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MYTHOLOGICAL IMAGES AND FOLKLORE TRADITION IN MASHHUR ZHUSUP KOPEEV'S HERITAGE

This article analyzes the use of folklore traditions and motifs characteristics of folk oral literature in the formation of mythological images in the legacy of Mashhur Zhusup Kopeev. The study examines the ways in which these characters rise from traditional folklore types to the author's artistic level to reflect mythological imagery in the poet's heritage. The symbolic meaning of mythological images, their connection with national identity, and manifestations of ancient mythological consciousness are revealed. Attention is paid to the plot motifs in the writings of Mashhur Zhusup, which were developed according to Eastern folklore. The fact that the poet transforms these elements through his personal thoughts and style to create new artistic images is shown through examples from specific works.

The analysis focuses on the sacral characteristics of the Baiterek and water (spring) images, as well as folkloric and mythological representations of the mythological characters Aidahar (dragon) and giant (dau), as found in the recorded text «The Ignorance of Two Kings» and in the authorial work «Mysterious Poem about contentment». The study provides a comprehensive analysis and identifies similarities in shared images and thematic motifs within the folklore of Eastern peoples.

Mashhur Zhusup Kopeev's attitude toward folklore and its continuity with the oral tradition should be considered one of the most important problems of modern folklore studies.

By focusing on the author's use of folklore elements within a mythological-symbolic system, this issue is considered a foundation for

further research. Research in this direction allows for a deep understanding of the continuity between folklore tradition and the author's worldview.

Keywords: folklore, folklore tradition, mythological image, Mashhur Zhusup.

Introduction

The spiritually rich culture of the Kazakh people has deep and ancient roots dating back to antiquity. It is the product of centuries of evolution, formed by a nomadic way of life and the influence of contact with other peoples. Mythology occupies a special place in this system.

Kazakh mythology is a unique synthesis of shamanic, animistic, totemic, and Islamic ideas. Through myth, the Kazakh people understood natural phenomena, life, and the concepts of good and evil.

The early 20th century was the period when Mashhur Zhusup Kopeev lived and his work flourished. Based on the findings of researchers, we know that in the scholarly work of that period, Kazakh mythology was not yet an independent object of study. This is due to the fact that the national ideology of the Soviet period limited the study of mythological heritage, viewing it as a reflection of ancient superstitions, therefore, the works of Mashhur Zhusup were a «closed topic» for study. Since the field of Mashhur studies began only after Independence, this topic is valued as a cultural element necessary for the further development of the author's work and research.

Mashhur Zhusup was recognized as a folklorist both during his lifetime and thereafter. However, the specific research focus we propose – a review of mythological characters and plots in his heritage – has previously received little attention.

E. K. Zhusupov studied and analyzed the plot structures in Eastern literature and the poet's works in detail, noting the relevance of visual tools [1].

Research in this area has often remained general rather than providing a systematic analysis. As a result of the literature review, a need was identified to study the manifestation of mythological images and elements in Kopeev's works through the lens of folklore traditions.

Consideration of mythological elements in the works of Mashhur Zhusup in Kazakh literature requires an integrated approach and is a serious problem in the framework of modern intercultural science. It is reported that this complexity is primarily due to the interweaving of myth and folklore works. Myths in Kazakh literature are often reflected in folklore samples – fairy tales, legends, songs, epic works. The folklore materials and author's notes collected by Mashhur Zhusup according to the collection «Mes» were recorded one after another, and therefore remained indistinguishable for a long time. Thus, Mashhur Zhusup developed a

mythical consciousness that was deeply embedded in the structure of his works, the system of characters, and the storylines.

For this reason, it was necessary to distinguish mythological images in Mashhur Zhusup Kopeev's heritage – specifically «The Ignorance of Two Kings» and the authorial work «Mysterious Poem about Contentment» – to find their roots in folklore tradition and examine how they were reproduced. From this point of view, the object of research is the sacred characteristics of the *Baiterek* and water, as well as the mythological images of the aidahar and the giant, created following the folklore tradition in Kopeev's works. We prove that mythological traditions took on a new character in his work and became part of the artistic system. The use of mythological images in his works is a manifestation of the revival of folklore tradition.

Materials and methods

The interpretation of the nature of mythological images in the works of Mashhur Zhusup Kopeev allows us to reveal the poet's personal authorial image. In the course of the study, comparative-historical and folkloric methods were used.

The study of folklore mythological characters is carried out through a complex system of methods for interpreting literary texts, guided by comparison and examination.

Results and discussion

The question of the nature and origin of myth and folklore, as well as their relationship, remains a complex and multifaceted object of study in literary science. These concepts developed in close contact with each other during historical and social development, playing a special role in the formation of spiritual culture. The works of researchers such as F. Boas, S. Thompson, E. M. Meletinsky, and C. Levi-Strauss address the correlation between myth and folklore and their differentiation. Scientists note that the same text may be perceived as mythological or folkloric depending on the cultural context.

However, many researchers agree that mythology predates folklore. Mythology is a complex combination of religious ideas about the world and the initial collective creativity of syncretic consciousness. E. M. Meletinsky, analyzing classical myths of antiquity, identifies the nature of myth and its worldview function. He believes that myth is a means of conceptualizing the world – the phenomena that surround a person and take place in their inner being. Although it appears in the early stages of human consciousness, the content of myth is a reflection of collective consciousness rather than just primitive thinking. According to Meletinsky, myth arises from public and collective consciousness rather than individual experience.

The mythological worldview was formed from the initial stages of the spiritual development of mankind and became the foundation of cultural and artistic creativity

in later eras. It was reflected in folklore and oral literature in its original form, and then continued in a new form in written literature. The relationship between literature and myth is carried out both directly and indirectly – through the visual arts, traditions, folk festivals, religious mysticism, and in subsequent centuries it continued through scientific, theoretical, aesthetic and philosophical teachings and folklore. Summing up with the opinion of scientists: «This interaction is most actively observed in folklore, so it can be said that folklore is the main link in the connection of literature and Myth» [2, 7]. From this statement follows an important conclusion that determines the role of folklore in literature. Folklore – being the basis of the mythical consciousness and artistic thinking of the people, formed the ideological, aesthetic and worldview basis of later written literature. Therefore, the continuity between literature and mythology occurs primarily through folklore.

The preservation and revival of folklore traditions in the work of Mashhur Zhusup Kopeev is a natural phenomenon that ensures the natural continuation of national literature.

The epic legends of the Turkic-speaking peoples began with the song «Manas», «Samruk kus pen alyp Baiterek», «Er Tostik», «Altyn Saka» and many more fairy tales often depict Baiterek as a cosmogonic tree symbol. This is a sign of the holiness of life. As a rule, it serves as a stopover for fairy-tale and epic characters during their travels. «The idea that the celestial world, the terrestrial and the underground world take root under this earth, spread branches on the Earth, and are in a mysterious connection with Baiterek, whose head is absorbed into the celestial space, is embedded in the people's minds» [3, 22], – said the scientist Aimukhambetova Zh.A. In mythology, the Baiterek tree is a symbolic and spiritual image that connects the three worlds, the head with the sky, the Blue God, the trunk with life on earth and the roots with the underground. In science, it is called «The World Tree» or «Cosmic tree» [4, 22].

The scientist C. Baydili considers the horizontal model of the world as the oldest model in mythological cognition. In this model, through the image of the river, the «higher», «middle» and «lower» worlds are interconnected. And the vertical model of the universe characterizes the universe as a system consisting of three layers – the terrestrial, surface (middle) and underground worlds. The connection between these worlds, each with its own dimensions of breadth and time, is carried out through the «Tree of the World» [5, 113]. This theoretical conclusion is clearly reflected in the image of Baiterek in Kazakh mythology. In folklore, it represents a vertical model of the mythological worldview, performing a cosmogonic function, connecting the three worlds with each other.

According to the studied works, the properties of Baiterek were especially revered in legends and fairy tales in folklore.

Mashhur Zhusup Kopeev likewise makes artistic use of folklore traditions characteristic of oral literature in the folktale «The Ignorance of Two Kings», which he recorded, employing plots and systems of imagery rooted in these traditions. The Baiterek tree in the form of a shamanic image is reflected in the above-mentioned folk tale by Mashhur Zhusup Kopeev.

The example of the folklore tradition of Mashhur Zhusup in the genre of fairy tales, which we are analyzing, is based on the tales of the Arab and Persian countries. It was found that he made extensive use of archetypal images, mythological plots and fairy-tale motifs, drawing on the folklore of the East.

In the fairy tale «The Ignorance of Two Kings», it was a symbol of finding the support of life that the Kings, disillusioned with the world, ran out of property, comfortable life and, wandering, stopped on a high giant wooden Baiterek. Clear, fresh water flows under the tree. The fact that two kings come and stop at the bottom of a giant tree is inextricably linked with the image of the «global tree» in the folklore worldview. The scientist-researcher of Kazakh mythology Serikbol Kondybay said: «The Tree That Grows is not only called the «global tree», there are other mythical functions that gave mythological knowledge about the tree, respectively, there are other names. One of them is the «Tree of life», that is, the tree that preserves life, gives or creates life « [6, 1013],— he argues. In the analyzed story, the image of Baiterek has a mythological and symbolic function. In this case, it is more than just a tree – it is about passing one of the character tests. Furthermore, the fact that a giant appeared beneath the Baiterek tree and placed a dragon and a stunning damsel within its chest is not insignificant. Baiterek's protecting and connecting role is demonstrated by the fact that the two kings climbed onto his head to get rid of him. Thus, the image of Baiterek serves as a location of mystical character, enabling the characters to experience a spiritual crisis and come to terms with who they are.

The water mythology has a unique role in folklore. In addition to being portrayed as natural phenomena, rivers, lakes, streams, and steppes also carry metaphorical, mythological, and sacred meanings. Many researchers, both domestic and international, have focused on the meanings and uses of the water mythologeme since it has a deep mythical significance in world literature.

Both in oral folk tales and in the folktale recorded by Mashhur Zhusup, the plot places clear, fresh water or a spring flow at the bottom of Baiterek tree. A clear spring flowing under a tree is described as the life-giving beginning of nature. In folklore, a flowing transparent spring often symbolizes purity, rebirth. It is considered a sacred place for the heroes to rest, gain strength. Fairy-tale characters two kings quench their thirst and rest from this transparent spring.

In the Turkic mythological tradition, water is considered as a hierophany and is a symbol of the border between worlds. As previously analyzed, in the

work of Mashhur Zhusup, water is described as a sacral force that creates life, creates, as well as purifies and heals, and in his poetic legacy «Mysterious Poem about Contentment» water is seen as a force with a destructive effect that leads to chaos and death. In the myths of Cosmogony, flood and Apocalypse of Turkish mythology, we see different states in which water is both good and bad [7, 148]. Such depiction originates from mythological concepts that have developed in the folklore traditions of the Turkic peoples. Water is not just a source of life, but is portrayed as a force that can lead human beings to ruin. The image of going to the «bottom of the water» in the lines «They say to dive and drink, the water goes invisible to the bottom» is recognized as dissatisfaction, a consequence of indulgence, a punishment for gluttony. This motif in folklore among the peoples of the world echoes the story of the sin and repentance of mankind, the catastrophe of water in relation to the Prophet Noah.

From this analysis, Mashhur Zhusup draws a moral and philosophical conclusion, intertwining the lines of folklore legends and the contrast of satisfaction and waste, lust and patience in the traditional folklore knowledge of the Kazakh people through water.

In scientific research, it is known that in Kazakh literature, plots based on the images of a person, a Baiterek, a snake or a aidahar have acquired a traditional character and are formed as motifs that are often repeated. The word aidahar originates from the ancient Iranyan Avestan mythological character Dahaka [8, 3]. It is noticed that in the place where Baiterek walks, the image of a dragon and a snake is depicted at the same time. That is, «The aidahar is described in myth, in world folklore as one of the main enemies of the main hero, as it is a folklore image that comes from very ancient times» [9, 3]. In the folklore tradition, the image of a snake or aidahar would play the role of a permanent antagonist who would fight the main character, and usually the fairy-tale character would be depicted as winning the battle. However, in the folktale recorded by Mashhur Zhusup, two kings, frightened by the dangerous situation caused by the arrival of the snake, climb on Baiterek's head. In the folktale, following a plot typical of folklore tradition, the characters' actions are presented in a conventional manner, while the images of the kings are portrayed with irony, revealing their foolishness. The symbolism of the tree as a sacred area that shields it from harmful powers is furthered at this point in the story by the contrast between Baiterek and the image of the aidahar. That is, in the fairy tale under analysis, the image of Baiterek is not only connected with folklore tradition, but also depicted as a metaphor for refuge and survival.

The work, which is the basis for the analysis, and shows that it is in deep continuity with the folklore traditions of the East. This connection is most noticeable in the appearance of the image of a giant in the text of the fairy tale. The image of a giant is characteristic not only of Kazakh folklore, it is also common in Turkic –

Mongolian English and Indo-Iranian folklore. In the «1001 Nights» tales, various archetypal forms are shown, which are considered a giant as a demon, ifrith, and in persian mythology divas. After the giant scared the two fairy-tale kings, he opened the chest on his back, revealed a stunning girl who resembled the sun and moon, played with her, and eventually fell asleep. At this point, the image of the girl is described through a comparison with the sun and the moon appearing as a character with symbolic significance frequently encountered in Kazakh folklore. Even mythological figures like princes, heroes, and even demons fall in love with this beauty, which is particularly prevalent in fairy tales and psalms. One aspect that demonstrates the giant's proximity to human characteristics is the girl's origin from the chest.

In the folktale analysis, the Baiterek functions not only as a symbol of life, but also as a sacred symbol of protection, while the spring represents life, purity, hope, and the aidahar embodies threat, evil and trial, forming a system of mythological oppositions expressed artistically.

Conclusion

The article analyzes the close connection between the texts drawn from Mashhur Zhusup Kopeev's heritage and folklore tradition. The research findings demonstrate that the mythological images develop in continuous interaction with mythological representations established in oral folk literature. The analysis also reveals that mythological imagery in Mashhur Zhusup Kopeev's heritage functions on two interconnected levels: first, as mythological images preserved in folktales and other texts that he collected and recorded in accordance with folk tradition; second, as a mythological images that are reinterpreted, transformed, and artistically renewed through an authorial worldview.

The interaction between two layers enables the artistic manifestation of Kazakh mythological consciousness and religious worldview. Through mythological imagery, universal themes such as the struggle between good and evil, the conflict between soul and body and inner spiritual confrontation receive symbolic and artistic interpretation. The results of this study highlight the complex and multilayered nature of mythological thinking in Mashhur Zhusup Kopeev's heritage and indicate the need for further, more in-depth research in this direction.

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МӘШҺҮР ЖҮСІП КӨПЕЕВ МҰРАСЫНДАҒЫ МИФОЛОГИЯЛЫҚ ОБРАЗДАРДЫҢ ФОЛЬКЛОРЛЫҚ ДӘСТҮРМЕН САБАҚТАСТЫҒЫ

Бұл мақала Мәшһүр Жүсіп Көпеевтің мұрасындағы мифологиялық образдардың қалыптасуында халық ауыз әдебиетіне тән фольклорлық дәстүр мен мотивтердің қолданылуы талданады. Зерттеу барысында ақын мұрасында кездесетін мифологиялық образдардың дәстүрлі фольклорлық сипаттан авторлық көркем деңгейге көтерілу жолдары талданады. Мифологиялық образдардың символдық мәні, ұлттық таным түсінікпен және көне мифологиялық сана көріністерімен байланысы айқындалады. Мәшһүр Жүсіп жазбаларындағы сюжеттердің шығыс фольклоры бойынша жасалынған мотивтерге назар аударылды. Ақынның өз ойы мен стилі арқылы өзгеріп, жаңаша көркем бейнеге айналатыны нақты шығармалардан алынған мысалдармен көрсетілді.

Талдау нысанына алынған ақын жазбасындағы «Екі патшаның білместігі» және авторлық «Қанағат туралы жұмбақ өлең»

туындысындағы Бөйтерек пен судың (бұлақ) сакральдік сипаттары, мифологиялық кейіпкерлер айдаһар мен дәудің фольклорлық, мифологиялық бейнелері алынып, жан-жақты талданды және шығыс халық ауыз әдебиетіндегі ортақ образдар мен тақырыптарының ұқсастықтары айқындалды. Мәшһүр Жүсіп Көпеевтің фольклорға деген қозғарасы мен оның халық ауыз әдебиетіндегі фольклорлық дәстүрмен сабақтастығы қазіргі фольклортанудың маңызды мәселелерінің бірі ретінде қарастырылуы тиіс.

Ақынның халық ауыз әдебиетіндегі мифологиялық-символдық жүйедегі фольклор элементтерін авторлық қолданыста болуына назар аударып, бұл мәселе алдағы зерттеулердің жалғасы ретінде қарастырылады. Бұл бағыттағы зерттеулер фольклорлық дәстүр мен авторлық дүниетаным арасындағы сабақтастықты терең түсінуге мүмкіндік береді.

Кілтті сөздер: фольклор, фольклорлық дәстүр, мифологиялық образ, Мәшһүр Жүсіп.

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МИФОЛОГИЧЕСКИЕ ОБРАЗЫ И ФОЛЬКЛОРНАЯ ТРАДИЦИЯ В НАСЛЕДИИ МАШХУР ЖУСУПА КОПЕЕВА

В данной статье анализируется использование фольклорных традиций и мотивов, характерных для устного народного творчества, в формировании мифологических образов в наследии Мәшһүр Жүсіп Көпеева. В ходе исследования рассматриваются пути трансформации мифологических образов, встречающихся в творчестве поэта, от традиционного фольклорного уровня к авторскому художественному осмыслению. Раскрывается символическое значение мифологических образов, их связь с национальным мировоззрением и проявлениями древнего мифологического сознания. Особое внимание уделяется мотивам восточного фольклора, лежащим в основе сюжетов произведений Мәшһүр Жүсіпа. На конкретных примерах показано,

как эти мотивы, преломляясь через индивидуальное мышление и стиль поэта, приобретают новое художественное воплощение.

Объектом анализа стали произведение «Невежество двух царей» и авторское произведение «Загадочное стихотворение о довольстве», в которых всесторонне рассматривается сакральный характер образов Бәйтерека и воды (родника), а также фольклорно-мифологические образы айдаһара и дәу. Выявлены сходства общих образов и тем, характерных для устного народного творчества восточных народов. Взгляды Мәшһүр Жүсіпә Көпеева на фольклор и его связь с фольклорной традицией народного творчества следует рассматривать как одну из актуальных проблем современного фольклористического исследования.

Особое внимание уделяется авторскому использованию элементов фольклора, входящих в мифологико-символическую систему устного народного творчества. Данная проблема рассматривается как направление для продолжения последующих исследований. Подобные исследования способствуют более глубокому пониманию преемственности между фольклорной традицией и авторским мировоззрением.

Ключевые слова: фольклор, фольклорная традиция, мифологический образ, Мәшһүр Жүсіп.

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