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### **Plot and typological features of the epic "Bozzhigit"**

**Abstract.** The article examines the plot features of the national versions of the epic "Bozzhigit". The epic "Bozzhigit" is one of the most widespread folklore works of the Turkic-speaking peoples. It is widespread among the Kazakhs, Nogais, Bashkirs, Karakalpaks, Kumyks, Balkars and Tatars. The textual analysis of the Kazakh, Nogai, Bashkir, Karakalpak and Tatar versions of the epic "Bozzhigit" is carried out. Scientific analysis of the recorded, published and researched Kazakh versions of the epic "Bozzhigit", which are preserved in the manuscript fund, showed the consonance of the folklore heritage of the Turkic peoples, which indicates their kinship ties. Subject and motivational similarities of some national versions of the epic are linked by historical-genetic and historical-cultural relations, as well as ethnic origin. Research results have shown that the image of the protagonist does not change, although there are some differences in the national versions of the epic. The general features of the image of Bozzigit in the national versions of the epic and their differences were compared in textological aspect. The textual comparative study of the national versions of the epic "Bozzhigit", the general plots and motives in it testify to the similarity of the poetic tradition. Despite common plot, the national versions of the epic have an original structure of artistic means.

**Keywords:** folklore, romantic epic, dastan, motif, plot, textology, prophetic dream, manuscript.

#### **Introduction.**

The epic "Bozzhigit" is widely known and is one of the most popular works of the Turkic people. The content of the epic is a tragic love story of two lovers. Many Turkic peoples have national versions of the epic "Bozzhigit": among the Kumyk people it is called "Kssatu Bozyigit", among the Balkars "Buzhigit", among the Tatars "Buz eget", among the Bashkirs "Buz eget", among the Nogays "Bozyigit".

It is established that the term folklore genre in the studies of literary critics and folklorists is called differently. For example, in the studies of S.Mukanov, M.Bozheev, the term "kissa" is used, of I.Duisenbayev "lyre-epic", of Sh.Satbaeva, of S.Kaskabasov, of B.Azibaeva, of U.Kumisbayev "dastan", of A.Kyraubaeva "kissa-dastan", and in European studies the term "romantic epic".

V.M. Zhirmunsky and H.T. Zarifov who studied Uzbek dastans, M.G. Tahmasib who studied Azerbaijani dastans, A.A. Dekhtyar who studied Urdu dastans, B. Azibayeva who studied Kazakh dastans, F.A. Kusegenov who studied Nogai dastans, L.H. Mukhametzhanova who studied Tatar book dastans drew attention to the similarity of the states of the heroes of dastan experiencing the consequences of love. Their research papers describe in detail the sufferings of two young people in the epic on the path of love.

#### **Methods.**

When writing the article, we were guided by the theoretical conclusions of leading domestic and Russian scientists who conducted fundamental research in the field of folklore studies.

Focused on genre classification of B. Azibaeva, who comprehensively studied this genre in Kazakh folklore. Research methods are focused on a comprehensive research methodology: descriptive, textual, comparative typological and comparative analysis.

### **Results.**

The events in the Nogai version begin with a prosaic presentation of the heroes' dreams; the young people fall in love while sleeping. The main content is narrated in poetic form. And in the Kazakh version (Radlov's version), all events, starting from the birth of the character and meeting with his beloved during sleep, are described in verses: events - in verse form eleven syllable verses, love confession of the young people, monologue, dialogue of heroes in seven to eight syllable rhymed verses.

There are differences in the names of the characters: in the Kazan editions Hafuza (a girl of unearthly beauty is called Sakypzhamal), the daughter of Takhmas Khan of the ruler of the city of Malatia and Bozzhigit, the son of Gabdolla Khan - the ruler of the city of Baghdad, Kemen, Zeitun. According to Radlov's version - Bozzhigit and Karashash, the names of the parents and place names are not mentioned, friend, Ziton batyr. According to the Nogai version - Bozyigit and Saibyamal, a friend of Kemal, Zayton.

There are traces of a fairy tale plot: the childless Khan gives birth to a long-awaited child, the father keeps the girl of extraordinary beauty in a huge palace without showing to anyone. One day fifteen-year-old Hafuza saw a dream about a radiant young man, a year later the same dream repeats again. In the third year, Bozzhigit, seeing a stranger in a dream, falls in love, next year in a dream the young people confess their love. Bozzhigit tells his friend, the son of the vizier Taimas, with whom they were born on the same day and at the same hour, about his love, and they secretly, without receiving the blessing of their parents, go towards Qibla, according to Radlov's version, to the south - according to Vasilyev's version. The prophetic dream seen by Bozzigit results in the long trip and unknown path, and performs the plot denouement.

The practical value of the article is determined by the fact that the material worked out in the research can be used in lecture courses and seminars on Kazakh folklore studies and textual studies of folklore.

### **Discussion.**

The epic "Bozzhigit" was published by V.V. Radlov in the third volume of his multivolume edition "Samples of folk literature of the Turkic tribes living in southern Siberia and the Dzungarian steppe" in 1870 in St. Petersburg in Cyrillic, the volume - 2894 lines of poetry (Radlov, 1870: 336-443). The prose preface states that the text of the epic was written in 1842 in the Kazakh language.

Radlov's version of the epic "Bozzhigit" was published three times: 1) in 1976 in the collection "Gashyk-name" in literary redacting (Gashyk-name, 1976: 21-87). Compiler, author of the foreword and scientific comments U. Subkhanberdina. 2) in 1994 in the collection "El Kazynasy - eski soz", which includes folklore patterns of the third volume of the works by V.V. Radlov (The country's treasure, 1994: 346-412). Compiled by B. Uakhatov, S. Kaskabassov, K. Matyzhanov. In this edition, the first 90 lines of the praise to Allah, Salavat to the Prophet, were omitted, mistakes made in the previous edition were corrected. 3) in 2005, in the 17th volume of the scientific series of the hundred-volume collection "Babalar sozi" without changes, adequate to the original (Words of the ancestors, 2005: 346-412).

The epic "Kissa-i Bozzhigit" was published in the printing house of the Kazan University in Kazan in 1881, 1889, 1893, 1896, 1903, 1906. The publisher is Fatkhulla Bekbauuly Katiev (CNL: Sh. 690, 1985, 2233). The influence of the Tatar language is noticeable in them. Kazan editions were reprinted many times: it was published as a separate edition fourteen times, the circulation of the epic "Bozzhigit" in 1906 reached a record circulation of that time, 16,500 copies. (Eleukenov, 1999: 106-107).

Another version called "Kissa Bozzhigit" was published by Akylbek Sabaluly in 1911 in Kazan in the Karimovs' printing house. On the title page, he gives information about himself that he hails from the Karkaralinsky district of the Semipalatinsk region.

The storyline of the Sabaluly variant does not differ from the main one, there are some details, for example, a friend Kaman arrived in the city of Baghdad after 46 days on the road. The residents of the city and the viziers, after consulting, decided that old zhyrshy Kart baba would tell about the sad news to Bozzhigit's parents.

Akylbek Sabaluly (1880-1919), who according to him published 29 books, did not make significant changes to the content of the Kazan edition, but changed some Tatar words to Kazakh. (CNL: RM 508: 87).

A.V.Vasiliev published the epic in Russian and Kazakh languages on the pages of "Dala ualayatynyn gazetii" (1900, 1901) and "Turgai newspaper" (1901), then reprinted in separate reprints in 1901 in Orenburg in the typolithograph of the Turgai regional government (CNL: P9k-B191). The reprint of A.V.Vasiliev differs from the Kazan edition so that the names of the characters are changed phonetically: Tahmas - Taimas, Khafuza - Apuza.

The manuscripts of the epic, written in Arabic script, are kept in the manuscript funds of the Scientific Library "Gylym Ordasy" (CNL) and the M.O. Auezov Institute of Literature and Art (ILA): 1) "Bozzhigit angimesi", in 1939 Koshanov copied from the Kazan edition (CNL: Sh. 104: 44). 2) "Bozzhigit", a version of Imanzhan Zhylykydarov, was written in 1940 in Almaty region (CNL: Sh. 701/8: 23-32). Akyn, zhyrshy, collector of folklore works and poems of Abai and Akmulla, Imanzhan Zhylykydarov (1882-1973) from Zhezkazgan region made some changes to the content. The beginning tells about the childless wise ruler Mukhtar Khan. The beauty of the only son, who was begged from God, is described as follows, people passing by look at him, turning in his direction. 3) "Bozzhigit", in the composition of manuscripts, collected by Shaikhy Karibaev, donated to the manuscript fund in 1981 (ILA: Sh. 879/3, notebook 45: 30); The epic ends in the section "Kamanninminajati". At the end of the epic there is information about the title page of the book, published in 1874 in Kazan. 4) "KissaBozzhigit", collected by Shaikhy Karibaev, donated to the manuscript fund in 1981, rewritten from the Kazan edition, but it is not complete (ILA: Sh. 879/3, volume 48: 44); 5) "Bozzhigit", collected by Rakhym Musanov in 1966, was donated by Mukash Baybatyrov to the manuscript collection in 1983. Correspondence from the variant of Akylbek Sabaluly. The poetic line is written in one line in two columns. M. Baybatyrov collected many samples of oral folk literature, which he handed over to the manuscript fund of the Institute since 1957. Ritual poetry, aitys, children's folklore, tolgau-terme collected by him are preserved in folders 356 and 1111 (ILA: Sh. 1111, notebook 2: 75). 6) "Bozzhigit zhyry" was prepared for publication as part of a collection called "Lyric Poems" (Volume 1) in 1941 in Arabic script, but for some reason the collection was not published (CNL: Sh. 31: 110). Edited by Professor Iskak Duisembayev, compiled by I. Duisembayev, S. Seitov, A. Tokmagambetov.

The Nogai national version of the epic was recorded by Baubek Karasov from T. Adzhigeldiev a resident of the village of Kyzyl-Yurt in 1948, and donated to the manuscript fund of the Karachay-Cherkess Research Institute of Economics, History, Language and Literature; the shortened text of this version was published in the collection "Nogai khalk yrlary" in 1969 (Nogai folk songs, 1969: 47-66). According to F. Kusegenova, in 1994 the full text of the epic was published in the Karachay-Cherkess republican newspaper "Nogai davysy" ("Voice of the Nogays"), and another version was collected by the collector of folklore heritage Takhir Akmanbetov, but was not published, and the manuscript kept in the hands of Akmanbetov in the village of Terekli-Mekteb (Kusegenova, 2004; Sikaliyev, 1994). The text of the epic "Bozyigit", published in the collection "Nogay khalk yrlary", was published unchanged in the collection "Nogay dastandary" in 2014 in Turkey in the city of Ankara in two languages: in Nogai and Turkish (Nogay Destanlari, 2014: 61-78).

Academician Rakhmankul Berdibaev in his article "A close country, a related art" introduced the Kazakh reader to the anthology of Nogai folk poetry, published for the first time in the Kazakh language (translated by the poets Kadyr Myrzaliyev and Duysenbek Kanatbayev), he also pays special attention to the identity of the basis of the folklore heritage of the Nogai and Kazakh peoples (Berdibaev, 1989: 247-261).

For three years they were imprisoned by monkeys on a desert island. Having escaped from captivity, they met a caravan from their native land, but they did not listen to their persuasion to return

home, and continued their search. The Kazan edition includes more detailed description of the adventures, and this recalls the events associated with Seyfulmalik, the hero of the eponymous epic.

The dream plays an important role in the plot of the epic: in a dream, young people meet and fall in love, the dream contains information, shows them the way. On the outskirts of the city, one old abyz met the jigits, reports that he had a dream three days ago, and learned about their arrival. And according to the Kazan edition, they meet the abyz, after forty days, Bozzhigit, being upset that he has not yet met the girl, fell asleep, and in a dream an old man with a white beard advises to stay a little longer in this city.

Finally, the young people met, forty girls-noker sang jar-jar, but the joy of the two lovers did not last long. One of the slaves informs the Khan about this. The Khan in a rage besieged his daughter's palace with an army. Bozzigit wears a veil and they won't see his beauty. Bozzigit and a friend fought, and after destroying one hundred and twenty people, they managed to break through. Bozzhigit writes a letter to the Khan, informs about himself and his intentions, according to Radlov's version, on the advice of the old abyz. But the Khan did not believe it. Pursuing a friend who brought the letter, the Khan and his army followed their trail. And this time Bozzhigit and his friend destroyed the Khan's army. At a false feast, friend Kemen cuts the stirrups of the horses, and keeps the horse at the ready. This plot is similar to the actions of a friend Angysyn from "Edige Batyr". The Khan's five hundred warriors pursue him, Bozzigit kills three hundred, and he himself is seriously wounded. A wound in seventy places does not give rest, and seeing a swallow, he sings about its fate, and prays to Allah. After observing the wounded mouse, he heals himself with the help of medicinal herbs.

The maid, the former nanny of Sakypzhamal (according to Radlov's version, the old woman - the mistress of the house) gave Bozzigit and his friend a shelter. Soon after learning about this, the son of the neighboring Khan, Zitun, to whom the Khan promised his daughter's hand, acts insidiously, persuades the old woman to poison the guests.

According to the Kazan edition, Sakypzhamal first sends the old woman to prison to clarify the circumstances, and was upset that she did not inform in a timely manner, then forgave the old woman Kurtka, and grants her freedom, because she believes everything happens according to the will of Allah. According to Radlov's version, Bozzhigit's friend, upon learning of the old woman's betrayal, chopped off her head and threw it to be devoured by the dogs, according to epic consciousness, evil should be punished immediately.

The exhausted Bozzigit was brought to the market square. They removed the veil from Bozzhigit's face, those present saw a beautiful face, according to Radlov's version, a golden bun of hair - a sign of the Khan's blood, and were sorry. Zitun demands execution of Bozzigit, but not a single sword can cut off the head, he is invulnerable, this is an echo of the motive of magical invulnerability. Then Bozzhigit himself offers the executioners his damask sword, which is folded six times.

Heartbroken Sakypzhamal decided to build a mausoleum for Bozzhigit, one hundred and forty craftsmen erected it from gold and silver. Some people say that the mausoleum was built in one hundred and forty-eight days, others - in fifteen days. She distributed alms to the poor, went inside, embracing Bozzhigit, thrust a dagger into herself, and following her beloved Sakypzhamal leaves for another world.

Bozzigit's friend returns to his native land. Those close to the old Khan, having learned the grievous news, called the zhyrshi to inform parents. The epic uses the types of mourning folklore (memorial and funeral songs - lamentations).

In the Nogai version of the epic, Bozyigit is for seven years is full of desire to see his beloved, and Saibyamal guesses that the betrothed is on the way in search of a bride. The girl's habitat is called "the country where she lives", long wanderings are not described: "Bozyigit traveled for forty days (a long way) and arrived in the city Saibyamals". Saibyamal's father and the imaginary groom Zayton are against the joining of two hearts. Despite the warnings of his loyal friend Kemal, during a false feast organized by the girl's father, Saibyamal pours water on the head of the intoxicated Bozzhigit, and he regained consciousness and fled. But the pursuers catch up with him, and inflict a wound on

him. The Khan orders to kill Bozzhigit by hanging. Kemal regrets about what happened (Nogai folk songs, 1969).

The epic "Bozzhigit" was investigated by Y. Duisenbaev (Duisenbaev, 1960: 501-511), M. Bozheev, Z. Akhmetov (Bozheev, 1961: 550-553), U. Subkhanberdina (Scientific characteristics of Kazakh manuscripts, 1979: 51-55; Subkhanberdina, 1983: 173-190), B. Azibaeva (Azibaeva, 1983: 191-204). Until recently, it was believed that the epic "Bozzhigit" was created based on a borrowed oriental plot. In the monograph of B. Azibaeva in 1990, this romantic epic was investigated as an original work of the Kazakh people, based on regional folklore plots (Azibaeva, 2009: 28-40; History of Kazakh literature, 2008: 644-653). She believes that the epic was based on the legends that tell about real events in the Deshti Kypshak steppe (Words of the ancestors, 2005: 309-323).

### **Conclusion**

Thus, the similarity of the main motives of the national versions of the epic "Bozzhigit" testifies to their related roots. The Nogays and Kazakhs were in the same State union, their nomadic way of life was similar, and there is an identity of the clans that make up the nation. The folklore heritage and poetry of the zhyrau of the two peoples are consonant. Subject and motive similarities of the lyric-epic poems "Kozy Korpesh - Bayan Slu", "Kyz Zhibek" and the epics "Bozzhigit", "Takhir - Zukhra", "Laila - Majnun", as well as some heroic epics are connected by ethnic, historical and genetic origins, historical and cultural relations.

It is narrated that the Bashkir version of the epic "Bozzhigit" was sung by the poet Bagavi, based on the Persian-language original "Collection of Stories" ("Mazhmag al-Hikayat"), a poet spiritually educated by Bashkir folklore and traditions of regional and Eastern written literature (Kunafin, 2011: 27-228).

The Karakalpak version of the epic tells the love story of the son of Abdullah Khalifa Bozzhigit in Baghdad city and the daughter of Taimas Han Sahypjamal in Mallet city. The main characters of the epic are the devoted friend Kaman and the opponent Zaitun. As soon as Sakypzhamal heard about the death of Bozzhigit, she could not accept such a loss and stabbed herself in the heart. The girl did not build a grave for her beloved, as in other versions. The evil deed of the old woman Jacket, who gave poison and put to sleep Bozzhigit, is not punished. There is no message from Kaman about the tragic death of Bozzhigit's relatives, and the crying of a mother inconsolable with grief. The peculiarity of the Karakalpak version is that it alternates prose narratives, narrating events and poetic forms (monologues and dialogues of the characters), a total of 847 lines of poetry. Some details are omitted, for example, the motive about the invulnerability of the hero (Bozzhigit, 2011: 343-354).

A prose insert in the poetic narrative in the Kazakh version of the epic was written "The words of a girl", in the Tatar version - "Alkissa". In the Tatar version, the prosaic insertion "Alkissa" occurs in three places, it does not occur in the version of A. Sabaluly. In the Kazakh version of Radlov, 91 prayer lines and 463 lines were added, a total of 554 poetic lines.

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### **«Бозжігіт» эпосының сюжеттік-типологиялық ерекшеліктері**

**Аңдатпа.** Мақалада «Бозжігіт» эпосының ұлттық версияларындағы сюжеттік ерекшеліктер қарастырылады. «Бозжігіт» эпосы түркітілдес халықтардың кең тараған

фольклорлық шығармаларының бірі болып табылады. Ол қазақ, ноғай, башқұрт, қарақалпақ, құмық, балқар және татарлар арасында аса танымал. «Бозжігіт» эпосының қазақ, ноғай, башқұрт, қарақалпақ және татар версияларына текстологиялық талдау жасалды. Қолжазба қорында сақтаулы «Бозжігіт» эпосының жазып алынған, жарияланған және зерттелген қазақ нұсқаларын ғылыми талдау түркі халықтарының фольклорлық мұрасының ұқсастығын көрсетеді, олардың түбі бір туыстығын танытады. Түркі тілдес халықтардың фольклорлық шығармаларын нұсқалары мен варианттарын салыстыра қарастыру арқылы сюжеттердің ортақ бастауын, шығу тегін анықтауға болады. Эпостың кейбір ұлттық нұсқаларының сюжеттік және мотивтік ұқсастықтары тарихи-генетикалық және тарихи-мәдени қарым-қатынастарға, сондай-ақ этникалық шығу тегіне байланысты. Эпостың ұлттық версияларында Бозжігіт бейнесінің жалпы белгілері және олардың өзгешелігі текстологиялық тұрғыда салыстырылды. «Бозжігіт» дастанының ұлттық нұсқаларын мәтіндік тұрғыда салғастыра зерттеу, ондағы ортақ сюжеттер мен мотивтер ақындық дәстүрдің жақындығын дәлелдей түседі. «Бозжігіт» эпосының ұлттық версияларын текстологиялық салыстыра зерттеу, ондағы ортақ сюжеттер мен мотивтер ақындық дәстүрдің ұқсастығын танытады. Бір сюжетке құрылған эпостың ұлттық нұсқалары таңғажайып оқиғалар, күрделенген сюжет желісі мен ерекше кейіпкерлер жүйесі, көркемдеуіш құралдары ерекше құрылымға ие болады.

**Түйін сөздер:** фольклор, ғашықтық эпос, дастан, мотив, сюжет, текстология, сәуегей түс, қолжазба.

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### **Сюжетно-типологические особенности эпоса «Бозжигит»**

**Аннотация.** В статье рассматриваются сюжетные особенности национальных версий эпоса «Бозжигит». Эпос "Бозжигит" является одним из наиболее распространенных фольклорных произведений тюркоязычных народов. Он широко распространен среди казахов, ногайцев, башкир, каракалпаков, кумыков, балкарцев и татар. Проведен текстологический анализ казахской, ногайской, башкирской, каракалпакской и татарской версий эпоса «Бозжигит». Научный анализ записанных, опубликованных и исследованных казахских версий эпоса «Бозжигит», сохранившихся в рукописном фонде, показало созвучие фольклорного наследия тюркских народов, что свидетельствует об их родственных корнях. Сюжетные и мотивные сходства некоторых национальных версий эпоса связаны историко-генетическими и историко-культурными отношениями, также этническим происхождением. Результаты исследований доказали, что образ главного героя не меняется, хотя в национальных версиях эпоса имеются некоторые различия. Общие черты образа Бозжигита в национальных версиях эпоса и их различия были текстологически сопоставлены. Текстологическое сопоставительное изучение национальных версий эпоса «Бозжигит», общие сюжеты и мотивы в ней свидетельствуют о схожести поэтической традиции. Несмотря на общность сюжета, национальные версии эпоса имеют оригинальную структуру художественных средств.

**Ключевые слова:** фольклор, романический эпос, дастан, мотив, сюжет, текстология, вещь сновидения, рукопись.

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