

ISSN 1999-4214 (print)

ISSN 2957-5095 (online)

ЕУРАЗИЯ ГУМАНИТАРЛЫҚ ИНСТИТУТЫНЫҢ

ХАБАРШЫСЫ

ВЕСТНИК

ЕВРАЗИЙСКОГО
ГУМАНИТАРНОГО
ИНСТИТУТА

BULLETIN

OF THE EURASIAN
HUMANITIES
INSTITUTE

№3/2026

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 25.09.2026 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
Курысжан 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 25.09.2026 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 25.09.2026 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		
БАҚЫТЗХАНОВА А.К.	The problem of Professional Language in Scientific Publications of the International Database Scopus	7
ЕРСҰЛТАНОВА Қ.Ж.	Қазақ тілінің цифрлық медиакөңістіктегі тіл тазалығы	23
ИМАНБЕРДІ С.Қ. ӘБДУӘЛИҰЛЫ Б.	Қазақ кісі есімдері: отбасы және демография	32
КЕСІКБАЕВА Ә. ЕСЕНОВА Қ.Ө. ИСМАИЛОВА Ф.К.	Қазақ очерктерінің типтік түрлері және жолсапар очерктерінің прагматикасы	42
МУСАЕВ Ә.С. АМАНГЕЛЬДИН Е.А. АЛКЕБАЕВА Д.А.	Адам мен жасанды интеллект коммуникациясы: тілдік имитация және иллюзия	54
НУРБАЕВА А.М. БАЙСЫДЫК И.Б. АҚЫБАЕВА Н.Н.	Генеративный искусственный интеллект в рекламном дискурсе: языковые сдвиги и трансформация голоса бренда	65
NURDAULET P. BIRAY N. MAULET A.	Theoretical Foundations of the Linguoculturological Study of Kui-anysz texts: Language and Culture, Linguocultural Unit, Concept, Symbol, and Cultural Code	78
ОРАЗБАЕВА Ф.Ш. РЫСҚҰЛОВА А.Д. ПЕРТАЕВА Ә.К.	Қазақ, орыс және ағылшын дискурсындағы генеративті семантика: салыстырмалы-типологиялық талдау	89
РАҚЫМҒАЛИЕВА А.О. ИСАКОВА С.С. МУХАМЕДЖАНОВА Г.Т.	Қазақ тіл білімінде когнитивтік терминтаңымның қалыптасуы мен дамуы	102
SAURBAYEV R.ZH. PASHAN D.M.	The Manifestation of Emotive and Evaluative Dimensions in Lexical Usage within the Context of Communication	111
СНАБЕКОВА М.М. НУРТАЕВА А.Б.	Қазақ және ағылшын тіліндегі жеке жұлдыздардың халықтық космонимдік атаулары жайында	124
ТҰЯҚБАЙ Т. ТҰЯҚБАЕВА Р. ТОЙБЕКОВА С.	Абай шығармаларындағы «е» көмекші етістігінің эволюциясы	133
ӘДЕБИЕТТАНУ / ЛИТЕРАТУРОВЕДЕНИЕ / LITERATURE STUDIES		
АЙМҰХАМБЕТ Ж.Ә. НУРДАУЛЕТОВА Б.И. БЕКЕЕВА Н.Ж.	Алтай оронимі мен Ертіс гидронимі: фольклорлық нұсқалар және этимологиялық талдау	146
АЛМАСХАНҚЫЗЫ А. СЕЙІТОВА Б.Б. МЕЛЬНИК С.	Асқар Алтай прозасындағы интермәтін және ұлттық семиосфера	158

ҚОРҒАНБЕКОВ Б.С. ДАУЛЕТ Л.	Мырзашөл өңірі қазақтарының фольклоры: жанрлық жүйесі мен мәдени-танымдық ерекшелігі	173
KARBOZOV E.K. NOGAIBEK KYZY L.	Semiotic and Symbolic Significance of Sacred Notions in Wedding Ritual Folklore	184
ДИЛЬДЕБАЕВА Ж.Ш. АХМЕТ К.С.	Әдебиеттегі кроссвер жанры және қазіргі қазақ прозасы	196
ЖОРАШОВА А.М. АЙТУГАНОВА С.Ш. ТАМАБАЕВА Қ.Ө.	Қазіргі қазақ прозасындағы метанарратив: Айгүл Кемелбаева шығармаларының құрылымдық ерекшеліктері	207
ЖУМАГЕЛДИН Ж.Ш. ЖАРЫЛҒАПОВ Ж.Ж. КЕНЖЕГАЛИЕВ С.А.	Қазақ анималистік прозасындағы баяндау формаларының құрылымы	218
ИСИНА Н.У. НУРМАНОВА Ж.К. ЖАПАНОВА М.Е.	Авторская стратегия в малой прозе Умит Тажкен	227
МИРАЗОВА М.Н. БОЛТАНОВА Ж.	Қазылық тауының көркем санадағы пішіні	243
ОРАЗХАН Н.Н. ДАРИБАЕВ С.Д. МАХАНБЕТҚЫЗЫ А.	*Қорқыт ата бейнесін медиакеңістікте жандандыру мәселесі	252
САДЫҚ А.С.	Қазақ ғашықтық ән өлеңдерінің поэтикалық типологиясы	262
САПАШ Ш.Б. ТАХАН С.Ш.	Методологические подходы к изучению казахской драматургии в отечественном литературоведении 1960–1980-х годов	273
СИРЯЧЕНКО В.В. БАЗЫЛОВА Б.К. СЕКЕЙ Ж.	Возможности и вызовы интеграции искусственного интеллекта и визуализации данных в изучение эволюции казахской литературы	284
ТОҚТАРБАЙ Е. Н. ӘУБӘКІРОВА Қ.А. ТОҚСАМБАЕВА А.О.	Шәкәрім поэзиясындағы «оян» мотиві	294
UTESHOVA A.A. MATBEK N.K.	Mystical Chronotope and Mythical Symbolism in Contemporary Kazakh Youth Prose	305
ТІЛ ЖӘНЕ ӘДЕБИЕТТІ ОҚЫТУ ӘДІСТЕМЕСІ / МЕТОДИКА ПРЕПОДАВАНИЯ ЯЗЫКА И ЛИТЕРАТУРЫ / METHODOLOGY OF TEACHING LANGUAGE AND LITERATURE		
АСҚАРОВА Г.С. КАРИБЕКОВА А.Ж. АЙТОВА Ж.Ж.	Цифрлық гуманитаристика аясында ежелгі дәуір әдебиетін оқытудың жаңа парадигмасы	315
САТКЕНОВА Ш. ТЛЕУБАЕВ С. Б.	Мультимедиялық құралдар арқылы қазіргі қазақ әңгімелерін оқытудың ерекшелігі	328

E.K. KARBOZOV¹ *L. NOGAIBEK KYZY² 

Al-Farabi Kazakh National University, Almaty, Kazakhstan^{1,2,3}
(e-mail: e.karbozov76@gmail.com¹, nogaibekkyzy.lyailya@gmail.com²)

SEMIOTIC AND SYMBOLIC SIGNIFICANCE OF SACRED NOTIONS IN WEDDING RITUAL FOLKLORE

Annotation. This article examines sacred concepts in wedding rituals within the framework of traditional worldview categories. The relevance of the study is determined by the fact that sacred concepts represent a relatively new object of research in literary studies; therefore, there is a clear need for a systematic analysis of their manifestations in folklore. Sacred cognition (Latin *sacrum* – holy, sacred; Russian *сакральное*; English *sacred*) is a complex category that has been extensively studied in the humanities. The phenomenology of *sacrum*, initiated by the works of É. Durkheim, R. Otto and M. Eliade in the late nineteenth and early twentieth centuries, has become one of the key research areas in contemporary global humanities. Early scholars comparatively analyzed the concept of sacredness through the categories of *sacrum* (the sacred) and *profanum* (the secular), linking them primarily with religious perceptions. In folklore studies, sacred cognition not only defines the spiritual sphere of archaic societies but also functions as a semantic core of folklore texts and ritual practices.

The aim of this research is to analyze the semiotic and symbolic semantics of sacred concepts associated with Kazakh wedding rituals. The research materials include ritual practices related to wedding traditions (*qyz uzatu* – the bride's farewell ceremony, *kelin tusiru* – the bride welcoming ceremony, pouring oil into the fire, establishing a new household) as well as folkloric poetry (*zhar-zhar*, *syysu*). The results of the study demonstrate that the traditional worldview, lifestyle, and culture of the Kazakh people can be comprehensively interpreted through the analysis of sacred concepts, which are revealed as multilayered cultural constructs within folklore studies. Systematizing the symbolic and semiotic meanings of sacred concepts in wedding rituals based on Kazakh traditional knowledge is presented as the scientific novelty of the research.

Keywords: folklore, sacred concept, sanctity, wedding ritual, semiotics, symbol.

Introduction. Sacredness (Latin: *sacrum* – sacred, holy) is a polysemantic concept that was initially studied in relation to religious objects and later considered as a social category. It is well known that early humans perceived everything beyond their comprehension (the sky, earth, moon, sun, mountains, water, fire, and other natural phenomena) with fear and interpreted the surrounding world as mysterious and inexplicable. As a result of attempts to establish communication and interaction with the environment (through animism and totemism), people began to perceive various forms of existence as sacred and demonstrate reverence toward them. According to mythological cognition, everything incomprehensible to humans was regarded as a supernatural force. At times, people feared these forces; at other times, they sought assistance from nature through acts of worship and supplication. Traditional rituals that have survived to the present day, such as greeting the moon, worshiping the spirit of water, performing purification rituals with fire, and others, reflect the spiritual worldview of societies formed during the early stages of human development.

According to R. Caillois's definition, sacred cognition is associated with human emotional perception. The scholar argues that an individual who believes in the concept of sanctity demonstrates reverence when encountering a sacred object, as such an object influences human emotions. In the process of respecting a sacred entity, feelings of fear and belief emerge simultaneously. Caillois notes that the "mysterious force" capable of generating such emotions appears sacred, dangerous, and enigmatic; therefore, its significance and value increase in human perception [1, 153].

Sacred cognition is characterized by its mysterious nature. Its unfamiliar and incomprehensible qualities are often associated with feelings of fear experienced by humans. Researcher R. Otto also interprets the essence of the sacred concept through the notion of irrational experience. According to him, the sacred captivates individuals through its mysterious nature and limitless power, thereby contributing to the emergence of a sense of fear within the human psyche [2, 16]. The views of these scholars correspond with the ideas expressed by the Kazakh scholar Sh.Ualikhanov. He states: «The Kazakhs attach great importance to sanctity. They consider certain natural phenomena, fire, some animals and birds, as well as objects essential to nomadic life, to be sacred and treat them with reverence. Respecting these things and performing related rituals and customs are believed to bring wealth, happiness, and prosperity to human beings, whereas disrespecting them leads to poverty and misfortune. The anger and wrath of sacred forces are called *kesir*» [3, 195]. Through the concepts of «the anger and wrath of sanctity» the scholar implicitly conveys the idea that humans experience fear and apprehension toward sacred forces.

Thus, sacred concepts and perceptions emerged as a result of the mythological worldview of early human societies. Within the framework of everyday life, ritual practices, the principles of maintaining harmony with the surrounding environment, and interaction with nature, sacred cognition developed comprehensively. Over time, this type of perception became an integral part of the traditional worldview and manifested itself as a core element of ritual folklore. The semiotic and symbolic functions of sacred concepts in wedding-related rituals and folklore texts determine their semantic structure and cultural significance.

Methodology and research methods. The folklore of Kazakh wedding rituals and the concepts of sacredness embedded within them have been extensively examined in the works of both Kazakh and foreign scholars. The significance and meaning of ritual practices, as well as the representation of the national worldview in folkloric poetry, have been studied in detail by scholars such as Sh.Ualikhanov [3], A.Baitursynov [4], M.Auezov [5], S.Kaskabasov [6], B.Uakhatov [7], and K.Matyghanov [8]. Their studies provide a comprehensive classification and analysis of ritual folklore genres, including *zhar-zhar*, *aushadiyar*, *synsu*, and *betashar*. The manifestations of sacred cognition within these ritual texts, as well as the customs, beliefs, and ceremonial practices associated with the traditional worldview of the Kazakh people, have been thoroughly analyzed in the research of K.Matyghanov.

The theoretical foundations of semiotics, particularly the study of signs and sign systems, have been examined in the works of Yu.M.Lotman [9]. Researcher V.Turner provides scholarly insights into the mythological content of sacred concepts and their symbolic manifestations [10]. In this article, drawing upon the definition proposed by Professor Zh.Aimbetov, Doctor of Philological Sciences, that «a sign is formed through the relationship of meaning and possesses a significance capable of representing multiple interpretations» [11, 171], we analyze the mythological, traditional worldview-based, and belief-related meanings of sacred concepts manifested as signs. Within this research framework, the methods of compilation, description, hermeneutic analysis, and semiotic analysis were employed.

Semiotics aims to establish a general theory of signs that encompasses all their forms and manifestations in relation to humans and animals, normal and abnormal conditions, language and non-linguistic phenomena, as well as individuals and society [11, 176]. In other words, signs perform an essential function in all spheres of the surrounding environment. This is because semiotics serves as a communicative tool that conveys and transmits specific information. The

symbolic function, in turn, involves the interpretation of meaning and content. Yu.M.Lotman notes that the concept of “symbolic meaning” is often used as a synonym for the notion of a sign (*znak*) [9, 240]. In his definition of the symbol, F. de Saussure proposed considering scales as a symbol of justice due to their characteristic feature of maintaining balance [9,241]. In this study, concepts that function as symbols of sacred cognition within rituals are regarded as sacred symbols. Sacred symbols in folklore works serve as signs that express meanings associated with sacred perception and represent the cultural and worldview-related content of traditional beliefs. Scholar K.Matyzhanov states: «The process through which any object or phenomenon acquires sacred qualities undoubtedly originates from impressive, mysterious, enigmatic, fearful, and powerful characteristics» [8, 8]. Thus, considering that the «origins» of such perceptions were formed within early human communities, the sacred nature of an object, that is, sacred symbols, is primarily distinguished through its connection with mythological concepts, religious beliefs, and the traditional worldview. Since sacred symbols manifested in wedding rituals encompass all of these meanings, they are revered and respected among the people as sacred phenomena. From this perspective, sacred symbols function as multilayered cultural concepts. Researcher V. Turner emphasizes that «ritual symbols are multivalent; each symbol expresses not a single theme but several themes simultaneously through the same tangible object or activity (symbolic medium)» [10, 35]. Therefore, when a particular symbol conveys multiple meanings related to sacredness, ritual practices, and religious beliefs, it can be considered a dominant symbol. A dominant symbol is characterized by its polysemantic nature [10, 36]. Therefore, symbols expressing sacred meanings in wedding rituals often function as dominant symbols, as they are associated with ritual practices, mythological perceptions, and religious beliefs. The use of a single object (such as a whip) in several rituals due to its sacred qualities, or the repetition of a particular practice (such as purification with fire) in various traditional ceremonies, demonstrates the manifestation of dominant symbols.

For example, among the Kazakh people, the face of a newly married bride was traditionally unveiled with a whip decorated with a white cloth. According to Kazakh beliefs, this object possessed sacred qualities and was considered capable of protecting against evil forces. During the *betashar* ceremony, the function of the whip tied to the edge of the bride’s veil was to protect her from harmful and malevolent powers [12,190]. In addition, in ancient times, shamans used a whip during childbirth rituals to assist women in safe delivery, as well as to expel evil spirits believed to affect people and livestock and to perform purification from illness [13, 563]. An examination of the etymology of the word *qamshy* («whip») reveals that its structure cannot be easily interpreted as a combination of a root and suffix. From a historical perspective, the word is considered to consist of the root *qam* and the suffix *-shy* (as found in words such as *malshy* – herder, and *eginshi* – farmer).

In medieval Turkic languages, as well as among related ethnic groups (Tuvans, Tofalars, Altaians, Yellow Uyghurs, Khakassians, and others), the term *qam* denoted the meaning of «shaman.» Qams (shamans) were known to perform rituals while holding a whip-like instrument (*shyb yrtqy*) in their hands. Initially, the word *qamshy* referred to a person who performed with a whip as part of ritual entertainment; however, later, the Persian-derived term *bakhshi* (Kazakh: *baqsy* – shaman) appears to have influenced and transformed the semantic content of the word *qamshy* [13, 414]. Thus, within the aforementioned rituals, the whip represents a sacred object due to its symbolic significance. Its symbolic function is associated with purification, protection from misfortune, and safeguarding against evil forces. In the past, men who had disagreements exchanged their whips as a sign of reconciliation and restoration of harmony. Furthermore, according to traditional etiquette norms, people were not allowed to enter the khan’s court carrying a whip. Those who came before a judge (*bi*) to resolve a dispute would place their whip in front of him as a sign of seeking a legal decision; this practice was known as *qamshy qazylyq* («whip judgment»). Considering the traditional practice of punishing offenders with a whip, the whip also functioned as a symbol of justice, military law, and strict discipline. Similarly, the ritual of purification by fire was repeated in various ceremonies, including placing a child in a cradle, moving into a new dwelling, and treating illnesses affecting humans or livestock. Scholar

Sh. Ualikhanov states: «Like the Mongols, the Kazakhs also considered fire sacred. Therefore, they called fire *Ot Ana* (Mother Fire) and believed in its sacred power to protect against various misfortunes and dangers» [8, 51]. When a bride crosses the threshold of her new family's home, she demonstrates respect for the ancestors and spirits of that household through the ritual veneration of the fire in the main dwelling. This tradition is also present among the Mongols, where it has taken the place of certain marriage-related customs. The ritual of pouring oil into the fire while saying «*Ot Ana, Mai Ana, bless us!*» (*Ot Ana, Mai Ana, zharılqa!*) is a traditional practice among Turkic peoples performed for a newly married bride. The semantics of this ritual reveal the worldview of seeking protection and support from the spirit of fire [14, 2]. According to A. Divayev, when livestock were affected by an epidemic, a purification ritual was performed: two long stakes were driven into the ground at a distance of 10-15 steps from each other, and a black-and-white rope was stretched between them at a height allowing sheep to pass underneath. A fire was lit nearby. As the sheep were driven under the rope, salt was sprinkled into the blazing fire, producing a crackling sound. This ritual symbolized the purification and protection of livestock from harmful influences [15, 189]. Thus, these data demonstrate the sacred nature of fire and allow us to identify its symbolic function within the framework of beliefs and the traditional worldview. Therefore, sacred objects represented as symbols in wedding rituals, such as the whip, fire, and others, function as multilayered concepts. From a semiotic perspective, these concepts can be regarded as dominant symbols. According to the traditions of the Kazakh people, the poetic song *zhar-zhar* is performed for a bride who is being taken away from her parental home for marriage. The historical figure Akhmet Baitursynov was the first scholar to provide a scientific definition of the term *zhar-zhar*. In his work «*Adebiet tanytqış*» (*The Theory of Literature*), he states: «*Zhar-zhar* is a poem performed in the house where a girl is being married off in order to comfort and console the departing bride. It begins as a dialogue between two groups and later continues as a one-sided performance. In the two-sided form, the consoling side consists of young men, while the opposing side is represented by young women» [4, 252]. Through the continuity of traditions, the *zhar-zhar* genre has survived to the present day. Academician M. Auezov explains its meaning as follows: «This word conveys the meaning of loving one's spouse and living together with another person. When performing *zhar-zhar*, the expression is intentionally repeated in every line. Its purpose is to convey to the girl that she is no longer alone, that she now has a life partner beside her, and that she should become accustomed to this new reality» [7, 193]. Considering the above scholarly interpretations, it is possible to understand the general structure, performance sequence, and purpose of *zhar-zhar*. In some regions, the expression «*üki-au*» (*үкім-ай*) is used instead of the term *zhar-zhar*. This tradition is observed among Kazakhs living in Bayan-Ölgii, Mongolia. A *zhar-zhar* song recorded among the inhabitants of Zaysan and Mañyraq districts of East Kazakhstan contains the following lines:

«All around is the endless yellow steppe, *üki-au*,
Come forth, young men, to join the fest, *üki-au*,
Born within the home, yet raised upon the open land, *üki-au*,
Ah, what fate awaits the maiden's life, *üki-au*» is sung as follows.

The *üki* (owl feather) symbolizes freedom, affection, and a joyful childhood for a young girl. An analysis of the folklore text reveals the semiotic semantics of the *üki* symbol. Appearing as a sign, the expression «*üki-au*» conveys the sorrow, regret, and helplessness of a young bride who is leaving for an unfamiliar place, unable to let go of her home, freedom, and childhood memories. The symbolic meaning of the *üki* is clearly reflected in the following excerpt from the *synsu* lament:

«Rain falls gently and softly,
I once wore my owl feather, swaying proudly.
The owl feather remains, but where is its softness?

Where are the days of home and happiness?» [16, 32]. Through the line «I once wore my owl feather, swaying proudly» the bride evokes her childhood left behind and recalls the happy days of her former life.

The Kazakh people have traditionally revered the owl as a sacred bird. They believed that evil forces could not approach a place where owl feathers were kept and that owl feathers protected against the evil eye. Since the small patterns on the feathers of this sacred bird resembled Arabic letters, religious people interpreted these markings as words from the Qur'an. In the *Qissa-sul-Anbiya*, the owl is described as the bird that guided Noah's Ark toward Mount Qazyghurt. It is said that Prophet Noah blessed the owl with the words: «Be the guardian of the forest and the protector of the household!» Since that time, the owl has been believed to possess a special sacred power [17,142]. Scholar B. Uakhatov states: «The Kazakh people considered the owl a sacred being; therefore, they attached its feathers to the headdresses of young girls and to the cradles of infants. The meaning behind singing the phrase «*üki-au*» is associated with the fact that a girl leaving her family home must remove her feathered cap and, unwillingly, wear the *saukele* of a bride» [7, 142]. Thus, due to the protective and safeguarding functions attributed to owl feathers, the *üki* can be fully regarded as a sacred symbol. Considering that, within the context of wedding rituals, the owl feather also represents freedom, this sacred object functions as a dominant symbol.

Synsu is a farewell song performed by a bride at the moment of her departure from her native home, in which she bids farewell to her homeland, relatives, parents, siblings, and friends. In some regions, this song is referred to as *qyz tanysu* («the girl's farewell introduction») [18, 295]. Some studies indicate that *synsu* has also been known by various names, including *synsymba*, *qoshtasu* («farewell»), *qyzdyng zhylayy* («the girl's lament»), and *qyzdyng korisui* («the girl's farewell meeting»).

The sorrow and emotional pain experienced by a bride leaving for another family and unfamiliar environment are expressed through this song, touching the hearts of those who listen to it.

In the following stanza, the concept of *bosağa* (threshold) can be interpreted as a semiotic sign:

«Golden is my threshold,
Did I ever think I would step away from it?
Silver is my threshold,
Did I ever think I would leave it in sorrow?
In front of the door stands a burdock,
Among the horses, one runs astray.
Did I think I would leave only in death?

Do not let me go, my threshold...» [8, 23]. In this stanza of *synsu*, the concept of *bosağa* (threshold) reveals the bride's hope that «through the influence of the mysterious power of the sacred threshold, she might not be separated from her parental home». Scholar K. Matyzhanov states: «One of the most frequently mentioned sacred concepts in family ritual folklore is the door, threshold, entrance beam, and doorstep. These concepts, having acquired their own symbolic meanings, have become formulaic elements in the poetics of folklore. When a bride bids farewell to her home and homeland, she bends toward the doorstep, holds onto the threshold, and sings her farewell while expressing her unwillingness to leave» [8, 61]. The threshold appears as a «support» for the sorrowful bride. Having sought help from her mother, father, and brother but receiving no assistance, the helpless bride turns to the threshold and expresses her grief, saying: «Do not let me go, my threshold» According to the author's perception, the threshold possesses a spirit of its own; it is represented as a living image capable of hearing, listening, and providing support. For the Kazakh people, *bosağa* represents the «door» between two worlds, functioning as a sacred boundary between this world and the afterlife. Therefore, Kazakhs have traditionally revered it, referring to it as *aq bosağa* («white threshold»), *altyn bosağa* («golden threshold»), and *kümis bosağa* («silver threshold») [8, 23].

According to the worldview of Turkic peoples, the area surrounding the door is considered a sacred space. Therefore, the threshold of a house can be interpreted as a symbol that separates and simultaneously connects the internal and external worlds. Scholar M. Eliade notes that in

ancient Eastern civilizations (Babylon, Egypt, and Israel), the threshold was also perceived as a «guardian» protecting against evil. He states: «The threshold has its own «guardians»: gods and spirits who protect the entrance from both evil people and demonic and other harmful forces. The threshold and the door directly and concretely indicate a break in space; and this is precisely where their important religious significance lies, since together they represent symbols and means of transition» [2, 24].

The symbolic meaning of the concept of *tör* (the place of honor in the household) is clearly revealed in the following stanza:

«The front of the door has become a willow,
The livestock has been tied near the willow.
The place where I once stretched out my feet freely,

The front of my honored place has been left behind...» [16, 139]. According to the traditional Kazakh worldview, only guests, elderly people, and unmarried girls are entitled to sit in the *tör* (the place of honor in the household). Since a girl was considered a guest in her parental home, the Kazakh people traditionally placed her only in this honored position. By saying «the front of my *tör* has been left behind» the bride expresses that she is parting forever with her carefree life, affection, and childhood memories. After becoming a bride in another family, a woman loses the right to occupy the *tör*. According to Kazakh beliefs, the *tör* possesses sacred qualities. Apart from unmarried girls, women of other statuses (grandmothers, elder wives, aunts, married women, and others) were traditionally not permitted to sit in the *tör*. A woman was also not allowed to sit directly facing the *tör* from the doorway; she had to sit slightly turned to the side. This was because the *tör* was regarded as the dwelling place of the ancestors of the household [19, 139]. Thus, in folklore texts, the concept of *tör* functions as a symbol representing a girl's carefree life under the protection, affection, and care of her parents.

The *saukele* is a ritual headdress specially prepared for a bride. This headdress symbolizes the transition from girlhood to married life and marks the acquisition of the status of a bride. Thus, the *saukele* serves as a symbol representing the beginning of a new stage of life. After leaving her parental home and arriving at her husband's household, until the unveiling of her face, the bride was perceived as a "vulnerable" person standing between two worlds, at a difficult and dangerous transitional stage [8, 72]. The *saukele* and its white veil (*aq zhelek*) performed a «protective» function for the bride; therefore, this headdress can be regarded as a sacred symbol. It was believed that the ornaments, beads, and decorative patterns attached to the headdress protected the bride from the evil eye, harmful forces, accidental misfortunes, and illnesses [18, 198]. According to the traditional worldview, covering a young bride with a white veil symbolized protection from harmful influences and the evil eye. Another indication of the *saukele* as a sacred symbol is that this ritual headdress was passed down as a family heirloom. If a bride passed away leaving behind a son, none of the items from her dowry were returned to her maternal family. If the deceased bride left behind a daughter, half of the dowry was returned. In both cases, the *saukele* was passed down as an inheritance. In many cases, the headdress was later returned as a symbolic sign of the daughter's death. The headdress returned to the bride's maternal relatives was preserved as a cherished memory, perceived as a reminder of the deceased daughter herself [18, 198]. An examination of the meaning of this ritual allows us to recognize the sacred nature of the ceremonial headdress. Thus, the *saukele* can be regarded as a sacred symbol that signifies the transition between different stages of a woman's life.

In the Kazakh worldview, the concept of establishing a family is closely associated with the notion of *shańyraq* (raising a household). The blessing «May your *shańyraq* be high and your threshold be strong!» expresses wishes for family prosperity, unity, harmony, and a peaceful life. Thus, in Kazakh perception, *shańyraq* symbolizes unity, happiness, and concord. *Qarashańyraq* refers to the paternal household that is inherited by future generations. According to tradition, the sacred household of the father is passed down to the youngest son and is also known among the people as the «great house». Researchers suggest that the term *qarashańyraq* may have originated from the darkened appearance of a household's *shańyraq*, which became

blackened due to years of continuous use and exposure to smoke [18, 660]. According to the Kazakh traditional worldview, *shañyraq* is a sacred object that connects the interior space of the dwelling with the sky, Tengri (the upper world). The belief that prosperity and blessings descend through the *shañyraq* demonstrates its connecting function. Cultural scholar A.Seidimbek states: «The yurt is a small model of the great universe, consisting of three parts (the seven layers beneath the earth, the seven layers of the sky, and the earthly world). Just as the dome of the sky is considered a manifestation of Tengri's power, the *shañyraq* of the yurt is its most sacred part» [13,126]. Another manifestation of the sacred nature of this object is the ritual of greeting the *shañyraq*. According to animistic beliefs, the *shañyraq* was perceived as a living entity. Even when no one was present inside the house, the Kazakh people would enter the dwelling and greet the *shañyraq* by saying «Assalaumağaleykum!» after crossing the threshold [19, 149].

Furthermore, because the *shañyraq* was considered sacred, it was never replaced even after becoming old and worn. It was not given away to anyone. The Kazakh people believed that if harm came to this sacred object, the unity and well-being of the family would be destroyed. If the *shañyraq* accidentally broke or became too old to be used, it was not discarded or left in a place where it could be stepped on; instead, it was taken to a remote high mountain and placed there with respect. The traditional concept of *shañyraq tüye* («the camel carrying the *shañyraq*») further reveals the sacred significance of the *shañyraq*. During the migration of villages or the departure of a bride's family, the camel carrying the *shañyraq* of the yurt moved at the very end of the caravan to ensure its safety. The calmest camel was selected for this purpose. It walked behind the caravan so that if the animal became frightened, resisted, or accidentally stepped into a hole, its sudden movement would not endanger the *shañyraq* by causing it to fall or break [18, 662]. If the *shañyraq* fell from its place during transportation, people interpreted this as a sign that its sacred power had been offended and considered it an omen of misfortune. When dismantling a yurt, the *shañyraq* was carefully lifted without allowing it to fall and was placed against the right side of the structure.

In the Kazakh worldview, the cauldron and hearth symbolize prosperity, blessings, unity, and abundance. Since the hearth was believed to possess the sacred power of fire, it was forbidden to extinguish the fire beneath the cauldron by sprinkling water on it. In ancient times, the place where the hearth was located inside the dwelling was considered the center of the world. Within the traditional cultural environment, the cauldron and hearth belonged to the category of sacred and revered objects. The Kazakh people often used the concept of the hearth as a metaphor for the family itself. Expressions such as *ot basy, oshaq qasy* («the hearth and home»), *pälenbaydyng oshağy* («the household of so-and-so»), *oshaqqa bas bolar azamat* («a man who will become the head of the household»), and *öz oshağy* («one's own hearth») function as general concepts referring to the home, household, and family.

Since the woman was regarded as the guardian of the hearth, the one who kindled the fire, prepared the cauldron, and maintained the household flame, the sacred qualities of Umai Ana, the female protective deity, became associated with the hearth. According to scholarly sources, the three pointed flames depicted on the headdress worn by Umai Ana symbolize fire flames; therefore, the hearth used for kindling fire traditionally has a three-legged structure [20, 605]. The blessing commonly expressed among the people – «May you be granted the three legs of your hearth!» – refers to the unity, prosperity, and abundance of the family.

An analysis of the semantics of the ritual in which a newly married bride pours oil into the fire during the wedding ceremony demonstrates an act of reverence toward fire and the hearth. Scholar Sh. Ualikhanov describes this ritual as follows: «When a bride crosses the threshold of her new home, women lead her into the yurt of her father-in-law. She kneels at the threshold as a sign of respect. With the intention that the bride's character will be as gentle as leather, she is seated on a calfskin placed near the hearth, and she pours oil into the fire. Saying 'Ot Ana, Mai Ana, bless me,' the bride bows several times. Other women warm their palms over the fire and touch the bride's face with them» [14, 59]. In this ritual practice, fire functions as a sign. Worshiping it and seeking its blessing reveal the divine significance attributed to fire. Thus, fire

is perceived as a force that blesses, supports, protects, listens, and accepts human requests. This ritual reflects the mythological perceptions of early human communities, who considered fire a powerful sacred force. Early humans observed that animals feared fire and therefore perceived it as a source of power. Later, after discovering that fire could melt metal, they came to regard it as a mysterious and extraordinary force. Analyzing the semantics of this sign demonstrates how mythological perceptions were transformed into and preserved within the traditional worldview.

«If the cauldron is strong, the nation is strong.» The cauldron, like the *shańyraq*, symbolizes integrity and unity; if it is destroyed, the people themselves are believed to decline. The term *qara qazan* («black cauldron») expresses the sacred and revered nature attributed to the cauldron [21, 12]. Considering the cauldron as the source of household prosperity and blessing, the Kazakh people traditionally did not give a cauldron to a daughter departing for marriage, believing that such an act would cause the family's fortune and abundance to leave with her. In earlier times, when a series of deaths occurred after the passing of a person, a ritual was performed in which prayers from the Qur'an were recited at the grave and the cauldron was turned upside down. Furthermore, large cauldrons were placed at the graves of prominent leaders, heroes who had defeated enemies, and military commanders. Visitors who came for pilgrimage drank water from the black cauldron, which represented the symbol of national unity and identity. According to the legal code of Tauke Khan (*Zheti Zhargy*), instead of taking revenge during conflicts by destroying symbols such as the *shańyraq* and the cauldron, people were later expected to preserve these objects and give them to the offended party as a means of restoring peace [21, 13]. The significance of the black cauldron as a symbol of family prosperity, blessing, wealth, and abundance is clearly reflected in the provisions of *Zheti Zhargy*. Among the forms of compensation that allowed a person sentenced to death to avoid execution by paying seven different penalties, the first form of compensation was the payment of the black cauldron.

When moving from one place to another, the Kazakh people traditionally did not leave the cauldron behind and did not give it away as a gift to others. It was believed that doing so could cause prosperity and abundance to be transferred to another household. When a borrowed cauldron was returned to its owner, it was thoroughly washed and cleaned, a white cloth (*aqtuq*) was tied to its handle, and in some regions, various types of food were placed inside before returning it. Otherwise, according to traditional beliefs, the cauldron could «become offended» or «feel displeased». Such beliefs and ritual practices demonstrate people's reverence and apprehension toward the sacred power of the cauldron.

The concepts of respecting sacred forces, fearing misfortune, and protecting oneself from harmful consequences, formed on the basis of sacred cognition, represent an important aspect of Kazakh traditional psychology. The origins of customs and prohibitions aimed at guiding people toward good and protecting them from evil can also be associated with reverence for sacredness and avoidance of negative consequences. Influenced by national upbringing, these beliefs and prohibitions have continued to exist in everyday life and remain embedded in social consciousness. Such practices have contributed to the formation of a worldview at the level of national mentality, enabling people to distinguish between good and evil, positive and negative, sacredness and harmful consequences. Prohibitions such as «Do not turn the cauldron upside down» «Do not leave the cauldron uncovered» «Do not spit into the hearth,» and «Do not sit on the threshold» are rooted in the concept of sacredness. These prohibitions represent forms of traditional knowledge developed through ways of life, cultural experience, and everyday practices.

Results. The study analyzed the semantics of sacred concepts represented in Kazakh wedding ritual folklore. It was demonstrated that sacred concepts, which encompass broad meanings associated with mythological perceptions, the traditional worldview, and popular beliefs, function as multilayered cultural concepts.

The sacred concepts found in wedding ritual folklore were identified, and their semiotic and symbolic meanings were revealed. The analysis of ritual practices made it possible to trace the stages of human consciousness development, transformations in systems of thought associated

with historical periods, and the influence of social factors. However, the study confirmed that the principle of revering sacredness has not only contributed to the preservation of Kazakh identity but has also become an integral element of the national cultural code. The spiritual worldview of the people can be regarded as an integral part of everyday life, in which maintaining harmony among humans, nature, and ancestors constitutes a fundamental condition for existence [22, 219].

Folklore provides an opportunity to explore the past life, everyday practices, and social principles governing human existence. The system of traditions and customs associated with wedding rituals, as well as the meanings of sacred concepts embedded within them, characterize the cultural life and spiritual world of the Kazakh people. The concept of *kie* (sacredness) as an indicator of the national worldview continues to maintain its significance in contemporary society. Sacred objects that are promoted as family values and respected as symbols inherited from ancestors – such as the *shañyraq*, cauldron, whip, and others – can still be found in many households. This research examined the manifestations of sacred concepts in folklore and demonstrated that sacred cognition constitutes one of the fundamental foundations of the Kazakh traditional worldview.

Conclusion. In the process of identifying the semiotic and symbolic meanings of sacred concepts in Kazakh wedding ritual folklore, particular attention was paid to the foundations of the traditional worldview and its origins. The analysis of the symbolic meaning of the sacred object *üki* (owl feather) attached to a girl's headdress revealed its functions as a symbol of freedom, affection, and protection from the evil eye. By demonstrating that fire functions as a sign within the ritual of pouring oil into the fire, the sacred and divine nature attributed to fire was also established. These two examples preserve elements of the initial forms of the traditional worldview. However, it is evident that over time traditional perceptions have undergone transformations, and their contemporary interpretations have moved away from their original meanings. Therefore, the symbolic characteristics of concepts such as *kie* (sacredness) and sanctity, which continue to manifest themselves in wedding ritual folklore and everyday life, require further scholarly investigation. A scientific analysis of these concepts contributes to a deeper understanding of their cultural significance in contemporary society.

The article describes the cultural and spiritual world of the Kazakh people through the semiotic and symbolic meanings of sacred concepts such as *bosağa* (threshold), *shañyraq* (household dome), and *tör* (place of honor), which are represented in the folklore works *zhar-zhar* and *syysu*. The results of this study can serve as a foundation for examining sacred concepts in ritual folklore from new perspectives and for the systematic scholarly analysis of the concept of *kie* in literary studies.

Literature

1. Кайуа Р. Миф и человек. Человек и сакральное. – М.: ОГИ, 2003. – 296 с.
2. Элиаде М. Священное и мирское. – М.: Московский гос.ун-т, 1994. – 143 с.
3. Уәлиханов Ш. Тәңірі. – Алматы: Халықаралық Абай клубы, 2013. – 392 б.
4. Байтұрсынов А. Әдебиет танытқыш. – Алматы: Атамұра, 2013. – 286 б.
5. Әуезов М. Әдебиет тарихы. – Алматы: Ана тілі, 1991. – 240 б.
6. Қасқабасов С. Қазақтың халық прозасы. – Алматы, 1984. – 272 б.
7. Уахатов Б. Қазақтың халық өлеңдері. – Алматы: Ғылым, 1974. – 286 б.
8. Матыжанов К. Қазақ фольклорының қастерлі әлемі. – Алматы: Press Co, 2020. – 384 б.
9. Лотман Ю.М. Семиосфера. – С. – Петербург: Искусство – СПб, 200. – 704
10. Тэрнер В. Символ и ритуал. – М.: Наука, 1983. – 277
11. Аймұхамбет Ж.Ә., Байтанасова Қ.М., Айтуғанова С.Ш. Структуралық әдебиеттану және мәтін талдау. – Алматы: Жазушы, 2025. – 388 б.
12. Дәрібайұлы С. Беташар және отбасылық ғұрыптардағы параллельдер // М.Өтемісов атындағы Батыс Қазақстан мемлекеттік университетінің хабаршысы. – №4 / 2014. – Б. 190-194. URL: <https://rmebrk.kz/journals/1287/57492.pdf>

13. Қазақтың этнографиялық категориялар, ұғымдар мен атауларының дәстүрлі жүйесі. Энциклопедия. Т. 3. – Алматы: Әлем, 2017. – 856 б.
14. Уәлиханов Ш. Көп томдық шығармалар жинағы. Т. 2. – Алматы: Толағай, 2010. – 464 б.
15. Қазақтың этнографиялық категориялар, ұғымдар мен атауларының дәстүрлі жүйесі. Энциклопедия. Т. 2. – Алматы: Әлем, 2017. – 848 б.
16. Бабалар сөзі. Жүзтомдық. Т. 90: Ғұрыптық фольклор. – Астана: Фолиант, 2012. – 432 б.
17. Керімбай С. Нәби Ә. Қисса-сүл-әнбия және экзистенциялық талдау. – Алматы, 2022. – 552 б.
18. Қазақтың этнографиялық категориялар, ұғымдар мен атауларының дәстүрлі жүйесі. Энциклопедия. Т. 5. – Алматы: Әлем, 2017. – 816 б.
19. Тойшанұлы А. Түрік-моңғол мифологиясы. – Алматы: Баспалар үйі, 2009. – 192 б.
20. Қазақтың этнографиялық категориялар, ұғымдар мен атауларының дәстүрлі жүйесі. Энциклопедия. Т. 4. – Алматы: Әлем, 2017. – 832 б.
21. Марғұлан Ә. Қазақ әлемі. 1-кітап. – Алматы: Press Co, 2021. – 126 б.
22. Mussabekova S., Daribayev S., Daurenbekova L. (2026). Exploring mystical motifs in literature as a reflection of human consciousness. // Kervan –International Journal of Afro-Asiatic Studies 30 / Identity in Central Asia, Nurture. – №30(8). – P. 211-236. URL: <https://ojs.unito.it/index.php/kervan/article/view/13317/10957>

Е.К. КӘРІБОЗОВ, Л.НОҒАЙБЕКҚЫЗЫ

Әл-Фараби атындағы Қазақ ұлттық университеті, Алматы, Қазақстан

ҮЙЛЕНУ ҒҰРПЫ ФОЛЬКЛОРЫНДАҒЫ САКРАЛДЫҚ ҰҒЫМДАРДЫҢ СЕМИОТИКАЛЫҚ СИМВОЛДЫҚ МӘНІ

Аңдатпа. Мақалада үйлену ғұрпындағы сакралды ұғымдар дәстүрлі дүниетанымдық категория негізінде сараланады. Зерттеудің өзектілігі – әдебиеттану ғылымында сакралды ұғымдар салыстырмалы түрде жаңа зерттеу нысаны болғандықтан, оның фольклордағы көрінісін жүйелі түрде зерделеу қажеттілігі айқын. Сакралдық (лат. *sacrum* – қасиетті, киелі, орыс. *сакральное*, ағылш. *sacred*) таным – гуманитарлық ғылымдарда кеңінен зерттеліп жүрген күрделі категория. XIX ғасырдың соңы мен XX ғасырдың басында Э. Дюркгейм, Р. Отто, М. Элиаде еңбектерінен бастау алған сакрум феноменологиясы бүгінде дүниежүзілік гуманитарлық салада негізгі тақырыптардың біріне айналды. Алғашқы зерттеушілер қастерлілік түсінігін сакрум (қастерлі), профанум (дүниелік) мазмұны бойынша салыстырмалы түрде саралап, діни түсініктермен байланыстырды. Фольклористика саласындағы сакралдық таным архаикалық қоғамның рухани кеңістігін айқындаумен қатар, фольклорлық мәтіндер мен рәсімдік тәжірибенің семантикалық өзегі ретінде көрініс береді. Зерттеудің мақсаты – қазақ халқының үйлену ғұрпына қатысты сакралдық ұғымдардың семиотикалық, символдық семантикасын саралау. Зерттеу материалдары ретінде үйлену ғұрпындағы рәсімдік амалдар (қыз ұзату, келін түсіру, отқа май құю, отау тігу) мен фольклорлық поэзия (жар-жар, сыңсу) қарастырылады. Зерттеу нәтижесінде халықтың дәстүрлі дүниетанымы, тұрмыс-тіршілігі, мәдениеті жан-жақты зерделеніп, сакралдық ұғым-түсініктер фольклортану саласындағы көпқабатты концепт ретінде дәлелденді. Үйлену ғұрпындағы сакралды ұғымдардың таңбалық, символдық мәнін қазақы дәстүрлік таным негізінде жүйелеу – зерттеудің ғылыми жаңалығы ретінде ұсынылады.

Түйін сөздер: фольклор, сакралды ұғым, кие, үйлену ғұрпы, семиотика, символ.

Е.К. КАРБОЗОВ, Л.НОГАЙБЕККЫЗЫ

Казахский национальный университет имени Аль-Фараби, Аламты, Казахстан

СЕМИОТИКО-СИМВОЛИЧЕСКОЕ ЗНАЧЕНИЕ САКРАЛЬНЫХ ПРЕДСТАВЛЕНИЙ В СВАДЕБНО-ОБРЯДОВОМ ФОЛЬКЛОРЕ

Аннотация. В данной статье сакральные представления в свадебной обрядности рассматриваются на основе категорий традиционного мировоззрения. Актуальность исследования обусловлена тем, что сакральные представления являются сравнительно новым объектом литературоведческих и фольклористических исследований, что определяет необходимость их системного изучения в контексте фольклора. Сакральность (лат. *sacrum* – священное, сакральное; англ. *sacred*) представляет собой сложную категорию, широко исследуемую в гуманитарных науках. Феноменология *sacrum*, берущая начало в трудах Э. Дюркгейма, Р. Отто и М. Элиаде конца XIX – начала XX века, в настоящее время занимает одно из центральных мест в мировой гуманитарной науке. Первые исследователи анализировали категорию сакрального в сопоставлении с профанным (*profanum*), связывая её преимущественно с религиозными представлениями. В фольклористике сакральность выступает не только как характеристика духовного пространства архаического общества, но и как семантическое ядро фольклорных текстов и обрядовой практики. Цель исследования заключается в анализе семиотической и символической семантики сакральных представлений, связанных со свадебной обрядностью казахского народа. В качестве исследовательского материала рассматриваются обрядовые действия свадебного цикла (проводы невесты, встреча невесты, жертвенное возлияние масла в огонь, возведение юрты молодых), а также произведения обрядовой поэзии (жар-жар, сыңсу). В результате исследования всесторонне раскрываются особенности традиционного мировоззрения, быта и культуры казахского народа, а сакральные представления обосновываются как многослойная категория фольклористики. Научная новизна исследования заключается в систематизации знакового и символического значения сакральных представлений в свадебной обрядности на основе традиционного казахского мировоззрения.

Ключевые слова: фольклор, сакральные представления, священное, свадебная обрядность, семиотика, символ.

References

1. Kaiua R. Mif i chelovek. Chelovek i sakralnoe. – M.: OGI, 2003. – 296
2. Eliade M. Svāšennoe i mirskoe. – M.: Izdatelstvo Moskovskogo gosudarstvennogo universiteta, 1994. – 143
3. Uālihanov Ŗ. Tāñırı. – Almaty: Halyqaralyq Abai kluby, 2013. – 392 b.
4. Baitūrsynov A. Ādebiet tanytqys. – Almaty: Atamūra, 2013. – 286 b.
5. Āuezov M. Ādebiet tarihy. – Almaty: Ana tılı, 1991. – 240 b. 6.
6. Qasqabasov S. Qazaqtyñ halyq prozasy. – Almaty, 1984. – 272 b.
7. Uahatov B. Qazaqtyñ halyq öleñderi. – Almaty: Ėylym, 1974. – 286 b.
8. Matyjanov K. Qazaq föklorynyñ qasterlı älemi. – Almaty: Press Co, 2020. – 384 b.
9. Lotman İu.M. Semiosfera. – S.-Peterburg: İskustvo – SPB, 200. – 704 1
10. Terner V. Simvol i ritual. – M: Nauka, 1983. – 277
11. Aimūhambet J.Ā., Baitanasova Q.M., Aituğanova S.Ŗ. Strukturalyq ādebiettanu jāne mātın taldaı. – Almaty: Jazuşy, 2025. – 388 b. 2.
12. Dāribaiūly S. Betaşar jāne otbasylyq ġūryptardaġy paralelder // M.Ötemisov atyndaġy Batys Qazaqstan memlekettik universitetiniñ habarşysy. – №4 / 2014. – B. 190-194. URL: <https://rmebrk.kz/journals/1287/57492.pdf>
13. Qazaqtyñ etnografialyq kategorialar, ũġymdar men ataularynyñ dāstŭrlı jŭiesi. Ensiklopedia. T. 3. – Almaty: TOO Ąlem Damu İntegrasia, 2017. – 856 b.

14. Uälihanov Ş. Köp tomdyq şyğarmalar jinaғы. T. 2. – Almaty: Tolaғai grupp, 2010. – 464 b.
15. Qazaqtyñ etnografialyq kategorialar, üğymdar men ataularynyñ дәstürlı jüiesı. Ensiklopedia. T. 2. – Almaty: TOO Älem Damu İntegrasia, 2017. – 848 b.
16. Babalar sözi. Jüztomdyq. T. 90: Čüryptyq fölklor. – Astana: Foliant, 2012. – 432 b.
17. Kerımbai S. Näbi Ä. Qissa-sül-änbia jäne ekzistensialyq taldaу. – Almaty, 2022. – 552 b.
18. Qazaqtyñ etnografialyq kategorialar, üğymdar men ataularynyñ дәstürlı jüiesı. Ensiklopedia. T. 5. – Almaty: TOO Älem Damu İntegrasia, 2017. – 816 b.
19. Toışanұly A. Tүrik-moңғol mifologiasy. – Almaty: Baspalar üii, 2009. – 192 b.
20. Qazaqtyñ etnografialyq kategorialar, üğymdar men ataularynyñ дәstürlı jüiesı. Ensiklopedia. T. 4. – Almaty: TOO Älem Damu İntegrasia, 2017. – 832 b.
21. Marğūlan Ä. Qazaq älemi. 1-kıtap. – Almaty: Press Co, 2021. – 126 b.
22. Mussabekova S., Daribayev S., Daurenbekova L. (2026). Exploring mystical motifs in literature as a reflection of human consciousness. // Kervan –International Journal of Afro-Asiatic Studies 30 / Identity in Central Asia, Nurture. – №30(8). – P. 211-236. URL: <https://ojs.unito.it/index.php/kervan/article/view/13317/10957>

Авторлар туралы мәлімет:

Кәрібозов Ерхан Кәрібозұлы – филология ғылымдарының кандидаты, әл-Фараби атындағы Қазақ ұлттық университетінің ассистент-профессоры, Алматы, Қазақстан.

Карбозов Ерхан Карбозович – кандидат филологических наук, ассистент-профессор Казахского национального университета имени аль-Фараби, Алматы, Казахстан.

Karbozov Erkhan Karbozovich - Candidate of Philological Sciences, Assistant Professor at Al-Farabi Kazakh National University, Almaty, Kazakhstan.

Ноғайбекқызы Ләйлә – әл-Фараби атындағы Қазақ ұлттық университетінің докторанты, Алматы, Қазақстан.

Ноғайбекқызы Ляйля – докторант Казахского национального университета имени аль-Фараби, Алматы, Казахстан.

Nogaibekkyzy Lyailya – Doctoral student at Al-Farabi Kazakh National University, Almaty, Kazakhstan.