

ISSN 1999-4214 (print)

ISSN 2957-5095 (online)

ЕУРАЗИЯ ГУМАНИТАРЛЫҚ ИНСТИТУТЫНЫҢ

ХАБАРШЫСЫ

ВЕСТНИК

ЕВРАЗИЙСКОГО
ГУМАНИТАРНОГО
ИНСТИТУТА

BULLETIN

OF THE EURASIAN
HUMANITIES
INSTITUTE

№1/2026

Жылына 4 рет шығады
2001 ж. шыға бастаған

Выходит 4 раза в год
Начал издаваться с 2001 г.

Published 4 times a year
Began to be published in 2001

Астана, 2026

Бас редактор **Дауренбекова Л.Н.**
А.Қ. Құсайынов атындағы Еуразия гуманитарлық институтының доценті,
филология ғылымдарының кандидаты
Жауапты редактор **Алимбаев А.Е.**
А.Қ. Құсайынов атындағы Еуразия гуманитарлық институтының доценті,
философия докторы (PhD)

Редакция алқасы

Аймұхамбет Ж.Ә.	филология ғылымдарының докторы, профессор, Л.Н. Гумилев атындағы ЕҰУ, Астана, Қазақстан
Ақтаева К.	филология ғылымдарының докторы, профессор, А. Мицкевич атындағы Польша университеті, Познань, Польша.
Әбсадық А.А.	филология ғылымдарының докторы, профессор, А. Байтұрсынов атындағы Қостанай өңірлік университеті, Қостанай, Қазақстан
Аасланд Е.	философия докторы (PhD), профессор
Бредихин С.Н.	филология ғылымдарының докторы, профессор, Солтүстік Кавказ федералды университеті, Ставрополь, РФ
Гайнуллина Ф.А.	филология ғылымдарының кандидаты, доцент Ә. Бөкейхан атындағы университеті, Семей, Қазақстан
Ермекова Т.Н.	филология ғылымдарының докторы, профессор, Қазақ ұлттық қыздар педагогикалық университеті, Алматы, Қазақстан
Есиркепова К.Қ.	филология ғылымдарының кандидаты, қауымдастырылған профессор, А. Байтұрсынов атындағы Қостанай өңірлік университеті, Қостанай, Қазақстан
Жүсіпов Н.Қ.	филология ғылымдарының докторы, профессор, Торайғыров университеті, Павлодар, Қазақстан
Каранфил Г.	философия докторы (PhD), профессор, Комрат мемлекеттік университеті, Кишинев, Молдова
Курбанова М.М.	филология ғылымдарының докторы, профессор, Алишер Навои атындағы Ташкент мемлекеттік өзбек тілі мен әдебиеті университеті, Ташкент, Өзбекстан
Қамзабекұлы Д.	ҚР ҰҒА академигі, филология ғылымдарының докторы, профессор, Л.Н. Гумилев атындағы ЕҰУ, Астана, Қазақстан
Құрысжан Л.Ә.	филология ғылымдарының кандидаты, профессор, Ханкук шетелтану университеті, Сеул, Оңтүстік Корея
Онер М.	философия докторы (PhD), профессор, Эгей университеті, Измир, Туркия
Олдфилд А.	Философия докторы (PhD), профессор, Каролина Университеті Каролина, АҚШ
Пименова М.В.	филология ғылымдарының докторы, профессор, Шет ел тілдері институты, Санкт-Петербург, РФ
Сайфулина Ф.С.	филология ғылымдарының докторы, профессор, Қазан федералды университеті, Қазан, Татарстан, РФ
Сенмез О.Ф.	философия докторы (PhD), профессор, Токат Газиосманпаша университеті, Токат, Түркия

Редакцияның мекенжайы: 010009, Астана қ., Жұмабаев даңғ., 4
Телефон/факс: (7172) 561 933; e-mail: eagi.vestnik@gmail.com, сайт: ojs.egi.kz

Еуразия гуманитарлық институтының Хабаршысы.

Меншіктенуші: «А.Қ. Құсайынов атындағы Еуразия гуманитарлық институты»

Қазақстан Республикасы Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінде қайта есепке қойылды. Тіркеу № KZ92VPY00046970 17.03.2022

Басуға 27.03.2026 ж. қол қойылды. Пішімі 60*84 1\8. Қағаз офсеттік Көлемі. БТ.

Таралымы 200 дана. Бағасы келісім бойынша. Тапсырыс № 89

«Ақтаев У.Е.» баспасында басылып шықты

© А.Қ. Құсайынов атындағы Еуразия гуманитарлық институты

Главный редактор **Дауренбекова Л.Н.**
Кандидат филологических наук, доцент Евразийского гуманитарного института имени
А.К. Кусаинова
Ответственный редактор **Алимбаев А.Е.**
Доктор философии (PhD), доцент Евразийского гуманитарного института имени
А.К. Кусаинова

Редакционная коллегия

Аймухамбет Ж.А.	доктор филологических наук, профессор, ЕНУ имени Л.Н. Гумилева, Астана, Казахстан
Актаева К.	доктор филологических наук, профессор, университет имени Адама Мицкевича, Познань, Польша.
Абсадық А.А.	доктор филологических наук, профессор, Костанайский региональный университет имени А.Байтурсынова, Костанай, Казахстан
Аасланд Е.	доктор философии (PhD), профессор
Бредихин С.Н.	доктор филологических наук, профессор, Северо-Кавказский федеральный университет, Ставрополь, РФ
Гайнуллина Ф.А.	кандидат филологических наук, доцент университет имени А. Бокейхана, Семей, Казахстан
Ермекова Т.Н.	доктор филологических наук, профессор, Казахский национальный женский педагогический университет, Алматы, Казахстан
Есиркепова К.К.	кандидат филологических наук, профессор, Костанайский региональный университет имени А. Байтурсынова, Костанай, Казахстан
Жусипов Н.К.	доктор филологических наук, профессор, Торайгыров университет, Павлодар, Казахстан
Каранфил Г.	доктор философии (PhD), профессор, Комратский государственный университет, Кишинев, Молдова
Курбанова М.М.	доктор филологических наук, профессор, Ташкентский государственный университет узбекского языка и литературы им. Алишера Навои, Ташкент, Узбекистан
Камзабекулы Д.	академик НАН РК, доктор филологических наук, профессор, ЕНУ имени Л.Н. Гумилева, Астана, Казахстан
Курсыжан Л.А.	кандидат филологических наук, профессор, Университет иностранных языков Ханкук, Сеул, Южная Корея
Онер М.	доктор философии (PhD), профессор, Эгейский университет, Измир, Турция
Олдфилд А.	доктор философии (PhD), профессор, Университет Каролины Каролина, США
Пименова М.В.	доктор филологических наук, профессор, Институт иностранных языков, Санкт-Петербург, РФ
Сайфулина Ф.С.	доктор филологических наук, профессор, Казанский федеральный университет, Казань, Татарстан, РФ
Сенмез О.Ф.	доктор философии (PhD), профессор, Университет Токат Газиосманпаша, Токат, Турция

Адрес редакции: 010009, г. Астана., пр. Жумабаева, 4
Телефон/факс: (7172) 561 933; e-mail: eagi.vestnik@gmail.com, сайт: ojs.egi.kz

Вестник Евразийского гуманитарного института.
Собственник: «Евразийский гуманитарный институт имени А.К. Кусаинова».
Министерством информации и общественного развития Республики Казахстан Комитет информации постановлено на переучет № KZ92VPY00046970 17.03.2022
Подписано в печать 27.03.2026 г. Формат 60*84 1\8. Бум. типогр.
Тираж 200. Цена согласовано. Заказ № 89
Напечатано в издательстве «У.Е. Актаева»

©Евразийский гуманитарный институт имени А.К. Кусаинова

Chief Editor **Daurenbekova L.N.**

Candidate of Philological Science, Associate Professor of the A.K. Kussayinov Eurasian Humanities Institute

Editor-in-Chief **Alimbayev A.E.**

Doctor of Philosophy (PhD), Associate Professor of the A.K. Kussayinov Eurasian Humanities Institute

Editorial Board

Aimuhambet Zh.A.	Doctor of Philological Sciences, Professor, L.N. Gumilyov ENU, Astana, Kazakhstan
Aktayeva K.	Doctor of Philological Sciences, Professor, Poznan Adam Mitskevich University, Poznan, Poland
Absadyk A.A.	Doctor of Philological Sciences, Professor, Kostanay Regional University named after A.Baitursynov, Kostanay, Kazakhstan
Aasland E.	
Bredikhin S.N.	Doctor of Philological Sciences, Professor, North-Caucasus Federal University, Stavropol, RF
Гайнуллина Ф.А.	Candidate of Philological Sciences, Associate Professor Alikhan Bokeikhan University, Semey, Kazakhstan
Yermekova T.N.	Doctor of Philological Sciences, Professor, Kaz. National Women's Pedagogical University. Almaty, Kazakhstan
Yesirkepova K.K.	Candidate of Philological Sciences, Professor, Kostanay Regional University named after A.Baitursynov, Kostanay, Kazakhstan
Zhusipov N.K.	Doctor of Philological Sciences, Professor, Toraighyrov University, Pavlodar, Kazakhstan
Karanfil G.	Doctor of Philological (PhD), Professor, Komrat Devlet Univerditesi, Kishinev, Moldova
Kurbanova M.M.	Doctor of Philological Sciences, Professor, Tashkent State University of the Uzbek Language and Literature named after Alisher Navoyi, Tashkent, Uzbekistan
Kamzabekuly D.	Academician of NAS RK, Doctor of Philological Sciences, Professor, L.N. Gumilyov ENU, Astana, Kazakhstan
Kuryszhn L.A.	Candidate of Philological Sciences, Professor, Hankuk University of Foreign Studies Seoul Korea
Oner M.	Doctor of Philological (PhD), Professor, Aegean University, Izmir, Turkey
Oldfield A.	Doctor of Philological (PhD), Professor, Coastal Carolina University Carolina, USA
Pimenova M.V.	Doctor of Philological Sciences, Professor, Foreign Languages Institute, St-Petersburg, RF
Seifullina F.S.	Doctor of Philological Sciences, Professor, Kazan Federal University, Kazan, Tatarstan, RF
Senmez O.F.	(PhD), Professor, Tokat Gaziosmanpasa University, Tokat, Turkey

Editorial address: 010009, Astana., 4, Prospect Zhumabayev

Tel/Fax: (7172) 561 933; e-mail: eagi.vestnik@gmail.com, сайт: ojs.egi.kz

Bulletin of the Eurasian Humanities Institute.

Owner: «A.K. Kussayinov Eurasian Humanities Institute».

The Ministry of Information and Public Development of the Republic of Kazakhstan Information Committee decided to re-register No. KZ92VPY00046970 17.03.2022

Signed for printing 27.03.2026 Format 60 * 84 1 \ 8. Paper. Printing house

Circulation 200. Price agreed. Order No. 89

Printed in the publishing house of «U.E. Aktaev»

МАЗМҰНЫ — СОДЕРЖАНИЕ — CONTENTS

ТІЛ БІЛІМІ – ЯЗЫКОЗНАНИЕ – LINGUISTICS

АКМАГАМБЕТОВА Б.Е., САРСЕКЕ Г.Ә., ШАХИН И.	Сұхбат дискурсындағы коммуникативті стратегия мен тактика: қолданыс ерекшеліктері	7
БЕРГІБАЕВА Д.Қ., КЕНЖЕҒАЛИЕВ С.А., СЕРДАЛИНА С.К.	Ділдік лексикон және қостілділік	22
DOSZHAN Z.A., YERSULTANOVA G.T., KNASSANOVA M.T.	Lexicalising myth and cultural memory: a comparative study of kazakh and english mythologemes	31
ЕСКЕЕВА М.Қ., РАЙНБЕКОВА Г.С.	Түркі халықтарының тұрмыстық лексикасы: тарихи және мәдени аспектілері	40
ЖЫЛКЫБАЕВА М.С., САПАРБАЙҚЫЗЫ Ш., СПАТАЕВА С.Т.	Қытай және басқа да шығыс дереккөздеріндегі көне түркі қала атауларында кездесетін -кент/-кет формантының тарихи-лингвистикалық ерекшеліктері	48
ИСКАКОВА Г.Ж., ТЛЕУБЕРДИНА Г.Т., ТАҢСЫҚБАЙ Ә.Қ.	Көркем мәтінді комикс форматына бейімдеудің лингвистикалық негіздері: отандық әдебиетке шолу	57
МАНАПБАЕВА Ж.Ж., АЛПЫСБАЕВА А.Е., ЖУСУПОВА А.У.	Аударма сапасын бағалау тәжірибесі	67
ОСПАНОВА Ф.А., БАЛХИМБЕКОВА П.Ж.	Бизнес терминологиясындағы кірме сөздердің ерекшеліктері	79
SAKYEVA G.O., IBRAIMOVA L.A.	The importance of lexical classification of film discourses in creating a multimedia corpus (based on the film “Alty jasar Alpamys” (“Six-year-old Alpamys”))	90

ӘДЕБИЕТТАНУ – ЛИТЕРАТУРОВЕДЕНИЕ – LITERATURE STUDIES

АБДУЛЛИНА А.Б., СҰЛТАҒАЛИЕВА О.Қ., СЕЙСЕМБАЕВА Ж.А.	Қазіргі қазақ поэзиясындағы ұлттық мінез поэтикасы мен символикасы	98
ALIYEV Y.N., TOIBAZAR A.M., TURDALI T.	The historical figure and the epic hero in kazakh epic poetry (based on the epic of Edige)	108
АЛИМКАНОВА Г.Б., ЖҮСІПОВ Н.Қ.	Ғалым Едіге Тұрсыновтың түркі халықтары фольклоры туралы тұжырымдары	121
ӘЛТАЙ А.Д., ЖӘЛЕЛОВА М.С., ҚИАРЫСТАНОВА Г.Қ.	Қадыр Мырза Әли поэзиясындағы ауыл концептісі және ұлттық болмыс	130
БАКИРОВА Ш.А., БАЙМЫШ Л.Қ.	Ж. Бектұров шығармаларындағы азаттық сарын	140
YERZHANOVA F.M., IBRAEVA ZH.B., MUKANOVA ZH. R.	Reinterpreting the fairy tale: modern trends in kazakhstani children’s literature	151

GALYMZHANOVA Z.T., BAYTANASOVA K.M., KALIYEV A.K.	The narrative structure in S. Seifullin's novel «A hard road, a perilous journey»	162
ИБРАГИМОВА Д.Қ., АСЫЛБЕКҰЛЫ С., ТОҚШЫЛЫҚОВА Г.Б.	Жазушы Сайын Мұратбековтің сыншылық қыры	171
ИХСАН Д.М.	Түркістан мерзімді баспасөзінде ұлттық фольклордың жариялануы мен зерттелуі	181
КЕНЖЕҚОЖАЕВА А.М., ЖУСАНБАЕВА С.Б.	Метапоэтиканың метамәтіндік өлшемдері (А. Құнанбайұлы шығармашылығы негізінде)	192
МАКАТОВА А.А., ӘБСАДЫҚ А.А.	«Абай», «Сана», «Таң» журналдарындағы қазақ фольклор материалдары	202
МҰСТОЯПОВА А.Т., ИБРАИМОВА Ж.Ж., ЖАМАНОВА Ж.Ж.	Джордж Оруэлдің «1984» романындағы псевдокарнавал поэтикасы	211
НҮРБАЕВА А.Н., ТӨЛЕБАЕВА Қ., ДАУРЕНБЕКОВА Л.Н.	Прецеденттік құбылыстардың көркем мәтіндегі қолданысы (Шәкәрім Құдайбердіұлы шығармалары негізінде)	222
НҮРБАНОВА А.Қ.	Мәшһүр Жүсіп Көпейұлы шығармаларындағы білім мен тәрбие құндылықтары	235
СӘРСЕНБАЕВА Ж.Б., ҚҰРМАНБАЙ А.П., ОБАЕВА Г.С.	Айгүл Кемелбаеваның «Мұнара» романындағы әйел бейнесі: архетип және сана трансформациясы	245
СЕЙПУТАНОВА А.Қ., НУРЛАНОВА А.Н.	Ш. Құдайбердіұлының «Түрік, қырғыз-қазақ һәм хандар шежіресіндегі» қазақ рулары туралы мәліметтердің тарихи негізі	257
ХАМИДОВА А.Х., КАНАФИНА М.А., ЖУМСАКБАЕВ А.Т.	Женский иронический детектив как форма социокультурного комментария (на материале романа Дарьи Донцовой «Маникюр для покойника»)	267

ТІЛ ЖӘНЕ ӘДЕБИЕТТІ ОҚЫТУ ӘДІСТЕМЕСІ – МЕТОДИКА ПРЕПОДАВАНИЯ ЯЗЫКА И ЛИТЕРАТУРЫ – METHODOLOGY OF TEACHING LANGUAGE AND LITERATURE

КАЙЫРБАЕВА Ж.К., РАХМЕТОВА Р.С.	Оқушылардың сөзсаптамын тілдесім әрекеті негізінде дамытудың педагогика-психологиялық аспектісі	275
KOILYBAYEVA R.K., KUSMANOVA K.A.	Formation of family values in children on the basis of family discourse	388
МАЖИЕВА Н.А., БАЛТАБАЕВА Н.С., А.БЕРКЕНОВА Р.	ЖОО-да қазақ эпостарды жобалық әдістеме арқылы оқыту	299
ОРАЗ А.Н., МАЛИКОВ Қ.Т., РАМАЗАНОВА Г.Х.,	Қазақ тілін оқытуда корпусстық тәсілдердің лексикалық дағдыларды қалыптастыруға ықпалы	309
ТЕЛГОЖАЕВА Қ.С., ОДАНОВА С.А., ЖАЙЛАУБАЕВА М.Қ.	Ұлттық-мәдени код негізіндегі виртуалды жиі жүйесі: тіл үйренушілердің икемді дағды күзіреттілігін қалыптастыру	334
ТОҒЫЗБАЙ Н.Б., ЕРСУЛТАНОВА Г.С., ЖУМАХАНОВА Н.Н.	ҚАЗТЕСТ жүйесіндегі өнімді сөйлеу әрекеттерінің ерекшеліктері	346

Y.N. ALIYEV¹*A.M. TOIBAZAR²T. TURDALI³Al-Farabi Kazakh National University, Almaty, Kazakhstan^{1,2,3}(e-mail: saxo_1993@mail.ru¹, toibazar.ayazhan@bk.ru², turdalitalgat99@gmail.ru³)

THE HISTORICAL FIGURE AND THE EPIC HERO IN KAZAKH EPIC POETRY (BASED ON THE EPIC OF EDIGE)

Annotation. The article is devoted to identifying the historical basis and epic hero of Kazakh epic, which are considered outstanding examples of heroic epic poetry, with particular focus on the “Edige” epic. The study examines the connection between the epic and historical events, as well as the content variations found in its different versions. The actual historical figure and the artistic image of the hero as a folkloric character are analyzed comparatively. There is a distinction between the ratio of historical sources, legendary and mythical elements in the song. The historical poetics of the epic is analyzed in terms of the nature of time and space, plot structure and ideological content.

The main goal of the article is to determine the place of the epic of “Edige” in the historical memory of the people and its role in shaping national consciousness and statehood ideas, through a comprehensive analysis of its historical basis and various versions. It also seeks to conduct a thorough study of epic folkloric works of that era and to systematically analyze the ideological and artistic features of the “Edige” epic within the framework of the broader Turkic folkloric tradition. This objective involves a scholarly examination of the epic’s poetic structure and historical content, as well as the interrelationship between the actual historical figure of Edige and his epic representation. The findings of the study contribute to enhancing the significance of Kazakh folklore as a historical source and to a renewed understanding of the national epic tradition.

Keywords: folklore, poetic genre, Kazakh epic, image of Edige, cultural code.

Introduction. Heroic epics, considered an important part of the spiritual heritage of the Kazakh people, reflect national consciousness, historical memory and the idea of statehood. Today, in the context of reviving national historical awareness and implementing programmatic initiatives such as “Eternal Nation”, “History of the Great Steppe” and “Spiritual Revival”, re-examining the historical foundations of Kazakh epics has become especially significant. In the plots and character systems of Kazakh epics, the origins of Kazakh statehood, traditions of governance, popular legal consciousness and the spirit of heroism are clearly manifested. While several heroic epics, such as Alpamys, Koblandy, and Er Targyn – have been studied in this regard, the epic of “Edige”, which vividly demonstrates the intersection of historical fact and artistic imagination, still requires in-depth and comprehensive analysis. Moreover, Edige has been preserved in several versions as a shared heritage among Turkic peoples. Studying this epic provides an opportunity not only to understand Kazakh epic poetry but also to identify the common principles of the broader Turkic epic tradition. Therefore, this topic is of scientific significance in terms of revealing the relationship between historical reality and epic imagination, as well as clarifying the artistic depiction of historical figures in Kazakh epics. Consequently, the

Edige epic is approached not merely as a literary heritage, but also as a historical source that conveys national history in an artistic form.

The evolution of research can be conditionally divided into several stages: the initial stage of recording and publishing, the stage of scientific description and textual analysis, the stage of examining it from the perspective of Soviet-era ideology, and the stage of reevaluation from a national-historical perspective during the years of independence. In the early period of the Soviet era, the collection and systematization of folklore materials began to intensify.

The first scientific data on the “Edige” epic can be found in the works of Russian Orientalists and Turkologists. The epic’s versions were first published in V.Radlov’s famous collection “Samples of Folk Literature of Turkic Tribes” (1870). Through these versions, the first scholarly information was provided on the linguistic, poetic, and historical features of the epic. Subsequently, such scientists as A.N.Samoylovich, N.I.Ilminsky, G.N.Potantin and I.Zakharov focused on the Tatar, Bashkir, and Nogai versions of the epic, demonstrating the wide scope of its dissemination.

By the end of the 19th century, these works demonstrated that the “Edige” epic is not only a literary monument but also of particular importance as a historical source. In particular, the notes of V.V.Radlov and G.N.Potantin emphasized the close connection of the epic with historical figures preserved in the collective memory of the people.

In the works of S. Seifullin, M.Auezov, K.Zhumaliyev, M.Gabdullin, the general nature, historical content and educational significance of the Kazakh heroic epic were considered. During this period, the first conclusions were also made about the linguistic and structural features of the song. Especially worthy of attention are the valuable opinions of K. Zhumaliyev and M. Auezov about the ways of transformation of historical figures in the Kazakh epic into artistic images.

Kazakh scientists such as A.Konyratbayev, R.Berdibayev, E.Tursunov, S.Kaskabasov, Sh.Ibraev made a great contribution to the definition of the origin and historical basis of the song. A.Konyratbayev in his work “Kazakh epic and Turkology” examines the Kazakh epic in connection with the historical situation and identifies its ideological content with the concept of statehood of the people. R. Berdibayev revealed the social nature of the epic, emphasizing the essence of the idea of justice and country in it. S. Kaskabasov and Sh. Ibraev, analyzing the poetics, mythological and symbolic structures of the epic, clarified the relationship between the historical character and folklore.

Today, many articles and monographs, research papers on Kazakh epics have been published, but the problems of its exact historical basis, factual basis and historical transformation are not fully systematized. Although in many works their poetic structure is widely analyzed, the relationship between historical background and artistic interpretation is not sufficiently disclosed. Therefore, this article aims, taking into account the achievements of previous scholarly works, to examine the historical and artistic nature of Kazakh epics, including the “Edige” epic, from a comprehensive perspective. Such an approach seeks to present the epic not merely as a literary monument but as a folkloric model of national historical consciousness and the idea of statehood.

Methodology and research methods. The research is grounded in contemporary scientific methodologies in the fields of folklore studies, literary studies and historical hermeneutics. A comprehensive and innovative research approach is employed, incorporating comparative-historical, historical-typological and textual methods. The comparative-historical method enabled the comparison of different versions of the epic poem, the identification of their stages of formation, and the determination of their correlation with historical events within specific temporal and spatial contexts. Through this method, historical elements within the epic narrative and the process of epic transformation were analyzed.

Textual and structural analysis methods were applied to examine the characteristics of epic poetics, the compositional structure of the poem, the system of images, recurring motifs, and the mechanisms of plot construction. These approaches proved essential for understanding the internal logic of the text and its artistic system.

Source studies and synchronic-comparative analysis made it possible to explore the relationship between historical figures and epic heroes in Kazakh epics, as well as to compare epic texts with written sources, historical chronicles, and genealogical records. Cultural-historical and mythopoetic methods were aimed at a comprehensive analysis of the historical foundations and legendary-mythological layers of Kazakh epics, including the epic "Edige". While these methods facilitated an integrated examination of the historical and legendary dimensions of Kazakh epic tradition – particularly the "Edige" epic – the interdisciplinary approach provided a framework for synthesizing perspectives at the intersection of history, literary studies, ethnology, and cultural studies.

Discussion and observation. The folklore heritage of the Turkic peoples began to be collected and systematically studied since the XIX century. Among Russian scientists, V. Radlov, I. Ilminsky, N. Ostrumov, G. Potanin systematized the first scientific research, and among Kazakh scientists, who made a significant contribution to this field were Sh. Valikhanov, I. Altynsarin, A. Divaev and M.Zh.Kopeev [1].

If we focus on the development of the folklore of the Turkic peoples at the present stage, we should also take into account the works of the famous turkologist N.Katanov. N.Katanov is a scientist who was one of the first to translate many Turkic folklore works into Russian [2].

From a historical and cultural perspective, the written monuments of the Golden Horde are shared by nearly all Turkic peoples. Modern Tatars, Bashkirs, Kazakhs, Kyrgyz, Nogais and other Turkic groups began to take shape as distinct ethnic communities during the Golden Horde period. The written literature and the folklore heritage of this era are therefore regarded as a common cultural legacy of the Turkic peoples. The Golden Horde period played a significant role in shaping the history of Kazakh statehood, as well as its art and literature, and in forming the spiritual values and traditional worldview of the people. The similarities in cultural traditions, linguistic features, and customs constitute a fundamental basis that links many aspects of the oral literature, poetic creativity and folkloric heritage of the Turkic peoples [3, 5].

The "Edige" epic is a monumental work that narrates the tragic events of a particular period in the history of the Golden Horde and the historical figures involved in those events. However, it is neither a historical chronicle nor an annal, rather, it represents an artistic resonance of ancient history. Each line of the epic evokes the tragic destinies of rival tribes and clans who fought one another in that era: one seems to hear the thunderous pounding of thousands of horses shaking the earth, to see the swift flight of hundreds of arrows, and the gleam of flashing swords. The epic's rich figurative language reflects the everyday life, customs, traditions, and belief systems of the Turkic peoples during the Golden Horde period. Its ocean-deep poetry absorbs and preserves the wealth of popular linguistic expression, including aphorisms, proverbs, sayings, and eloquent rhetorical patterns of the people.

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 [4].

The first information about Edige in history is preserved in the works of his contemporaries, as well as in the manuscripts of chroniclers. In the works of Persian historians, as well as in the studies of Arab historians Ibn Khaldun, Ibn Arab-Shah, in the Russian and Polish-Lithuanian chronicles, in the itineraries of Western European travelers, the life of Edige, his personal truce, as well as his activities as a diplomat and politician are described. The life path and activities of Edige are inextricably linked with the history of the Golden Horde state. In order to fully understand the requirements of the time and the breath of time, it is necessary to know the facts about the events that caused the disaster of that period, as well as the relationship of three people – Emir Temir, Toktamys Khan and Edige bi – with each other in life, which provoked the

aggravation and aggravation of conflict situations. This is the era of historical upheavals and political conflicts that took place in the late XIV and early XV centuries-the pedestal.

Edige is a well-known figure among the Turkic peoples and the central character of the "Edige" epic. Versions of the epic have long been known among the Kazakh, Nogai, Bashkir, Karakalpak, Uzbek, and Turkmen peoples. The study, collection, and publication of the "Edige" epic began in the early nineteenth century.

The longstanding unfounded accusations against Edige were primarily triggered by the resolution adopted by the Central Committee of the All-Union Communist Party (Bolsheviks) on August 9, 1944, titled "On the State of Mass-Political and Ideological Work of Party Organizations in Tatarstan and Measures for Its Improvement". Following this resolution, the "Edige" epic was banned, which is an outstanding example of folk poetry of the Kazakh people, which has existed since ancient times. The historical content, artistic value and opinions that proved that the song was a popular work were ignored in the same period.

A special role was played by the outstanding scientist V.M.Zhirmunsky, who recreated the long-neglected history of the "Edige" epic and in conducting its systematic and in-depth scholarly study. In his monograph on the epics of the Turkic peoples, he provided a comprehensive analysis of the "Edige" epic, along with many other epic works, thereby introducing them into academic circulation [5].

According to Sh. Ualikhanov's conclusion, although the "Edige" epic depicts historical events of the late fourteenth century, the formation of the epic as a literary work may be associated with the beginning of the XX century [13].

The "Edige" heroic epic, which reflects the formation of peoples and the emergence of early state entities, brings to the forefront new historical ideals: the defense of one's homeland against external threats, social and familial conflicts, and the relationship between the people and the authorities. The epic's narrator presents history in a distinctive way, creating a unique representation of time and space. The epic possesses a rich cultural and material world, demonstrates a high level of artistic expression, is abundant in historical data, and features a cast of historical figures participating in a series of dramatic events.

Historical data takes on a different character, that is, interspersed with history, and at the same time differs from it. The historical data of the Golden Horde era, which has become a spontaneous phenomenon of folk art, are wrapped in artistic coloring and penetrate into the aesthetic form inherent only in this people. Thus, the people re-sang the real historical events of the life of Desht-Kipchak of the XIV-XV centuries in a medieval language and borrowed their epic characters from historical figures who existed in real life.

The version of the "Edige" epic, published in Kazan in 1990, begins with a description of the country ruled by Tokhtamys Khan. The author shows the appearance, wealth and prosperity of the powerful state of that era:

Ejelgi bir zamanda,
Noğai elı bolğanda,
Noğailardyñ arğy atasy – Tatar,
Sarai atty astana tūrğanda,
Erkin aғar Edil aғыp,
Būlğar şahary jarqyrap,
Jaiyq suy tolqyndap,
Altyn Orda ornağanda,
Qypşaq pen būlğar qonys tepken,
Tatar eline han bolğan
Toqtamys atty patşa eken [7].

In the history of the Middle Ages, particularly during the period of the Golden Horde, there are few figures as enigmatic and complex as the great emir Edige. He is the central protagonist of the epic "Edige", which has left an enduring imprint on the historical memory of the Turkic peoples.

On the one hand, according to historical sources, he appears as an ambitious emir dissatisfied with his position, striving for power and stopping at nothing to achieve his goals. On the other hand, he is portrayed as an exceptionally intelligent, tireless, and energetic statesman who devoted great effort to strengthening the state and gained recognition among the people.

Edige, in turn, was considered a descendant of Muslim sultans who had ruled such cities as Damascus, Antioch, and Mecca. It is stated that his lineage traces back to Abu Bakr (570–632), who governed the entire Muslim community after the Prophet Muhammad. However, this was not Abu Bakr, the Prophet's father-in-law and the first caliph, but rather a man named Abu Bakr ibn Rayiq, who lived three generations later. He was also a ruler of the Muslim world, bearing the title *amir al-umara* – that is, “commander of commanders” or “emir of emirs,” and “sultan of sultans” – a figure who combined both religious and political authority.

The outstanding Kazakh scientist, folklorist Shokan Chingisovich Valikhanov, who gave a very accurate and deep assessment of this major political figure of the Middle Ages, wrote:

“Edige (properly – Edige; in some sources also Edigey, Idugu, Idike, etc., c. 1340–1419) was the son of Kutluk-Qaba, the owner of the city of Kumkent in the Karatau region, and the man who killed the Russian khan; he was also one of the influential emirs of the Mangyt clan of the White Horde”.

Thanks to the special diplomatic skills of Edige, the Golden Horde stood in a very advantageous political position. On the international stage of Eastern Europe, two opposing political blocs were formed that sought to own common lands. This historical period was considered in detail by I.B.Grekov.

The characterization of Edige in the epic – a wise, visionary, reasonable, country – minded person – resembles the image of a shaman of the same character. Even in history, it is known that the ruler, emir or commander performed religious activities in parallel. Therefore, there is reason to believe that Edige was both a statesman and a spiritual leader.

There are many typological similarities in the Kazakh, Nogai, Karakalpak, Tatar versions. It is not a mistake to have or not have certain motives and themes in national versions, they complement each other. The sublime spirit of the heroic epic is preserved in all versions [8, 6395-6408].

Edige differs from others in her high authority, which she knows how to subject the community to her temptations. In the Tatar version of the song, this feature is given by the word “Kut”. Among the Kazakh versions, “Mirza Edige”, written and published by Abubakir Divayev, is given with the word “Mirza Edige”. In the versions written by Mashhur Joseph, the general content of the song is summarized in the form of Legends and stories. The epic begins with the words of Edige, who described himself.

Edige degen er-dürmın,
Üzilmes jıbek kendırımın.

In this version it is said that the place of residence of Edige is Ulytau, Kishitau.

In the Nogai version, Sypyra advises Tokhtamysh to reconcile with Edige, warning that discord will bring many misfortunes upon the state and the khan himself.

As for the epic itself, the “Edige” poem is primarily based on events characteristic of the Nogai period. According to the content of the epic, the protagonist Edige enters the service of Khan Tokhtamysh and gains his trust. The poem recounts various episodes in which Edige skillfully and cleverly resolves disputes, beginning from a stage in his life when he was still growing up and working as a herdsman [9].

The scholar O. Nurmaganbetova, who has made a substantial contribution to the study and publication of selected Kazakh epics such as “Kobylandy” and “Edige”, supports I.N.Berezin's assumption that the work belongs to Turkmen literature, while at the same time critically reassessing it. As she notes: “I.N.Berezin is of the opinion that this work is a creation of the Turkmen people. But if you pay attention to the content, there is no doubt that it is not Turkmen, but an original Kazakh work”. According to Nurmaganbetova, other versions of “Edige”

convey the same meaning and for a reader encountering the text for the first time, it may appear incomprehensible and difficult to understand [10, 126].

The reason for the aggravation of the story in “Edige”, which was sung by the Muryn zhyrau, is the fact that Tokhtamys intends to kill Edige’s father and destroy Edige as well. Among the Kazakhs, the largest of the songs about Edige is the version written by Nurtugan zhyrau. It is clearly seen that he developed and used the versions of his predecessors, sang in his own way.

The events related to childhood of Edige in the versions of the song are close to each other. Since the age of seven, he has been herding cattle and differs from other children in intelligence and organizational skills, he always appoints himself Khan during various games. The episode of fifteen-year-old Edige’s meeting with Tokhtamys seems to be a hint of contentious situations that will take place between these characters in the future. Thus, more and more people begin to ask Edige for help in a difficult situation, who has already shown his ingenuity. Tokhtamys Khan, aware of Edige’s reputation within the country, takes him into service. However, to Edige, who is constantly under the guise of copper, he begins to be skeptical. This is due to the fact that in the middle of the twentieth century, the population of the country was growing rapidly.

A comparative study of the Edige-related poems demonstrates significant divergences in their narrative content and structure, a view explored in the article on epic motifs and types [6, 307-310].

The historical epic “Edige” has also undergone some changes and edits due to the ideological influence of its era, but has retained to a certain extent religious motives.

In the versions that have survived to the present day, the presence and extent of motifs related to Islam vary. In the different versions of the “Edige” epic, depictions of religious practices – such as performing prayers, observing fasting, and scenes of birth and death – as well as expressions of praise and glorification of Allah, have not been entirely eliminated. Regarding religious motifs, we can primarily speak based on the characters’ attitudes toward religion, as well as their individual words and actions.

When Edige carries out his deeds, he often says, “If Allah wills” or “May God Almighty grant success.” In exactly the same sense, in Nuraddin’s words, this is rendered as “If Tengri ordains” or “May Tengri bless.”

Qara kizden tigilgen
Tondy Täñir bergen soñ,
İygyma ılıp kiippın.
Nürbūğa atty kübenı
Täñirdiñ özi bergende,
Belge tağyp mingenmın.
Kigen soñ sogysqa tüsip,
Özine qarsy kelgenmın [7].

In the epic, the terms “Tengri”, “Allah” and “God Almighty” are used interchangeably, all referring to the same Creator. At the same time, the frequency of their usage varies across different versions of the poem. For example, in one version of the “Edige” epic, the words Tengri and Allah each appear once, while God appears six times; in a second version, Tengri and Allah appear three times each, and God five times; in a third version, Tengri occurs eight times, Allah twelve times, and God four times.

In the “Edige” epic, although the character is portrayed in an epic manner and his deeds are evaluated from a heroic perspective, in reality, many of them deviate somewhat from moral and Islamic principles. Nevertheless, for epic heroes, such acts of bravery are considered a necessary condition.

Because a work of folklore is not a religious treatise, it is a work that reflects the historical consciousness and spirit of the people.

In addition to religious motifs, it is worth noting the theme of miraculous birth in the epic. The characters of the “Edige” poem – Edige and Nuraddin – are said to have been created from light. The motif of Edige’s miraculous birth and creation from light is also clearly reflected in the passages where Nuraddin recounts his own life.

Men Ramazan aiynnda,
Aidyñ 15-inde,
Beisenbı küni, jüma keşı,
Ai tolğan tüninde,
Ai men kün birge jürgende,
Asyldan paida bolğanmyn [7].

In general, in the process of development and evolution of mythology and folk epics, ancient legends and mythological motifs undergo various transformations. Whereas epic heroes were once believed to be born from the Sun or the Moon, later interpretations shifted to the idea that heroes were created from light, or from the rays of the Sun or Moon. The origins of these traditions can also be found in the written myths of ancient Egypt. Subsequently, these ideas became widespread in the mythology of Turkic peoples as well. In the example above, the motif of being born under the influence of the Moon and the Sun – that is, from light – is evident. From another perspective, the concept described in the Book of Prophets, in which light passes from father to mother and from the mother's womb to the child, is also reflected in this episode.

In folk creativity, it is evident that characters associated with Islam are quite popular. Prophets, caliphs and pious figures mentioned in the Qur'an later became prominent characters in folklore and literature, forming an integral part of the traditional folklore of Muslim peoples. Examples from artistic folk oral literature fully confirm this observation [11].

Among the Kazakh heroic and historical epics, the "Edige" stands out for its richness in epic traditions. Its poetics adhere to the conventions of the epic genre. Thus, the events and the destinies of the characters in the poem are artistically elaborated through the imagination of the people; the system of characters, the composition and the poetic language are all based on this foundation.

The authors of the article "The Edige Epic in Kazakhstan" note that the "Edige" epic allows the citizens of the country to gain an understanding of the history of the spiritual heritage of Turkic peoples. It also contributes to the revival of this heritage in popular memory, strengthens national consciousness, and fosters patriotic sentiment [12].

A distinctive feature of folk works is syncretism, that is, the overlapping and interweaving of different genres. From this perspective, the epic genre deserves particular attention. In the "Edige" epic, the convergence and harmony of various genres are clearly evident: it includes songs, meditative reflections, aphorisms, proverbs, omens and superstitions, expressions of gratitude and curses, as well as oaths. The artistic imagery and linguistic expressions in the epic form the foundation for its uniqueness and enduring literary value.

One of the most striking depictions in the epic is that of the Volga (Edil) River. It

functions as a sacred symbol, embodying the concepts of homeland and motherland. Throughout the work, the images of the Volga, the Volga people and Mother Volga acquire a unified meaning and are repeatedly invoked by the characters. When Edige separates from Akhsak Temir and returns to his homeland, he sees the Volga people, kisses its soil and delivers a heartfelt meditation:

«Alañ da alań, alań jürt,
Aq ala ordam qonğan jürt.
Äkem küieu bolğan jürt,
İlıp sälem salğan jürt.
Anam kelın bolğan jürt,
Kindıgımdı kesken jürt...» [7].

The Volga people serve as a symbol of the homeland. In the epic, the imagery of Mother Volga, as well as the Zhaiyk and Nokrut rivers, is imbued with a deep love that is at once tender and sorrowful, yet always full of life-giving energy. It is within the radiance of this love that the characters find warmth and express themselves through song and poetry.

Dreaming and interpreting dreams have long been a traditional practice and form of superstition. Through dreams, people anticipated future events, understood what circumstances awaited themselves or others and thus prepared their souls for new trials.

Dreaming also occupies an important place in the “Edige” epic. The poem serves as a golden bridge, transmitting the artistic traditions of folk culture from one generation to the next. In the epic, dreams play a unique role in prophecy and foreseeing the future. Before unexpected events and circumstances that dramatically change fate, both Khan Tokhtamys and Edige experience dreams.

According to Islamic belief, dreaming reflects a person’s connection with the Creator. The soul, like the sun, radiates light, casting the rays of the future and allowing a person to anticipate what lies ahead. However, to receive such visions, one must purify oneself according to Sharia principles and sleep in a state of ritual ablution. Considering this, there is no doubt that Khan Tokhtamys and Edige were adherents of Islam. The dreams they experience serve as evidence of this.

In a difficult time when the fate of the nation was at stake, Khan Tokhtamys had the following dream:

«Men bül tünde tūs kördım:
Aldymnan boz qoian jügırdı,
Sol boz qoiandy quyp edım,
Edıldıñ boiy – tūnyq su,
Sol tūnyq suğa atymdy aidadym.
Aqboz atym batyp kettı,
Äzerge äreñ qūtyldym.
Üige qaityp kelıp, ülken toi jasadym,
Bükıl eldı jinadym.
Altyn tabaqtyñ üstıne
Qūs pen qaz etın qoiyp,
Dastarhanğa syğardym.
Sol kezde bireu kelıp,
Qiylyp tūsken aq qyranşa
Qūs pen qaz etın
Qolymnan jūlyp aldy» [7].

Then the situation becomes even more complicated:

«Aulamda bai terek bar edı,
Bäiteregim qūlady,
Toqsan japyraqy bar edı,
Toqsan da tūsıp qaldy.
Baulı tūrğan qara qūs
Şyrqap aspanğa ūşty.
Dalbai atty adam şaqyrdym,
Bıraq menıñ qūsım qaitpady» [7].

This dream fully reflects inner state of Khan Tokhtamys. He cannot remain indifferent to the situation in the country and senses that his own fate, along with that of the nation, is in danger.

Dreams feature specific symbols and images, each carrying its own distinct meaning and significance. A dream serves as a message from destiny. Therefore, interpreting a dream, analyzing its underlying meaning, and systematizing it is a highly complex task. The significance of a dream even depends on who experiences it, as well as the month and day of the lunar calendar when it occurs. Such knowledge is based on years of experience and careful observation of life.

The dream interpreter (that is, the wise elder) goes on to reveal that Edige will also gain access to daughters of Khan Tokhtamys and Khaneike, Keneke, further foretells what fate has in store for Tokhtamys himself:

Bäiteregıñ qūlasa,
Sol bai terek – öziñsıñ.
Toqsan japyraq degenıñ –
Toqsan bastan tūratyn ūly ordañ,

Ol da tarqamai qalmas.

Şyrqap ūşqan qara qūs – Senıñ jan dūnieñ,

Ol da ūşyp ketpei qoimas [7].

In folk epics, dreaming is not merely a random occurrence; it is often regarded as a sign of an impending great tragedy or a significant historical change.

The “Edige” epic is a unique work that reflects the spiritual essence of the people, portraying their religious, national, and mythological perspectives. One of the techniques employed in the epic – the use of dreams – further demonstrates that it is an unparalleled literary gem.

Results. The “Edige” epic is a unique and fully poetic work of Kazakh literature. While artistically portraying the historical life of the people, the poem not only recounts the past but also embraces visions of a free and prosperous future.

The central themes of the epic include love for the homeland, bravery, enmity toward enemies, friendship and loyalty, as well as justice and honor. For this reason, the epic plays a decisive role in cultivating patriotic and humanistic values. In addition to its ethical significance, the epic provides valuable information about the history, religious beliefs, socio-political, cultural life and mythological views of the Turkic peoples.

The work is rich in distinctive characters. Alongside historical figures – such as Khan Tokhtamysh of the Golden Horde, Emir Akhsak Temir of Samarkand, and the Golden Horde emir Edige – mythological characters, including the bard Sypyra and the Black Squirrel Alip, also play active roles. The faithful adherence of the epic to the traditions of heroic poetry demonstrates the strength of its mythological foundation. Notably, mythological motifs develop alongside historical events, intertwining and evolving together throughout the narrative.

There is no doubt that the “Edige” epic is a shared heritage of the Turkic peoples. It can be regarded as a legacy entrusted to us by our ancestors from the period of the Golden Horde. The work conveys, in tones of lament and sorrow, the loss of unity and integrity of a state that not long ago had stood proudly and majestically in the world. Undoubtedly, the historical events of that era had a significant influence on the creation of the “Edige” epic. As historical events are transformed when they become part of an epic narrative, the poem reflects the historical realities of the Golden Horde period in a manner that preserves them for posterity.

Edige, first and foremost, was a historical figure, a real person, and the prototype of the epic character; secondly, he became an epic hero based on this prototype. Due to the oppressive and bureaucratic policies of the past, the “Edige” epic remained inaccessible to its audience for many years, kept hidden and uncelebrated. The complex distinction between the historical Edige and the epic hero was not recognized, and it was often overlooked that any historical event incorporated into an epic must conform to the laws of artistic truth. All of this served, in effect, to alienate the people from humanistic values and national heritage, leading to spiritual impoverishment. One of the main criticisms directed at the historical Edige, according to Russian chronicles, was his attempt to restore the weakened Golden Horde and his harsh punishment of those who opposed him.

One of the earliest significant testaments to the value of Kazakh oral literature is the first volume of “The History of Kazakh Literature”, published under the leadership of the renowned scholar and academician M. Auezov. This volume, specifically devoted to folklore studies, includes works aimed at identifying and classifying the genres of Kazakh oral literature beyond fairy tales [2]. M. Auezov states that “Historical songs differ from heroic epics in genre. In historical songs, the objective narrative typical of the epic is replaced by the subjective evaluation of events, reflecting the direct perception and influence of the author”. During the Soviet period, the study of historical songs was advanced by scholars such as S. Seifullin, M. Auezov, S. Mukanov, A. Margulan, K. Zhumaliev, E. Ismailov, M. Gabdullin, N.S.Smirnova, B. Kenzhebayev, R. Berdibayev, B. Uakhatov, N. Torekulov, K. Seydekhanov and others. Many historical songs were included in anthologies and collections and were also published as separate books. Today, the manuscript collection of the Central Scientific Library contains approximately 400 historical songs.

One of our scholars who specifically studied historical songs, K. Zhumaliev, sometimes referred to a historical song as a "Historical poem", slightly departing from terminological precision. Nevertheless, K. Zhumaliev recognized that the historical song constitutes an independent genre and correctly identified its genre-specific features, particularly in contrast to heroic epics. For instance, in heroic epics, only the general, grand outline of events is preserved; the actual historical occurrences become blurred, and various imaginative and miraculous elements are interwoven. In historical songs, however, the events remain traceable, and the actions of the people involved are closer to historical reality, with fantastical elements occurring far less frequently. In the words of the scholar: "The foundation of both is the same; both are ultimately based on historical events. Yet the heroes of epic songs are depicted with attributes such as invulnerability to arrows, swords, water, or fire, and are often guided by supernatural patrons, such as Baba Tükhti Shashty Aziz or the Forty Shiltens. The heroes of historical songs, however, are courageous and strong but otherwise ordinary people, vulnerable to arrows and swords. The events of historical songs are structured accordingly. Even linguistically, there are differences between heroic epics and historical songs". K. Zhumaliev also emphasizes the importance of carefully noting who composed and performed historical songs, and to which social class they belonged.

Conclusion. It is clear that folkloric image of Edige was created on the basis of the historical Edige. In folk works, realistic motifs are often intertwined with epic and mythological elements. The biography of the historical Edige adheres to the traditions of Turkic epics. The poem begins by recounting the miraculous genealogy that reveals the unique nature of the hero. Wisdom and exceptional character of Edige are seen as a result of divine favor, that is, being a beloved servant of the Creator. The structure of the Edige work is founded on philosophical principles demonstrating that evil begets evil, while good deeds lead to goodness.

The epic "Edige" belongs to the corpus of heroic epic heritage of the Kazakh people and is regarded as one of the classical examples of folk epic tradition. This epic is unique in Kazakh folklore as the only epic work narrated entirely in verse in terms of both its scope and poetic structure. Within Kazakh oral literature, there is no other work that is fully comparable to the "Edige" epic in terms of both thematic content and artistic composition. This distinctiveness, on the one hand, underscores its exceptional position within the epic tradition, and on the other hand, demonstrates its close connection with the epic models of Turkic peoples in terms of versification and poetic structure.

From this, one can see how widely known the legends about Edige were among the people. In the Kazakh version, the general characteristics of individual songs do not significantly differ from the Nogai, Tatar, Bashkir, and Karakalpak versions. There must be various reasons why many figurative expressions and stanzas in Kazakh and Bashkir songs are so similar. The similarity of the economic and occupational systems of the two peoples, their ethnic kinship, and their closely connected, neighboring lifestyles all contributed to a variety of spiritual exchanges. This becomes evident when we also recall the abundance of other artistic monuments shared by both peoples in addition to the songs about Edige.

Indeed, the preserved versions of the Edige epic among the Turkic peoples show that communities with similar language, history, and destinies once lived within a single larger polity, sharing common legends and tales. Later, as these communities separated, each adapted these historical legends to their own context. In any case, it is clear that every people respected the hero Edige and regarded him as close and dear to themselves.

Literature

1. Бабалар сөзі: Жүз томдық. Т. 33: Батырлар жыры. – Астана: Фолиант, 2012. – 364 б.
2. Таимова Г.Ж., Бегманова Б.С. Түркі фольклорындағы ұлттық құндылықтардың трансформациялануы // «Керуен» ғылыми журналы. – №1(74). – 2022. – 355 б. DOI: <https://doi.org/10.53871/2078-8134.2022.1-14>
3. Қоңыратбаев Ә. Эпос және түркология. – Алматы: Ана тілі, 1991. – 208 б.
4. Kara D. Baba Tükli and the swan girl. Legitimising elements in the Turkic epic Edige // Acta Orientalia. – 2010. – Т. 63. – No2. – С. 117-132. DOI: <https://doi.org/10.1556/orient.63.2010.2.1>
5. Жирмунский В.М. Тюркский героический эпос. – Л.: Наука, 1974. – 728 с.
6. Dogan I., Kaya M. “Edige” Destinunda Geçen Tipler ve Motifler Üzerine // Ногайцы: XXI век. История. Язык. Культура. От истоков – к грядущему. – Черкесск, 2016. – 600 с.
7. Бабалар сөзі: Жүз томдық. – Астана: «Фолиант», 2006. Т. 39: Батырлар жыры. – 2006. – 448 б.
8. Асанов Ж.А., Пангереев А.Ш., Балтымова М.Р., Борах Б.Т., Ідрісова Е.Т. «Едіге» түркі халқының ортақ мұрасы ретінде: эпостың тарихи негізі // International Journal of Environmental and Science Education. 2016, 11(14), Scopus, – Б. 6395-6408. DOI: <https://files.eric.ed.gov/fulltext/EJ1115732.pdf11>
9. Kabulovna M.M. Edige's wisdom in solving daily problems // American Journal Of Social Sciences and Humanity Research. – 2023. – Т. 3. – No4. – С. 61-66. DOI: <https://doi.org/10.37547/ajsshr/Volume03Issue04-12>
10. Қазақ халық әдебиеті: Көп томдық. Т.5: Батырлар жыры. Қырымның қырық батыры: Edige / Құрастырғандар: О.Нұрмағанбетова, Қ.Сыдықов. – Алматы: Жазушы, 1989. – 384 б.
11. Şehriyar G. Edige Destinunda Dinî-Mitolojik Motifler // Gaziantep University Journal of Social Sciences. – 2020. – Т. 19. – No1. – С. 158-169. DOI: <https://doi.org/10.21547/jss.514336>
12. Zhanpeissova N., Kuzembayeva G. The Epic “Edige” in Kazakhstan // Intercultural Communication. – 2019. – No6. – С. 21-35.
13. Уәлиханов Ш.Ш. Көп томдық шығармалар жинағы. I-том / 2-басылым. Алматы: Толағай групп, 2010. – 376 б.

Е.Н. АЛИЕВ, А.М. ТОЙБАЗАР, Т. ТАЛҒАТ

Әл-Фараби атындағы Қазақ Ұлттық университеті, Алматы, Қазақстан

ҚАЗАҚ ЭПОСЫНДАҒЫ ТАРИХИ ТҮЛҒА МЕН ЭПИКАЛЫҚ ҚАҺАРМАН («ЕДІГЕ ЖЫРЫ» НЕГІЗІНДЕ)

Аңдатпа. Мақалада батырлық эпостың аса көрнекті үлгісі болып саналатын қазақ эпосының, оның ішінде «Едіге жырының» тарихи негізі мен эпикалық қаһарманын анықтауға арналған. Зерттеуде жырдың тарихи оқиғалармен байланысы және оның әртүрлі нұсқаларындағы мазмұндық ерекшеліктері зерттеледі. Тарихи тұлғаның нақты тарихи бейнесі мен фольклорлық қаһарман ретіндегі көркем образы салыстырмалы түрде қарастырылады. Жырдағы тарихи дерек, аңыздық және мифтік элементтердің арақатынасы сараланады. Эпостың тарихи поэтикасы уақыт пен кеңістік сипаты, сюжеттік құрылымы және идеялық мазмұны тұрғысынан талданады.

Мақаланың негізгі мақсаты – «Едіге жырының» тарихи негізі мен нұсқаларын кешенді түрде талдау арқылы оның халықтың тарихи жадындағы, ұлттық сана мен мемлекеттілік идеяларын қалыптастырудағы орнын айқындау және сол дәуірдегі эпикалық фольклорлық шығармаларды жан-жақты зерттеп, «Едіге» жырының идеялық-көркемдік ерекшелігін жалпытүркілік фольклорлық дәстүр аясында жүйелі талдау. Бұл мақсат жырдың поэтикалық құрылымы мен тарихи мазмұнын, сондай-ақ Едіге тұлғасының нақты тарихи бейнесі мен эпикалық образ арасындағы өзара байланысты ғылыми тұрғыдан саралауды көздейді. Зерттеу нәтижелері қазақ фольклорының тарихи дерек ретіндегі маңызын арттыруға және ұлттық эпикалық дәстүрді жаңаша тануға үлес қосады.

Түйін сөздер: фольклор, поэма жанры, қазақ эпосы, Едіге образы, мәдени код.

Е.Н. АЛИЕВ, А.М. ТОЙБАЗАР, Т. ТАЛГАТ

Казахский национальный университет имени аль-Фараби, Алматы, Казахстан

ИСТОРИЧЕСКАЯ ЛИЧНОСТЬ И ЭПИЧЕСКИЙ ГЕРОЙ В КАЗАХСКОМ ЭПОСЕ (НА ОСНОВЕ ЭПОСА «ЕДИГЕ»)

Аннотация. В статье рассматриваются историзм и герой эпоса «Едиге» (данное произведение является одним из выдающихся образцов героического эпоса). В исследовании изучается связь эпоса с историческими событиями, а также особенности содержания различных версий произведения. Сравнивается конкретный исторический образ личности и художественный образ героя в фольклоре. Рассматривается соотношение исторических данных и мифологических элементов в тексте. Историческая поэтика эпоса анализируется с точки зрения временно-пространственной характеристики, сюжетной структуры и идейного содержания.

Основная цель статьи – посредством комплексного анализа исторической основы и версий эпоса «Едиге» определить его место в исторической памяти народа, в формировании национального сознания и идей государственности, а также всесторонне изучить эпические фольклорные произведения того времени и системно проанализировать идейно-художественные особенности эпоса о Едиге в контексте общетюркской фольклорной традиции. Данная цель предполагает научное рассмотрение поэтической структуры эпоса и исторического содержания, а также взаимосвязи между реальным историческим образом Едиге с его эпическим образом. Результаты исследования способствуют повышению значимости казахского фольклора как исторического источника и вносят вклад в новое осмысление национальной эпической традиции.

Ключевые слова: фольклор, жанр поэмы, казахский эпос, образ Едиге, культурный код.

References

1. Babalar sözi: Jüz tomдық. Т. 33: Batyrlar jry. – Astana: Foliant, 2012. – 364 b.
2. Taimova G.J., Begmanova B.S. Türkı fökloryndağy ülttyq qündylyqtardyň transformasialanuy // «Keruen» gylmy jurnaly. – №1(74). – 2022. – 355 b. DOI: <https://doi.org/10.53871/2078-8134.2022.1-14>
3. Qoňyratbaev Ä. Epos jäne türkologia. – Almaty: Ana tılı, 1991. – 208 b.
4. Kara D. Baba Tükli and the swan girl. Legitimising elements in the Turkic epic Edige // Acta Orientalia. – 2010. – T. 63. – No2. – S. 117-132. DOI: <https://doi.org/10.1556/orient.63.2010.2.1>
5. Jirmunski V.M. Türkski geroicheski epos. – L.: Nauka, 1974. – 728 s.
6. Dogan I., Kaya M. “Edige” Destinında Geçen Tipler ve Motifler Üzerine // Nogaisy: HHI vek. İstoria. İazyk. Kültura. Ot istokov – k gräduşemu. – Cherkessk, 2016. – 600 s.
7. Babalar sözi: Jüz tomдық. - Astana: Foliant, 2006. Т. 39: Batyrlar jry. – 2006. – 448 b.
8. Asanov J.A., Pangereev A.Ş., Baltymova M.R., Boraş B.T., Idrisova E.T. «Edige» türk halqynyň ortaқ mürasy retunde: epostyň tarihi negızı // International Journal of Environmental and Science Education. 2016, 11(14), Scopus, – B. 6395-6408. DOI: <https://files.eric.ed.gov/fulltext/EJ1115732.pdf11>
9. Kabulovna M.M. Edige's wisdom in solving daily problems // American Journal Of Social Sciences and Humanity Research. – 2023. – T. 3. – No4. – S. 61-66. DOI: <https://doi.org/10.37547/ajsshr/Volume03Issue04-12>
10. Qazaq halyq ädebieti: Köp tomдық. Т.5: Batyrlar jry. Qyrymnyň qyryq batyry: Edige / Qürastyrgandar: O.Nürmağanbetova, Q.Sydiyqov. – Almaty: Jazuşy, 1989. – 384 b.
11. Şehriyar G. Edigey Destinında Dinî-Mitolojik Motifler // Gaziantep University Journal of Social Sciences. – 2020. – T. 19. – No1. – S. 158-169. DOI: <https://doi.org/10.21547/jss.514336>
12. Zhanpeissova N., Kuzembayeva G. The Epic “Edige” in Kazakhstan // Intercultural Communication. – 2019. – No6. – S. 21-35.
13. Üälihanov Ş.Ş. Köp tomдық şğarmalar jinağy. I-tom / 2-basylym. Almaty: Tolağai grupp, 2010. – 376 b.

Авторлар туралы мәлімет:

Алиев Ербол Нұрлыбекұлы – әл-Фараби атындағы Қазақ Ұлттық университетінің докторанты, Алматы, Қазақстан.

Алиев Ербол Нурлыбекулы – докторант Казахского национального университета имени аль-Фараби, Алматы, Казахстан.

Aliyev Yerbol Nurlybekuly – doctoral student of Al-Farabi Kazakh National University, Almaty, Kazakhstan.

Тойбазар Аяжан Мұхтарқызы – әл-Фараби атындағы Қазақ Ұлттық университетінің докторанты, Алматы, Қазақстан.

Тойбазар Аяжан Мухтаркызы – докторант Казахского национального университета имени аль-Фараби, Алматы, Казахстан.

Toibazar Ayazhan Mukhtarkyzy – doctoral student of Al-Farabi Kazakh National University, Almaty, Kazakhstan.

Тұрдәлі Талғат – әл-Фараби атындағы Қазақ Ұлттық университетінің докторанты, Алматы, Қазақстан.

Турдали Талгат – докторант Казахского национального университета имени аль-Фараби, Алматы, Казахстан.

Turdali Talgat – doctoral student of Al-Farabi Kazakh National University, Almaty, Kazakhstan.