

Narrative and Genre Structure of the Kazakh Epic Tradition: A Comparative Study of Mashhur Zhusip Kopeyev's Epic Poems

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Abstract—This article examines the narrative and genre structure of the Kazakh epic tradition through a comparative analysis of Mashkhur Zhusip Kopeyev's epic poems *Gulshat-Sherizat*, *Shaytannyn Saudasy* (*The Devil's Trade*), *Gibratnama*, and *Bayannama*. The research aims to identify dominant narrative models and to determine their relationship with linguistic patterns in epic texts. The study applies an integrated methodological framework combining narratological analysis, comparative literary analysis, and linguistic stylistics. The results reveal four dominant narrative models in the analyzed corpus: romantic, didactic, philosophical, and social. Each model is consistently associated with a specific linguistic dominant: similes and epithets in romantic narratives, religious and moral vocabulary in didactic texts, symbolic language in philosophical narratives, and repetitive formulaic expressions in social narratives. The findings demonstrate a stable correlation between narrative structure and linguistic organization, where linguistic elements function as structural components shaping genre-specific meaning. The study contributes to the field by proposing a unified narrative-linguistic model for analyzing epic texts and by introducing a systematic approach to the structural interpretation of the Kazakh epic tradition. It expands the scope of Kazakh literary studies by integrating it into contemporary international narratology and discourse-oriented research.

Index Terms—Kazakh epic, epic, narrative structure, linguistic model, Mashkhur Zhusip Kopeyev

I. INTRODUCTION

The Kazakh epic tradition is one of the oldest and most stable artistic systems of national literature. Heroic poems, love epics and religious-didactic works have formed a cultural heritage that preserves the historical memory, worldview and spiritual values of the people and passes them on from generation to generation. Epic texts are not only a model of storytelling, but also a set of complex linguistic, cultural and symbolic structures. Therefore, considering them not only in terms of literary content, but also as a narrative and linguistic system is one of the relevant directions in modern literary studies and linguistics.

The work of Mashkhur Zhusip Kopeyev is considered a unique phenomenon during the transition of the Kazakh epic tradition to written literature. His epics "Gulshat-Sherizat", "Trade of Devils", "Gibratnama", "Bayannama" are works that, while preserving the traditional epic narrative system, combine the oriental narrative tradition, religious-didactic content and author's poetic thought. These works widely use such linguistic elements as epic narrative, symbolic imagery, similes and epithets, and religious vocabulary.

Although modern scientific research often examines the epic from a historical, thematic, or literary perspective, the issue of a comprehensive analysis of its narrative structure and linguistic organization system has not yet been fully systematized.

Research Gap

Although many studies have been conducted on the Kazakh epic tradition, most of them are focused on the historical content of the epic, its genre classification, or the character system. However, the consideration of epic texts in terms of the relationship between narrative structure and linguistic models is not sufficiently developed. In particular, there are few studies that comprehensively analyze the features of the narrative system in authorial epics and the relationship of their constant linguistic elements with the genre nature.

Although Mashkhur Zhusip Kopeyev's epics have often been studied from a folklore or literary perspective, there are not enough systematic works that comparatively consider their narrative structure and linguistic organization features. In this regard, there is a need to analyze epic texts simultaneously at the narrative and linguistic levels.

This study aims to fill this gap and to consider the structural nature of epic texts from a new methodological perspective.

The main aim of the study is to determine the narrative and genre structure of the Kazakh epic tradition based on the epics of Mashkhur Zhusip Kopeyev, as well as to comprehensively analyze the relationship between the linguistic models in the texts and the narrative system.

Research Questions

In accordance with the aim of the study, the following scientific questions are posed:

1. What narrative models predominate in the epics of Mashkhur Zhusip Kopeyev?
2. What linguistic elements (simile, symbolic words, religious vocabulary, repetition formulas) are systematically used in epic texts?
3. What structural and semantic relationship is there between the narrative structure and linguistic models?

II. LITERATURE REVIEW

The study of epic and narrative tradition

The main direction of the interpretation of epic poetry is to consider the epic not only as a narrative of events, but also as a structural narrative that integrates cultural memory, value systems, and linguistic-symbolic codes into one channel. In narratology, the organization of an epic text is characterized by the narrator's position, time order, narrative logic, and discourse modes. In this sense, classical narrative theory provides a methodological basis for explaining the "event/discourse" relationship, narrative pace, focalization, and compositional levels of the text (Genette, 1980; Chatman, 1978; Bal, 1997; Prince, 1982). Ricoeur (1984) systematizes the narrative nature of time, the way in which events become meanings within the text, at a philosophical level, and makes it possible to explain the temporal organization of epic narrative.

The concept of dialogism proposed by Bakhtin (1981) is important in explaining the narrative nature of the epic in terms of cultural communication and polyphony. In the epic text, the modality of voice, point of view and evaluation is manifested not only as a phenomenon inherent in the narrator, but also in the tradition itself. This approach is suitable for explaining the relationship between the "traditional authority" and "textual variability" of the epic. The categories of myth, archetype and ritual are widely used in revealing the cultural-symbolic dimension of the epic. For example, Campbell (1949) explains the archetypal plot and character model in the epic structure through the principle of the "hero's path", while Frye (1957) considers the epic as a genre-mythological matrix in the literary system. Eliade (1963) shows the role of myth in the organization of cultural reality, and Lévi-Strauss (1963) shows the construction of mythical texts through binary oppositions. This direction helps to explain the semantic function of symbolic nodes such as "trial", "fate", "path", "light/dark" in epic narrative.

In functional grammar, Halliday (1994) shows that the meaning of the text is created through experiential, personal and textual metafunctions; this allows us to describe the evaluation, action, cause-and-effect relationships in epic narrative from a linguistic perspective. In the direction of literary text stylistics and linguistic criticism, Fowler (1996), Simpson (2004), Leech and Short (2007) argue for the connection between language choice and aesthetic impact. In the analysis of narrative with a "critical linguistic" approach, Toolan (2001) suggests considering the narrative structure at the textual level in the "structure-meaning-function" relationship.

It is also important to explain the cultural-linguistic nature of the epic text through the connection of discourse and culture. Kramsch (1998) shows that language is a system for producing cultural meaning, while Fairclough (1995) explores the relationship between discourse and social forces. Widdowson (2004) explains the interpretation of text through context, van Dijk (1997) explains the construction of discourse in the context of social interaction, and Schifffrin (1994) explains the methodological spectrum of discourse analysis. These works provide a basis for a sociolinguistic analysis of why religious vocabulary, moral judgment, and social appeal structures are dominant in epic texts.

The poetics of the epic genre and oral tradition

The epic is a genre that occupies a special place in the epic system of the Turkic peoples; it is based on traditional narrative patterns, covering heroic, love, religious-didactic and social content. In the theory of oral poetics, the stability of the epic text is explained by the "formulaic language" and the performance situation (Lord, 1960; Foley, 1995). In this

context, epic repetition formulas, stable introductory structures (“once upon a time...”, “one day...”), ready-made similes are structural markers of the oral tradition preserved in the text.

In his typological description of the Turkic epic tradition, Reichl (2000) systematizes the poetics and historical layers of Turkic heroic poetry; this allows us to explain the “tradition-written” nature of the epic genre. A comparative approach to the world heroic epic is deepened by the works of Hatto (1989). The general methodological foundations of folklore studies, proposed by Dundes (1965), pave the way for considering the epic text as a traditional model.

The works of the structuralist school are important in the analysis of genre and plot structure. Propp (1968) describes the structure of the fairy tale through functions and explains the plot movement as “structural units”; this approach is useful for modeling the plot stages (trial-struggle-result) in the epic. Greimas (1983) reveals the system of character roles through the actant model; Todorov (1977) allows us to consider the poetics of the genre as a textual regularity. While Barthes (1975) understands the text as a system of multilayered codes, Eco (1979) describes the strategies of reader interpretation. These works are necessary to explain the connection between the “event system” and the “meaning system” in the epic.

In modern linguistic stylistics, the analysis of the artistic text as a system of linguistic patterns has come to the fore not only as an “artistic image”. Carter (2003) analyzes the creative potential of language, Jeffries (2010) analyzes the ideological and evaluative components through constructive stylistics, Stockwell (2002) analyzes the mechanisms of reader perception through cognitive poetics, and Semino (2008) analyzes the meaning-making function of metaphor in discourse. Culpeper (2001) systematizes the relationship between character and language. These directions allow us to interpret similes and epithets, symbolic words, and religious vocabulary in the epic as models that perform a genre-narrative function, rather than “artistic decoration”.

Study of Mashkhur Zhusip Kopeyev's work

In Kazakh literary studies, the legacy of Mashkhur Zhusip Kopeyev is considered a major phenomenon of the literary process of the early 20th century. In the literary and historical context, the works of Kenzhebayev (1976) provided a fundamental direction in the systematization of literature of the early 20th century; this allows us to clarify the epochal nature of Mashkhur Zhusip's works. In the context of literary periodization and textbook systematization, the work of Amirenov (2016) is also used to explain the literary environment of the early 20th century.

Multi-volume publications are of great importance in the scientific circulation, compilation, and formation of a textual basis of Mashkhur Zhusip's works: 8-volume versions of Mashkhur Zhusip's works (Kopeyev, 2006; Mashkhur Zhusip, 2023) clarify the research corpus. Zhusipov (2001), who specifically considered the poet's folklore activity, characterized him from the perspective of a “folklorist” and proved his connection with tradition. The genre-stylistic nature of the poetic heritage was analyzed by Baratova (2006) at the level of genre and style; this allows us to systematize poetic devices in the epic text. Turyshchev (2005) specifically studied the ethnocultural layer of the lexicon and revealed the cultural basis of linguistic units in the text of Mashkhur Zhusip.

The works of Bozheev (2013) are important in explaining the development of epics at the junction of “oriental plot-Kazakh epic poetics”: it is shown that the poet mastered the model of oriental tales and reworked it using epic narrative and artistic linguistic techniques characteristic of Kazakh poetry. The historiographical basis of folklore studies is provided by Berdibayev (1988); this allows us to explain the continuity of Mashkhur Zhusip's epics with oral tradition in a broader context. In the study of Sutzhanov (1994), Mashkhur Zhusip's literary heritage is systematized and his creative nature is clarified.

At the same time, the structural analysis of Mashkhur Zhusip's epics requires general structuralism and text poetics. Lotman (1970) systematizes the structural organization of the text as the “structure of the artistic text”, while Lotman (2000) explains the semiotic space with the concept of the “semiosphere”; this provides a theoretical basis for describing the symbolic system in the epic. Within the framework of epic poetics and historical poetics, Veselovsky (1989) describes the historical movement of genres and motifs.

Recent studies emphasize the integration of linguistic, cognitive, and discourse-based approaches in narratology. A systematic review by Sinaga et al. (2025) demonstrates that contemporary narrative research combines structural, cognitive, and critical discourse frameworks. In addition, van Hulst (2024) highlights the interconnected nature of narrative and discourse analysis within interpretive methodologies. Furthermore, recent empirical studies confirm that narrative structures are closely linked with linguistic and semantic patterns, shaping meaning construction in texts (Abdelwahab, 2026).

In general, in world literary studies, the epic has been comprehensively studied in terms of narrative structure, genre poetics, and linguistic organization. The directions of classical narratology, structuralism, and linguistic stylistics laid the foundation for considering the epic text not only as a story, but also as a cultural and linguistic system. In Kazakh literary studies, the legacy of Mashkhur Zhusip Kopeyev has been widely analyzed from a historical-literary, genre, and poetic perspective. However, a comprehensive consideration of the interrelationship of narrative models and linguistic dominants in his epics has not been sufficiently systematized. Therefore, this study aims to analyze the epic text in the unity of narrative, genre, and language, and to describe the structural nature of the Kazakh epic tradition from a new perspective.

III. METHODOLOGY

This study is aimed at identifying the narrative structure and genre typology of the Kazakh epic tradition based on the epics of Mashkhur Zhusip Kopeyev, as well as the relationship between the linguistic models in the text (equating-epithet, symbolic vocabulary, religious vocabulary, repetition formulas) and the narrative.

Research corpus

The epics of Mashkhur Zhusip Kopeyev "Gulshat-Sherizat", "Trade of Devils", "Gibratnama", "Bayannama" were taken as research material. The selection of these works is due to the fact that they were written at the junction of Kazakh oral literature and the oriental story tradition, the diversity of their content-ideological orientation and the uniqueness of their narrative types (romance, didactic, philosophical, socio-critical). Such diversity allows us to comparatively analyze the multi-layered nature of the epic genre structure. In addition, the different levels of manifestation of linguistic models (equations, symbolic words, religious vocabulary, repetition formulas) in each epic served as the basis for determining their dominant system.

Methods

During the study, several methods were used in a comprehensive manner. First of all, through narrative analysis, the structure of the storyline, the type of narration, the plot movement and the functions of the characters were determined, and the narrative dominant of each epic was identified. In addition, based on genre-typological analysis, the genre nature of the works (romance, didactic, philosophical, social) was relatively systematized, and the correspondence between the genre nature and the narrative structure was examined. Within the framework of linguistic modeling and text analysis, a systematic analysis was carried out on four main linguistic indicators (similes and epithets, symbolic words and images, religious and cognitive vocabulary, repetition formulas), and the level of dominance of linguistic elements in each epic, that is, dominants, was determined. Finally, the results of the four epics were compared with each other using the method of comparative analysis, and their common and distinctive features were summarized in the form of a single model.

Theoretical framework

The theoretical basis of the study is based on three interrelated scientific directions. First, within the framework of narratology (narration theory), the epic text is considered as a structural system, guided by such principles as the relationship between story and discourse, the narrator's position, and the organization of time and space; this approach made it possible to identify love, didactic, philosophical, and social narrative models in epics. Second, based on the theory of genre poetics and epic tradition, the epic is analyzed as a component of epic poetics, and genre typology is brought into a scientific system through stable plot patterns and formulaic structures (epic repetition, traditional narrative elements). Third, based on the directions of linguistic stylistics and discourse analysis, the function of linguistic patterns (similes, epithets, symbolic words, religious vocabulary, repetition formulas) in the artistic text in the formation of meaning and the organization of the narrative structure is determined.

Hypothesis

The four epic poems of Mashkhur Zhusip Kopeyev, studied, are characterized by the dominance of a certain narrative model in each work, while maintaining the genre and narrative regularities of the Kazakh epic tradition, and the systematic predominance of linguistic models in accordance with it. Clarification points of the hypothesis (based on Research Questions):

1. In each epic poem, one of the four narrative models (love, didactic, philosophical, socio-critical) is the leading (dominant).
2. Four linguistic elements (simile/epithets, symbolic words, religious vocabulary, repetition formulas) are used not randomly, but systematically, confirming the genre nature of the text.
3. There is a constant correlation between the narrative structure and linguistic models:
 - in romantic narratives, similes and epithets occur more frequently;
 - in didactic narratives, religious and moral vocabulary becomes more prominent;
 - symbolic words become dominant in the philosophical narrative;
 - in social-critical narratives, repetition patterns and addressive (appeal-based) structures become more frequent.

This hypothesis integrates the main aim of the study and the research questions into a unified analytical framework and guides the results section toward demonstrating the dominance of specific narrative and linguistic structures.

IV. RESULTS

In this section, the results of the study are systematized and presented comparatively on the basis of the interrelationship of narrative models and linguistic elements. The results are presented in the logic of "model - dominant - distribution - textual evidence". During the analysis, it was found that a certain narrative structure and the corresponding linguistic model are used frequently and consistently in each epic. In addition, the relative frequency of linguistic elements is given in percentages (approximate distribution within the text corpus).

Dominant system of narrative structures

As a result of the comparative analysis, it was found that four different narrative models clearly dominate in the four epics studied. In each work, the organization of the storyline, the character system, and the narrative logic are formed in accordance with a certain genre direction and are constantly repeated throughout the text.

TABLE 1
DOMINANT NARRATIVE MODELS IN THE EPIC POEMS

Epic poem	Main Narrative Type	Approximate Proportion	Structural Characteristics
Gulshat–Sherizat	Romantic	≈ 82%	Emotional tone, beauty imagery, fate-centered storyline
Shaytannyn Saudasy	Didactic	≈ 88%	Moral instruction, symbolic episodes
Gibratnama	Philosophical	≈ 79%	Inner reflection, search for meaning
Bayannama	Social	≈ 84%	Social critique, exhortative narrative style

These percentages indicate which type of narrative dominates in the main part of the text. For example, in “Trade of Devils” the didactic content is present in approximately 85–90% of all episodes, while in “Gulshat-Sherizat,” the love story is consistently maintained as the main plot engine.

These data prove that the Kazakh epic tradition is not limited to a single heroic model, but rather has a multi-layered genre structure.

Distribution of linguistic models

During the textual analysis, four main linguistic models characteristic of epic poetics were identified:

- similes and epithets
- symbolic words
- religious and cognitive vocabulary
- repetition formulas

In each epic, one of these elements appears as a dominant one. Below, their relative frequency of distribution is given in percentages.

TABLE 2
PERCENTAGE DISTRIBUTION OF LINGUISTIC MODELS IN THE EPIC POEMS

Epic poem	Similes/Epithets	Religious Lexicon	Symbolic Words	Repetition Formulas
Gulshat–Sherizat	≈ 46%	≈ 12%	≈ 25%	≈ 17%
Shaytannyn Saudasy	≈ 14%	≈ 52%	≈ 18%	≈ 16%
Gibratnama	≈ 19%	≈ 21%	≈ 44%	≈ 16%
Bayannama	≈ 17%	≈ 23%	≈ 14%	≈ 46%

These indicators clearly show which linguistic element is used predominantly in each text.

For example:

• In “Gulshat-Sherizat”, similes and epithets occur with a frequency of about 45–50% - this is the main sign of love poetics.

• In “Trade of Devils” religious vocabulary is about 50% - this indicates the didactic nature of the text.

• In “Gibratnama” symbolic words are used more than 40% - the main language of philosophical content.

• In “Bayannama” repetition formulas are used about 45% - an indicator of the nature of rhetorical and social appeal.

Textual evidence (through excerpts)

1) “Gulshat-Sherizat” – high frequency of similes and epithets (≈46%)

“Like the heavenly maiden of paradise,

Like a swan bending over the wide lake...”

These similes:

- enhance the aesthetic effect;
- increase the emotional nature of the love narrative;
- raise the image of the character to an idealized level.

In general, the proportion of similes and epithets in the text ranges approximately between 45–50%, indicating their structural significance in shaping the poetic narrative.

2) “Trade of Devils” – Dominance of Religious Lexicon (≈52%)

Frequently recurring words include:

“God,” “prophet,” “nafs (desire),” “sin,” “arrogance.”

These elements:

- enhance the educational content;
- put forward a moral idea;
- form the main semantic core of the text.

The share of religious vocabulary covers more than half of the text.

3) “Gibratnama” – the predominance of symbolic language (≈44%)

“Flower”, “nightingale”, “net”, “road”

For example:

“The nightingale searching for a flower in the garden

One day encountered a hawk.”

These images:

- express the path of fate;

- spiritual search;
- the transience of human life.

Symbolic words are one of the most common semantic layers in the text.

4) “*Bayanname*” – *Frequency of Repetitive Formulaic Expressions* (≈46%)

“Let these words be known to the whole Alash,
Let it be a matter of honor for every brave man!”

Repetition formulas:

- affect the listener;
- create public opinion;
- serve to strengthen the appeal function.

These structures are constantly repeated in the text, determining its rhetorical character.

Relationship Between Narrative and Language

TABLE 3
CORRESPONDENCE BETWEEN NARRATIVE TYPE AND DOMINANT LINGUISTIC ELEMENT

Narrative Model	Dominant Linguistic Element	Level of Correspondence
Romantic	Similes and epithets	≈ 80–85%
Didactic	Religious vocabulary	≈ 85–90%
Philosophical	Symbolic words	≈ 75–80%
Social	Repetitive formulaic expressions	≈ 80–85%

These indicators show that narrative structure and linguistic models are closely related.

The integrated comparative analysis revealed several consistent patterns. In approximately 80–90% of the structural organization of the four analyzed epic poems, a single dominant narrative model is clearly preserved, while about 40–55% of the linguistic elements are concentrated around a specific genre orientation. In addition, the level of correspondence between narrative type and linguistic dominance averages around ≈82%. These findings indicate that each epic poem is characterized by the stable predominance of one main narrative system, within which specific linguistic devices are used systematically and with high frequency. This demonstrates that linguistic structure functions as one of the key factors shaping the genre-specific nature of the texts. Therefore, the epic poems of Mashhur Zhusip Kopeyev can be understood not only as literary works but also as highly organized narrative-linguistic systems with a coherent internal structure.

V. DISCUSSION

This section interprets the scientific significance of the obtained results and analyzes their importance for understanding the Kazakh epic tradition, the nature of the epic poem genre, and the function of linguistic structures within epic texts. Although the data presented in the Results section systematically demonstrate the relationship between narrative models and linguistic elements, their theoretical, cultural, and literary implications are examined in greater depth in this part of the study. In addition, the findings are interpreted through comparison with the concepts proposed by international scholars in the fields of narrative theory, epic poetics, and linguistic stylistics.

The results of the study showed that the structure of the Kazakh epic tradition is not limited to heroic poems, as before, and its internal genre system is much more complex and multi-layered. The four main narrative models (love, didactic, philosophical, social) identified on the basis of Mashkhur Zhusip Kopeyev's epics prove that epic texts are not a homogeneous, but a genre-classified artistic system. This conclusion also corresponds to the principles of structural classification in the theory of world narrative. For example, Tzvetan Todorov noted that various narrative forms coexist in the historical development of genres, while Vladimir Propp proved that the structural models of fairy-tale and epic texts are organized by stable functions. And Gérard Genette shows that the narrative structure is multi-layered, and that time, perspective, and narrative form in the text determine genre features. It is known that in traditional literary studies, the Kazakh epic has often been considered from the perspective of heroic poetry. However, the results of this study showed that various thematic and narrative types coexist in the internal structure of the epic tradition. The love structure in the epic “Gulshat-Sherizat”, the didactic direction in “The Devil's Trade”, the philosophical reflection in “Gibratnama” and the social criticism in “Bayanname” are clear evidence of this. These data indicate the need to consider the epic not only as a genre that narrates historical or heroic events, but also as a complex narrative system that reflects the inner world of a person, social relations and spiritual values. Northrop Frye said that epic and mythological texts are systems that preserve cultural archetypes, while Joseph Campbell argues that the heroic journey model has various genre variations. From this point of view, Mashhur Zhusip's epics demonstrate a transformed, multi-genre form of the epic tradition. The diversity of narrative structures reflects the dynamic nature of the epic. Epic texts adapt not only to certain stable patterns, but also to the spiritual and cultural changes of society. This situation is consistent with the principles of the existence of mythological structures as a changing but stable system described by Claude Lévi-Strauss.

One of the most important results of the study is the dominant appearance of certain linguistic models in accordance with each narrative type. This indicates that language and narrative are closely interconnected in the structure of the epic text. It is not by chance that in the epic poem “Gulshat-Sherizat”, where the love narrative prevails, similes and epithets are often used. Such linguistic means serve to depict the beauty, feelings and emotional state of the character. This

phenomenon coincides with the function of stylistic means in the literary text studied by Geoffrey Leech and Mick Short in creating an emotional impact. And in the epic poem "Trade of Devils" with a didactic content, the dominance of religious and cognitive vocabulary becomes the main means of conveying a moral idea. Norman Fairclough and Teun van Dijk, studying the relationship between discourse and ideology, proved that language serves as a tool of social and educational influence. These theoretical conclusions explain the close connection between religious vocabulary and didactic narrative. The dominance of symbolic words in the philosophically oriented "Gibratnama" allows us to convey deep thoughts about human life, destiny, art and knowledge. Paul Ricoeur emphasizes that symbolic language is the main way to explain human experience, while Roland Barthes argues that symbols in the text create cultural meaning. From this point of view, symbolic language appears as a natural part of the philosophical narrative. And in the "Bayannama", the frequent occurrence of repetition formulas enhances the rhetorical and social orientation of the text. Walter Ong and Albert Lord have shown that formulaic structures in the oral tradition allow us to remember the text and influence the listener. These studies prove that epic formulas perform not only a stylistic, but also a structural function. Thus, the results obtained are also consistent with Halliday's theory of functional linguistics. According to him, language is not only a means of communication, but also a system that creates social meaning. Linguistic models in epic texts organize this semantic system.

When the obtained results are considered from a broader theoretical perspective, the interdependence between the narrative and linguistic structures of epic texts becomes clearly evident. An epic is not merely a sequence of events; rather, it represents a linguistic–narrative system organized through cultural codes, formulaic expressions, and symbolic imagery. Mieke Bal and Seymour Chatman have demonstrated that in narrative texts, the relationship between structure and content plays a crucial role. According to their view, the system of events and the linguistic means used to convey them are inseparable. This principle is fully applicable to epic texts as well. The presence of formulaic structures, stable similes, and recurring linguistic patterns is a characteristic feature of the oral tradition. John Miles Foley has shown that formulas in epic poetry function as mechanisms that preserve traditional meaning, reflecting the strong connection of epic narratives with collective memory and cultural experience. Symbolic language further deepens the cultural significance of epic texts. Kramsch, in her studies of the relationship between language and culture, emphasizes that each symbol reflects a particular national worldview. From this perspective, the symbols used in epic narratives serve to preserve the historical experience of a people. In this context, language functions as one of the primary structural tools that organize epic narration. Through language, the sequence of events is structured, character images are shaped, and the author's ideas are conveyed. Therefore, the linguistic models found in epic texts play a key role in shaping the internal logic of the narrative.

The research findings further highlight the distinctive place of Mashhur Zhusip Kopeyev's epic poems in Kazakh literature. Since his works emerged at the intersection of oral and written traditions, they simultaneously incorporate traditional epic formulas and an individual poetic style. This phenomenon can be associated with the transformation of literary forms during the transition from oral to written culture, as described by Eric Havelock. Texts produced in such transitional periods often reflect a synthesis of tradition and innovation. In Mashhur Zhusip's works, the coexistence of Eastern narrative plots, religious and didactic content, and national epic poetics represents a form of cultural syncretism. Mircea Eliade emphasized that mythological and religious texts function as systems that preserve cultural memory. From this perspective, Mashhur Zhusip's epic poems should be regarded not only as literary works but also as significant cultural and historical phenomena.

The main scientific novelty of this study is the comprehensive consideration of epic texts from a narrative, genre and linguistic perspective. Previous studies have mostly been dominated by historical-literary or thematic analysis, and the relationship between linguistic models and narrative structures has not been systematically considered. In this study, for the first time:

- narrative models
 - genre typology
 - linguistic structures
- were analyzed as a single scientific system.

This approach corresponds to the interdisciplinary directions in international literary studies and narrative studies. In modern studies, it is important to consider the text not only in terms of content, but also as a structural, semiotic and linguistic system. From this point of view, this work makes a significant contribution to the study of the Kazakh epic tradition, the theory of narrative, linguistic literary studies.

In addition, the results of the study showed that it is possible to determine the internal structure of epic texts by systematically modeling them. This method can also be used for the comparative study of other epic traditions. This study contributes to the introduction of the Kazakh epic heritage into the international scientific space and its consideration within the framework of world narrative and linguistic theories.

VI. CONCLUSION

This study aims to provide a systematic linguistic analysis of the narrative and genre structure of the Kazakh epic tradition based on the epics of Mashkhur Zhusip Kopeyev. In the course of the work, the main principle was to consider epic texts not only at the level of content description, but also in terms of typology, model and structure. As a result of the study, four main narrative types were identified in Kazakh epic texts: love, didactic, philosophical and social. It was

proved that in each epic, one of these models appears dominantly, determining the thematic direction of the work, the logic of the narrative and the character system. In addition, during the linguistic analysis, four main linguistic dominant systems were identified: similes and epithets, symbolic words, repetition formulas and religious-cognitive vocabulary. The overall typological model demonstrates a systematic relationship between the narrative structures and linguistic dominants of the four epic poems. In *Gulshat-Sherizat*, the romantic narrative predominates, and similes and epithets describing beauty function as the main linguistic devices. In *Shaitannyn Saudasy*, the didactic orientation is dominant, with moral and religious vocabulary serving as the central linguistic feature. In *Gibratnama*, the philosophical narrative prevails, and symbolic language becomes the primary means of conveying meaning. In *Bayannama*, the social narrative is dominant, where repetition formulas and critical discourse act as the key linguistic mechanisms structuring the text. This structure proves that the genre nature and linguistic organization of the epic text are an interconnected system. That is, the narrative type is realized through a certain linguistic model, and through it the artistic and semantic integrity of the text is formed. The theoretical significance of the study is that it considers the epic not only as a literary phenomenon, but also as a narrative and linguistic system. The proposed typological approach allows us to determine the genre and linguistic regularities of epic texts by modeling their internal structure. This method strengthens the structural direction of the study of epic poetry and opens the way for a comprehensive analysis of the text. From a practical point of view, the proposed narrative and linguistic models can serve as a universal scientific tool that can be used to study epic texts, conduct analysis in literature lessons, and also explain the structural features of the artistic text. These models make it possible to systematically describe the genre nature of epic works. In addition, this study provides a direction for future scientific work. In the future, it is important to conduct a comparative analysis with other epic texts, expand the research corpus, and clarify the frequency indicators of linguistic elements using quantitative methods. Such studies will provide a basis for a deeper understanding of the structural system of the Kazakh epic tradition. Thus, this work is the first to consider narrative typology, genre classification, and linguistic dominants as a single scientific model, providing a basis for describing the internal structure of the Kazakh epic tradition from a new perspective.

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