessings expressing the content associated with this ritual.

The researchers note that the motive of marriage in Olonkho has a pronounced heroic character. So, for example, in the version of olonkho recorded by U.G. Nokhsorova, the hero Dyrrai Bergan goes after a girl who was promised to him as a reward for saving the soldiers of the ruler of Andes Megyurue Toyon. However, in this story, batyr does not undergo any marriage tests, and such conditions are not set for him. The conflict arises only between him and the bride's brother, and the girl's parents clearly support their son. This indicates the deep archaism of the marriage motif in question.

The bride's connection with magic is one of the enduring features of olonkho. In the analyzed text, the hero Tong Suorun does not realize for a long time that his future wife is a puppy named ala kushik, who lives in his house. The behavior of the "puppy bride" manifests itself in two forms: in one case, the dwelling turns out to be clean and well-groomed, food is constantly being prepared in it; in the other, the house is in disarray, food is scattered. In some versions of olonkho, this is interpreted as the hidden resistance of a girl who does not want to marry a hero.

One day, pretending to go hunting, Tong Suorun hides and watches as ala kushik runs out of the house, runs around the entire dwelling, follows the footsteps of the owner to the threshold, then returns to his place, sheds his skin and turns into an extraordinary beauty. Such a transformation motif is widespread in Olonkho and emphasizes the sacred nature of the bride.

In many olonkhos, the description of the bride's beauty is conveyed in the form of poetic lines that emphasize her ethereal appearance, graceful movements and mystical aura. These elements give the marriage plot not only aesthetic expressiveness, but also a deep mythological meaning,

reflecting the people's ideas about the magical origin of love and marriage.

Beautiful (so much so) that it's hard to say about her;
It's so wonderful that it's hard to describe it.,
Rosy-cheeked,
Whiteface,
Her eyes are like coins with an eagle,
They look scared,
She looks sad,
like a foal that hasn't been watered for a long time,
You can see her bones through her body,
and you can see such a beautiful woman through her bones [11, p. 102].

Seeing such a wonderful beauty, the batyr comes out of his hiding place, but the girl at the same moment turns back into a puppy. After making sure that ala kushik is his betrothed, the hero again pretends to go hunting and hides again to observe what is happening. At the moment when everything repeats itself – the puppy sheds its skin and turns into a girl – the batyr waits for this moment and throws her skin into the fire.

Upset by what happened, the girl silently hugs the central pillar of the yurt and, without uttering a word, begins to cry. No matter how many kind words batyr says to her, no matter how he tries to comfort her, she remains motionless. Disappointed, the batyr puts on his skis and goes hunting.

In Yakut folklore, the motif of turning a woman into an animal – a beast, a bird, etc. – is often found as an expression of resentment against her husband. In olonkho's version of Tong Suorun, Aitala Kuo's transformation into a puppy is explained by the fact that she had previously been betrothed to another man. This groom arrived in her native land, handed kalym to her brother, but later the girl was taken away by another batyr [11, p. 61].

Did you pay the fee-kalym?
And I saved a white human soul.,
He saved the black soul,
and did not let the bright soul perish.
Native mother (of the rescued one)
She gave me a colorful puppy.
I thought: I'll make a real person,
Yes, here you are with the truth
Or do you want to take it away with falsehood? [11, p. 142].

In olonkho's version, recorded by Nokhsorova, the confrontation between the heroes escalates into a duel with bows, as a result of which the batyr, who arrived for the bride, dies. Their conflict is directly related to the question of who deserves to get a beautiful girl. As V.M. Zhirmunsky emphasizes, “the custom of stealing with the consent of the bride, although in other places it was everywhere supplanted by matchmaking and marriage-purchase (payment of a kalym)” [12, p. 234], here it is not the power of the kalym that comes to the fore, but the valor of the hero.

Thus, Batyr Tong Suorun considers himself the legitimate fiancé of Aitala Kuo on the basis of the fact that he paid kalym to her brother. At the same time, Dyrai Beg, in accordance with the poetics of the epic, believes that he is worthy of this girl, as he performed a heroic act - he saved her brother. In most versions of olonkho, the girl's choice is inclined in favor of the batyr, who proved his right to her through a feat. As a result, the girl's family – her brother, her parents – also recognize the choice of the hero as “destined by fate”.

That is why, in Tong Suorun's version of Aitala, Kuo, realizing everything, changes his attitude and begins to take care of the wounded batyr, striving to heal him. This finale highlights the moral victory of the hero, as well as the traditional epic concept of love, where valor, loyalty, and fortitude are crucial, not material contributions.

Aitala Kuo's song recognizing the hero as her spouse is given as follows.

Poor me,
A born girl,
Intended, it turns out,
An excellent son of the Middle Earth
But this is happiness
I, neglecting him, apparently missed it.,
Woe is me, guys!
Poor me, born again
Being a girl,
Will I be able to have such a kind person as a friend?
A sunny friend,
Will I find a golden spouse? [13, p. 92].

One of the key motives of the Yakut *olonkhos* is the "abduction of the bride." In both versions, after the bride loses her magical clothes (skin) and falls silent, she changes over time, seeing the wounded hero, repents and begins to fulfill her feminine duties. However, it is at this moment that she is abducted. When the wounded hero is just beginning to recover and his beloved rejoices at his recovery, a huge black bird suddenly descends onto the roof of the yurt and carries the girl away. The hero is informed about this by his smart horse.

The trail of a huge bird leads the batyr to the conclusion that Timir Nuarojin kidnapped the bride, and he sets off on a journey to bring her back. Overcoming numerous difficulties, he meets shamans and sorcerers along the way. First, he crosses the sea of fire, then, together with his horse, bypasses the Upper, Middle and Lower Worlds. In Nokhsorova's version, the abductor turns out to be a Tunguska batyr, a character often found in *Olonkho*. If the Yakut hero has a fast steed, then the Tunguska hero has a magical deer. Both have magical powers. Neither in a duel nor in archery can they defeat each other. The Tunguska batyr turns into a bear, and the Yakut batyr turns into a tiger. In various guises, they have been fighting in three worlds for a girl for three years.

In the end, the Yakut batyr wins. He is assisted by the celestial deity Alakaaya Kuo. He sends his horse back home, and with the help of the shamans Otorulla and Dyrai Beg, he finds a giant stone fortress, turns into a black eagle and gets inside through the chimney, where he finds his bride chained. The girl says that they wanted to rape her, but she, using cunning and intelligence, dragged her time, waiting for the hero. Freed, she mocks her enemies and shames those who tried to take away her honor, like Gulbarshyn, by luring them into a trap.

In order to get his wife back, Dyrai Bega descends to the Lower World. In Yakut *olonkhos*, the hero's bride is almost always the daughter of Aiyy (a heavenly deity), and not the demon abaasa. In Nokhsorova's version, the plot does not end there: after defeating Tungus and on the way home, despite the warning of his beloved, the hero stops for the night at a dangerous fork. While he sleeps, his bride is abducted by the evil force of the Underworld, the demon Aan Arbyi. His faithful horse wakes up the hero and tells him how to save the girl.

Despite all the tricks of Aan Arbyi, the bride finds a way to resist him. Then Dyrai Beg realizes that in order to get her back, he must first catch a magical fish belonging to Yelui Modui, the ruler of the land of eight-headed monsters and the harsh ruler of the fiery sea. Batyr turns into a giant Bargy bird and goes to the Lower World. After three months of watching, a giant fish emerges from the water. Only in the guise of a magical bird can the hero catch it and bring the captive fish to Aan Arba. After seeing the fish, the demon dies. After that, the fish returns to its fiery sea, the hero summons his horse, frees his beloved and goes home with her.

In folk epics, in duels for marriage, or in any encounter between a man and a woman, even if a woman is a warrior, her victory is extremely rare. This is due to the influence of patriarchal ideals that have changed the original forms of the plot. That is, in the heroic epic, the duel between a batyr girl and a male hero shifts towards the girl's self-presentation, demonstrating her dignity in order to

attract the hero's attention. An example is the behavior of Karlygash in the epic "Koblandy Batyr".

In the Tatar version of the Alpamysh epic, Sandugash engages in battle with Khan Kiltap while Alpamysh is in a heroic dream and defeats the enemy. Researchers attribute this duel between Sandugash and Kiltap to a pre-wedding struggle, because Khan Kiltap is one of the contenders for the girl's hand, and therefore he acts not only as an invader of her land, but also as a groom [13].

In the version of "Manas" [14] (the Muslim version), Manas and Kosa win the battle with Khan Kayip. Then his daughter, a batyr girl named Karaberek, comes to the father's defense. However, she is defeated and becomes Manas' wife. Thus, in the Kyrgyz epic, the ancient motifs of marital heroism are preserved in the form of plots where a batyr girl stands up for her father and loses. These elements are undergoing changes in different versions of Manas. In Sayakbai Karalaev's version, Aruk, the daughter of the patron spirit, refuses to marry Almambet, but agrees out of fear of Manas – this is a way of exalting the image of the protagonist. Here, the direct duel between the groom and the batyr girl is not described in detail, but only mentioned.

As for the relationship between Manas and Kanykei, there are also echoes of the ancient wedding ritual. In S. Orazbakov's version, Kanykey wounds Manas with a dagger when he enters her yurt without permission. Enraged, Manas gathers an army and marches against Kanykei's father, but gradually his anger subsides. For the second time, Manas is offended by the fact that, having come to the bride's house, he does not receive proper attention and treats – and goes on a campaign again, now against Karakhan. Kanykey recognizes all these shortcomings as her mistakes and agrees to marry Manas, which is symbolized by her name change from Sanarbike to Kanykey.

Although there is no direct description of the pre-wedding duel in the epic, there is a sense of heroic rivalry between the bride and groom. Kanykey's courage is manifested through her wisdom and is inferior in glory to the heroism of Manas, which reflects the development of the epic under the influence of patriarchal views on the relationship between a man and a woman.

As already noted, the motifs in different versions of "Manas" are presented in different ways. For example, in I. Abdrakhmanov's version, the first clash between Sanarbike and Manas occurs when he secretly comes to her yurt before the wedding. This may be due to the bans on premarital encounters in a later era. However, in the matriarchal era, on the contrary, secret visits of the groom to the bride were part of the custom. This can be clearly seen, for example, in the Uzbek version of the epic "Alpamysh" as interpreted by Fazila Yuldasheva [15].

Thus, in various versions of the Kyrgyz epic, the image of Kanykey as a batyr woman is revealed from different sides. For example, in M. Ashimbaev's version, this is quite clear, and in S. Karalaev's version, when Manas goes on a long campaign, his closest relatives Zhakyp and Bakdaulet, Abike and Kebesh start a war in order to capture Kanyk. However, she stands the test with honor, demonstrating valor and devotion to her husband Manas, while maintaining marital fidelity. In the version Sh. Yrismendiev reflects the ancient motif of a heroic wedding. So, after winning the battle with Khan Shorik from the Karategin clan, Manas marries his daughter Akylai as a sign of reconciliation and submission. This union symbolizes the end of the enmity between the parties. In general, it is easy to trace the traces of such an ancient plot in the broad epic content of Manas. For example, in I. Abdyrakhmanov's version, in the scene of Manas's battle with Konurbai, Birmyskal and Burulchy sulu are requested as payment for saving the hero – another example of this traditional motif.

In general, the plot of the heroic wedding and its various motives changed and changed in accordance with the changes of time. The battle with the bride, considered a representative of the otherworld, was overshadowed, and her place was taken by a real rival Khan, a conflict with a heroic girl, considered a representative of the pashal. For example, in the Kazakh song "Kobylandy Batyr" Kurt is the only daughter of the famous Kazan Khan. Kobylandy Batyr and further and further around no one zholatpagan sulu Karlyganyn suyin the republican media, today in the presence of falling in love with his father of all wealth, does not supply, including his father and brother to donate. But the one who sacrifices himself, without appreciating the value of his

sacrifice, gave Kobylanda, given to his friend Karaman, and the one who wants to live alone in the mountains, and the one who finds Kobylanda during the war with Shoshai Khan, wounded him, is just one of the oldest motives of the bride, opposing her future husband.

Karlyga shot a spear from her belt.

Having done the unexpected, she gained strength.

Tied up and handed over to the enemy

A batyr like Koblandy – says [13].

For a long time, Karlygash could not get reciprocity from Koblanda, and only thanks to the wisdom of the Jacket did her intention come true. It is noteworthy that if in the Kazakh epic “Alpamys” there is no motive for a duel before the wedding, then in the Uzbek version “Alpamysh” it is clearly expressed: the beautiful Barchin goes into battle with Khan Kalmyk Kokeman, seeking victory and eliminating an unwanted challenger.

Although the image of the Jacket is not depicted as a warrior in the Kazakh epic Koblandy Batyr, its masculine features are not ignored. In S. Zhanbyrshin's version, she feels in a dream that Koblandy is in captivity, and with the help of her trained mare Taiburyl, she frees her husband from prison.

The motive of saving the beloved from the clutches of the enemy and the subsequent marriage is one of the oldest plots of the epic wedding tradition. K. Amankeldin's version of the epic “Koblandy Batyr” tells how, during a hunt, the hero encounters a crying girl who reports that every year the tribe loses one girl and a baby, sacrificed to the dragon. After learning about the threat hanging over the Koktim Aimag country, batyr engages in battle with a dragon, defeats it and marries a girl named Jacket, thereby saving her and her people.

This is one of the manifestations of the motive of marrying a girl from a hostile camp, defeated by a batyr. Complementing what has been said about the variants of this motif in the Kyrgyz epic “Manas”, the following examples can be given: in the version of M. Moslemkulov, Manas defeats the khanate of Kenzhut Aigan and marries his daughter Altynai; in the version of B. Sazanov, the warrior of Manas Almambet wins the war with the Chinese kingdom and marries his daughter Birmyskal; in the version of I. Abdyrakhmanov – as mentioned above, Manas, having defeated King Shorik, gets his daughter in marriage. All these storylines symbolize the complete subjugation of the defeated side and the end of hostility and hostilities between nations.

Similar motifs are found not only among the Turkic peoples, but also in many epics of the peoples of the world: the organization of competitions to choose a groom and the selection of applicants for the girl's hand reflect the essence of the most ancient marriage rituals and trials.

In the Kazakh version of the Alpamys dastan, the girl's demands on the groom are presented in more detail in the Uzbek version of Alpamysh. The conditions that the beautiful Barchin puts forward to her applicants can be summarized as follows: firstly, she will marry only the winner; secondly, the groom's horse must be the fastest and most enduring among all horses; thirdly, the batyr must bend the battle bow to the ground without breaking it; fourthly He must accurately hit a coin suspended at a distance of a thousand meters; and finally, he must win the duel. Although in the Uzbek version Alpamysh is perceived from the very beginning as the destined husband of Barchin, the narrator expands the meaning of ancient customs and gives them a new meaning. Alpamysh's faithful friend and companion, Karazh, helps him in this.

In the Karakalpak version, the only condition that Gulbarshin puts forward is the following: she will marry the one who wins the forty-day race. However, Khan Kalmakov complicates the challenge by adding the obligation of winning the duel. This shows that Gulbarshin, being in captivity, asks for a forty-day delay to wait for Alpamysh, using an ancient custom as a trick. At the same time, the khan strives to achieve his goal as soon as possible, using the same rite in his own interests – which is clearly seen in the content of the dastan.

According to researcher Urmancheev, in the Tajik version of dastan Alpamysh, the conditions of marriage for the hero are set by the beautiful Oybarcha herself. According to her requirements,

the applicant must shoot down seven plane trees and a minaret with one shot; defeat seven of the strongest batyrs in a duel; break four coils of rope woven by the bride's hands and come first in the race. Thus, the way of life and everyday life of each nation determine the meaning of the plots and motifs that make up the epic.

And in the Tatar version of Alpamysh, unlike the Kazakh, Uzbek and Karakalpak versions, Sandugash's fate is not decided by her, but by her father, the tsar, who declares: "Whoever lifts the three-sided giant stone to the top of the mountain will get my daughter". Alpamysh copes with this task. The king keeps his word, gives the hero not only his daughter, but also half of his kingdom.

In the version of the epic "Koblandy Batyr" by Sh. Kalmagambetov, Khan Koktim-Aimak puts forward a condition based on skill in shooting: you can win only by proving your accuracy. Koblandy fulfills the condition, after which he gets a beautiful Jacket for his wife.

"The Kazakh hero has come!"

exclaims the ruler of Koktim Aimak

And gives him a cherished goal.

The patron saints blessed his path.,

He picked it up thoughtfully.

A bow from the shoulder and an arrow from the shoulder of a kid,

I pulled the bowstring in the saddle,

And he fired accurately.

The spiritual patrons believed in him

He, from the top of the sacred platform,

Chopped

a copper coin with an arrow,

Shining under the moon,

Into two equal parts [16, p. 88].

Although the conditions for applicants for the girl's hand are voiced as the will of her father, the jyr emphasizes that they correspond to the desire of the Jacket girl herself. The epic attaches special importance to her personal choice: having joyfully welcomed Koblanda's victory, the Jacket shows her feelings openly, and her behavior at this moment is described in particular detail.

Jacket, seeing the hero,

Sprinkled a show on his head (ceremonial petals),

She came over, swinging her hips.

Intoxicated by his light,

Blinded by delight,

Said: "I found my destiny,"

And I won, even conquering the Khan.

Thus, in the heroic epics of the Turkic peoples, one can trace a peculiar transformation of the motive of marriage. For example, if in the analyzed versions before Koblandy Batyr, preference is given to the will of the girl herself, then in this epic the father's will comes to the fore, and the daughter's fate is completely subordinated to parental choice – this is a reflection of a later social order. According to the requirement of an exogamous marriage, even if the bride is brought from afar, in the epic she is still considered "destined by fate", "prepared from the very beginning" by the chosen one of the hero. In this regard, the famous scientist F. Urmanche emphasizes that Propp's opinion that "marrying a girl from a foreign land leads to tragedy" refers exclusively to the Russian epic and is not applicable to the Turkic peoples. After all, the plot of a heroic marriage in the Turkic epic is closely related to the idea of protecting the earth from external enemies, protecting family and ancestral foundations. For example, regarding the Uzbek version of Alpamysh, T. Mirzaev rightly remarks: "The struggle for the bride, for the Nobility, anger and hatred of epic enemies and rivals standing in this way, constitute the main content of the concept of heroism, courage, sung in the poem "Alpamysh" [15, p. 13].

To analyze the nature of the motive of a heroic marriage, it is necessary first of all to determine the main purpose of the hero in the structure of the epic text. The hero's special connection with the supernatural world is manifested in his reliance on the help of his patron camils, the spirits of his ancestors. In archaic epics, the motif of the hero's journey to other worlds in search of a bride and his struggle with representatives of the other world indicates faith in his special, supernatural nature. As P.A. Grinzer rightly points out, the main purpose of such journeys undertaken by the hero in ancient epics is to find the bride 'destined for him: "The connection of this betrothed with the "other" world, different from the hero's world, can be traced clearly and unambiguously" [17, p. 118].

Of course, even at subsequent stages of the epic's development, for example, in lyric epics and romantic love poems, the hero continues to search for his "destined" bride. The motive of love for the future chosen one, which arises in the hero after seeing her in a dream, is widely represented in the versions of the "bookish" dastans of the Turkic peoples. The moment when the main character of the fairy tale takes the place of his father-in-law on the throne and for a certain time lives in his wife's native village reflects traces of an ancient matriarchal tradition. According to this tradition, a married man lived with his wife's family. This type of marriage is called matrilocal. It persisted until the 20th century among the indigenous peoples of Africa, Oceania, Indonesia and North America. The main feature of this tradition was that the groom had to work in the bride's house for several years before marriage. His friends helped him with this. If the future son-in-law showed himself poorly at work, then the family could refuse to marry him.

S. Kaskabasov writes about this as follows: "So, the tradition of serving in the bride's house for the sake of receiving her is, in fact, the most ancient, original form of kalim. This method of "buying" a bride is the deep basis of the motive when, in fairy tales, the girl's father puts difficult conditions on the young man. And the fact that the young man performs these tasks without objections is also an echo of an ancient custom. Of course, this tradition is very old, and in folklore it has been preserved not in its original form, but in a transformed form, since the custom itself has already disappeared from life. Thus, the actions of the future son-in-law, aimed at serving the bride's family, in a fairy tale turn into difficult tasks that his future father-in-law gives him. Folklore poetics is manifested here. Now such tasks in a fairy tale are perceived as tests for a young man. This motif also permeates the epic". In this article, the scientist also emphasizes that the motive of the groom's secret arrival in the bride's village dates back to ancient times. He cites the epic of Kozy-Korpesh and Bayan-Sulu as an example: although Kozy has found his beloved, he does not openly break into her, but comes disguised as a shepherd, gets a job, grazes the cattle of the girl's father, then shows his talents, wins the heart of Bayan, defeats Karabai and Kodar, finds a beloved and for a while Time stays in her parents' house, becoming the rightful owner. According to the researcher, this is an excellent compositional core of the epic, based on deep epic poetics.

The essence of a scientist's scientific judgment is as follows: "The point here, first of all, is that the original plot is very ancient, and at first it was presented in the form of a fairy tale or a story. Having originated in ancient times, the story-tale gradually transformed into an epic. Having been strongly influenced by the epic tradition for a long time, it absorbed all the key features of the epic genre and in the Middle Ages acquired the form of a poetic work. The ancient plot about the marriage of a young man was not initially heroic in nature, but over time turned into a love story dedicated to the feelings of two lovers" [18, p. 447].

Consequently, the epic tradition has rethought and transformed the features of the previous stages of epic development.

Conclusion

Thus, the wedding plot in the epic of the Turkic peoples is not just a stable motif, but a multi-layered phenomenon that combines mythological representations, ethnographic realities, social norms and aesthetic categories. His artistic nature reveals not only the personal fate of the epic hero, but also the collective consciousness of the people, his views on marriage, family, honor and social

legitimization.

A comparative analysis of the epic texts of the Turkic peoples revealed both the typological community and the cultural specifics of the wedding motif. In all versions of the epic, there is a steady desire to show the wedding not as an everyday event, but as a symbolic action that asserts the hero as a full-fledged member of society, a continuer of the family and a bearer of traditions.

Consequently, the wedding plot performs an important structural and semantic function in the Turkic epic: it completes the initiation stage of the hero, consolidates his status and at the same time forms the ethical and ideological core of the work. Its study requires an interdisciplinary approach combining philological, ethnographic and philosophical methods, since it is in such subjects that the synthesis of historical memory, artistic thinking and cultural identity of the Turkic peoples is most clearly manifested.

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Түркі халықтары эпосындағы үйлену сюжетінің негізгі мотивтері

Аңдатпа. Бұл мақалада түркі халықтары эпосындағы үйлену сюжеттерінің негізгі мотивтері, көркемдік табиғаты мен құрылымдық ерекшеліктері талданады. Эпостарда жиі кездесетін үйлену желісінің пайда болу тарихы мен мифологиялық негіздерін ашып көрсетеді. Түркі халықтары эпосындағы үйлену бейнесі қоғамдық-әлеуметтік қатынастарды бейнелеумен қатар, этностың дүниетанымы мен ұлттық ұғымдарының көрінісі ретінде қарастырылады.

Мақалада түркі халықтарының эпостарындағы үйлену сюжетінің типологиялық табиғаты мен көркемдік жүйесі талданып, ұқсастықтары мен айырмашылықтары анықталады. Эпостық шығармалардағы үйлену желісі тек қаһарманның жеке тағдырымен ғана емес, тұтас этностың дүниетанымымен, әлеуметтік құрылымымен, салт-дәстүрімен тығыз байланысты. Сондай-ақ, бұл сюжеттердің қаһармандық пен тарихи жадыны сақтаудағы рөлі ерекше атап өтіледі.

Эпос поэтикасындағы үйлену сюжеті арқылы дәстүрлі қоғамның моральдық-этикалық нормалары, ұрпақ сабақтастығы, тарихи сана көрініс табады. Зерттеуде үйлену сюжетінің тарихи-мифологиялық негіздері ашылып, оның эпос құрылымындағы орны мен функциясы айқындалады. Эпостық жырлардағы үйлену желісі көбінесе қаһарманның батырлық жолының логикалық жалғасы, қоғамдық мойындалуының белгісі ретінде көрінеді. Бұл сюжет эпикалық кеңістікте қаһарманның адамдық болмысын толықтырып, тарихи жады мен мәдени сабақтастықты бекітетін көркем тетік ретінде ұсынылады. Зерттеу нәтижесінде эпос поэтикасындағы үйлену сюжеті тек әдеби-эстетикалық құбылыс ғана емес, ұлттық болмысты танытатын мәдени код екені айқындалады.

Кілт сөздер: түркі эпосы, үйлену сюжеті, фольклор, салыстырмалы талдау, қаһармандық бейне, ұлттық дүниетаным.

Основные мотивы свадебного сюжета в эпосе тюркских народов

Аннотация. В данной статье анализируются основные мотивы, художественная природа и структурные особенности свадебных сюжетов в героическом эпосе тюркских народов. В работе раскрываются история возникновения и мифологические основы свадебных мотивов, часто встречающихся в эпических произведениях. Свадебный сюжет в эпосе тюркских народов наряду с изображением общественно-социальных отношений рассматривается как отражение мировоззрения и

национальных концепций этноса.

В статье исследуются типологическая природа и художественная система свадебного сюжета в эпосе тюркских народов, а также выявляются их структурные сходства и жанровые различия. Свадебная линия в эпических произведениях неразрывно связана не только с личной судьбой героя, но и с традиционным мировоззрением, социальным строем, обычаями и традициями этноса в целом. Также подчеркивается роль данных сюжетных линий в сохранении героической и исторической памяти.

Через призму свадебного сюжета в поэтике эпоса эксплицируются нравственно-этические нормы традиционного общества, преемственность поколений, историческое сознание. В исследовании раскрываются историко-мифологические основы свадебного сюжета, определяются его место и функция в структуре эпоса. Свадебная линия в эпических песнях интерпретируется как логическое продолжение героического пути батыра и знак его общественного признания. Этот сюжет представлен в эпическом пространстве как художественный механизм, дополняющий человеческую природу героя, а также закрепляющий историческую память и культурную преемственность. В результате исследования обосновано, что свадебный сюжет в поэтике эпоса – это не только литературно-эстетическое явление, но и культурный код, отражающий национальную идентичность.

Ключевые слова: тюркский эпос, свадебный сюжет, фольклор, сравнительный анализ, героический образ, национальное мировоззрение.

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