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Research article

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## THE IMAGE OF KHAN'S DAUGHTERS IN KAZAKH FANTASY FAIRY TALES

**Abstract.** The article provides a scholarly analysis of the artistic foundations underlying the images of khan's daughters in Kazakh fantasy fairy tales, which constitute a significant part of Kazakh prose folklore. Particular attention is paid to the typology and poetics of princesses' (khanshalar) portrayals, which are shaped in accordance with the genre features of the fairy tale. The study systematizes the main artistic features characteristic of the images of khan's daughters in fantasy fairy tales. Their exceptional beauty, remarkable intelligence, erudition, diligence and well-considered decisions made for the welfare of their people are demonstrated through concrete examples. Although they are often secondary rather than main characters, the actions of these princesses (khanshalar) are shown to enrich the ideological and aesthetic dimensions of the tales. The purpose of the study is to reveal the artistic identity of khan's daughters in fantasy fairy tales, to determine their connections and distinctions from other characters, to demonstrate the measure of popular imagination and cognition involved in their creation, and to encourage people to take as an example the good qualities of princesses (khanshalar).

**Keywords:** folklore, fairy tale genre, Kazakh fairy tales, fairy tales of the world, khan's daughter, folk imagination, artistic image.

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## Introduction

The fairy tale is one of the most extensive genres of folklore, narrated in prose form, possessing a variety of plot structures and a unified composition. Fairy tales occupy a special place in the folklore of the world's peoples. As the name itself suggests, the fairy tale is an ancient creation of the people — a collective heritage born in remote antiquity. One of its subgenres, the fantasy fairy tale (kiyal-gazhaiypertegi), features heroes who do not drown in water, are not burned by fire, and do not give up until they achieve their intended goal. In this type of narrative, life's realities are artistically refracted through imagination. The people's lofty aspirations, boundless fantasy, and their desire to triumph over all evil through goodness form the central theme. Fantasy fairy tales inspire listeners with optimism and a belief in the victory of justice.

Kazakh folk literature is exceptionally rich in fantastic fairy tales. These works, primarily intended for young readers, are among the oldest manifestations of national artistic thought. Tazshabala (The Clever Boy), a hunter who shoots a deer in the eye sharp-eyed archers, giants and demons, dragons, and other evil forces do not give peace to the country and completely destroy it, but when the youngest son of a family or a noble citizen of that country mounts a fast horse and takes up arms and fights back, overcoming all the obstacles he encounters, receives the gratitude of the people and the khan, marries his princess (khansha), and sits on the throne.

In some Kazakh fairy tales, there is a khan who rules the people and has a beautiful daughter with a mouth like the moon and eyes like the sun. The Khan wants to marry her to the bravest, strongest, and most useful man to the people. The princess (khanshaiym) does not just nod and agree with her father; she also has her own requirements for her future husband, and this is how the fairy tale plot is connected, developed, and complicated. The artistic image of the princesses (khanshalar) in the fairy tale, which unfolds in the unity of «the brave man-the khan-khan's daughter», is completely different from other characters; every step the princesses (khanshalar) take is in front of the public, so they are not allowed to show their vulnerability. The people's dreams and fantasies are that the daughter of the ruler of the country should have only good qualities and actions (Mukhan et al., 2025). The princess (khansha) should be beautiful and intelligent, worthy of her title, and she should also be very fair. It is even better if she is educated and knowledgeable, because she should not forget that she is an example and ideal for other girls.

## Materials and methods

The study of Kazakh fairy tales began in the 19th century with Shokan Ualikhanov, continued in the early 20th century with M. Auezov, and was later advanced by scholars such as A. Konyratbayev, M. Gabdullin, and M. Tileuzhanov. The theoretical foundation of Kazakh fairy tales as a national treasure was most comprehensively developed in the works of folklorist S. Kaskabasov, whose studies — «The Kazakh Magical Fairy Tale» (1972), «Kazakh Folk Prose» (1984), and «Zhanazyk» (2002) — became the height of Kazakh folk science. As the main material, we used the 74th volume of the hundred-volume «BabalarSozi» («Words of the Ancestors») entitled «Fantasy Fairy Tales».

To examine the image of khans' daughters in Kazakh wonder tales from a scholarly perspective, we employed the methods of observation, explanation, comparison, systematization, generalization.

The object of the study included a total of 11 fairy tales, which make up 3.5 printed sheets of text.

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## Discussion and results

In fantasy fairy tales, the khan's daughters are often not the main characters. Moreover, what is most interesting is that they do not have real names, and in the people's mouths, they are called only «Khan's daughter». Only a few tales provide these khan's daughters with specific names and grant them leading roles. Among such examples are «Kun astyndagy Kunikei kyz» («Kunikei Maiden under the Sun») and «Ai astyndagy Aibarsha sulu» (Aibarsha Beauty under the Moon). In the former, «Kunikeikyz was the daughter of a khan who lived beyond the Fire Mountain» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011), and in the latter, «I know her — she is Aibarsha, the daughter of Khuddus Khan» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). In almost all other fairy tales, the daughters of the ruler of the country are «the khan's daughter» or «the king's daughter». If we look at world folklore, it turns out that in the fairy tales of neighboring Russian peoples, the names of girls change depending on their social status. «For example, the name Marya, if she is the daughter of a king, is «Marya Tsarevna», if she is a brave and heroic girl defending the country, is «MaryaMorevna», and if she is the daughter of a simple peasant, is simply «Mashenka» (Bolotova, 2003). In our folk literature, in some fairy tales, the name of the khan's daughter is «Khanshayim» in accordance with her title, for example, in the work «Zhety Onerpaz»: «Long ago, there was a khan whose wealth exceeded that of others. This Khan had no son, but had a daughter named Khanshayim» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011).

The main characters of Kazakh fantasy fairy tales - heroes, wits, sharpshooters, the hunter, or the magician (sometimes called bilimdar, «scholar») - immediately set themselves the goal: «I will marry the Khan's daughter!» Because, according to popular belief, only the Khan's daughters are worthy of such strong, capable young men as companions and life partners. For example, in the fairy tale «Altyn Pyshak» («The Golden Knife»): «...The boy grew up. One day, he came to his mother and said: 'Find me the khan's daughter to marry!'" («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). Also, in the fairy tale «Asan Batyr,» the king who ruled the country had three daughters. «Fairy tales often depict communicative where actions, words, character traits, and behaviors are evaluated» (Zhetessova et al., 2025). The king wanted to marry his daughters and set the following condition for the young men who would marry them: «I will give these daughters to the man who will break the huge black stone!» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). All the young men who were attracted to the Khan's daughters came and tried to break the black stone, but their attempts were unsuccessful, and only Asan Batyr fulfilled the ruler's condition without fail («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). According to traditional Kazakh beliefs, a father's authority is absolute: his decisions are not subject to discussion and must be obeyed. Consequently, in fairy tales, khans themselves select future husbands for their daughters (Toleukonur et al., 2025). There are many similarities in the plots of fairy tales of people around the world, as Academician S. Kaskabasov says: «The plot composition of Kazakh fantasy fairy tales is also diverse. In particular, there are international plots invented by all peoples, plots that have been transferred to us from other peoples, and plots that are unique to us. This is no coincidence. The Kazakh people did not live a separate, isolated life in the Sahara. They have been in close contact with other people throughout their lives» (Kaskabasov, 2014). In fairy tales of the Eastern peoples, the main characters also dream of marrying the king's daughter, for example, in the world-famous fairy tale «Aladdin and the Magic Lamp», Aladdin also has a magic lamp that he received in a casket as his main desire: «The ruler of this country had a beautiful daughter with a mouth like the moon and eyes like the sun, and Aladdin was eager to see that girl. But it was very difficult to

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see the girl. However, Aladdin did not back down» («Aladdin zhane sikyrly sham», 2018). It is true that in the fairy-tale traditions of any people, getting the hand of a khan's daughter is never an easy task; one must undergo numerous trials, where not only physical strength but also intellectual depth plays a crucial role. The people do not associate the khan's daughter with anyone, because the princesses (khansha) are, first of all, very beautiful, and when the people's imagination comes to describe their beauty, it shows the highest level of high taste and aesthetic ideals, and in accordance with the genre features of the fairy tale, miraculous events are associated with the amazing appearance of these princesses. For example, in the Kazakh fairy tale «Agashshy men temirshi» (The Woodcutter and the Blacksmith), the beauty of the ruler's daughter is described as follows: «My son, there is nothing remarkable about this light. It is the radiance of our ruler's daughter. She is so graceful and beautiful that her light illuminates the entire city. The townspeople do not light lamps at night because of her glow» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). Mythical scenes are very common in fairy tales, and the enlightenment of the khan's daughter in this work is the result of pure mythical consciousness. In Kazakh cosmogonic mythological legends, the motif of «sunlight» is of great importance. For example, in the world-famous legend of Shyngys Khan's mother becoming pregnant from the sun (Babalar Sozi: Kazakmifteri, 2011), as well as in the mythological legend «The Light of the Steppe», the king of a certain country keeps his beautiful daughter far from the country, locked in a cage, not letting her out into the field or into the light, one day the girl asks her friends to at least open the window and show her the sun, and seeing the sun's rays for the first time in her life, she glows and gives birth to a child there (Babalar Sozi: Kazakmifteri, 2011), we see the image of the «sun» in the form of a man. At this point, the famous phrase of the great Abai, «The sun is the husband, the earth is the bride,» comes to mind. In the fairy tale cited, the light of the sun filled the khan's daughter, and he presented her as a light and a ray to his country. But in some Kazakh fairy tales, the king's daughter also appears in an ugly form; for example, in «Daulet Kus» («The Bird of Wealth»), the khan banishes all the people from the country to the abyss because he could not make his daughter beautiful and sets a condition: «Whoever can make my daughter beautiful shall receive a nugget of gold the size of a horse's head» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). This illustrates that life and existence are never uniform; contradictory phenomena occur as well. To assume that the world is constant and unchanging is a grave mistake — a philosophical message that such tales aim to instill in the minds of young readers from an early age.

A recurring narrative pattern in Kazakh fantastic fairy tales is that the khan's beautiful daughters never appear alone; they are never solitary or isolated figures. In accordance with their royal status, they are accompanied by a retinue of attendant maidens, forming a splendid procession. In most cases, the number of these companions is forty. The number "forty" is known to be highly sacred in Kazakh culture. A human being enters the world after forty weeks of gestation; according to traditional customs, forty days after birth the infant's first hair is cut and the child is bathed in water poured from forty ladles. Likewise, a memorial offering is held on the fortieth day after a person's death. Numerous Kazakh proverbs reflect the symbolic association between "girl" (kyz) and "forty" (kyryk): «A girl is guarded by forty households», «A girl possesses forty lights,», «A girl has forty souls», «Forty young men may court a girl, but only one marries her», «When one girl marries, forty girls dream of it», «A man who has not married a girl yet has hopes for forty of them», and many more. In almost all of these expressions, the concepts kyz (girl) and kyryk (forty) are intertwined. These customs, traditions, and proverbs, coded with the number «forty,» clearly contain a lot of religious and mythical information.

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We can clearly see that folklore is a syncretic art from each of its genres, including fairy tales. For example, in the fairy tale «Pyрак», a young man who is lovesick for the khan's daughter laments: «The princess (khansha) is always accompanied by forty maidens; it is impossible to approach her» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). In Zheti Onerpaz (The Seven Artisans) we read: «One day Khanshaim went for a stroll with her forty maidens and headed to the river to bathe» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). In «Kun astyndagy Kunikei kyz» (Kunikei Maiden under the Sun), the khan imposes the following condition: «If I place my daughter among forty maidens and you can distinguish her from the others, I shall give her to you in marriage» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). In the tale «The Poor Man Who Married the Khan's Daughter», the ruler sends off his daughter with great ceremony: «He loaded forty red camels with gold and silver and sent her on her way» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). In «The Magic Stone», the khan demands the following as bride-price for his daughter: «Give forty piebald black pacers, forty black racehorses, forty camels, forty cows of one color, forty sheep, and forty goats» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). In this example, we observe the symbolic interconnection among the concepts «Khan's daughter – forty – livestock». Drawing from the depths of the national worldview, these fairy-tale narratives reflect the people's lived experience and cultural values. For the broader community, the ideal of womanhood is embodied in the figure of the khan's daughter, while the most sacred number is forty. Thus, the two are portrayed in close harmony, reinforcing each other within the narrative tradition.

In Kazakh fantasy fairy tales, the khan's daughters are not merely beautiful; they are also intelligent, clever, and compassionate, often acting for the good of others. Within the Kazakh mentality, the concept «kyzbala – tilekshi» (a girl is a well-wisher) underscores the special respect afforded to women. Hence, the portrayal of a wise and virtuous khan's daughter emerges naturally from the aesthetic ideal of the genre. The people want to see not only beauty in the khan's daughters, but also extraordinary wisdom and prudence, which is why in fantasy tales, the princesses are at the center of events that the country has never heard of or seen before. Also, there is nothing that the Khan's daughters cannot do; they are very resourceful, and they find a way out of any situation. For example, in the fairy tale «Pyрак», the khan's daughter helps her husband when he finds himself in a desperate situation: «The khan's daughter immediately wove a silk carpet, embroidered her own image at its center, and gave it to Pyрак» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). Later in the same tale, in order to rescue Pyрак—who has fallen into a trap due to his own naivety—«she quickly pierced a part of the wall with her dagger and pulled Pyрак out» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). Furthermore, we read: «At one moment the girl jumped out of the window, mounted her horse, and followed the ogre, thinking it was Pyрак» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). These episodes clearly demonstrate that the princess (Khansha) is not among those who sit idly with folded hands; rather, she is highly resourceful, quick-witted, and capable of finding solutions. She is constantly in motion and active within the narrative. In general, a defining genre characteristic of fantasy fairy tales is their continuous motion and dynamic development. Since such tales are primarily intended for young audiences, there is no place for slowness or stagnation; the narrative must align with the aesthetic expectations of children, who seek action, movement, and excitement. For this reason, one should not assume—based on the earlier example from «Pyрак»—that the khan's daughter remains confined to the domestic sphere simply because she supports her husband. On the contrary, in the tale «Tas bolgan Shahar» (The Turned-to-Stone City), the princess desperately strives to restore her entire nation, which has been

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transformed into stone. She sets a condition for the young man who is in love with her: «Return my people, who have turned to stone, to their human form» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). The young man fulfills her request only after four sleepless nights of prayer and struggle against evil spirits. The central plotline of the tale appears to have originated from Arab storytelling traditions, as the motif of performing prayers (dua) is characteristic of narratives from that region. The tale concludes as follows: «The king grew fond of the young man and decided to give him his daughter in marriage. They held the wedding immediately, and after the king's death, the young man ascended the throne, ruling together with the princess (khansha) in happiness» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011).

Another unique feature of the khan's daughters in Kazakh fantasy fairy tales is their learning, and people try to prove the extraordinary intelligence of the imaginary princesses with their learning. Of course, their learning is not reflected in writing books, drawing pictures, or composing poems. Due to the fantasy nature of the fairy tale, the khan's daughters are said to be «engaged in science» in order to save themselves, their families, the entire kingdom, or the people from various difficulties and dangers. It is worth noting that the «science» here is the art of magic. The possibility of magic is considered the only tool that helps them escape from traps, failures, and impasses. For example, in the fairy tale «Kunikei Maiden under the Sun»: «The Khan's daughter is a learner, a sorceress» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). Also, in the fairy tale «The Bird of Happiness», as in many fairy tales, the khan has not one, but two daughters, born from two wives (the second wife is the daughter of a fairy): «The two girls are both peers and friendly. Both are educated. Gulmahira is especially knowledgeable. Because she also learns from her mother how to read spirits and fairies» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). Upon closer examination, we observe that in this narrative as well, the concepts of knowledge and learning are once again associated with magic. Nevertheless, it becomes evident that in fantasy fairy tales, the notions of education and scholarship carry substantial weight and deep significance. The worldview of the people shows that they recognized the advantages of learning and literacy from very early times. In the fairy tale «Kali and Kazy», both brothers are described as being engaged in scholarly pursuits. Thus, when the khan of that land learns that «Kali was a wise and learned man, he gave him his younger daughter in marriage» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). This demonstrates that the Khan placed great importance on the education of his daughters, or at the very least, that he married them to men who were educated. In either case, it affirms once more that knowledge has always been valued as beneficial for humanity.

A common mythological scene in fairy tales is the transformation of Khan's daughters into animals and birds due to certain circumstances, when their lives are at a standstill. The prominent Kazakh mythologist S. Kondybay, in his work «Fundamentals of the Ancient Kazakh Worldview,» calls the oldest type of fairy tale - etiological, that is, fairy tales about animals, because mythical stories about animals and birds over time lose or destroy their mythical character and turn into a fairy tale genre (Kondybai, 2018). The mythical motif is also abundant in the fantastic fairy tales we are considering. After all, the first stage of any fairy tale genre is mythical stories. In the fairy tale «Bar onda, akel munda» (Go There and Bring it Here): «One day, while walking along the lakeshore hunting ducks, a boy raised his gun to shoot a duck with ninety patterned feathers. At that moment, the duck began to speak: «Oh, vizier, do not shoot me. I am the daughter of the Distant King. While bathing in this lake, I became separated from my two elder sisters, and since then I have wandered alone» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). From this excerpt, we can understand that the khan's daughter was left alone

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on the shore of the lake and, out of fear, turned into a duck. This is because the place where the incident took place is not the top or bottom of a mountain, not the middle of a dense forest, but the continuation of a lake with clear water. Therefore, in accordance with the artistic space in the fairy tale plot, the main character walks near the water and takes the form of a duck swimming there, which does not interfere with the imagination of the people, turning it into a real image. The transformation that has been inherent in the work of art since the mythical period, or in scientific terms - metamorphosis, is widely realized in Kazakh fairy tales. The oldest manifestations of metamorphosis are interconnected with totemic concepts. For example, in the fairy tale «The Girl with the Golden Ring»: «While walking, the Khan's daughter bent down to drink from the black water on the road and turned into a deer» («Babalar Sozi»: Kiyal-gazhaiyp ertegiler, 2011). In general, the deer totem is very common in Kazakh folklore. Folklorist A. Toishanuly, in his work «Aruak» says: «...in the myths of ancient tribes ... the deer is described as a hero who propagates the ancestral race of the Turkic peoples» (Toishanuly, 2025). Also, in the writings about the ancestors of Shyngys Khan and the ancient era of the Mongols, there is a lot of information about Gua (Deer). In Kazakh folklore, the deer is a symbol of beauty and intelligence. The name «Deer» is given to both girls and boys in the Kazakh people, with one difference: when given to a girl, it is changed to «Akmaral», the epithet «ak» is described as a symbol of love and purity. That is why in fairy tales, folk lore does not turn the Khan's daughter into a horse or a cow, but into a deer - a combination of strength and beauty. At this point, the fairy tale of the neighboring Russian people «Khanshaiym Baka» (Princess Frog) comes to mind. In this fairy tale, the king-father, unable to see that his daughter is becoming more intelligent than him, turns her into a frog, a frog is a symbol of humiliation and degradation. In none of the Kazakh fairy tales do khan-fathers commit murder against their daughters, but, on the contrary, they raise them to their heights and do everything they can to marry them to the strongest, bravest, and smartest young men in the country. The relationship between father and daughter in our national mentality is a model for many countries.

Kazakh fantasy fairy tales are a creative heritage that makes the reader think ideologically and artistically, fully fulfills all the desires and requirements of exalting the dreams and ideals of the people, draws inspiration from the depths of national consciousness, and has a huge philosophical basis. And we have seen that the khan's daughters in them are described by the popular imagination as very beautiful, extremely intelligent, exceptionally diligent, and protectors of their people.

A comprehensive analysis of the images of Khan's daughters in Kazakh fantasy fairy tales — which form a substantial segment of national folklore — allows us to draw the following conclusions:

First, in the majority of Kazakh fantasy fairy tales, the princesses (khanshalar) remain unnamed; only in a few exceptional cases do they have proper names, such as in «KunastyndagyKunikeiKyz» (Kunikei Maiden under the Sun) and «Ai astyndagyAibarsha Sulu» (Aibarsha Beauty under the Moon).

Secondly, the folk imagination portrays the daughters of the ruler as more beautiful and attractive than others, because they are the ideal of a girl, and in our language, the metaphor «like the daughter of the khan» has a lot of meaning behind it. To prove the beauty of the khan, we proved it through the folk literature fairy tales «Kunikei Maiden under the Sun», «Aibarsha Beauty under the Moon», «The Woodman and the Blacksmith», and «The Bird of Happiness».

Thirdly, we have seen that in a number of fantasy tales in folk literature, young men who are heroes, snipers, and scientists have a lofty dream of «I will take the Khan's daughter!». As an example, we cited the tales «Altyn pyshak» (Golden knife) and «Asan batyr».

Fourthly, we analyzed the relationship and mythical background of the concept of «khan's daughters and the number forty». As an example, we cited the tales «Pyrak», «KunastyndagyKunikeiKyz» (Kunikei Maiden under the Sun), «Altyn pyshak» (Magic knife).

Fifth, we analyzed that Khan's daughters were not only beautiful, but also very smart, decisive, and ready to sacrifice their lives for the sake of the people, for example, we cited the fairy tales «Pyrak», «Tas bolgan shahar» (The City turned to Stone).

Sixth, we studied that the princesses in fantasy fairy tales are beautiful, smart, and also learned, that is, they are open-minded, and we also said that their learning is a magical art; for example, we focused on the fairy tales «Kun astyndagy Kunikei Kyz» (Kunikei Maiden under the Sun), «Bakyt kusy» (The Bird of Happiness), «Kali and Kazy».

Seventh, we talked about the meaning of the transformation of princesses into birds and beasts in fantasy fairy tales, the phenomenon of metamorphosis, and in this regard, we analyzed the tales «Go There, Bring It Here» and «The Girl with the Golden Ring».

**Table 1.** Fairy tales taken as the object of the study

| №  | Analyzed fairy tale                                           | Main character  | Actions of the characters                            |
|----|---------------------------------------------------------------|-----------------|------------------------------------------------------|
| 1  | «Kun astyndagy Kunikei kyz» ("Kunikei Maiden under the Sun")  | Khan's daughter | She seeks justice and peace                          |
| 2  | «Ai astyndagy Aibarsha sulu» (Aibarsha Beauty under the Moon) | Khan's daughter | She cares about the peace of her country             |
| 3  | «Altyn Pyshak» («The Golden Knife»)                           | Simple guy      | He intends to marry the Khan's daughter              |
| 4  | «Asan Batyr»                                                  | Hero guy        | He intends to marry the Khan's daughter              |
| 5  | «Agashshy men temirshi» (The Woodcutter and the Blacksmith)   | Khan's daughter | Gorgeous                                             |
| 6  | «Daulet Kus» («The Bird of Wealth»)                           | Khan's daughter | Unattractive, plain                                  |
| 7  | «Zheti Onerpaz» (The Seven Artisans)                          | Khan's daughter | She cares about the future of her country            |
| 8  | «Pyrak»                                                       | Simple guy      | He is in love with the Khan's daughter               |
| 9  | «Tas bolgan Shahar» (The Turned-to-Stone City)                | Khan's daughter | He will save his country from being turned to stone. |
| 10 | «Kali and Kazy»                                               | Scientist guys  | They marry the Khan's daughters                      |
| 11 | «Bar onda, akel munda» (Go There and Bring it Here)           | King's daughter | She turned into a duck                               |

## Conclusion

Thus, in conclusion, it becomes evident that in Kazakh folklore, particularly in fairy tales, which constitute a substantial part of it, and especially in fantasy fairy tales that draw deeply from the sources of national consciousness, not only khans and rulers and their male heirs are extensively portrayed, but also their beloved daughters, the princesses, whose images are richly and vividly represented.

It should be noted that although beautiful images of khans' daughters do exist in Kazakh fantasy tales, their number is not large: only a few tales actually mention the princesses by name.

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In the folk imagination, however, they are endowed with names that symbolize unsurpassed beauty and unattainable perfection, such as Kunikei and Aibarsha. Moreover, in fairy-tale prose, the daughters of the khan are depicted not merely as individuals concerned with their own fate, but as figures who share responsibility for the well-being of the entire realm governed by their father. For this reason, they endure numerous hardships, and the collective hopes and wishes of the people continually lead them to victory.

Likewise, the people believe that only brave and resourceful young men of that land are worthy to become companions to these moon-bright and sun-like beautiful princesses. Even so, the heroes do not reach the khan's daughters easily; only after overcoming various trials and successfully completing all assigned tasks are their long-cherished dreams fulfilled.

In general, the image of the khan's daughters in Kazakh fantasy fairy tales has been thoroughly refined and filtered through the prism of national mentality, worldview, and experience. For the people, the khan's daughters represent the most beautiful, the wisest, the most educated, and the most resilient of beings. They never remain idle in palaces or royal courts, merely issuing orders to servants; in every tale, they actively struggle to overcome the difficulties facing the country, risking their lives in the process. For this reason, they are regarded as highly positive characters and have remained so in the collective memory of the people.

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### Қазақтың қиял-ғажайып ертегілеріндегі хан қыздарының бейнесі

**Аңдатпа.** Мақалада қазақ прозалық фольклорының қомақты бір бөлігін қамтитын – қиял-ғажайып ертегілердегі хан қыздары бейнесінің көркемдік негіздері ғылыми тұрғыдан талданады. Ертегінің жанрлық ерекшелігіне сәйкес сомдалатын ханшалар бейнесінің типологиясы мен поэтикасына басты назар аударылады. Қиял-ғажайып ертегілердегі хан қыздары бейнесіне тән негізгі көркемдік ерекшеліктер жүйеленеді. Олардың асқан сұлулығы, ерекше ақылдылығы, оқымыстылығы, пысықтығы, ел мен жұрт қамын ойлаудан туған тиянақты шешімдері нақты мысалдармен дәлелденеді. Ханшалардың басты кейіпкер болмаса да жанама кейіпкер ретіндегі іс-әрекеттері ертегінің идеялық-көркемдік тынысын толықтыратыны жіті зерделенеді. Зерттеудің мақсаты - қиял-ғажайып ертегілердегі хан қыздарының көркемдік тұлғасын ашу, олардың басқа кейіпкерлермен байланысын және өзгешелігін анықтау, оларды сомдаудағы халық қиялы мен танымының көркемдік өлшемін көрсету, ханшалардың жақсы қасиеттерінен үлгі алуға шақыру. Зерттеудің ғылыми маңыздылығы ұлт руханиятының алтын қазынасы - қазақ фольклоры уақыт алға жылжыған сайын танымдық-эстетикалық сапа тұрғысынан тереңдей береді, қашан да зерттеу нысанына сұранып тұрады. Қиял-ғажайып ертегілердегі тек қана ханшалардың бейнесін зерттеу арқылы гендерлік дискурс мәселесіне үлес қосылады. Зерттеудің практикалық маңыздылығы қазақтың қиял-ғажайып ертегілеріндегі хан қыздарының бейнесін зерттей отырып, тәуелсіз мемлекетіміздің қазіргі таңда жүргізіп отырған гендерлік саясатын қолдау, үлес қосу, жалпы әйелдердің қоғамдық ортадағы абырой-беделін арттыру болып табылады.

**Түйін сөздер:** фольклор, ертегі жанры, қазақ ертегілері, әлем ертегілері, ханның қызы, халық қиялы, көркем образ.

### Образ ханских дочерей в казахских волшебных сказках

**Аннотация.** В статье научно анализируются художественные основы образа ханских дочерей в сказках, охватывающих значительную часть казахского прозаического фольклора. В соответствии с жанровыми особенностями сказки особое внимание уделяется типологии и поэтике образа сказочных принцесс. В фантастических сказках систематизируются основные художественные особенности, характерные для образа ханских дочерей. На конкретных примерах доказываются их излишняя красота, особая умственность, образованность, проницательность, тщательные решения, вызванные заботой о стране и людях. Тщательно изучается, как действия принцесс в качестве второстепенных персонажей дополняют идейно-художественное дыхание сказки. Цель исследования – выявление художественного облика ханских дочерей в сказках-фантазиях, определение их связи и различия с другими героинями, показ масштаба народной фантазии и авторов, а также обращение внимания на важность воспитания лучших качеств на примере принцесс. Научная значимость исследования заключается в том, что казахский фольклор, являющийся золотым достоянием национальной духовности, с течением времени рассматривается с точки зрения его познавательного-эстетических качеств и всегда востребован объектом научного исследования. Вклад в проблему гендерного дискурса вносит изучение образов принцесс в фантастических сказках. Практическая значимость исследования. Изучая образ ханских дочерей в казахских сказках, мы содействуем реализации современной гендерной

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политики независимого государства и вносим вклад в повышение авторитета женщин в обществе.

**Ключевые слова:** фольклор, сказочный жанр, казахские сказки, сказки мира, ханская дочь, народная фантазия, художественный образ.

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