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THE ARTISTIC FUNCTIONS OF TIME IN ZHETYSU AUTHORIAL HISTORICAL EPICS

Abstract. The article examines the nature and functions of time in the authorial historical epic of Zhetysu region, located in the south-east of Kazakhstan. A thorough study of time in the authorial historical epic allows us to demonstrate that this pattern of epic did not emerge in isolation, but it is a continuation of epic tradition. The object of the research is the Zhungar invasion of the XVII-XX centuries and the movement of people against the enemies (Russian, Chinese, Kokan, etc.) and their leaders – “Shayan batyr”, “In the mountain”, “Partizan Shaimerden”, “Musabek Sengirbaev”, “The history of Bayseyit Batyr” by Tazhibay Baibagisuly. The researcher relies on theoretical works of Russian and Kazakh literary critics who have studied the concept of time in folklore. The author also defines the concept of time in historical epics. The conclusions are supported by the analysis of citations from the epics to demonstrate the poet’s time and plot time in the authorial historical epic. The difference between the poet’s time and the plot time in the historical epic is determined. Through studying the representation of time in the author’s historical epic, the nature of these epic and the nature of the author’s historical epic of Zhetysu region are revealed.

Keywords: authorial historical epic, Kazakh historical epic, time, poet’s time, plot time.

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ЖЕТІСУ ӨңІРІ АВТОРЛЫҚ ТАРИХИ ЖЫРЛАРЫНДАҒЫ УАҚЫТ КАТЕГОРИЯСЫНЫҢ КӨРКЕМДІК ҚЫЗМЕТІ

Аңдатпа. Мақала Қазақстанның оңтүстік-шығысында орналасқан Жетісу өңірі ақындарының авторлық тарихи жырларындағы уақыттың көрінісін, уақыттың сипатын әдеби тұрғыдан зерттеуге арналады. Авторлық тарихи жырлардағы уақытты жан-жақты зерттеу жырдың осы үлгісінің жоктан пайда болмағанын, эпикалық дәстүрдің жалғасы екендігін танытуға мүмкіндік береді. Зерттеу нысанына XVII-XX ғасырлардағы жоңғар шапқыншылығы және сыртқы жауларға (орыс, қытай, қоқан, т.с.с.) қарсы халық қозғалысы мен олардың көсемдері – батырлардың ерлік шежіресін баяндайтын Есдәулет Қандекұлының «Шаян батыр», «Тауда», Қалқа Жапсарбайұлының «Партизан Шаймерден», «Мұсабек Сәңгірбаев», Тәжібай Байбағысұлының «Байсейіт батырдың тарихы» тарихи жырлары алынған. Зерттеуші фольклордағы уақыт ұғымын зерттеген орыс және қазақстандық әдебиеттанушылардың теориялық еңбектеріне сүйенеді. Сондай-ақ келтірілген тұжырымдар дәйекті болу үшін автор осы

*** Cite us correctly:**

K.A. Kabdeshova, M.Aca. The Artistic Functions of Time in Zhetysu Authorial Historical Epics // "Keruen". - 2026. No. 2, (91 vol.). - B. 197-208. <https://doi.org/10.53871/2078-8134.2026.2-13>.

жырларға тән уақытты ажыратып, атай отырып, авторлық тарихи жырлардағы жырлаушы уақыты мен сюжеттік уақыт жырдан үзінділер келтіру арқылы талданады. Тарихи жырлардағы жырлаушы уақыты мен сюжеттік уақыттың өзара айырмашылығы айқындалады. Жырлардағы уақытты, олардың көрінісі мен сипатын зерттей отырып, аталмыш жырлардың табиғаты, жалпы Жетісу өңіріндегі авторлық тарихи жырлардың өзіне тән ерекшелігі айқындалып, оның табиғатын тануға мүмкіндік береді.

Түйін сөздер: авторлық тарихи жыр, қазақ тарихи жырлары, уақыт, жырлаушы уақыты, сюжеттік уақыт.

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ХУДОЖЕСТВЕННЫЕ ФУНКЦИИ КАТЕГОРИИ ВРЕМЕНИ В АВТОРСКИХ ИСТОРИЧЕСКИХ ЭПОСАХ ЖЕТЫСУ

Аннотация. Статья посвящена изучению природы и характера времени в авторском историческом эпосе Жетысуского края, расположенного на юго-востоке Казахстана. Тщательное изучение времени в авторских исторических стихотворениях позволяет нам продемонстрировать, что этот образец стихов возник не из ничего, а является продолжением эпической традиции. Объект исследования – вторжение жунгар в XVII-XX вв., движение людей против врагов (русских, китайцев, коканов и т. д.) и их вождей в эпосах «Шаян батыр», «В горах» Есдаулета Кандекова, «Партизан Шаймерден», «Мусабек Сенгирбаев» Калка Жапсарбаева, «История Байсейит батыра» Тажибая Байбагисулы. Исследователь опирается на теоретические труды русских и казахских литературоведов, изучивших понятие времени в фольклоре. Кроме того, автор раскрывает понятие времени в историческом эпосе. Выводы исследования подтверждаются анализом фрагментов эпических текстов, демонстрирующих особенности времени сказителя и сюжетного времени в авторских исторических эпосах. Определяется разница между временем сказителя и временем сюжета в исторических эпосах. Изучая время и их появление в авторских исторических эпосах, раскрывается природа этих эпосов и характер авторских исторических эпосов Жетысуского края.

Ключевые слова: авторские исторические эпосы, казахские исторические эпосы, время, время сказителя, сюжетное время.

1. Introduction

The original texts of the Kazakh authorial epics were made orally and then, as far as possible, were recorded in written form with the help of national heritage collectors. The themes of historical epics mainly reflect the historical events related to khan-sultans (Rulers in Central Asia), the heroes, the bi-sheshen lived between the XIII-XIX centuries and the first half of the XX century. As a rule, the political transformation that takes place in Kazakhstan, and the adversities that come down to the nation are told as a story at first gradually turning into an epic, short epic. Over time, improvising folk poets create a single complete epic out of those episodes.

“The Kazakh historic epics describing the wars with enemies and the fight the injustice not only reveal us information on Kazakh history, but also they glorify the unity between the three Zhuz (tribes) of Altai and Atyrau, the brave warriors who withstood the outward enemy of the Kazakh people. Resilience of the people who fought the enemy, the injustice, its freedom, and love for the Motherland are among the main ideas of historical epic.

The patriotic pathos characteristic of historical epic is also reflected in world poetry: Kyrgyz "Manas", Indian "Mahabharata", Greek "Iliad" and "Odyssey", Armenian "David Sassounski", and Mongolian "Gheser" etc (Kabdesheva and Harris, 2018: 171).

The origins of the authorial historical epics are traced back to ancient Turkic epics of Kultegin, Bilge kagan, Tonikok. For example, the author of the epic Kultegin is Youllik tegin. However, among the historical epic created in the later eras there are compositions whose authors are identified, as well those folklore epics whose authors are forgotten. As a result, the boundary between individual authorship and collective oral tradition became increasingly blurred.

However, based on the results of our research in recent years, "authorial historical epic" can be referred to as a composition which accurately describes the historical appearance of a particular event in one particular period of time, a unique version that is totally different from the folklore variations, popular among the people and whose author is recognized as a particular poet or zhyrau.

The authorial historical epics cover all the periods in a nation's history just as other folklore historical epics. Over time, many authorial historical epics gradually transformed into collective folk narratives. Due to the nomadic style of life of the Kazakh people, the late formation of written literature, the lack of special archival institutions, the passage of epics by word of mouth from generations through zhyrshy and performers not only made changes to texts, but also ignored the names of the authors.

This study argues that temporal organization in Zhetysu authorial historical epics is constructed through the interaction between epic time and plot time. Unlike previous studies focused primarily on genre classification and historicity, this research examines how temporal layers shape narrative structure, historical perception, and the artistic representation of collective memory in authorial historical epics.

2. Methods and Materials

2.1. Methods

The study is based on comparative literary and textual analysis of Kazakh authorial historical epic and relevant theoretical works of folklorists and literary scholars. The classifications of epic time by Putilov (1988), Ybyraev (1993), Rakhym (1999), and Aidarova (1993) are compared and synthesized. The methodology involves identifying two dominant temporal categories – epic time and plot time – in line with Ybyraev's classification.

This study employs comparative textual analysis to examine the temporal organization of authorial historical epics. Particular attention is paid to the interaction between epic time and plot time, narrative transitions, and the function of temporal motifs such as dreams, autobiographical references, and retrospective narration.

2.2. Materials Description

The empirical material of the research includes several Zhetysu region authorial historical epic:

- "Shayan Batyr" and "In the mountain" by Yesdaulet Kandekov,
- "Partizan Shaimerden" and "Sengirbayev Musabek" by Kalka Zhapsarbayev,
- "Bayseyit Batyr" by Sayedul Kerimbekuly,

- "The History of Bayseyit Batyr" by Tazhibay Baybagysuly.

All manuscripts are preserved in the Manuscript Fund of the M.O. Auezov Institute of Literature and Art and the Central Scientific Library of "Gylym Ordasy" RSE.

3. Discussion

3.1. Epic time in authorial historical epics

Epic time plays an important role in the structure of authorial historical epics. Through epic time, zhyrshy establishes communication with the audience, introduces the historical background of the story, and expresses his own attitude toward the events. Unlike plot time, which develops through actions and conflicts, epic time reflects the narrator's position and his connection with collective memory.

The concepts of time and space in epic tradition were studied by B. Putilov, Sh. Ybyrayev, B. Rakhim, and D. Aydarova. Putilov classified epic time into storytelling time, plot time, and epochal time (Putilov, 1988: 33). Ybyrayev divided epic temporality into storytelling time and plot time (Ybyraev, 1993: 83).

The scientist, who studied historical epics, B. Rakhim, agreed with the classification of scientist Sh. Ibrayev and added "epochal time" and divided the historical time into three parts (Rakhim, 1999: 69).

D.M. Aydarova, who studied the time and space of the epic "Manas", classifies the time as follows:

1. Epical time
2. Plot time
3. Reporting time
4. Biographical time (Aydarova, 1993: 34).

The epic time classifications of the above-mentioned scientists do not differ as much. The classification of scientists is essentially the same if not differentiated by its name. In this study, basing on Sh. Ybyrayev's time classification, we will consider the time in author's historical epics as "epic time" and "plot time". The reason we do not classify into epochal time is that this time has a wide range.

Most of the epics that we are considering are written during the Russian colonization, when it was part of the Soviet government, and there is told about the same era, it is not necessary to consider it in terms of epoch-making time. The epoch of author's historical epics is the Soviet period, from the middle of the 19th century to the middle of the 20th century. That is why we do not classify the time by epoch. We will define the time of the epic of poets, who lived in the XIX-XX centuries in the Zhetysu region. Among them are the Zhongar invasion of the XVII-XX centuries and the people's movements against foreign enemies (Russian, Kalmyk, Zhongar, Chinese, Kokand, etc.) and their leaders – "Shayan Batyr", "In the mountain", "Partizan Shaimerden", "Musabek Sengirbayev", "Bayseyit Batyr" by Sayedul Kerimbekov, "The history of Bayseyit batyr" by Tazhibay Baibagysuly.

At the epic time, the zhyrshy narrates his story from his chronicle and about his talent, before he starts singing. After introducing himself to the listener and explaining the reason for adding a hero to an epic, he may value the heroism of the main character. In other words, he prepares the listener and establishes feedback. "It is clear that the Kazakh epoch has report time beyond the plot time of the story. This distinction, which is not immediately apparent in the Russian language, is quite a peculiar to the Kazakh epic" (Ybyraev, 1993:

96). The epic time is often characteristic of Kazakh heroes. As the zhyrshy sings several epics, it is not intended to shed light on the introduction and the final word in all the epics. Depending on the wish and the inspiration of the zhyrshy, the introduction to the epic is accompanied by an introduction and a final word. He can narrate the truth from his life as he speaks in remembrance. Even though it does not have direct involvement in his destiny, the zhyrshy associates the story with his fate and place of birth. "This tradition has become widespread when there is an epic environment. Unfortunately, because the zhyrshy perceived that their words were not related to the mystery of the poet, many of the epic was missed by them somewhere" (Ybyraev, 1993: 97). It is not difficult for us to meet the epic time in the 1-2 epics of the poets, though not all of the historical epics. That is because the poets, who mastered the epic tradition and learned the old epics, have used their epic time very well.

The poet Kalka Zhapbarbayev begins the epic "Partizan Shaimerden" as follows:

"I took a pen and wrote a letter to my people,
Copper and gold cannot join together.
After Lenin's light rises,
My face is bright today.
When my foal became a horse without horseshoes,
The score finished as like flood of water
The white and red's fights of yesterday,
The people become cool and cool.
Let me write a few words from what I know,

One story about heroes" (Zhapsarbayev, 28) – is to introduce the introduction to epics.

This introductory lines demonstrate that epic time functions beyond the chronological framework of the narrated events. Before the plot begins, the narrator establishes an interpretive space where personal memory, collective history, and the authority of oral performance intersect. The zhyrshy's self-introduction is therefore not merely a conventional opening formula but narrative strategy that legitimizes the forthcoming historical account. By positioning himself as both narrator and cultural witness, zhyrshy bridges the temporal distance between historical reality and epic representation.

In the epic "Shayan Batyr":

Shayan batyr is one of the generation of ancestors, called Uly zhuz, baba. He was a man in history. He lived in Zhetysu. Born in 1824, died in a war in 1861 (Kandekov, 1939: 48).

Unlike heroic epics, where the narrator usually remains outside the historical world of the characters, authorial historical epics intentionally emphasize documentary authenticity. By providing the hero's genealogy, place of residence, and exact dates of birth and death, the narrator transforms epic time into historically verifiable time. Consequently, epic narration acquires documentary authority while preserving its poetic structure.

A zhyrshy, who lived during a historic event, may know a hero of the warrior or a historical event. During the rapture, the zhyrshy proves the life of the hero, his generation, and his listeners by giving them real information from life.

Before recounting the events of the 1916 uprising, Kodek Baishyganuly begins "On the year 1916" by speaking from his own temporal perspective:

"I took my pen to write a letter,
For long have my people suffered.
Listen carefully, dear audience,
As I begin this meaningful story.
Rayymbek is my battle cry,
My tribe is Alban.
May God grant my share from the open steppe.
This worldly life is temporary,
Though it intoxicates one for a few fleeting days.
If I leave these words unspoken,
My heart will remain burdened with regret» (Adilbek, 2022: 296).

In these introductory lines, the poet does not yet begin the story of the hero. Instead, he speaks from his own present, introduces himself to the audience, invokes his spiritual patron, and explains why the epic is being narrated. Such references are independent of the historical events depicted in the poem and therefore belong to the narrator's own temporal framework. The zhyrshy temporarily suspends the narrative in order to establish an emotional and communicative bond with the listeners before moving into the historical account. In this way, the narrator's time functions as a transition between the real world of the performer and the artistic world of the epic.

At the conclusion of the extensive epic "The history of Bayseyit batyr", the poet Tazhibai Baibagysuly reflects on his own life, advanced age, and devotion to the art of epic narration. He explains that he completed the work at the age of seventy-five despite physical exhaustion and failing eyesight, emphasizing that his purpose was to preserve the memory of the hero and leave a valuable historical legacy for younger generations. The concluding verses also express the poet's modest attitude toward his own artistic abilities while underscoring the educational and historical significance of the epic tradition.

The manuscript ends with a documentary note stating: "*This history of Bayseyit batyr was completed on 10 July 1940. You should know that it was written by Tazhibai, son of Baibagys, at the age of seventy-five*". This statement extends the narrative beyond the events of the epic itself and marks the moment of its completion. Rather than belonging to the plot time, it represents epic time, in which the narrator steps outside the story and records the circumstances of the epic's creation. Such authorial remarks strengthen the historical authenticity of the work and establish a direct connection between the narrator, the text, and the audience.

In some epics epic time appears mainly in the concluding section. In "Sengirbayev Musabek" Kalka Zhapsarbayev ends the story by praising the hero and emphasizing his place in folk memory:

"Kazakhstan steppes
Loved his heroism;
There was a hero yesterday
Musabek was his name,
Sengirbai's son he was" (Zhapsarbayev, 27).

The author sang the epic with joy, adding to the hero's heroic deeds by himself.

After the story ends, the zhyrshy reveals some information about the place where the warrior died, buried, and information about the location of his descendants.

Scientist Sh.Ybyrayev says: "The activity of the word, which is described by the zhyrshy, is to convey the sense of the listener to the fact that the batyr is true character in life, and secondly, to bring the epic epoch of the greatest importance to the listener" (Ybyraev, 1993: 102).

The poet introduces the documentary type information to encourage his listeners to see that the hero is real. By means of this approach, he draws people closer and gives a new impetus to the fact that the hero is from real life and the real story plot. The reference to the hero's burial place performs an important temporal function. It extends the narrative beyond the hero's lifetime and projects the events into the listeners' present. The grave becomes a physical marker through which historical memory survives in in geographical space. Thus, epic time is no longer confined to the narrated past but continues to exist through collective remembrance and local cultural memory.

"The epical time out of the story cannot be closer to the epic epoch. The main reason for this is that if the person looks like a witness, who saw the event, the listener will stop believing his word" (Ybyraev, 1993: 102).

It is peculiar for heroic epics not to seem the witness of the event, but when it comes to historical epics; it is difficult to agree with it. The proof of it is that in some of the epics the author is known as a character. For example, in the epic "In the mountain", author Yesdaulet Kandekov narrated the epic from the very first, sang a part of his life in the revolt of Ali and made a dialogue with poet Ali. As Ali's trusted companion, seeing the revolt, he has put Ali first as the main character, telling him what he has seen. It means, because of the fact that historical truth is dominated by sincerity, the author tells about the life of the hero's life, where it is necessary. The zhyrshy uses the epical time to connect the events to the next event (*"Let Bayseyit think that he had taken revenge", "Let people stay without knowing who did it and what to do ..."*). The transition to such an event is a sign of epic tradition, characteristic of epic poetry.

The participation of the narrator as a character fundamentally changes the temporal organization of the narrative. Instead of recounting distant legendary events, the narrator presents himself as an eyewitness whose personal experience overlaps with historical events. Consequently, epic time and plot time partially merge, reducing the temporal distance that traditionally separates narrator from protagonist in classical epic poetry.

The epic time is not typical of all of the author's historical epics. The epical time appears in the introductory part of the epic either singularly form or in combination with the exposition. In the heroic epic, when the epic time begins at the end of the verse, in the middle of the epic, in the end of the epic, the author's historical lyric appears only at the end of the epic and the epic.

Thus, epic time performs several important functions in authorial historical epics. It creates a connection between the narrator and the audience, strengthens historical credibility, and preserves collective memory through the voice of the zhyrshy.

3.2. Plot time and narrative development

Plot time develops through the sequence of actions and events in the epic narrative. In authorial epics, plot time is closely related to wars, journeys, heroic struggles, and the

development of the protagonist's character. The speed of plot time changes depending on the density of events in the story.

The epics as "Shayan batyr", "In the mountain", "Bayseyit batyr's history", "Bayseyit batyr", "Partizan Shaimerden", "Sengirbayev Musabek", which were discussed above are written with a plot. It means that there is a plot time. The activities are told sequentially and arranged around batyr.

In these epics the biographical sequence of the plot is not uniform. The birth of Musabek, the ten-year-old Shayan batyr's murdering of a Kalmyk, the biography of Bayseyit, Shaimerden and Ali starts from the point when they are grown up enough to fight with the main enemies. The birth of the protagonist, his heroic childhood, his first heroism, his first campaign, the victory over an enemy, etc. other activities make up the plot time of the epic.

In the "Shayan batyr" epic, while looking after the camels the ten-year-old Shayan comes across a sleeping Kalmyk and kills him. Then, the time goes fast, and the epic does not narrate how the hero grows up, and Shayan batyr immediately becomes 16 years old. "That the time goes fast or slow is directly related to the story's density. Surprisingly when the events slow down, the time goes fast. Where the event is not constructed, it is filled up with the time. Generally, reminding of time is characteristic to the diminution of the story's density" (Ybyraev, 1993: 121). When Shayan batyr becomes 16, the plot slows down. Hero's battles, his asking for blessings from the adults before the war, and killing the dragon - all go slowly. Historic epics describe the appearance of the hero and its horse slowly. It feels as if the time stops when the hero's weapons are described. The author spares no time on the description of the hero. In the epic "Sengirbaev Musabek":

"Musabek was born

On the October morning.

He saw the light

When October arrived".

The epic begins with the birth of the hero and then goes on to tell:

"At six years old Musabek

Lost his father,

and his mother died,

When he was nine" (Zhapsarbayev, 1).

The author points out the important events of his childhood when he tells the story of Musabek. When he reaches the age to protect the country, the time slows down.

In the historical epic, the author constructs the long time in a general way: "So many days have passed" ("Shayan Batyr"), "For so long he rested" ("Shayan batyr"), "He has been studying for several years" ("Sengirbayev Musabek"), "So many days have passed" ("Sengirbayev Musabek"), "For so many days you have dusted my land Ushtobe" ("Partizan Shaimerden"), "A few days later" ("Bayseyit Batyr"), "I have been destroying for three months" ("In the mountain"), "We spent six months without a question" ("In the mountain"). Time passes quickly when the epic describes the hero's travelling, war duration, and days in prison.

The author emphasizes the heroism, courage of the hero, his heroism in the war, and does not describe his biography, but his participation in a heroic war. In the epics "In the

mountain", "Bayseit Batyr", "Partizan Shaimerden", the plot time begins with the reason of war, the scene when the hero gets ready to fight against the enemy. Later on, the actions in the war slow down and the time slows down as well.

This selective organization of plot time demonstrates that authorial historical epics do not attempt to reproduce the hero's complete biography. Instead, the narrative constructs a historical image of the protagonist by concentrating only on those episodes that are socially and historically significant. Ordinary periods of life are omitted or compressed, whereas decisive events such as military campaigns, acts of heroism, and moments influencing the fate of the community are narrated in detail. Consequently, plot time functions not merely as a chronological sequence of events but as an artistic mechanism that determines which historical experiences deserve to be preserved in collective memory. The temporal structure therefore reflects the priorities of the author rather than the actual duration of historical reality.

The epic moves forward dynamically. However, the motif that slows the dynamic growth of the epic is the dreaming. Typically, the hero or his mother has a dream at night before a major battle. The dream is a symbol of goodness or evil.

"When I was sleeping last night,
I dreamt that you entered the fog.
There you were a lizard,
And you met a dragon.
The dragon came and,
It swallowed us all.
We tried to play assyk,
It out gamed us.
We gathered in one dungeon,
The fire started all of a sudden.
After all that fire
Burnt everything down.
I do not know what happened,
But we stayed alive in the middle" (Kandekov, 1939: 65).

Shayan batyr interpreted his dream for the good and went to war with Babajan Khan. Indeed, one of the most important wars in the epic is the war between Shayan Batyr and Babajan Khan. The dream becomes the truth, and the warrior succeeds. "It seems, at first glance, that the dream emerged suddenly for the main character, but in fact it is necessarily a natural expression of the artistic nature of the work, the inner logic of the characters, the plot mechanism, etc. The main idea of a dream is to express the content of the epic directly or indirectly. This reflects the distinctive feature of a dream from other literary instruments in the literature, its incomparable multifaceted nature" (Pirali, 2003: 47). The function of a dream in "Shayan Batyr", "In the mountain" epics, is in fact - to predict the future, to be aware of the good. The batyr has a dream when he goes through difficult times and it leads the hero forward and raises his hopes. From the perspective of narrative temporality, the dream functions as a mechanism that temporarily interrupts chronological progression while simultaneously anticipating future events. In this sense, dream episodes connect present action with future destiny and create a multilayered temporal structure characteristic of epic narration.

"Yesdaulet, I saw the light in my dream,
I saw the land full of light.
I took a white ax in my hand
There was a big blackbird that kept us,
I hit it with an ax.
The smell of pus spread the world,
Why you think I saw that dream?
When I looked at the whole body, it was swollen
There was no blood in it, it dried out.
The pack of wolves at the top of the mountain,
Fell over the cliff and disappeared.
They burst into flames
And turned to ashes" (Kandekov, 1939: 299).

As honesty prevails in historical epics, not all historical epics have a motive of seeing a dream. Here, through the dreaming the author lets the reader guess that the tsar's government falls, and the Soviet government reigns, the good days come to the poor, and Ali's release from the prison. The dream comes true, justice prevails, Ali and his friends are released. Introducing the motives of seeing a dream is characteristic of the works of Yesdaulet Kandekov. This method of the author is an epic tradition of heroic epics. In fact, that the hero does or does not see a dream is not important to the reader. The most important thing for the listener is the influence of the dream to the further development of story. Hence, the dreaming element brings a new tint and reveals an impetus to the development of the actions in the story.

"So, we see the following: the plot time itself does not run evenly across the chain of events. Stretching or narrowing the story, transition from one to another characterizes the time from various aspects. Its slow or fast, intermittent, or uninterrupted movement is directly related to the plot" (Ybyraev, 1993: 120).

Unlike the studies of B. Putilov and Sh. Ybyraev, which primarily focus on general epic theory and the classification of temporal structures in folklore epics, this research concentrates on authorial historical epics of the Zhetysu region. While Putilov establishes a broad typology of epic time and Ybyraev refines the distinction between storytelling and plot time in Kazakh epic tradition, this study extends their frameworks by examining how temporal organization functions within texts that preserve identifiable authorship and historical specificity. In addition, this research demonstrates that in authorial historical epics, epic time is not only a narrative frame but also a mechanism of authorial self-representation and historical authentication.

4. Results

The analysis of the six epics from Zhetysu demonstrates that:

1. *Epic time* serves as a metatextual frame – marking the author's reflection, invocation, or moral commentary.
2. *Plot time* is structured through selected sequences of heroic actions – wars, journeys, dreams, and battles.
3. *Temporal speed* changes depending on narrative density (e.g., "Shayan Batyr" demonstrates accelerated plot time with multiple wars, whereas "Partizan Shaimerden" and "Sengirbayev Musabek" demonstrate slowed, deepened plot time).

4. The *motif of dreams* functions as a narrative catalyst predicting future events, reflecting the continuity of epic tradition.

5. Conclusion

If there are not just one, but a few wars happening in the epic, the plot speed will increase. "Shayan Batyr" can be a proof of that. In one epic, he fights with the Kalmyk, Sart, Kyrgyz and Russian. Similarly, in the epic "The history of Bayseyit batyr" Bayseyit batyr battles with the Kyrgyz, Sarts, Cossacks, Russians, Kalmyk, and finally the dragon. When the Tazhibay poet chants the Baiseit Batyr epic, he does not accelerate the story time, and the description of each campaign is slow. That is why the epic is voluminous. If there is only one war in the plot, the story will slow down and deepen ("Partizan Shaimerden", "Sengirbaev Musabek" and "Bayseyit Batyr"). The purpose of the author in chanting the only war is to demonstrate his heroism in the war, to propagandize his contribution to the Kazakh people. It is enough to evaluate the hero's heroism and history. The plot time is measured in actions. The speed of story time depends on the frequency of important activity in the epic. When a plot constructs several wars, plot time moves fast. The plot time of the authorial historical epics often begins with the hero getting ready to war.

The findings demonstrate that temporal organization in Zhetysay authorial historical epics performs not only a narrative but also a historical and ideological function. The interaction between epic time and plot time strengthens the perception of historical authenticity and preserves collective memory within the epic tradition.

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