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KAZAKH HEROIC EPIC “KOBYLANDY BATYR” AND ENGLISH FOLK BALLAD “SIR PATRICK SPENS”: A COMPARATIVE STRUCTURAL AND CONTENT ANALYSIS

Abstract. This article presents a focused comparative analysis of the Kazakh heroic epic “Kobylandy Batyr” and the Anglo-Scottish folk ballad “Sir Patrick Spens”, with particular emphasis on their structural organization and symbolic systems. The study aims to identify how differences in genre—heroic epic and tragic folk ballad - shape representations of heroism, fate, and the relationship between humans and nature. Through the use of comparative-typological and structural-semantic methods, the article demonstrates that “Kobylandy Batyr” constructs a collective heroic ideal grounded in social harmony and victory, while “Sir Patrick Spens” articulates an individual-centered tragic worldview dominated by fatalism. Special attention is given to symbolic elements, revealing how the steppe and horse function as affirmations of life and unity in the heroic epic, whereas the sea operates as a symbol of inevitable death in the folk ballad.

The analysis further examines the narrative structures of both works, highlighting the contrasting ways in which plot development, characterization, and poetic imagery reinforce their underlying cultural values. While the Kazakh epic emphasizes cyclical patterns of conflict and restoration that affirm communal identity and continuity, the Anglo-Scottish ballad follows a linear progression toward irreversible catastrophe, underscoring the fragility of human existence. The article also explores the role of oral tradition in shaping these texts, demonstrating how formulaic expressions, recurring motifs, and performative conventions contribute to the preservation of collective memory and ethical ideals. By situating both works within their broader historical and cultural contexts, the study reveals that despite significant differences in narrative structure and symbolic representation, they address universal questions concerning courage, duty, destiny, and the limits of human agency. The findings contribute to comparative folklore studies by offering a deeper understanding of how culturally distinct oral traditions employ genre-specific artistic strategies to express shared human concerns while reflecting the social values and worldviews of their respective communities.

Keywords: heroic epic, folk ballad, Kobylandy batyr, Sir Patrick Spens, structural analysis, comparative literary studies, folklore.

Introduction

The folklore heritage of the Kazakh and English peoples constitutes a rich cultural repository reflecting the spiritual history, worldview, and aesthetic taste of the nation [1]. Despite the diverse

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historical circumstances and ethnic development paths, folklore works respond to common questions of humanity, while preserving national characteristics.

The folklore traditions of Kazakh and English cultures represent rich and historically layered systems of artistic expression. While these traditions developed under different socio-historical conditions, they address comparable existential themes such as heroism, duty, and fate.

This study focuses specifically on two aspects:

- 1) Structural organization of narrative,
- 2) Symbolic representation of key themes.

By narrowing the scope to these dimensions, the article avoids overly broad generalization and provides a more in-depth comparative analysis.

The Kazakh heroic epic “Kobylandy Batyr” exemplifies a multi-episodic heroic narrative that reflects collective ideals, while “Sir Patrick Spens” represents a concise tragic folk ballad centered on individual fate. The comparison of these works allows us to examine how genre influences meaning, particularly in the construction of heroism and symbolism.

The Kazakh heroic epic is a multi-episode, compositionally complex genre that glorifies the heroic ideal. It demonstrates the national unity and spiritual values of the people through the hero’s feat in times of danger to the country. The epic “Kobylandy batyr” is one of the prominent, widespread, and poetically rich examples of this tradition.

One of the most prominent genres of Anglo-Scottish folklore is the folk ballad. Among them, “Sir Patrick Spens” is one of the works that is based on tragic content, is rhythmically stable, compact in composition, and conveys its poetic power through short episodes.

The scholarly significance of comparing these two works lies in demonstrating that, despite the genre differences between heroic epic and folk ballad, they intersect on some thematic, emotional and aesthetic levels. At the same time, it is also important to determine how their differences change depending on the national worldview, folklore tradition, and historical environment.

By focusing on structure and symbolism, this article aims to demonstrate how genre differences shape representations of heroism, fate, and human interaction with nature in the two works.

Literature review

Study of the Kazakh Heroic Epic

The Kazakh heroic epic represents one of the most extensive and artistically complex genres of national folklore. Scholarly research on its genre characteristics, historical foundations, and poetic structure began in the early twentieth century and continues to develop within contemporary folklore studies.

M. Auezov played a foundational role in establishing the scientific study of Kazakh heroic epics. In works such as *History of Literature* (1927), *Epos Creators* (1939), and *Epos and Folklore of the Kazakh People* (1958), he defined the heroic epic as an artistic reflection of the historical memory and spiritual experience of the people. According to Auezov, heroic epics cultivate patriotism and collective identity while preserving national values through poetic representation [2].

A. Margulan expanded the study of heroic epics by examining their archaeological, ethnographic, and mythological dimensions. He argued that many epic motifs, including the extraordinary birth of heroes and the symbolic unity of hero and horse, originate in ancient Turkic mythological traditions [3]. His research demonstrated that *Kobylandy Batyr* preserves important cultural elements associated with Oghuz and Kipchak folklore.

S. Kaskabasov focused on the structural and poetic characteristics of the genre. He identified key features of the Kazakh heroic epic, including multi-episodic composition, formulaic language, recurring motifs, and conventional representations of time and space [4]. He regarded *Kobylandy Batyr* as a classical example of the heroic epic tradition, particularly because of its stable narrative structure and recurring symbolic motifs.

E. Tursunov emphasized the historical and social dimensions of epic tradition, highlighting the importance of oral performance and transmission. His research connected the characters and conflicts of *Kobylandy Batyr* with historical processes in the development of Kazakh tribal communities [5].

The broad scholarly consensus is that *Kobylandy Batyr* embodies the heroic ideals of traditional Kazakh society, presents the hero as a defender of collective interests, and preserves historical memory through poetic narrative.

Research on Anglo-Scottish Folk Ballads

Anglo-Scottish folk ballads constitute one of the oldest oral poetic traditions of the British Isles. Their systematic study began with the publication of Francis James Child's monumental collection *The English and Scottish Popular Ballads* (1882–1898), which remains a foundational source for ballad scholarship [6]. Child demonstrated the importance of formulaic language, repetition, and textual variation in oral tradition and associated *Sir Patrick Spens* with historical maritime relations between Scotland and Scandinavia.

Later scholars expanded the study of ballads through performance-oriented and structural approaches. Mary Ellen Brown emphasized the dynamic nature of oral performance and the variability of ballad texts in transmission [7]. David Atkinson examined the rhythmic structure, dialogic form, and historical context of ballads, arguing that the traditional ballad meter contributes significantly to the tragic effect of *Sir Patrick Spens* [8].

Research on *Sir Patrick Spens* has identified several defining features: a compact linear narrative structure, extensive use of repetition, and a symbolic association of the sea with fate and death. These characteristics contribute to the ballad's atmosphere of inevitability and tragic fatalism [6; 8].

Contemporary Theoretical Approaches

Modern comparative folklore studies increasingly analyze oral traditions through performance theory, oral-formulaic composition, and cultural memory. The oral-formulaic theory developed by Milman Parry and Albert Lord demonstrated that oral poetry relies on formulaic expressions, recurring narrative patterns, and performance-based composition [12]. Building on this framework, John Miles Foley introduced the concept of "traditional referentiality," emphasizing that meaning in oral traditions emerges through culturally shared symbolic systems [11].

Additional comparative perspectives are provided by Finnegan, whose cross-cultural studies of oral literature highlight the social functions of oral narratives [13]. Research by Dewulf, Goldstein, and Mould further explores folklore as a form of collective memory and cultural communication, demonstrating how oral narratives preserve social values and symbolic meanings across generations [16–18].

Structural approaches developed by Roman Jakobson and Claude Lévi-Strauss are particularly relevant for comparative analysis. Jakobson's theory of poetic language provides a framework for examining formulaic repetition and parallelism, while Lévi-Strauss's concept of binary oppositions allows deeper interpretation of symbolic structures such as hero/society, nature/culture, and life/death [9; 10].

Recent scholarship by Buchan and McCarthy has further emphasized the relationship between ballad structure, cultural memory, and historical consciousness within oral traditions [14; 15].

Research Gap

Although Kazakh heroic epics and Anglo-Scottish folk ballads have been extensively studied within their respective scholarly traditions, direct comparative analyses between Central Asian heroic epics and British folk ballads remain limited. Existing studies primarily examine these traditions separately, focusing on genre development, oral performance, and historical context. Consequently, a comparative investigation of *Kobylandy Batyr* and *Sir Patrick Spens* offers an opportunity to explore how different oral traditions employ distinct narrative structures and symbolic systems to represent heroism, fate, and the relationship between humans and nature.

Research methods and materials

This study employs an integrated methodological framework grounded in folklore studies, comparative literature, and structural poetics. Since the research focuses on the comparative analysis of the Kazakh heroic epic *Kobylandy Batyr* and the Anglo-Scottish folk ballad *Sir Patrick Spens*, the methodology is designed to examine both narrative structure and symbolic meaning while maintaining a clear analytical focus.

Comparative-Typological Analysis

The primary method of the study is comparative-typological analysis, which enables the identification of similarities and differences between the two folklore traditions. This approach is used to compare thematic patterns, representations of heroism and fate, narrative organization, and genre-specific characteristics. Drawing on the comparative principles developed in folklore studies, the method distinguishes universal narrative models from culturally specific elements such as the steppe-based heroic ideal of the Kazakh epic and the maritime fatalism of the Anglo-Scottish ballad tradition.

Structural-Semantic Analysis

Structural-semantic analysis serves as the second principal method. Based on the theoretical approaches of V. Propp, R. Jakobson, and C. Lévi-Strauss, it examines the internal organization of narrative and the symbolic meanings embedded in folklore imagery. Particular attention is paid to plot construction, episode sequencing, recurring motifs, and binary oppositions such as hero/society, human/nature, and life/death.

This method allows the study to reveal the contrast between the expansive, multi-episodic structure of *Kobylandy Batyr* and the compressed linear structure of *Sir Patrick Spens*, while also interpreting key symbols such as the horse, the steppe, and the sea within their respective cultural contexts.

Supporting Analytical Procedures

To complement the primary methods, several supporting analytical procedures are employed.

Textological observation is used to identify oral-formulaic elements, including recurring epithets, repetitions, and conventional motifs characteristic of oral tradition. In *Kobylandy Batyr*, attention is given to formulaic descriptions of the hero and his horse, whereas in *Sir Patrick Spens*, repetitive structures are examined for their contribution to tragic intensity.

Genre analysis provides an additional framework for distinguishing the structural and functional characteristics of the heroic epic and the folk ballad. Particular consideration is given to narrative scope, compositional organization, temporal and spatial representation, and emotional tone.

The combination of comparative-typological and structural-semantic analysis, supported by textological observation and genre analysis, ensures a balanced and coherent examination of both works. At the same time, priority is given to structural and symbolic interpretation, allowing the study to focus on how different oral traditions construct meanings of heroism, destiny, and the relationship between humans and nature.

Results and discussion

Comparison of structural features

“Kobylandy Batyr” is a classic example of Kazakh heroic epic tradition. Its structural model is very close to the function of the heroic epic plot described by V. Propp: the birth of the hero, social recognition, passing the test, defeating the enemy, returning to homeland [19].

The folk ballad is a concise genre grounded in dramatic intensity. The composition of “Sir Patrick Spens” is as compact as possible, but has a high emotional intensity. Unlike the expansive structure of the heroic epic, the folk ballad’s compressed narrative produces a sense of inevitability. Each event directly leads to the next, eliminating the possibility of narrative deviation. This structural rigidity reinforces the tragic outcome, in contrast to the heroic epic’s open and cumulative development, where multiple trials ultimately lead to resolution and restoration.

The following table depicts the main stages of the works “Kobylandy Batyr” and “Sir Patrick Spens” (Table 1).

Table 1 – Main Narrative Stages in the Works

“Kobylandy Batyr”	“Sir Patrick Spens”
Miraculous birth of the hero emphasizes noble destiny	The king’s command initiates the tragic sequence
Heroic maturation and recognition of strength	Acceptance of the command reflects social duty and inner conflict
Taiburyl symbolizes the unity of hero and horse	The sea voyage foreshadows inevitable tragedy
Military campaign reveals heroic identity	Shipwreck symbolizes human helplessness before nature
Victory and restoration of peace	Tragic death at sea

The structure of “Kobylandy Batyr” follows a cumulative heroic epic model: *birth* → *initiation* → *trials* → *victory* → *return*, which corresponds to the universal narrative pattern described in folklore theory [19; 12]. This model allows for narrative expansion and reinforces collective values.

For example, formulaic expressions such as “*six months’ journey in six days*” emphasize heroic epic scale and temporal flexibility typical of oral traditions [4; 12]. These repetitions are not merely stylistic but function as structural devices that unify the narrative.

In contrast, “*Sir Patrick Spens*” demonstrates a compressed linear structure: *royal command* → *acceptance* → *voyage* → *catastrophe*, which creates a sense of inevitability and aligns with the tragic rhythm of the folk ballad form [20].

This effect is reinforced by the opening lines:

“The king sits in Dunfermline town,
Drinking the blood-red wine...”

The abrupt introduction of authority and command immediately sets the narrative trajectory, eliminating alternative developments. As noted by Atkinson, such structural compression intensifies dramatic tension and accelerates the movement toward tragedy.

Thus, while heroic epic structure is expansive and integrative, folk ballad structure is linear and restrictive, shaping fundamentally different narrative outcomes.

The structural comparison of the works is described in Table 2.

Table 2 – Structural Comparison of the Works

Parameter	“Kobylandy Batyr”	“Sir Patrick Spens”
Genre	Heroic epic	Folk ballad
Narrative scope	Expansive	Concise
Plot structure	Multi-episodic	Linear
Temporal scope	Extended	Compressed
Spatial representation	Open steppe landscape	Maritime space
Ending	Optimistic	Tragic

In conclusion, heroic epic accumulates historical and collective social experience through an expansive narrative form, whereas folk ballad condenses tragic experience into a concise lyrical structure.

2. Symbolic system

One of the key contributions of this study is a more detailed examination of symbolism, which functions not merely as ornamentation but as a core structural mechanism of meaning

[10;11]. Within this theoretical framework, symbolism is understood as a system that organizes narrative meaning and reflects underlying cultural models.

In “Kobylandy Batyr,” the horse Taiburyl functions not merely as a companion but as an extension of the hero’s identity, symbolizing unity between human and nature. The steppe represents freedom, continuity, and collective existence, forming a supportive environment for heroic action.

In contrast, in “Sir Patrick Spens,” the sea operates as a dominant symbol of fate and inevitable death. The storm and darkness intensify the sense of human vulnerability in the face of uncontrollable natural forces.

Thus, the epic constructs a life-affirming symbolic system, whereas the ballad presents a fatalistic and hostile worldview. This opposition between steppe and sea reflects deeper cultural models of human agency and nature.

In “*Kobylandy Batyr*”, the horse Taiburyl functions as an extension of the hero’s identity, reflecting unity between human and nature. This is evident in descriptions where the horse possesses near-mythical speed and awareness, for example:

“Taiburyl flew like the wind,
Covering vast crenpe in a single leap.”

Such imagery reflects what Foley defines as the performative symbolism of oral heroic epic, where recurring motifs encode cultural values [11].

The steppe, similarly, is not merely a setting but a symbolic space of continuity and collective existence, reinforcing social harmony [3].

In “*Sir Patrick Spens*”, the sea functions as a dominant symbol of fate and inevitable death. This is explicitly conveyed in the well-known lines:

“O lang, lang may the ladies sit,
Wi’ their fans into their hand,
Before they see Sir Patrick Spens
Come sailing to the land.”

Here, repetition and foreboding imagery create a symbolic structure of irreversibility and loss [6; 7].

The storm imagery further intensifies this symbolic opposition:

“The sea grew loud, the wind blew wild...”

This reflects what Lévi-Strauss would describe as a binary opposition between human intention and natural force [10].

Analytical Synthesis

The opposition between *steppe (heroic epic)* and *sea (folk ballad)* is therefore structural rather than descriptive:

- Steppe → openness, harmony, collective life
- Sea → closure, danger, fatal inevitability
- This contrast reveals two distinct cultural conceptions of human existence:
- integration with nature (heroic epic tradition);
- submission to nature (folk ballad tradition).

In terms of tragic pathos, the story in the Kazakh epic does not end tragically: the hero overcomes the trials and emerges the optimistic worldview of the people. In the English ballad, tragedy is the main artistic principle: Patrick Spens appears to anticipate the tragic outcome of the voyage, but cannot escape fate, which makes the folk ballad, so close to a tragedy of the Hamlet type.

Regarding the social ideas, the Kazakh heroic epic is dominated by natural unity, intertribal harmony, loyalty and courage, as well as the protection of the land and the country, which indicates that the heroic epic plays the role of the ideology that forms the unity of society. In the English folk ballad, the conflict between power and the individual, submission to the fate (fatalism), and the

transience of human life prevail, which indicates that the folk ballads accurately reflect the social mood of the medieval people

3. Concept of heroism

Heroism in both works is shaped directly by narrative structure and genre conventions. In “Kobylandy Batyr,” the hero represents a collective ideal whose actions are directed toward preserving social unity and protecting the homeland. His heroism is constructive, socially validated, and future-oriented. By contrast, Patrick Spens embodies an individual and tragic form of heroism. His obedience to royal authority transforms personal duty into inevitable catastrophe. As a result, heroism in the folk ballad is constrained by fatalism and limited human agency.

Thus, heroism in the epic is collective and productive, contributing to social stability, whereas in the ballad it is individual and tragic, highlighting the limitations of human agency under external forces (Table 3).

Table 3 – Comparative Analysis on the Concept of Heroism

Kobylandy Batyr	Patrick Spens
Hero, commander, defender of the country	Professional sailor
Social function – the embodiment of the ideal of the people	Executor of the king’s command; a figure subjected to social and political pressure
Multifaceted personality: hero, warrior, protector of the family	Tragic hero characterized by limited freedom of choice
Actions are measured by public interest	His personal qualities and tragic destiny are revealed primarily through dialogue

In “*Kobylandy Batyr*”, the hero acts as a defender of collective order. His actions are purposeful and socially validated, consistent with heroic epic tradition [2].

In “*Sir Patrick Spens*”, however, heroism emerges through obedience rather than agency. His internal conflict is implied in lines such as:

“The first word that Sir Patrick read,
A loud laugh laughed he...”

This ambiguous reaction reflects awareness of impending doom, reinforcing the tragic nature of his role [20]. Thus:

- Heroic epic heroism → constructive, collective, future-oriented
- Folk ballad heroism → tragic, constrained, fate-driven

The analysis demonstrates a clear contrast: Kobylandy Batyr embodies collective heroism; his actions ensure social stability, while Patrick Spens represents tragic heroism; his duty leads to destruction.

Conclusion

This study demonstrates that the differences between “*Kobylandy Batyr*” and “*Sir Patrick Spens*” are not merely generic but reflect distinct cultural models of reality, historical experience, and artistic representation. By examining the structural organization, narrative logic, and symbolic systems of both works, the research reveals how genre conventions shape different conceptions of heroism, destiny, and the relationship between the individual and society. The Kazakh heroic epic constructs an optimistic and socially integrated worldview in which the hero functions as the defender of communal values, the restorer of justice, and the guarantor of collective continuity. Victory over external threats ultimately reinforces social harmony and affirms the moral order of the community. In contrast, the English folk ballad presents a tragic, fate-oriented perspective that emphasizes the limitations of human agency, the unpredictability of natural forces, and the inevitability of loss. The sea, as the central symbolic space, embodies uncertainty, danger, and death, while the steppe and the heroic horse in the Kazakh epic symbolize freedom, vitality, mobility, and the unity between humans and nature.

The comparative analysis also demonstrates that differences in narrative composition correspond to different systems of cultural values. Whereas the epic employs an expansive narrative structure with multiple episodes, formulaic repetitions, and an idealized protagonist whose actions shape historical destiny, the ballad achieves its emotional impact through brevity, narrative concentration, and the gradual intensification of tragic tension. These structural distinctions influence the representation of time, space, and character, reinforcing the ideological foundations of each genre. At the same time, both works preserve essential features of oral tradition, including formulaic language, recurring motifs, and symbolic imagery that facilitated transmission across generations.

Despite their cultural and generic differences, “*Kobylandy Batyr*” and “*Sir Patrick Spens*” engage with universal questions concerning duty, courage, mortality, sacrifice, and the human relationship with the natural world. Their comparison demonstrates that oral traditions from geographically and historically distant cultures employ different artistic strategies to express common human concerns. The findings therefore contribute to comparative folklore studies by highlighting both the universality of fundamental narrative themes and the specificity of the cultural, historical, and symbolic frameworks through which these themes are articulated. The study also provides a basis for further cross-cultural investigations of epic and ballad traditions, demonstrating the value of structural and symbolic analysis in understanding the diversity of world folklore and the enduring significance of oral narrative as a medium of cultural memory and identity.

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**Қазақ эпосы «Қобыланды батыр» мен ағылшынның «Патрик Спенс мырза» балладасы:
салыстырмалы құрылымдық-мазмұндық талдау**

Андатпа. Бұл мақалада қазақтың «Қобыланды батыр» эпопеясы мен англо-шотландтық «Сэр Патрик Спенс» балладасының құрылымдық ұйымдастырылуы мен символдық жүйелеріне ерекше назар аударып, салыстырмалы талдау берілген. Зерттеу жанрлық-қаһармандық эпос пен трагедиялық баллада арасындағы айырмашылықтардың ерлік, тағдыр және адам мен табиғат арасындағы қарым-қатынас ұғымдарын қалай бейнелейтінін анықтауға бағытталған. Салыстырмалы-типологиялық және құрылымдық-семантикалық әдістерді қолдану арқылы авторлар «Қобыланды батыр» қоғамдық келісім мен жеңіске негізделген ұжымдық қаһармандық идеалды қалыптастыратынын, ал «Сэр Патрик Спенс» балладасы фатализм үстемдік ететін жеке тұлғаға бағытталған қайғылы дүниетанымды бейнелейтінін көрсетеді. Эпостағы дала мен жылқы өмірдің, еркіндіктің және бірліктің нышаны ретінде көрінсе, баллададағы теңіз қауіп пен сөзсіз өлімнің символы ретінде сипатталады. Сонымен қатар, шығармалардағы кейіпкерлер бейнесі, кеңістік пен уақыт категорияларының көркемдік қызметі де қарастырылады. Зерттеу нәтижелері салыстырмалы фольклортанудың дамуына үлес қосып, әртүрлі мәдениеттердегі ортақ адамзаттық құндылықтардың көркемдік тұрғыдан көрініс табу ерекшеліктерін айқындайды. Сондай-ақ мақалада екі туындыдағы мифологиялық таным элементтері мен дәстүрлі дүниетанымның көркемдік бейнелену тәсілдері сараланады. Авторлар эпикалық және балладалық баяндау ерекшеліктерін талдай отырып, ұлттық мәдени кодтардың шығармалардың идеялық-мазмұндық құрылымына әсерін көрсетеді. Зерттеу нәтижелері әлемдік фольклор мұраларын өзара салыстыра қарастырудың маңызын дәлелдеп, мәдениеттер арасындағы әдеби байланыстарды тереңірек түсінуге мүмкіндік береді.

Кілт сөздер: эпос, баллада, Қобыланды батыр, сэр Патрик Спенс, құрылымдық талдау, салыстырмалы әдебиеттану, фольклор.

**Казахский эпос «Кобыланды батыр» и английская баллада «Сэр Патрик Спенс»:
сравнительный структурно-содержательный анализ**

Аннотация. В данной статье представлен сравнительный анализ казахского эпоса «Кобыланды батыр» и англо-шотландской баллады «Сэр Патрик Спенс» с акцентом на их структурную организацию и символические системы. Цель исследования заключается в выявлении того, как различия между героическим эпосом и трагической балладой формируют представления о героизме, судьбе и взаимоотношениях человека с природой. Применяя сравнительно-типологический и структурно-семантический методы, авторы показывают, что «Кобыланды батыр» воплощает коллективный героический идеал, основанный на социальной гармонии и победе, тогда как «Сэр Патрик Спенс» выражает индивидуализированное трагическое мировоззрение, в котором доминирует фатализм. Особое внимание уделяется символике: степь и конь в эпосе выступают как символы жизни, единства и силы, а море в балладе – как образ неизбежной гибели. Кроме того, рассматриваются особенности художественного пространства и времени, а также способы создания образов главных героев в обеих традициях. Анализ показывает, что символические системы произведений тесно связаны с историко-культурным опытом народов и отражают их мировоззренческие установки. Работа вносит вклад в сравнительное изучение фольклора и демонстрирует, как культурно обусловленные художественные системы выражают универсальные человеческие переживания. Таким образом, сопоставление двух традиций позволяет глубже понять универсальные и национально-специфические модели осмысления человеческого существования в фольклоре и их символического выражения в мировой литературе.

Ключевые слова: эпос, баллада, Кобыланды батыр, сэр Патрик Спенс, структурный анализ, сравнительное литературоведение, фольклор.

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