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REPRESENTATION OF NATIONAL IDEALS AND HEROIC SPIRIT IN NOVEL-DIALOGY RAIYMBEK BATYR BY ZH. TURLYBAIULY

Abstract. In this article, relying on the works of scientists-researchers and analysing the heroic epic, the theme of the image of Rayimbek Batyr in the oral folk art is considered. In Kazakh literature the collective images of Rayimbek Batyr complement each other, a versatile view of the hero's image is considered, paying special attention to the multifaceted description, a gallery of images of the brave man is created. The purpose of the article is to study the transformation of the image of Raiymbek batyr from the point of view of national interests, his role in the history of the country, heroism of Raiymbek, who became our national motto, reflecting the principle of folklore and literary continuity. The relevance of the research in the article is that it shows the heroism and courage in the trials endured by heroes such as Raiymbek, thanks to whom the country gained independence and became a fundamental state. In the course of achieving the set goal, the state archives were reviewed, valuable information about heroes-heroes was used, work was done to analyse research papers, conclusions of scientists studying the image of Raiymbek Batyr. The results of the analysis showed that the plot structure of the novel is systematized on the basis of similar motifs and parallels inherent in archaic, heroic, historical, romantic, and epic epics in the world folklore heritage, including national folklore. In the era of modern globalisation, in order not to disappear as a nation, education by the example of such heroes as Rayimbek is one of the urgent problems of our time. We consider the value of the article and the practical significance of the results of the work to be the assertion that the work is a spiritual mirror of the Turkic world, a spiritual phenomenon that is promoted as a teaching of global exploits and serves the good of humanity.

Keywords: heroism, literary continuity, motif, spiritual phenomenon, folklore heritage

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Ж. Тұрлыбайұлының Райымбек батыр атты роман-дилогиясындағы ұлттық мұрат және қаһармандық рухтың бейнеленуі

Аңдатпа. Бұл мақалада зерттеуші ғалымдардың еңбектеріне сүйене келе әрі батырлық жырды талдай отырып, халық ауыз әдебиетіндегі Райымбек батыр бейнесі тақырыбы қарастырылады. Қазақ әдебиетіндегі Райымбек батыр жайындағы туындылар бірін-бірі толықтырып, батыр бейнесіне түрлі биіктен қарап, сан қырынан сипаттауға баса назар аударып, образдар галереясын жасағаны сараланады. Мақаланың мақсаты – фольклор және әдеби сабақтастықтың принципін көрсетіп, Райымбек батыр бейнесінің трансформациясын зерделеу, есімі ел жүрегінен өшпес орын алып, ұлттық ұранымызға айналған Райымбектің қаһармандығын, ел тарихындағы рөлін көрсетіп, ұлттық мүдде тұрғысынан

зерттеу. Алдыға қойылған мақсатқа қол жеткізу барысында мемлекеттік мұрағаттарға көз жүгіртіп, жаяу жүрек батыр жайында құнды мәліметтерді қолданылды, Райымбекті зерделеуші ғалымдардың зерттеу еңбектерін, пайымды тұжырымдарын саралау жұмыстары жүргізілді. Талдау нәтижелері романның сюжеттік құрылымы ұлттық фольклормен қоса әлемдік фольклорлық мұрадағы архаикалық, қаһармандық, тарихи, романдық, дастандық эпостарға тән өзара ұқсас мотивтер мен параллельдер негізінде жүйеленгендігін көрсетті. Райымбек баба есімі қазіргі еркіндік, ұлттық мүдде ұғымымен тікелей байланысты. Қазақ елінің мүлде жойылып кету қаупі төнген қисапсыз шайқастарға тұспа-тұс өмір сүріп, ел, жерін қорғаған тұлғаның батырлығы бүгінгі ұрпаққа өнеге. Қазіргі жаһандану дәуірінде ұлт ретінде жойылып кетпеу үшін Райымбектей қаһармандардың биік болмысын көрсетіп, ұрпаққа ұлағат ету бүгінгі таңдағы өзекті мәселелердің бірі. Алдағы уақытта берісі түркі әлемінің рухани айнасына, арысы жаһандық ерліктің ілімі болып насихатталып, адамзаттың игілігіне қызмет ететін рухани құбылыс екенін пайымдау мақаланың құндылығы әрі жұмыс қорытындысының практикалық маңызы деп білеміз.

Кілт сөздер: қаһармандық, әдеби сабақтастық, сарын, рухани құбылыс, фольклорлық мұра

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Репрезентация национального идеала и героического духа в романе-дилогии Ж. Турлыбайұлы «Райымбек батыр»

Аннотация. В данной статье, опираясь на труды ученых-исследователей и анализируя героический эпос, рассматривается тема образа Райымбек батыра в устном народном творчестве. В казахской литературе собирательные образы Райымбек батыра дополняют друг друга, рассматривается разносторонний взгляд на образ героя, уделяя особое внимание многогранному описанию, создается галерея образов батыра. Цель статьи – изучение трансформации образа Райымбека батыра с точки зрения национальных интересов, его роли в истории страны, героизм Райымбека, ставшего нашим национальным девизом, отражая принцип фольклора и литературной преемственности. Актуальностью исследований в статье является то, что показан героизм и мужество в испытаниях, выпавших на долю таких героев, как Райымбек, благодаря которым страна обрела независимость и стала фундаментальным государством. В ходе достижения поставленной цели были рассмотрены государственные архивы, использованы ценные сведения о героях-героях, проведена работа по анализу исследовательских работ, выводов ученых, изучающих образ Райымбек батыра. Результаты анализа показали, что сюжетная структура романа систематизирована на основе взаимосвязанных мотивов и параллелей, характерных для архаических, героических, исторических, романских, эпических эпосов мирового фольклорного наследия, включая национальный фольклор. Имя Райымбек батыра напрямую связано с современным понятием свободы, национальных интересов. Героизм человека, который жил и защищал свою страну, свою землю, стоя на грани полного уничтожения Казахстана, является примером для нынешнего поколения. В эпоху современной глобализации, чтобы не исчезнуть как нация, воспитание на примере таких героев, как Райымбек, является одной из актуальных проблем современности. Ценностью статьи и практической значимостью результатов работы мы считаем утверждение о том, что произведение является духовным зеркалом тюркского мира, духовным явлением, которое пропагандируется как учение о глобальном подвиге и служит благу человечества.

Ключевые слова: героизм, литературная преемственность, мотив, духовное явление, фольклорное наследие

1. Introduction

It is known that the first issue to be considered when analyzing a work of art is the correlation between authenticity and artistic quality of a character's image. And this theme is relevant in works about the lives of historical figures.

The creation of a literary and artistic image of a historical person is not a simple collection of historical and biographical data about him, but a selection of material related to real reality and the identification of aspects that allow to reveal the unique nature of the person. The writer must synthesize these materials in a creative laboratory, bringing them to the level of art, subordinating them to the main idea.

Modern literary works sometimes revive the compositional structure peculiar to folklore genres (e.g. fairy tales, myths, legends, etc.). In this case, the folklore heritage serves to organize the overall architectural structure of the work as rationally as possible. The interrelation of literature and folklore at the plot level can be explained by the process of revival of folklore motifs.

A well-known researcher of Kazakh folklore, S. Kaskabassov, asserts that analyzing the links between literature and folklore alongside the historical evolution of literature will be extremely advantageous, as it is best to consider all matters through a historical perspective (Kaskabassov, 2010: 22).

Many contemporary scholars have addressed the problem of using folklore motifs and characters in the works of the classics of Kazakh literature. For example, in the works of G. Musrepov were used quotation, direct recollection, reminiscences, hidden associations, allegories, allusions, the use of stable images, which are ways of linking modern literature with folklore (Obayeva, 2024: 151).

The creative use of folklore motifs in the novel-dilogy of Zh. Turlybaiuly "Raiymbek Batyr", dedicated to the feat of one of the great historical figures who fought for the freedom of the country and the region, demonstrates the predominant role of this artistic technique in the depiction of historical reality. The historical character of the work, first written and published in 1972, i.e. in Soviet times, reveals the artistic and poetic elements characteristic of the heroic epic in the folklore heritage. A deeper study of this issue will reveal the specificity of the epic tradition and the epic hero in a holistic work of art.

As a result of the research of the novel-dilogy "Raiymbek Batyr", it was revealed that a number of folkloric and epic motifs are embedded in the structure of the literary text. These include: having a special destiny (markedness); heroic childhood; the young hero being separated from his native village and raised in a different environment; growing up in an uncle's household; choosing a mount; rushing to save his father from captivity; becoming a horseman (herder); the hero's campaigns to liberate his native land from the enemy, seeing a dream; freeing his bride from captivity by defeating a snake/dragon, thus heroically marrying, etc. The results of the analysis also revealed typologically similar versions of these motifs found in the Kazakh, Turkic-Mongolian, Eastern, and Western folklore heritage.

2. Methods and materials

2.1 Research methods

When studying the role of folklore motifs in the embodiment of the hero's image in modern fiction, a number of literary methods and approaches were used comprehensively. In particular, when analyzing the peculiarities of manifestation of typological common motifs in the folklore of the peoples of the world in the novel "Raiymbek Batyr", historical-comparative, typological, comparative, systemic-functional and textological methods of research were used.

The main reason for the novel is the most common motifs in the folklore heritage of different peoples of the world, along with nomadic plots, is the lack of archival documents about the historical figure of Raiymbek Batyr. As the tendency of oral narrators of folk history to follow the traditions of classical epics has become a well-established trend, it has always been a dominant factor in determining the narrative system of historical novels.

2.2 Materials description

The main sources of material were a novel-dilogy "Raiymbek Batyr" by Zh. Turlybaiuly. This novel-dilogy tells about the heroic life of the protagonist from his childhood to the last days of his life. In this regard, it is impossible not to notice the archaic and classical heroic and event dynamics in the series of episodes, which are the basis of the plot line of a wide-ranging epic work. Each significant component of the story, which begins with the hero's childhood away from his homeland (in the village of his uncle), is reminiscent of the traditional plot and compositional structure of the heroic epic.

In this regard, a Kazakh scholar M. Koigeldiyev notes that in the narrative about historical figures, especially heroes, there is a gravitation towards the classical epic tradition, sometimes consciously giving priority to its techniques and means (Koigeldiyev, 2005: 147). The researcher highlights that the storytellers of historical accounts in oral traditions regarding the battles of Raiymbek Batyr were similarly shaped by this legendary tale, particularly the epic poem "Manas". It is important to note that the most recent examples of these are memories from the past that have been kept alive by the community. Regardless, it is clear that Raiymbek Batyr was indeed a genuine historical person. The survival of stories regarding the bravery and religious role of Raiymbek Tukeuly in the collective memory of the community for hundreds of years, and their ongoing presence in people's conversations, illustrates the importance and cultural relevance of this historical individual and his courageous acts.

In previous studies we noted that A. N. Veselovsky in his scientific works considers the reasons for the similarity of stories in world literature in the process and continuity of historical and cultural development of peoples, and V. M. Zhirmunsky, studying the folklore heritage of different peoples, notes the factors influencing the presence of similarity in them: historical and genetic lineage (origin); historical and cultural ties and patterns of socio-economic development (similarity in general typology) (Abyr, 2020:12).

"The study of the correlation between literature and folklore not in a generalised form, but in unity with the course of the historical development of literature will be very fruitful,

because, whatever it is, it is better to consider on the basis of the historical principle..." (Kaskabasov, 2011:33). In this regard, we have considered the relationship between literature and folklore on the example of the novel-dilogy of Zh. Turlybaiuly's "Raiymbek Batyr".

3. Discussion

As an element of the worldwide epic tradition, Kazakh epics clearly show a continuity in type and a consistent development path. This evolution is a natural process, transitioning from early versions where heroes battled supernatural entities, to newer, more unique representations where the main characters tackle the opposing forces of a patriarchal-tribal society and finally affirm their power to shape their own futures. It is widely recognized that the epic aspect is crucial in the cultural and national identity of any community.

Zh. Turlybaiuly's novel-dilogy "Raiymbek Batyr" tells the story of its main character from the time he is a child until the end of his life. In the expansive and grand storyline of this monumental piece, one cannot ignore the vibrant episodic format, which incorporates traits of both ancient and classical heroic tales, and at times even captures the spirited essence of romantic narratives. The protagonist's early years, spent away from his homeland while living with his maternal relatives, act as a key element in the plot, reminiscent of the classic structure found in heroic epics (Turlibayuly, 2004: 456).

In his analysis of dominant thematic motifs in heroic epics, B.N. Putilov identifies an extensive range of recurring storylines. These include battles with serpents or monsters, conflicts between the hero and giants, confrontations between male and female warriors, father-son clashes, heroic marriages, the hero rescuing his sister, misunderstandings between siblings leading to combat, rescuing a kidnapped bride, unexpected encounters with his wife's wedding, duels with warriors from other lands, repelling invaders and annihilating enemy forces, liberating cities from enemy occupation, campaigns into foreign lands, retrieving stolen livestock, one-on-one battles with adversaries, and, finally, the hero's tragic death (Putilov, 1988:112). Among the nomadic cultural themes outlined earlier, we can identify a standard structure of the epic motif that integrates into the larger epic narrative.

When we look at this through the lens of worldwide folklore epics, we find a consistency in the traditional combinations of epic plots. For example, certain epic elements such as miraculous births, maturation far from home, horse herding, heroic unions, and the bond of blood brotherhood are storytelling frameworks prevalent in numerous Eastern cultures. This same storytelling framework is also tailored to realistic settings and artistically portrayed in Zh. Turlybaiuly's novel-dilogy "Raiymbek Batyr".

The connection which we mentioned above can primarily be attributed to the widespread use of folkloric texts as foundational material for the character of Raiymbek Batyr. This plot scheme was also adapted to a somewhat realistic situation and found an artistic solution in the novel-dilogy of Zh. Turlybaiuly "Raiymbek batyr". The reason for this can be considered, first of all, the wide use of mainly folklore texts related to the main character of Raiymbek Batyr as material. It is obvious that legends, myths, passed from mouth to mouth within the country and enriched by each carrier with various folklore

elements, over the centuries acquired their universal, typical features. For example, there is known the story of Raiymbek, who, as a three-year-old child, killed a snake by biting it off (Nurgozhayev, 2013: 22-39). It is undeniable that the archetypal roots of the legend, which developed through imagination in the popular consciousness due to the themes of miraculous birth and miraculous achievement, are rooted in the folklore motif typical of archaic epics, such as the battle with a snake or dragon. Many scientists have studied the continuity in the image and meaning of the snake from ancient times to the present day and have come to the conclusion that according to ethnography and folk art the creature is endowed with a variety of symbolism (Endoltseva, Tabueva, 2020:171).

Returning to the themes of miraculous birth and miraculous manhood, it is undeniable that the archetypal roots of this legend, which has been developed through imagination in the popular consciousness, are rooted in folkloric motifs typical of archaic epics, such as the battle with a snake or dragon. The themes in the tale are rooted in the folkloric motif of battling snakes or dragon-serpents, a key element of archaic epics. This mythical motif of battling a snake is found in many Eastern and Western cultures. For instance, it appears in one of the greatest literary works in the world – Mahabharata, there's a story about snake fighting. In Sumerian epic Gilgamesh the flower of immortality that Gilgamesh wanted to give to the people was given to the snakes. In the Iliad the image of a snake is found in the description of some mythical creatures. The gods themselves frequently transformed into snakes.

It was found that the image of the snake and the dragon in the Kalmyk epic "Dzhangar" is closer in plot to our studied novel-dilogy Raiymbek Batyr. The image of the snake in the epic "Dzhangar" is found both positive and negative. In one episode, Khan Dzhangar spots the nest of the legendary bird Khan Garuda by the vast ocean. Inside the nest are three young female chicks belonging to Khan Garuda. Dzhangar notices that a dangerous light snake, which has a white stripe on its head, is nearing the chicks with the intent to devour them. The hero slices the snake into three segments and offers them to the chicks of Garuda Khan. Also in "Dzhangar" there are comparisons of the snake with inanimate objects: a twig, a branch, a stick, a belt.

The motif of snake-fighting is among the archaic plots of the epic. Being one of the widespread motifs, according to V.Y. Propp, 'the motif of snake fighting arises together with statehood' (Propp, 1986:98). Considering the evolution of the motif V.Y. Propp comes to the conclusion that the motif of snake-fighting developed from the motif of swallowing, which originally represented a rite of initiation (Mandzhieva, 2021:106).

The genesis of the legend about Raimbek biting the snake as a child can therefore be traced to this chthonic motif. Similarly, the tale of the young Raiymbek slaying a tiger is another folk story preserved in the collective memory which is also carries traces of an epic motif where the young hero confronts a ferocious beast. This reflects the early stages of the hero's epic journey and foreshadows the heroic life that lies ahead. These motifs demonstrate how Raiymbek's character is rooted in universal folklore while maintaining a unique Kazakh identity, blending myth, epic tradition, and historical memory into a cohesive artistic narrative.

If we consider folklore motifs in the structure of the novel-dilogy "Raimbek Batyr", then from the first pages of the work the reader learns that the main character Raizhan later Raiymbek was a unique child. The series of incidents illustrates that by the time he reaches nine, he is already adept at horseback riding, growing up quicker than his contemporaries in both body and mind. The sense of pride, persistence, and bravery can be seen even in his youth, highlighting the notion that he is meant for an exceptional destiny.

Ye.M. Meletinsky, discussing the narrative structure of heroic epics, describes the childhood of epic heroes as a unique period: "The hero's childhood, marked by their rapid physical growth, demonstrations of strength, heroic pranks (such as games with peers), and early engagement in masculine activities like hunting and war, can be characterized as a time for accumulating strength and defining the hero's identity". The researcher also highlights one key feature of the hero's exceptional origins: the young protagonist is often separated from their ancestral homeland and raised in a different environment (Meletinsky, 1963:209).

The childhood of Raizhan in the novel-dilogy Raiymbek Batyr follows a familiar pattern rooted in folklore motifs. Due to his father Kangelidi (in the novel, Raiymbek is portrayed as Kangelidi's son, not Tuken's) being captured by the Dzhungars, Raiymbek and his mother move to live with his maternal grandfather, Bieken. An incident where he quarrels and later fights with a peer may appear as mere mischief on the surface, but in reality, it serves as a narrative element that reveals the exceptional nature of the young hero.

Enduring insults like "orphan with living parents", "A vagrant, fattened on the slop of his mother's relatives" and "your father is a slave to the Kalmyks" the boy begins to dream of further sharpening his proud, determined character and freeing his captive father. The moment when Raiymbek's grandfather praises a horse he believed that his grandson will be like Kokburyl as unmatched in speed. "If you chase, you will catch; if you avoid a problem, you'll escape" it sparks excitement and aspiration in Raiymbek. Right then, a dream is born in the boy's heart: "If only I could train Kokburyl and ride him to reach my father one day!" Riding the Kokoyrak horse, gifted to him by his grandfather, Raiymbek practices tirelessly. He learns to shoot a bow on hunting trips with his grandfather, growing stronger in both body and spirit as he longs for the day he can free his father from captivity. While this depicts Raiymbek's realistic psychological and physical maturation, the narrative also subtly reflects folkloric elements within the realistic framework of the novel. This theme about a child maturing quickly and striving to rescue a wounded or captive father which motive can also be seen in epic "Kobylandy Batyr". For example, the same motif of early maturity and the desire to help a wounded or captive father can be seen in the following passage of the epic "Kobylandy Batyr":

Келді Бөкен төртіне,
Төртке бала келгенде
«Атшапсам» деп ойлайды
Қызылбастың кентіне.
Келді бала бесіне,
Беске келген баланың
Күндіз-түні қайғысы –
Жау түседі есіне.

(Babalar sozi, V.38, 2007:169)

*When the boy reached four,
He thought of riding a horse,
Dreaming of the Qyzylbas's town.
When the boy reached five,
His heart was full of sorrow,
For he constantly thought of the enemy.*

The motif of a hero's development in his maternal family, such as growing up there and choosing a steed, appears as a recurring theme in the legends and epics of Kazakh folklore like "Qabanbay Batyr" and "Yer Yespembet". Among nomadic peoples, their most prized possession was livestock, particularly horses, which served as transportation, food, and drink. From a young age, Raiymbek herded horses with his relative Yeszhan, ensuring that his grandfather Biyeken's horses were safe from wild animals, enemy forces, and the raiders of neighboring villages. This early life shaped Raiymbek into a skilled horseman.

In this context, the motif of the herder (or horseman) plays an important artistic role, particularly in showing how Raiymbek, under the guidance of Yeszhan, learned the skills of battle (riding, wrestling, archery, etc.). This is similar to the herding motifs found in epics such as Manas, Korugly, Qoblandy Batyr, Kozy Korpesh – Bayan Sulu, and the tale of Alpamys, which share common themes. Ultimately, the herding motif supports the hero's selection of a horse and his development as a horseman. In this light, the character of Yeszhan can be compared to the herders in Qoblandy Batyr and Dotan Batyr. The given examples from the considered heroic epics testify to the fact that, creating the image of their favorite folk hero Raiymbek and the wonderful horse inseparable from him, people use motifs and artistic means of the heroic tale from a stadially preceding genre.

Scientist Thamokova Zh. G. considering and analysing the motifs like "getting a horse", "feeding a horse", "taming a horse" and others, the scholar comes to the conclusion that the mentioned motifs passed from the Bogatyr tale to historical-heroic tales in a transformed form as a stadially later genre formation (Thamokova, 2019: 127).

Researchers Bozhedonova A.E. and Ivanov V.N. in their study explored the depiction of the epic horse while considering the perspectives and mindset of Turkic cultures. Their analysis showed that the horse features in all key occurrences in the life of the epic warrior, being present during all major events. A notable aspect of the horse's portrayal in Turkic hero tales includes its exquisite description, loyalty, power, and even its capacity to communicate in human language. The diverse range of horse colors depicted in these tales indicates the profound understanding of horse breeding among Turkic people. The representation of the horse, which has significantly impacted their culture, is one of the fundamental symbols within the Turkic heritage (Bozhedonova, Ivanov, 2019:221).

In epic tradition, essential details that complete the image of a hero, who is a protector of his family, tribe, or nation include his steed and his weaponry. The saying "A hero's wings are his steed" reflects this, as a hero cannot be fully realized without his loyal steed and weapons. These elements are vital in helping the hero achieve his goals. In this context, traditional storytelling often features the hero selecting the perfect steed before embarking on a great journey or adventure, symbolizing his readiness to fulfill his destiny.

The central theme of the novel, which focuses on the hero's campaigns to liberate his homeland from invaders, is complex in terms of both historical truth and artistic interpretation. First of all, from the author's perspective, depicting Raiymbek as the son of Kangeldi, rather than Tuken, contradicts the events described in the epic work in terms of historical time. Additionally, there is still no consensus in scientific research regarding the exact years of Raiymbek's life. This remains an issue that requires further investigation.

In the novel, Raiymbek's campaigns are presented based on historical legends that have been passed down through the generations. Overall, the war scenes in the novel-dilogy are portrayed realistically, staying within the bounds of realism and following traditional epic narrative methods. At the same time hero's campaign to liberate his homeland from the enemy, which forms the main ideological basis of the novel, is complicated for various reasons, both in terms of historical truth and artistic solution. Firstly, in the author's opinion, the portrayal of Raiymbek as the son of Kangelda and not Tuke contradicts the events narrated in the epic from the point of view of historical time. Besides, there is still no unified scientific opinion about the years of Raiymbek Batyr's life. This is a question that itself requires thorough research.

The novel narrates the adventures of Raiymbek Batyr through the lens of historical legends that have remained in the memory of the people. In general, the war scenes in the novel-dilogy are realistically depicted using traditional epic narrative techniques, without going beyond the limits of realism. The difficult stories of the "Togyz Toqpaq" ("Nine Mallet" or "Nine Fist" is in the meaning of forces united against enemies) reconnaissance and execution squad led by Raiymbek are convincingly conveyed. However, in episodes where the characters are inadvertently captured, suffer, escape from captivity on their own or with the help of others, there are aspects of the romantic exclamation that dominate. For example, the capture of Kunish and Yenlik is a secondary motif that criticizes Raiymbek's love and heroism. Raiymbek, who sets out to free his beloved woman and future wife from the hands of the enemy, is recognized at this point for his high moral qualities. In this case, the hero is depicted not as a blind, black force driven by emotion, but as a person with a pure soul, loyal to his wife, kind to his neighbor, and kind to the enemy who admits his mistake.

As a folklore motif in a work of art, the element that primarily expresses faith in accordance with folklore consciousness is the motif of dreams. The motif of prophetic dreams, associated with predicting the future, is often encountered in works of art. In the context of world literature, ancient Persian, Egyptian, Sumerian, and Babylonian literature describes the prophetic dreams of Gods, rulers, and great heroes. At the same time, it becomes clear that the type of fortune-teller is not a free person. That is, a person who predicts the future is necessarily a person with high status and authority in the eyes of the

people. It can be seen that this trend continued in later historical periods. This tradition has continued into later historical periods, as seen in the writings of Greek and Roman philosophers such as Democritus, Plato, Aristotle, Diogenes, and Cicero. The process of dreaming, as an unconscious act, is connected to human consciousness and its links to the past and future. In modern times, it has been explored deeply in psychology, philosophy, cultural studies, and medicine. In literary studies, dreams are seen as part of the artistic psychology that reflects a character's inner world. The theories of Z. Freud's psychoanalysis and C. Jung's concepts play a significant role in this context.

In the field of domestic literature, it is well known that the motif of dreams was first discussed by the Alash literary scholars. For example, Kh. Dosmukhameduly wrote that dream interpretation holds great significance among the Kazakhs, and there are even specialized experts, they are dream interpreters. According to ancient belief, dream interpretation began with the prophet Joseph, who predicted Pharaoh's dreams. Every Kazakh tries to have their dreams interpreted by someone and always believes in the interpretation. In romantic epic like "Kyz Zhibek" and "Kozy Korpesh – Bayan Sulu" and others, there are poetic descriptions of dreaming and dream interpretation (Dosmukhameduly, 2012:128).

According to D.A. Nechaenko "dreams contributed to the emergence of the first religious beliefs and the idea of the soul among people of the archaic period. From the point of view of primitive man, a dream was a real perception, as reliable as that which is obtained in reality" (Nechaenko, 1991:20). Thus, in the epic tradition, prophetic dreams go back to archetypal ideas about sleep as a second reality, parallel to the ordinary. A prophetic dream, which played an important role in the consciousness of an epic character, is one of the plot-forming motifs. Speaking about the folklore of primitive tribes, Ye. M. Meletinsky calls it the era of the "mythical time of "dreams" (Meletinsky 2004: 266). Prophetic dreams of heroes interact with the motif of their childlessness or are a harbinger of the birth of the main character: in such cases, a prophetic dream is seen by both those who have long awaited it and those who are destined to suffer defeat with its birth.

Kazakhstani researchers Zhanyzbekova E.N. and Safronova L.V. by examining the elements of dreams, myths, and fairy tales, discovered that these elements share similar themes and are expressed through a common artistic style. They highlighted connections in cause-and-effect, time and space relationships, supernatural elements, fantastical storytelling, mental engagement, and reworking of circumstances. Researchers are of the opinion that the dream theme is fundamental and serves as a key structural component, not only in literature but also in folklore (Zhanysbekova, Safronova, 2023:135).

Among the dreams at the level of folklore motifs in the novel, there is reason to note the dreams of Almerек Abyz (wiseacre) and Kangeldy Batyr about Raiymbek. As we can see, according to the established ancient understanding, the father/grandfather of the priest and hero, Kangeldy, is depicted in the novel as a divine seer of the future and a divine interpreter of the dreams. In the following lines, we will see Almerек's (a hero, a wise man, a saint, a wise man with a strong will, a figure involved in governing the country) telling the people about a miraculous dream he had seen and foretelling good deeds before dying forever during the siege:

Мен бір ғажап түс көрдім.
Бір емес осы жолда үш көрдім.
Сілтенген бізге көк сүңгі,
Сан жетпейтін көп сүңгі,
Сағағынан сынады,
Жау қолында жасыл ту,
Желбіреп тұрып құлады.
Күміс қоңырау, жез баулы.

Қондырдым қолға тұйғынды.
Қаптаған қалың қарғаның,
Қанатын барып сол киды.
Тіледім тілек құдайдан,
Тұйғыным болды Райжан.
Күміс қоңырау – көк тұлпар
Жез бауы – қолда көк сүңгі
Ұмыт болар күн туар,

Қасірет, қайғы бұл күнгі...
Ел қайтады жеріне,
Құс қайтады көліне...
(Turlibayuly, 2004: 156)

I had a strange dream.
Not one, but three dreams this time.
A blue spear was pointed at us,
Countless spears,
Breaking off at their tips,

The silver bell was a blue steed,
The brass chain was the spear in my
hand.
A day will come when it'll all be
forgotten,
The sorrow and grief of today...
The people will return to their land,
The bird will return to its lake...

A green flag in the enemy's hand,
Flapping proudly before it falls.
A silver bell, a brass chain.
I set a falcon in my hand.
The dense flock of crows,
Their wings were torn apart.
I prayed to God,
And my falcon became Raizhan.

The interpretation of the dream, with its stylistic and artistic embellishments, follows the traditions of folklore. The dream, spoken during a tumultuous time when the nation faced hardship and people fled their homeland, reflects the dynamic plot of the literary work and fits into the realm of folklore. Similarly, in Kangel'di's dream, the scene where Raimbek, as a falcon, fights a dragon and ultimately defeats it is a mythic image that stems from traditional mythology. It serves both as a vivid depiction of the hero's battle with the dragon and as an effective artistic device. The author uses the motif of dreaming skillfully in this context: "Looking at the massive black bird perched on the mountain top, Kangel'di recognized his falcon, lost in the wilderness. Overjoyed, the falconer raised his gloved hand and cried, "Kah! Kah!" The falcon landed on his arm, alighting on the wrist of his gloved hand. "Did you suffer any injuries fighting the dragon?" he asked, stroking the bird. As he did so, he noticed he was gently caressing the forehead of the great Raimbek".

In this context, both the dream of Almek and the dream of Kangel'di, where the hero appears as a gyrfalcon, carry symbolic significance in line with the author's overarching theme. Dreams often manifest conscious or unconscious thoughts, which are frequently symbolized, as Freud also notes. This connects deeply with the unique worldview and mental framework of the

nation. The depiction of the enemy as a crow or dragon, and the trusted hero as a gyrfalcon or eagle, highlights the deeply rooted mythological thinking of the Kazakh people.

One of the lines that helps reveal the human side and emotional world of Raiymbek in the novel is his love for Kunimzhan. "The feelings between the young hero and Kunimzhan are a phenomenon of life that has been tested in the face of hardship, a strong bond, the precious result of a long trial that has lasted for years. The relationship between Raiymbek and Kunimzhan can be considered one of the most delicate and heartfelt moments in the novel" says the literary scholar N. Akish (Aqysh, 2009: 129). Kunimzhan, who fearlessly joins the warriors to fight against the enemy, and her mother Kunimzhan are among the brightest depictions of women in the novel. Kunimzhan, with her feminine tenderness, charm, and courageous, determined character in battle, embodies the full, complex image of a Kazakh woman (with Kyrgyz roots) from the time of war.

4. Results

The evolution of epic traditions and their incorporation into written works has become a fundamental aspect of the cultural spirit of communities. Throughout history, epics have served as a medium for conveying philosophical views, cultural values, and historical accounts, forming a rich and vibrant image of national identity. The epic has become ingrained in every facet of life. Through the renarrative's, individuals discovered their history, drew motivation from the courageous actions of their forebears, and gradually wove the changing moral and cultural values of their national identity into the epic. In this manner, the collection of epics evolved into a dynamic reflection of the people's spiritual growth. The current fascination with folklore in literature, especially regarding epic traditions, deserves to be examined from this viewpoint.

Over the centuries, the peoples of the world have been in constant cultural contact, exchanging their spiritual heritage, which has enriched and diversified the content of their epic traditions. In the epics of regions that are geographically distant from each other, shared plots, motifs, and characters of a nomadic nature began to emerge. This, on the one hand, highlights the typological similarities in the spiritual culture of peoples that have followed common historical development paths, and on the other hand, these similarities also suggest a shared genetic closeness. The presence of common motifs in the epic "Raiymbek Batyr" by writer Zh. Turlybaiuly demonstrates his approach to shaping the main hero through universal human ideas, while also proving that Kazakh literature has evolved within the broader currents of world literary traditions.

5. Conclusion.

Based on the analysis of several folkloric motifs in Zh. Turlybaiuly's "Raiymbek Batyr" novel-duology, conclusions were drawn regarding the novel's unique poetics and the transformative development of the novel genre during the era in which it was written.

When analyzing the historical works of Central Asia and Kazakhstan, B. Tolmachev states: "In some major works of the historical genre in the region's literature, the folkloric poetics of the local way of life and customs, as well as its historical existence, continue to be explored, not always unsuccessfully, while in others, there is a noticeable departure from

the canons of folkloric-legendary narration towards sociologization, the intensification of psychological depth, and historical determinism of characters (and these processes, which began in the 1920s-30s, are not yet complete today). In many historical descriptive novels of a strictly realistic direction, the folkloric poetics are now relegated to the background". The above opinion of the literary critic confirms that various processes in the development of the connection between literature and folklore have evolved simultaneously. In this regard, when we examine J. Turlibayuly's "Raiymbek Batyr" novel-duology, it becomes clear that it was written during a time when the genetic connection between literature and folklore was still prominent, thus reflecting a transitional period in artistic perception within the broader context of national literary development.

The plot of the novel, developed through the interconnection of archaic and classical epic motifs, demonstrates how the heroic epic genre had a profound impact on the historical genre in terms of composition, plot, theme, ideas, and artistry. From this perspective, the character of Raiymbek in the "Raiymbek Batyr" duology is portrayed as the protector of the people, a wise ruler, a judge, a trusted warrior of the elder heroes, and loyal to friendship and love. In short, he is depicted as the true hero of the wartime era when the nation faced dire challenges. Following the author's artistic concept, Raiymbek is presented as a flawless hero who always prioritizes the welfare of his people.

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