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PECULIARITIES OF MYTHOLOGICAL CHARACTERS USING IN G.MUSREPOV'S WORKS

Abstract. The issue of employing folklore elements and characters in G. Musrepov's famous works of Kazakh literature is discussed in this article. Different methods of connecting with folklore are employed in G. Musrepov's artistic approach, including quotation, direct recall, memories, hidden associations, allegories, allusions, usage of stable images, and folklore symbols. This suggests that folklore exists in the forms of mythology, unfettered creativity, spontaneous poetry, and ethnographic direction. The dragon is among the oldest characters that may be found in fairy tales and mythology. The use of various dragon images throughout G. Musrepov's works is the subject of this essay. Our research also aimed to ascertain the specificity of the incorporation of mythological figures and folklore in the writings of G. Musrepov, as well as to rely on scientific evidence supporting the images' antiquity. As a result, we also discussed how often folktale imagery with an eastern theme are used in Kazakhstani science based on the author's writings. The writer has chosen quite established folklore images. He used the images in accordance with the requirements of society. Folklore tradition is an important part of G. Musrepov's creative style, artistic method and is manifested in his works of fiction at various genre, content, figurative and symbolic, stylistic levels.

Keywords: mythology, mythical plots, mythical character, folklore, folklore tradition.

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Ғ. Мүсірепов шығармаларындағы мифологиялық кейіпкерлердің қолданылу ерекшелігі

Аңдатпа. Мақалада қазақ әдебиетінің классигі Ғ.Мүсірепов шығармаларындағы фольклорлық мотивтерді, кейіпкерлерді пайдалану ерекшелігі қарастырылады. Ғ.Мүсіреповтің көркемдік жүйесінде фольклормен байланыстың түрлі әдістері қолданылады: дәйексөз, тікелей еске түсіру, реминисценциялар, жасырын ассоциациялар, тұспалдаулар, аллюзиялар, фольклордың тұрақты бейнелері мен белгілерін пайдалану. Бұлар фольклоризмнің элементарлы-поэтикалық, мифологиялық, этнографиялық бағыттағы, еркін шығармашылық жанрдағы сан қилы түрлерінің бар екендігін дәлелдейді. Ертегі, аңыздарда жиі кездесетін көне кейіпкердің бірі – айдаһар. Мақалада Ғ. Мүсірепов шығармаларындағы айдаһар бейнесінің әртүрлі сипатта қолданылуы қарастырылады. Біз зерттеуімізде Ғ. Мүсірепов шығармаларындағы фольклорлық, мифологиялық кейіпкерлердің қолданылу ерекшелігін айқындай отырып, осы бейнелердің өте көнеден келе жатқанын дәлелдейтін ғылыми негіздерге де сүйенуді мақсат

етіп қойдық. Сондықтан жазушы шығармасының тінінде арқау болып отырған мұндай шығыстық сипаттағы фольклорлық образдардың қазақ ғылымындағы қолданылу деңгейі қандай деген сұрақтарға да тоқталдық. Жазушы фольклорда әбден тұрақталған бейнелерді алған. Ол бейнелерді өз қоғамының талап-мүддесіне сай қолданған. Фольклорлық дәстүр Ғ. Мүсіреповтің шығармашылық мәнерінің, көркемдік әдісінің маңызды құрамдас бөлігі болып табылады және оның көркем шығармаларында жанрлық, мазмұндық, бейнелік-символдық, стилистикалық жағынан түрлі деңгейде көрінеді.

Кілт сөздер: мифология, мифтік сюжеттер, мифтік кейіпкер, фольклорлық бейне, фольклорлық дәстүр.

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Специфика использования мифологических персонажей в произведениях Г. Мусрепова

Аннотация. В статье рассматривается проблема использования фольклорных мотивов, персонажей в произведениях классика казахской литературы Г. Мусрепова. В художественной системе Г. Мусрепова используются различные способы связи с фольклором: цитирование, непосредственное воспоминание, реминисценции, скрытые ассоциации, иносказания, аллюзии, использование устойчивых образов и признаков фольклора. Это свидетельствует о существовании видов фольклоризма в жанрах стихийно-поэтического, мифологического, этнографического направления, свободного творчества. Один из древнейших персонажей, часто встречающихся в сказках и легендах, это дракон. В статье рассматривается использование образа дракона различного характера в произведениях Г. Мусрепова. В своем исследовании мы также поставили цель опираться на научные основы, доказывающие древность этих образов, определяя специфику использования фольклорных, мифологических персонажей в произведениях Г. Мусрепова. Поэтому мы остановились и на том, каков уровень использования в казахстанской науке фольклорных образов восточного характера, на основе творчества писателя. Писатель выбрал вполне устоявшиеся фольклорные образы. Он использовал образы в соответствии с требованиями общества. Фольклорная традиция является важной составной частью творческого стиля, художественного метода Г. Мусрепова и проявляется в его художественных произведениях на различных жанровых, содержательных, образно-символических, стилистических уровнях.

Ключевые слова: мифология, мифические сюжеты, мифический персонаж, стилизация, фольклоризм, фольклорный образ, фольклорная традиция.

1. Introduction

A writer is a unique creative person. The way he turned his life's events into an artistic creation reflects his worldview, his mental imagery, and his personal style. The creative vistas and opportunities of an artist are greatly expanded by the depth of his life experience. The author, who is renowned for his originality and inventiveness, so contributes his own self to literature in this way. Of course, the poet's identity is not always made clear by the repeated use of "I". This property is manifested in the versatility of his art, in the depth of his attitude to life, to society, and in the meaning of the work.

When literature is fully developed on its way to development and reaches the level of an artistic and aesthetic category, it turns into folklore again, and uses it differently than be-

fore, according to its level. In these situations, folklore is frequently employed in literature as a symbol, figuratively speaking, as a creative technique.

Folklore has a very different and distinct poetics from literary works. It possesses amazing artistic beauties that can be discovered through study of its poetics. In this regard, we concur with the remarks made by Kazakh folklore researcher S. Kaskabassov, who states that studying the relationship between literature and folklore in conjunction with the historical development of literature will be very beneficial because it is preferable to approach everything from a historical perspective (Kaskabassov, 2010: 22). Although folklore is not purposely used in the work, it is incorporated into it in an unrealistic way for associative purposes. These folktales rarely come to the surface because they are buried deep within people's mind. At such a harmonious level of connection, when literature rises to a high level, it recognizes and appreciates folklore as an eternal value, then searches for the idea, plot, image it needs, finds its deepest semantic forms and is consonant with itself. Such harmony is the main feature of the work of G. Musrepov, a classic of Kazakh literature.

2. Material and methods

2.1 Methods

In the given research were used historical, typological tracing, analysis and compilation methods. From Experience demonstrates that written literature has had great effectiveness in creating an artistic understanding of reality and the inner world of the person. However, folklore traditions continue to be its compass, symbolizing national aesthetics and communicating stylistic variation.

2.2 Materials

The materials of the study are the works of G. Musrepov as "One day of the shepherd Aigul" ("Aigul qoishynyng bir kuni"), "The Awakened Land" ("Oyangan Olke") and "The Song of the Eagle" ("Qyran zhyry"), "Mother's Song" ("Ana zhyry").

Among the foundational texts for the mythological school of Kazakh literary studies are the folkloristic works of Sh. Ualikhanov, A. Baitursynov, M. Auezov, and A. Margulan. The works of renowned folklorists such as S.Kaskabassov and Ye. Tursunov exhibited the vision of the mythological school. The representatives of the new mythological school are well-known figures who have received professional training in literary studies, folklore, cultural studies, musicology, philosophy, and other fields. Their combined brainpower literally burst after the S. Kondybai phenomenon emerged as a leading figure in Kazakh spiritual thought. The typology of etiological myths is defined by A. Toyshanuly in his book "Turkic-Mongolian Mythology" which also identifies common and distinctive characteristics of some tales.

The article addresses the issue of folk tales in fiction as well as the notion of the relationship between written literature and folklore. It is prepared with the use of academic publications by the scholars indicated above as well as additional researchers from Kazakhstan.

3. Discussion

Modern folklore research has fully developed and established its own scientific stream around the new approach to myth, one of the oldest genres of folklore. In addition to being a form of expression, folk mythology illustrates how early humans interacted with nature, society, and conflicting forces like good and evil, life and death. Using folklore, every writer draws comparisons between the old and the new, employs the image of an ancient

narrative as a symbol of artistic structure in the actual artistic fabric of his work, and comprehends the ancient philosophical and poetic legacy in his own unique way.

Working with folklore, any writer chooses and applies the essential lyrical and philosophical principles from the old traditions. The writer searches folklore for themes concepts, pictures, and mythological tales that resonate with the spirit of the present.

The author's deliberate incorporation of folk mythological elements strengthens the work's national tone and gives it more national character. There is no denying that every country has unique expertise and customs.

Mythology is the system of artistic thinking and knowledge accumulated by the people over thousands of years. It includes the spiritual quest of the human race, thoughts of wisdom, ideas of moral goodness. By transforming it into symbolic representations of fiction, this universe can be used to further literary goals. The use of mythical legends in works of fiction contributed to the emergence of new literary techniques in literature. Mythological elements in fiction serve a variety of artistic purposes.

The classic of Kazakh literature G. Musrepov on his way to artistic heights relied on folk literature and widely used ancient folklore images. As a rule, the relationship between a writer and folklore is explained by such factors as his attitude to folklore and the level of understanding of folklore works, the degree to which he uses folklore sources in his works as an author, the ways of processing the materials, and the course of using various elements of folk oral literature in his work. When studying G. Musrepov's work, all of these factors manifest themselves in a unique signature.

Authors who use folkloric elements rely primarily on moral and philosophical sources to support their narrative ideas. The symbolic paintings that embody the artist's philosophical ideas start to provide him more support as he elevates the concept of morality in his work than do the artistic techniques. Through the contributions of various writers, creation of legends has found its way into modern literature, where it is starting to take on a unique style and expressiveness.

For instance, the mythological tale of Eve is the basis for G. Musrepov's story "Mother's Song". In Kazakh mythology, the tale of Adam and Eve is very widely known. Taking the general idea of that mythical legend, the writer created a new legend. The life and merits of the Prophet Muhammad (peace and blessings of Allah be upon him) and his companions are described in modern Kazakh prose, which have taken shape in works of fiction. A. Tanzharykova in her article titled "Folklore motives in modern Kazakh prose" believes that "Mother's Song" is a genealogical myth with a folklore vision. She sees this tale as a creative spiritual work based on an ancient religious legendary story supplemented with mythical imagery (Tanzharykova, 2010:233).

During the totalitarian system that prevailed for a long time, no writer could preach Islam and narrate the lives of the prophets. First of all, rigorously atheistic schooling had a significant influence during that age, but writers also lacked literacy and theological understanding despite their strong desire to write. For this reason, approaching the subject in prose was far more challenging than in poetry. There weren't many writings that lauded the prophet and even referenced his name, despite the writer's literacy. This kind of work has only now become visible.

In the "Mother's Song", the writer describes a mysterious world i.e. a paradise for mankind. As the story goes, the millions of little angels pray day and night, saying: "... *La ilaha illa Allah*…!" Paradise as a creative space is a mysterious world unknown to mankind. The author took the plot of the story as a basis for the legend of the appearance of the first man on the Earth and the appearance of Adam and Eve in general, added realism and romantic pathos, and created a world with a unique content and style.

The fabled statement begins with the notion that "the very first peg of mankind is the Kazakh land" and concludes with the notion of global human unity and cooperation. In the story, there are legends and stories about the birth of the first "lullaby", about the reason why only a Kazakh woman can curse her God, which is not found in any other nation, about the Kazakh moral education and Kazakh's natural affinity for song. Here is an example from a passage where the author describes the emergence of the lullaby song: "…*Balalar anda-sanda yñyrsyp qoiady. Ana ekı balasyn qūşaqtai otyryp, balalarynyñ yñyrsuyna özınıñ yñyldauyn qosady. Osylai-osylai öñdene kele, keiın besık jyry dep atalatyn bırınşı än aiaqtana bastady... Ömırdı oi tuğyzady, än körkeitedı emes pe*! Adam ömırı ornyğyp, aqyryn-aqyryn körkeie berdı" [...Children sometimes whine. A mother hugs her two children and adds her own moans to the children's moans. After editing in this way, the first song, later called the lullaby, began to be finalized. Doesn't that make life beautiful? Man's life was getting better and better], "*Sudyñ tazalyğyn üireteiık. Künnıñ jylylyğyn üireteiık. Ata-ananyñ dostyğyn üireteiık. Bızdıñ salauatymyz osy bolsyn, än bolsyn! Öitkenı osy jaña düniemızdıñ özı mağan än salyp tūrğandai, meiırım tögıp tūrğandai sezıledı*" [Let's teach the purity of water. Let's teach the warmth of the sun. Let us teach the friendship of parents. Let it be our health, let it be a song! Because it's like this new world of ours is singing to me, pouring out grace] (Musrepov, 2002: 138), (literary translated by authors).

So, even if it is a legend created by the writer as a whole, the reader involuntarily pays attention to the thoughts that are connected to reality in it. Thus, the writer created a real world by transforming the religious-legendary plot. He creates a legend based on a new perspective, taking the old links of the legendary plot of Adam and Eve.

U. B. Dalgat argues that modern writers turning to folklore have a much more complex attitude to plot. The early stage has long been overcome, when the writer openly focused on one or another folklore plot, when the traditionally stable mechanism of folklore narration was still operating, determined by a certain network of logical possibilities (Dalgat, 1982: 42). We completely concur with the researcher's assertion because it is unusual for any writer to employ folklore plots in a modified way.

G. Musrepov is unique in that he adds fresh material to the myths and legends while incorporating his own writing perspectives. The relationship between space and time appears to be disrupted even at times. The fabled cast of characters evolves and their actions are renewed in accordance with the modern day. The author uses them to alter society as he pleases, describing their deeds from an artistic and ideological vantage point.

Let us consider one of the ancient characters – the dragon, which often appears in fairy tales and legends of Turkic peoples. For example, in the fairy tale "Yer Tostik" is described the action with the dragon: "Yer Tostik took his bow and shot the climbing dragon between two eyes, and the dragon fell to the ground. Seeing his fall, the fledglings also stop making

noise. Yer Tostik lies down on the bed again and falls asleep" (Musrepov, 2002: 29). While the plot of fantasy tales is built on a special, amazing story, it is the dragon along with the copper, devouring, one-eyed giant that makes it scary and intimidating. All of them have incredible power. "In any of the myths and legends that are the roots of ancient art, the struggle with the mundane, religiosity and various beliefs are intertwined and actualized. That is, a variety of enigmatic forces that people did not fully comprehend were the source of anxiety and terror. The spirit acts strangely after it becomes trapped. For example, a dragon has several heads, and when it gets angry, fire comes out of its mouth. Here are characters similar to Yer Tostik fighting such monsters. References to the image of the dragon we can often meet in the works of the writer. Among the most common figures in the oral literature of all the world's peoples is the dragon. In most myths, fairy tales, folk epics, and classical poetry, the dragon is portrayed as one of the protagonist's primary foes. However, there are frequently some who behave more like one of the many roadblocks than as the primary adversary.

The snake is frequently depicted in ancient Greek and Iranian mythology, and it represents death in their bodies. Victory over the serpent, a recurrent adversary in mythological tales, was equated with victory over death. V. Ya. Propp in his research work on fairy tales says that the image of the dragon appeared in the folklore of sedentary countries (Propp, 2002: 195). The same opinion is expressed by Ye. M. Meletinskiy's study "Poetics of Myth". Since the Chinese, Indian peoples, as well as Egyptians from ancient times were engaged in farming, the image of the dragon was established in their myths in a negative way. It is said that there is a plot that a dragon spitting fire from its mouth will burn crops and bring trouble to the country without predicting rain (Meletinsky, 2021: 193).

Zh.K. Kishkenbayeva and E.Ye. Ibrayeva have studied the sacral and demonological character of dragon and snake images in Turkic folklore (Kishkenbayeva et all, 2020: 311). The researchers think that these images are represented in a sacred, spiritual form in understanding of Turkic civilization.

Another Kazakh scholar F.N. Daulet investigates the totemic code of culture in the global linguistic picture by using the material of phraseological units of the Chinese and Kazakh languages (Daulet. 2019:71). Based on the scholar's research, the image of a dragon represents evil and darkness in Kazakh culture, whereas in Chinese culture it represents imperial might. It is interesting to notice that the water element is closely associated with the dragon image in both Chinese and Kazakh mythology.

We can infer that Kazakhs do not have a concept of a dragon from Sh. Ualikhanov's statement as "… we have not heard about the thunder dragon" (Valikhanov, 1961: 481). However, among Kazakh fairy tales, the plots of such tales as "Aidakhar katyn" (Dragon Woman) and "Argy Mergen" (Sniper Argy) include plots related to the dragon causing rain. While in the first tale the dragon whistles and it rains, in the tale "Argy Mergen" the weather suddenly turns bad and it rains when the dragon is very thirsty and dies. In the given tale, the dragon takes the form of a woman and marries a man. In the middle of the night, the dragon in the form of a woman could not stand the desert, stretched its neck from the roof of the house and drank water from the river. We believe that this story came down to us from sedentary peoples who believed the dragon to be the lord of water.

The mythologist A.Toishanuly says that the image of the dragon, found in mythical narratives of Kazakhs, has a winged meaning in the understanding of the above-mentioned peoples, takes place not in the flying image, but in the image of a giant snake (Toishanuly, 2010:81). Academician S.A. Kaskabassov says that a dragon is a giant snake in the Kazakh sense. That is, a dragon is simply a giant snake in Kazakh. In Kazakh folklore it is called a dragon or a snake. Kazakh storytellers sometimes used the word snake and sometimes dragon as synonyms.

According to S. Kondybay's writings, the totem of the dragon in Kazakh folklore has many beneficial qualities rather than being a terrifying figure with flames coming from its mouth like it is in the East. The scholar reveals the totemic character of the dragon found in Kazakh myth. It is demonstrated that the dragon is widely acknowledged as the ancestor of the human race and is regarded as the equal of wisdom in Kazakh mythology. In research by U. A. Garifullayeva, B. Momynova, S.A. Saduakassova, & Zh. Satkenova according to the Kazakh beliefs, the dragon possesses sacred properties and acts as the assistant to the person in many spheres of life. The dragon symbolizes mystery and sacrality (Garifullayeva et all, 2015: 148).

The ideas regarding the genesis of the dragon image all agree on one thing: it is a mythototemic creature that is primarily negative and frequently appears in both Eastern and Western folklore. The dragon was once opposed to Zoroastrianism, but with the advent of Islam, it was totally eradicated and only survived in antiquated epics and fairy tales.

In our research, we looked at the peculiar ways that G. Musrepov incorporated folktales and mythological characters into his writings, and we tried to rely on scientific proof to show how old the pictures were. Therefore, it is not unnecessary to continue discussing how often these eastern folklore images are used in Kazakh culture. So, basically, we summarise our reflections related to the search for the reason why the image of the dragon, often found in the tales of eastern peoples, has taken hold in the minds of Kazakhs, using examples from some of the writer's works. Scholar S. Kaskabassov has expressed the idea that we may be certain that the totem image of the enormous snake and the folklore picture of the dragon are equal in the Kazakh notion. Generally speaking, the word "snake" in Kazakh language usage has evolved into a figurative notion akin to the word "attraction". The concept of "snake" and "dragon" is a common feature in contemporary art, with its roots in folklore and awareness.

As for the novel "The Awakened Land", here we find descriptive sentences like: "Now two poisonous dragons were racing, looking at each other, stumbling and hesitating. Tursynbai's complexion turned grey and his eyes flashed like a snake's tongue" (Musrepov,1980:62). This passage recalls the totemic image of the serpent and dragon alternating in the portrayal of the gigantic people, as it describes Ushakov's confrontation with Tursynbay. With this, the author produces a stylization of mythology. The reader is invariably presented with visuals that are genetically retained through folklore memory for the purpose of allusion and reference to a notion. Let's consider the following passages: "*Qia-qiğaş, kese-kese jatqan aq irekterdiñ üstinen yrğyp tüsip, orşyp-ūşyp, ysqyrynyp kele jatqan ūzyn aq aidaharlar körinip ketkendei bolady*" ["Long white dragons seem to appear, leaping, flying, and whistling over the white ridges that lie diagonally overhead"] (11, p. 122) (liter-

ary translated by authors), "*Jazager oträdtyñ bastyğy ofiser Antonovtyñ jürgen jeri jylan jailağandai bolyp qalatyn*" ["The place where Officer Antonov, the head of the criminal detachment, walked was like a snake"] (Musrepov, 1980: 170] (literary translated by authors). These passages demonstrate how the author employs the proper actions in between the words to compare rather than providing the image in its entirety. Basing our analysis on Ya. Golosovker's view of mythical stylization which holds that "when mythicizing the narrative, the author does not target metaphors derived from myth, but actively uses them, they remain the main explanatory component of the text" – we see that G. Musrepov uses folklore motifs differently, primarily in the way that he uses language to recreate memory.

Doing an analysis on other passages from the novel "The Awakened Land" (Oyangan Olke) we found comparisons to other creatures: "*Nağyz nağaşysy – İgilik, eşkimniñ qūlağynyñ türiktigine qaramaityn adam. Oiau otyrmysyñ, qalğyp kettiñ be, oğan onyñ bäribir, jūtqysy kelse, kündiz demei, tün demei jūtady da qoiady*"// "*His real uncle is Igilik, a man who doesn't care about the nastiness of anyone's ears. He doesn't care if you sleep or not, if he wants to eat, he eats day or night*" (Musrepov,1980:27) (literary translated by authors), "*Jalaqy degendi bilmeitin auyldyñ eski dästüri jailaudai keñ bolsa, sanauly aqşasymen, kirimen, kezimen, şotymen kelgen bazar da, zavod ta obyrdyñ örisin keñite tüspese, taryltqan joq, molyqtyra tüsti*" // "*The old tradition of a village that didn't know what a paycheck was as vast as a pasture, and neither the market nor the factory that came with a handful of money, dirt, time, bills, narrowed the crayfish's habitat*" (Musrepov,1980:95), "*Saiqaldanbai-aq, turasynan köşse künä bola ma eken būl obyrğa! – dedi Uşakov. – Joq Jūtqyzbaspyn mektepti! Meni birge jūta alsañ ğana jūtarsyñ!*" // "*Is it a sin if this crayfish speaks straight and not sly?" - Ushakov said. No! I won't let you destroy the school! Only if you can swallow me together.*" (Musrepov, 1980: 356), "*Qarağandy men Aqbūirat, Nildi kenderi tügil, jaña tabylğan, äli iesiz jatqan kenderdi de jalğyz jūtqysy keletinin özine-özi tağy da qaitalanady*"// "*He reiterated to himself that he wanted to absorb the newly discovered and still unoccupied mines, including the Karaganda, Akbuirat and Nile mines*" (Musrepov, 1980: 362) (literary translated by authors). The writer repeated comparisons to the *crayfish*, *leech*, *smurf*, and *vulture* in all their hideous forms. Here the writer often uses this image to expose the tyrannical character of the Russian colonists who came to exploit the underground riches of the Kazakh steppe, which can be found in any of the writer's works, especially in the novel "The Awakened Land". When, in what situation, the atmosphere of the speech, the effect on the listener, the appearance and character of the mythological characters are adequately set by the concepts and understanding of the time of the period. The use of such a folk image from the pen of a master artist in such a variety is not immediately apparent. It is not difficult to guess that the heroes, quite established in the artistic chain of our great nation, were the only model for the creation of the image of the writer.

The folkloric characters in the writer's stories are filled with images like 'angel', 'ghost', 'horse', 'baiterek' (a giant poplar tree), 'old witch', 'devil' etc. From the use of these characters in the literary context, we can see that the writer has mastered folklore with great finesse. This is the result of the fact that he found endless treasures from the rich artistic wealth of his native people and these magical treasures developed his artistic taste.

The use of mythical spells helped the authors to express their deep thoughts. One of the origins of our spiritual treasure is mythology, which has become deeply ingrained in our folklore consciousness and is linked to the national character in contemporary literature. In contemporary Kazakh writing, mythology is an incredibly complex phenomenon. Myth has permeated every level of the literary text in addition to existing in a variety of artistic forms and orientations. One could refer to Kazakh mythology as a syncretic genre with a dialectical-logical structure. The entirety of the people's unique way of thinking and knowing was passed down from generation to generation, absorbed and dispersed throughout the genetic system, transformed into a particular symbolic picture, and perpetuated in the realm of creativity. Any form of art has a unique way of thinking called mythopoetic thought.

The ornithomorphic archetype of the bird is presented in the author's work "The Song of the Eagle" ("Kyran zhyr"). A. Abudllina, Sh. Doskeyeva and K. Tulebayeva researched the ornithomorphic archetype of birds in their research paper. According to the researchers, the bird archetype represents the scope, autonomy, and liberty of the human soul. It is established using the ornithomorphic premise that birds like the falcon, kingfisher, swan, goose, and dove are symbolic images derived from magical and totemic representations in addition to being poetic pictures (Abdullina et all,2023:80).

In mythology, the archetype of the eagle is defined as the master of the sky and the wind. The work describes the world of eagles and birds, and it seems to be in keeping with its nature: "Öz betımen jürgen şal-qyranğa soqtyğyp nesı bar edı? Soqtyqqan ekensıñ, körsetken erlınıñ qaisy? Taqala bergende taiqyp ketkenıñ be?"// "*What was the point of bumping into an old eagle walking on your own? What was the point of your bravery*?" (Musrepov,1980:246) (literary translated by authors). The writer, who deeply understands the nature of birds, describes the qualities of height and arrogance by showing the world of birds. If we pay attention to the structure of the work, the writer has effectively managed to use rhizomatic structure.

Now it has become clear that such directions of myth as anemism, totemism, magism are especially characteristic for the Kazakh worldview. Traditions of worshiping spirits, shrines, commemorating the ghost of a dead person, honouring the grave of such notions have never been broken among Kazakhs. Kazakh people respected and worshipped every phenomenon of the celestial world. In particular, concepts related to the Moon and the Sun have deeply penetrated the fabric of the poetic system of thought of our people. He considered them sacred and valued them all. The Sun is a concept that has been the basis of worship of Turkic peoples since ancient times. It is a law of scientific and cognitive significance, according to which all bodies entering the solar system in outer space move only with the help of heat.

The next work of the writer is "One Day of the Shepherd Aigul" ("Aigul qoishynyng bir kuni"). This work is about Aigul, who became a deputy of the Supreme Soviet of the USSR. Aigul, who spent more than twenty years in colonialism, has reached a state where she knows the meaning of the silence of a sheep without words. There is a legend in the work about how Subitai Batyr, Genghis Khan's general, came to the south region of the Kazakhstan, saw people eating carrots and turnips, and ordered them to take care of the cattle. The image of the hero Subitai is depicted in a reminiscence manner. On the mystical and

mythological basis, Subitai is seen as the reason for the spread of nomadic lifestyle among the people, showing the existence of the hero in reminiscence direction.

On water management: "*Köşpelı ädetımız älı basym. Ūmyta almai kelemız. Keide bügıngını ğana oilauğa üimelesıp qalamyz. Erteñgınıñ bar mūñy suda ğoi. Tyñdardyñ tyñy su emes pe. Qazaq jerındegı jetı jarym myñ özenniñ bırde-bırı qolbala bolğan joq. Ğalymdarymyz jer astynda jatqan on şaqty teñız baryn aşty. Bılektı sybanyp jıberıp, balaqty türıp jıberıp, qolğa alar ıs emes pe! Qūm teñızıne üirengen köz su teñızın ızdemei me eken! Jatsyna ma eken!*" ["On water management: "Our nomadic habits still prevail. We cannot forget. Sometimes we get stuck thinking only about today. Tomorrow's sorrow is water. Isn't water life? None of the seven and a half thousand rivers of the Kazakh land was artificial. Our researchers have discovered about ten sea bars lying underground. Isn't that something you can do, just roll up your sleeves? The eye, accustomed to a sea of sand, does not seek a sea of water? It's out of alienation!"] (Musrepov, 1980: 229). Thus, Aigul's deep intuition, having made sure that pastoralism is understood, raises a major question for the future. Today, researchers predict that there will be water shortage in Central Asia. We can see that the writer is not indifferent to social, historical, cultural, political and environmental issues.

The events in the work are developing in a rhizomatic structure. Returning to the past, readers can see the past of Aigul, who has lost her firstborn during the war. Taking the newborn lambs in her hands, she remembers that she had lost the child, and the imagination of the past touches her heart.

People involved in livestock farming always have problems. The work depicts that the bed of the Syr (the river located in south of Kazakhstan) flows into Kaskirsay, which prevents sheep from grazing. The author conveys the hint that "fire and water are mute enemies" and the impossibility of underestimating the suddenness of nature. In Kazakh literature, the amazing character of nature is described by T. Zharmaganbetov "Row Crop" ("Otamaly"), A. Kekilbaev's work "Abyss" ("Chynyrau") also show the weakness of mankind before nature. Similarly, this work figuratively conveys the weakness of mankind before nature.

4. Results

Based on these viewpoints, we can observe that apathetic ideas about these celestial luminaries create a channel all by itself in the legendary consciousness of the Kazakh people. Such ideas are interwoven in various ways and serve their creative purpose inside the work's artistic structure. These kinds of examples abound in all of G. Musrepov's works. In general, G. Musrepov has such peculiarities. We have made sure that in the works of a writer who is very stylistic, writes little by little and uses every word through a large creative core, one can scrutinise with special care not the plot, the image itself, but its motives.

In any work of the writer, concepts related to such mythical knowledge are inextricably intertwined in the artistic system of the plot of the work. Such animic concepts are particularly common. It is certainly not the writer's purpose to use it consciously, but the result of notions ingrained in our blood from our ancestors over many centuries. Animism is a simple concept of the environment and natural phenomena in early communal society, which believed that all the various things on earth and in the sky had a soul. From Sh. Ua-

likhanov's work as "Remains of Shamanism among the Kazakhs" we see that the concept of animism existed among the Kazakhs a very long time ago (Valikhanov, 1961: 96).

Thus, in the opinion of the researcher who studied the preservation of shamanic religion among Kazakhs in similar concepts, if we say that mythical beliefs are a feature of the spiritual world of the people, then these features form a channel in the works of the writer G. Musrepov and strengthen his folklore base. Folklore has not lost its ideological and aesthetic significance and becomes a spiritual treasure, rich creativity of writers.

5. Conclusion

So, having summarized the peculiarities of G. Musrepov's use of folklore motifs in his works, we have grouped them as follows: The writer took images and motifs firmly rooted in folklore. He utilized the images according to the needs of his society. From the first step, the writer boldly entered the field of literature and was constantly learning. G. Musrepov, who immediately expressed his civilized attitude to all changes in society, constantly drew attention to the heritage of folklore. "We must appreciate folk poetry. It is our main source of nourishment" – he said.

The author began including folklore figures into his writings at the same period. The appearance of heroes from classical mythology in works that depict the face of modernity initially looks nonsensical. Ultimately, it becomes clear that there were two motivations for this use: the author, who had a strong connection to folklore since he was a young man, intended his works for a general audience and derived them from ideas that were more accessible and well-known. The writer sought to bring his folkloric characters into written literature in a more mature and developed sense. That is why it is possible to forget that these characters of the writer's works are folklore images. In other words, the writer mixed folklore motifs in his work. Thus, he raised the indigenous perceptions of the people to a literary and artistic level, continued to revive the heritage preserved from ancient times.

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