

**ӘДЕБИЕТТАНУ**  
**ЛИТЕРАТУРОВЕДЕНИЕ**  
**LITERATURE**

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**MYTHOLOGICAL CODES IN THE POETRY OF M. MAKATAEV**

*Abstract*

Outstanding Kazakh scientist-folklorist E. Tursunov made a huge contribution to Turkic studies, to the epics of the Turkic peoples. During the life of the scientist his fundamental works as «Genesis of the Kazakh everyday tale» and «The origin of the carriers of the Kazakh oral and poetic culture» were received wide world recognition. E. Tursunov was the founder of a number of scientific schools in the field of folklore, Turkic science and in the epic studies world. In addition to his scientific activities, he was engaged in the translation of Kazakh folk tales. E. Tursunov's fundamental work «The genesis of Kazakh everyday fairytale» became classic work of the Kazakh (Turkic) and world science about folklore. There was a time (Soviet period) when Kazakh folklore seemed to be a «thing in itself». However, the fundamental works of Kazakh scientists, including E. Tursunov, formed a set of integral and apodictic investigations. They exposed that when researchers of various scientific directions and disciplines increasingly and irreversibly turn to folklore, they discover the first forms that could not be found in other sources and this allows them to move forward thought centuries. In other words, Kazakh folklore studies may seem complete in general terms, in information and semantic content and in the execution of the scientific discipline. E. Tursunov subtly felt the key problem of modern domestic ethnology, which solution can be provided by folklore. His transition from folklore to ethnology revealed the paradox which consists in the alienation of Turkic history from world science. In former times, alienation was not relevant, because a thought was permanently implanted in the consciousness of the people in the national history which was closely linked with forced sedentarization. This thought had been ripening for centuries in sedentary cultures as urban and agricultural. The mind of people was full of backwardness, inefficiency and even harmfulness of tribal consciousness and tribal relations that are inherent in traditional Kazakh society. Its appearance in a sedentary environment is understandable, because farmers in most of the Eurasian continent were exposed to the invasions of nomads' hordes from the steppe, which were invariably defeating any armies from Europe and Western Asia for centuries and even millennia. They subjugated cities and countries, settled on the conquered lands, changed the appearance and gene pool of peoples. The conquered nations then did their best to preserve their identity and, in any case, eradicate the tribal mark left by the Turkic-speaking nomads from the historical memory, who were the ancestors of the Kazakhs. Based on the theoretical provisions of E. Tursynov about the types of mythologization in Kazakh folklore, the author explores mythological images, plots, techniques and traditions in the poetry of M.

Makatayev. A large number of examples show the mechanism of their transformation from the category of folk elements into aesthetic ones.

**Keywords:** Kazakh folklore, M. Makatayev, mythologization, scientist-folklorist.

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## МИФОЛОГИЧЕСКИЕ КОДЫ В ПОЭЗИИ М. МАКАТАЕВА

### Аннотация

Выдающийся казахский ученый-фольклорист Е. Турсунов внес огромный вклад в тюркологию, в эпосы тюркских народов. При жизни ученого широкое мировое признание получили такие его фундаментальные труды, как «Генезис казахской бытовой сказки» и «Происхождение носителей казахской устно-поэтической культуры». Е. Турсунов был основателем ряда научных школ в области фольклористики, тюркологии и в эпический мир исследований. Помимо своей научной деятельности, он занимался переводом казахских народных сказок. Е. Фундаментальный труд Турсунова «Генезис казахской бытовой сказки» стал классическим трудом казахской (тюркской) и мировой науки о фольклоре. Было время (советский период), когда казахский фольклор казался «вещью в себе». Однако фундаментальные труды казахстанских ученых, в том числе Е. Турсунова, сформировали комплекс целостных и аподиктических исследований. Они показали, что когда исследователи различных научных направлений и дисциплин все чаще и необратимее обращаются к фольклору, они обнаруживают первые формы, которые не могли быть найдены в других источниках, и это позволяет им двигаться вперед на столетия. Иными словами, изучение казахского фольклора может показаться завершенным в общих чертах, по информационно-смысловому наполнению и по оформлению научной дисциплины. Е. Турсунов тонко почувствовал ключевую проблему современной отечественной этнологии, решение которой может обеспечить фольклор. Его переход от фольклора к этнологии выявил парадокс, заключающийся в отчуждении тюркской истории от мировой науки. В прежние времена отчуждение не было актуальным, потому что в сознании людей в национальной истории была постоянно внедрена мысль, которая была тесно связана с принудительной оседлостью. Эта мысль вызревала веками в оседлых культурах, как городских, так и сельскохозяйственных. Сознание людей было полно отсталости, неэффективности и даже вредности племенного сознания и родоплеменных отношений, которые присущи традиционному казахскому обществу. Его появление в оседлой среде вполне объяснимо, поскольку фермеры на большей части евразийского континента подвергались нашествиям степных орд кочевников, которые неизменно побеждали любые армии из Европы и Западной Азии на протяжении веков и даже тысячелетий. Они покоряли города и страны, селились на завоеванных землях, меняли внешний вид и генофонд народов. Покоренные народы тогда делали все возможное, чтобы сохранить свою самобытность и, во всяком случае, стереть из исторической памяти племенной след, оставленный тюркоязычными кочевниками, которые были предками казахов. Основываясь на теоретических положениях Е.Турсунова о типах мифологизации в казахском фольклоре, автор исследует мифологические образы, сюжеты,

приемы и традиции в поэзии М. Макаатаева. Большое количество примеров показывает механизм их превращения из разряда фольклорных элементов в эстетические.

**Ключевые слова:** казахский фольклор, М. Макаатаев, мифологизация, ученый-фольклорист.

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## М. МАҚАТАЕВ ПОЭЗИЯСЫНДАҒЫ МИФОЛОГИЯЛЫҚ КОДТАР

### *Андамна*

Көрнекті қазақ фольклортанушысы Е. Тұрсынов түркологияға, түркі халықтарының эпостарына зор үлес қосты. Ғалымның көзі тірісінде оның "қазақтың тұрмыстық ертегісінің генезисі" және "қазақ ауызша-поэтикалық мәдениетін жеткізушілердің шығу тегі" сияқты іргелі еңбектері кең әлемдік танымалдыққа ие болды. Е. Тұрсынов фольклортану, түркітану және эпикалық зерттеулер әлеміндегі бірқатар ғылыми мектептердің негізін қалаушы болды. Ғылыми қызметінен басқа, ол қазақ халық ертегілерін аударумен айналысқан. Е. Тұрсыновтың "қазақ тұрмыстық ертегісінің генезисі" атты іргелі еңбегі қазақ (түркі) және әлемдік фольклор ғылымының классикалық еңбегіне айналды. Қазақ фольклоры "өзіндегі нәрсе" болып көрінетін уақыт (кеңестік кезең) болды. Алайда қазақстандық ғалымдардың, оның ішінде Е. Тұрсыновтың іргелі еңбектері тұтас және аподиктикалық зерттеулер кешенін қалыптастырды. Олар әртүрлі ғылыми бағыттар мен пәндердің зерттеушілері фольклорға барған сайын қайтымсыз жүгінген кезде, олар басқа көздерден табылмайтын алғашқы формаларды табатынын және бұл олардың ғасырлар бойы алға жылжуына мүмкіндік беретінін көрсетті. Басқаша айтқанда, қазақ фольклорын зерттеу жалпы мағынада, ақпараттық-семантикалық толықтыру және ғылыми пәнді ресімдеу бойынша аяқталған болып көрінуі мүмкін. Е. Тұрсынов қазіргі заманғы отандық этнологияның шешуші проблемасын сезінді, оның шешімін фольклор қамтамасыз ете алады. Оның фольклордан этнологияға ауысуы түркі тарихын әлемдік ғылымнан алшақтатудан тұратын парадоксты анықтады. Бұрынғы уақытта иеліктен шығару өзекті болған жоқ, өйткені ұлттық тарихтағы адамдардың санасында мәжбүрлі отырықшы болумен тығыз байланысты ой үнемі енгізіліп отырды. Бұл ой ғасырлар бойы қалалық және ауылшаруашылық дақылдарында жетілген. Адамдардың санасы дәстүрлі қазақ қоғамына тән артта қалушылыққа, тиімсіздікке, тіпті рулық сана мен рулық қатынастардың зияндылығына толы болды. Оның отырықшы ортада пайда болуы түсінікті, өйткені Еуразия континентінің көп бөлігіндегі фермерлер ғасырлар бойы, тіпті мыңдаған жылдар бойы Еуропа мен Батыс Азиядан келген кез-келген армияны үнемі жеңіп келген көшпенділердің дала ордасының шабуылына ұшырады. Олар қалалар мен елдерді жаулап алды, жаулап алынған жерлерге қоныстанды, халықтардың сыртқы түрі мен генофондын өзгертті. Содан кейін жаулап алынған халықтар өздерінің жеке басын сақтап қалу үшін және кез-келген жағдайда қазақтардың ата-бабалары болған түркі тілдес көшпенділер қалдырған тайпалық іздерді тарихи жадынан өшіру үшін қолдан келгеннің бәрін жасады. Е. Тұрсыновтың қазақ фольклорындағы мифологизация түрлері туралы теориялық ережелеріне сүйене отырып, автор М.Мақатаев поэзиясындағы мифологиялық

бейнелерді, сюжеттерді, тәсілдер мен дәстүрлерді зерттейді. Көптеген мысалдар олардың фольклорлық элементтерден эстетикалық элементтерге айналу механизмін көрсетеді.

**Түйін сөздер:** қазақ фольклоры, М. Мақатаев, мифология, фольклор ғалымы.

**Introduction** .E. Tursunov, in his book «The Origin of the Bearers of Kazakh Folklore» [1], wrote that mythologization plays a huge role in the preservation of primitive culture, when communal and clan ideology and worship of totems became the main one. Their bearers are ritual mediators that are performing the functions of communication not only between rituals and ceremonies of various kinds, but also «between the world of people and the world of supernatural forces of nature. The mediator uses all the rituals on behalf of the participants in the ritual» [1, 35]. Aqyns<sup>1</sup> are genetically close to them, but they are already characterized by syncretism and a rejection of ritual in favor of an artistic and creative beginning. They are carriers of «a qualitatively new mythology and ritualism» and stand at the origins of «the formation of aitys<sup>2</sup> as an artistic phenomenon» [1, 194].

Secondary mythologization in Kazakh folklore is associated with the aesthetics of the Aruakh<sup>3</sup> worship and the change of the communal-clan consciousness to the family-patriarchal. After that such representatives of folklore as sal<sup>4</sup> and sari<sup>5</sup>, who are promoting bohemian lyrics, enter the arena. Their main motives were «motives of the steppe bohemia, in other words, motives of life's joys, love and friendship» [1, 225]. The zhyrau<sup>6</sup>, acting on behalf of the people at the khan's headquarters, enter the arena because of a new stage in the society development.

Each type of oral poetic tradition speakers is associated with a certain range of genres and their varieties that form the basis of their repertoire. «So, poetic disputes, improvisations, aitys and lyro-epos were the basis of the repertoire for aqyns, «prophetic», edifying recitative-tirades like tolgau<sup>7</sup> and terme<sup>8</sup>, as well as heroic epic were basis for zhyrau, songs, lyrical and bohemian content, circus and other spectacular plays were main repertoire for sal and seri, and etc.» [15]. The genre structure defined thematic frameworks.

**Methods.** All the listed types of bearers of folklore and the named genres became the formative basis in the formation of such a type as a *lyrical poet* (E. Tursunov's term). The experience of Kazakh folklore was formed by two ontological factors: the traditional thematic-symbolic range and the spatial continuum of the steppe which naturally transformed into literature, in particular, into poetry.

#### **Folklore techniques in the poetry of M. Makataev**

Turning to the poetry of M. Makatayev, we will try to show what mythopoetic signs, techniques and traditions are present in his work, and see the mechanism of their transformation from the category of folklore elements into the category of aesthetic ones. The applied methodology of Makatev's poetry is copyrighted to professor S. Abisheva (№1215, №1234).

The idea of the inexhaustibility of the Motherland image by M. Makatayev is akin to the infinity of Kazakh expanses, their regularity and restraint, their primordial strength, in which lies the source of creativity for him. The poet believes that the Kazakh expanses organically combine the harmony of image and sound. So thereby they are representing poetry and song:

<sup>1</sup> Aqyns – are improvising poets and singers in the Kazakh and Kyrgyz cultures.

<sup>2</sup> Aitys – is a song competition held between two aqyns.

<sup>3</sup> Aruakh – the soul of dead ancestors, who, according to beliefs, helps his alive relatives.

<sup>4</sup> Sal – many-sided person of art: poet, singer, composer

<sup>5</sup> Sari – singer; musician, artist, composer, poet and dandy.

<sup>6</sup> Zhyrau – is a representative of folk poetry, who sings his own poems, performs, epics and songs.

<sup>7</sup> Tolgau – philosophical and didactic genre in folklore and individual creativity of the Kazakhs, Karakalpaks and Nogais.

<sup>8</sup> Terme - a type of lyric poem developed in Kazakh folk poetry.

Дала жатыр өн бойы тұнған өлең <...>,  
Уһ, дала!  
Дала толған көл-көсір жыр,  
Дала – қобыз, тұтпайды  
пернесін кір <...>,  
Дала деген – күй сандық бұл қазаққа. [2, 176]  
Steppe rests, permeated with song <...>,  
Oh steppe!  
Steppe is filled with music,  
Steppe – kobyz, not touch the strings  
where is dust <...>,  
Steppe – storehouse of melodies for Kazakhs.

The multiple repetition of the word «dala» («steppe») at the beginning of the line creates a special rhythmic pattern through the sound organization and the semantic component of this concept, emphasizes the attention to the image of the steppe. It symbolizes extension in time and space. It contains the memory of the people and the source of its songs, music and melodies. G. Potanin, a great connoisseur of Kazakh culture and a friend of Shoqan Walikhanov, said: «It seems to me that the entire Kazakh steppe is singing» [cit. by 3]. The steppe and the song are inseparable. According to legend, «in ancient times, a song flew over the earth, and people learned to sing in those places where it flew low. And the closest place, where a song flew, was over the Kazakh endless steppes. That is why the Kazakhs became the first songwriters in the world» [4, 154].

**Research result.** Genetically, folk songs are at the core of the development of poetry as an aesthetic phenomenon. The Kazakh word «olen» is semantically ambivalent: it means both the concepts of «song» and «poem». The dotted line of the designated key images in the poem «Dala danyshpany» («The genius of the steppe») can be attributed to a sublime poetry: «dala – olen – Abai» («steppe – poetry – Abai»). This line complements the unnamed, but underlying image of the singer Korkyt, whose metonymic replacement is kobyz. Korkyt-ata, according to the myths of the Kazakhs and a number of Turkic-speaking nations, was «the first shaman, the patron of shamans and singers, the inventor of the bowed string instrument kobyz» [5, 159]. A multidimensional image of the Motherland, which soul is the great steppe with the song = poetry born in its vastness, arises as a result of the combination of the named and the unnamed, literary and mythological figures.

Poetry of Makatayev carries a huge charge of true patriotism, the main components of which are love for their Motherland, native land, love for their people and their native language. The poet cannot imagine himself without his homeland. All his poetry is penetrated with patriotism: «Suy Otandy!» («Love the Motherland!»). The appellative and invocative form of the hidden address contains a blessing and a vivid imaginative system, which conveys Makatayev's feeling of tender love for the Motherland:

Самалы бол Отанның салқындаған,  
Сандуғаш бол, сайратсын алтын далаң,  
Семсері бол Отанның қынабында,  
Сертке ұста, селт етпей жалтылдаған. [2, 218]

Be as a cool breeze for your homeland,  
Become a nightingale inspired by the golden steppe,  
Be the sword in the scabbard of the Motherland,  
Keep the word that shines forever.

There is a technique that goes back to folklore in the quoted stanza. This is a psychological parallelism: external / internal – nature / man, whereby the semantics of the sublime poetry's birth is created. If such realities of nature as the wind, the nightingale are well-known symbols of poetry, then the steppe is an ethno-landscape, Kazakh language, its symbol.

The inner is also related to poetry. «The sword (semser) is one of the objects that have a sacred essence. According to Kazakh ideas: a) the sword is the receptacle of the human soul, the owner of the sword; b) the sword has a fiery essence; c) the sword is presented as a living creature, the twin of the hero-master; d) the sword can tell about the dangers or well-being of the owner» [5, 178]. According to this, Makataev's sword symbolizes the poet and his soul that is reproducing and keeping the fiery word of poetry. It is not thought that the poet consciously came to the parallel «sword– poet». Most likely, this is the evidence that the national cultural code is an organic component of its creative essence. The image of the sword correlates with both the poet and poetry, since a poetic word can sparkle and be as sharp as a sword. In the poem «Onai soz qoy “Otandy suyem” degen ...» («It is so easy to say: “I love the homeland” ...»).

### **Mythopoetic symbols in the Makatayev's lyrics**

**Discussion.** Famous mythopoetic symbols are found in the traditional theme of love. The origins of this theme lie in folklore, in the lyrical songs of sal and seri. Makataev portrays love as a deeply dramatic feeling, which is often filled with mooning and hopelessness. Such love further emphasizes the loneliness of the lyric hero of Makatayev's poetry. The union of lovers is possible only in nature and through the nature. She is an intermediary between them, since the phenomena that make up its world become a form of the embodiment of their images and the transmission of their feelings. In the poem «Zhamylyp sagynyshtyk sal shekpenin...» [2, 266] («Covered in anguish by a painful veil ...»), the lover agrees to separation in the existential world, if his beloved reigns in the natural world, where they may be destined to connect:

Көзіме көрінбесең, көрінбе сен,  
Күнім боп тұра бергін көгімде сен.  
Өлді деп ойлай бергін сонда мен...

If I do not see you, well then,  
Only stay as the sun in my sky.  
And then you can think that I died ...

And then he will be able to turn into a cloud embracing a lightbringer beloved («Bult bolyр shuagyndy tytip alip»), and then he can «turn into an unstoppable rainfall» («Noser bop seldetip men togilmesem»). In Eastern mythology, «the symbol for rain is a conventional image of a cloud floating under the heavens, from which drops of water fall on the ground below» [6, 57]. It is no coincidence that Makataev's man (he, a lover) appears in the image of a rainfall, which is the archetype of the masculine principle and vitality. According to mythological consciousness, the sky (Tengri) sheds its life-giving seed in the form of rain, symbolizing blessing and fertilizing power. In Makatayev's poetry, rain and rainfall which represent the realities of the poet's beloved natural and climatic zone become one of the symbols that personify love.

Makataev is a pantheist poet. He also refers to a woman as to a phenomenon and an element of nature. In the poems «Raushan guline sen serik edin...» [7, 228] («You were like a rose ...») and «Senin kozin tupsiz teren tungiyktan zharalghan...» [2, 266] («Your eyes are like dark abyss ...») nature serves as a kind of «building material» in creating the image of a woman. The most expressive in this regard is the last of the named poems. It says here that the beloved's face is from sunlight and from the nectar of flowers; her hair is like a black dense forest; the eyebrows and eyelashes are as black as the wings of a swallow; skin like silk; lips burn like a ripe cherry; in her flexible figure is shine of light; her whole appearance is like the calm shine of a summer morning; laughter is a ringing light; her words are a life-giving spring or sweet honey. The Kazakh poet uses the traditional method of comparison with the help of which female beauty is portrayed through the natural world. In particular, the comparison of a maiden's figure with a palm tree goes back to the mythopoetic tradition, where they said about a slim girl with a beautiful walking: «Tal shybyktai buralgan» («Flexible like a palm tree branch») [4, 91]. The origins of the comparison method are in folklore, it is also found in the East (it is not for nothing that the names of Laila and Majnun from Navoi's poem appear in the last stanzas of the poem) and the Western European poetry. Let's take as an example Petrarch's sonnet CLVII:

«Let none impede»—so, round its fair neck, run  
The words in diamond and topaz writ—  
«My lord to give me liberty sees fit.»

And now the sun his noontide height had won  
When I, with weary though unsated view,  
Fell in the stream—and so my vision flew.

It is quite obvious that Makatayev is choosing a difficult path: he needs to force the well-known to live a new life. The effect of novelty is manifested in the fact that gradually, step by step, creating the image of his beloved. The poet shows plastic expressiveness and vivid entertainment. It seems that he takes colors from nature and draws a woman that get in memory the moon-faced oriental beauties from the famous Kazakhstan artist G. Ismailova. The poetic world of Makatayev was initially characterized by not only a musical beginning, but also a picturesque one, which is an indication of the presence factor of syncretic thinking and a subconscious orientation towards mythopoetic culture.

At the end of the poem, the lyrical hero, exclaiming «Senin asem musininde sozben kalai tausamyn?!» («Will I find words to describe your beautiful become?!»), again resorts to the language of nature, calling her beloved «Appak kusym» («My white bird»). Archetypally, the bird, personifying the feminine principle, was a symbol of the soul and was identified with the highest wisdom. There appears the subtextual information which meanings that the external beauty of a woman becomes a reflection of her inner beauty, a reflection of her soul for which the poet yearns.

Along with the image of rain associated with the masculine, the feminine is often embodied in the image of a bird in Makatayev's poetry. It corresponds to the feminine and it is a symbol of love: «O, menin akkanat kys mahabbatym» [7, 228] («Oh, my white-winged love»). In the poem «Mahabbatym ozimde» [2, 389] («Love in me»), the poet dreams of true love, but at the same time he says with bitterness: «Ak kazdar arasyndan akkuymdy, / Azhyrata bilmegen

sormandaimyn» («My white swan among the white geese / Could not distinguish, unfortunate me»). Since the ancient times, the swan has been a symbol of «love, beauty, grace, wisdom, prophetic gift and poetry» [9, 108]. For the Kazakh people, this is one of the main national symbols. «When the ancestor of the Kazakhs, Kalsha Kadyr, remained wounded on the battlefield, he was helped by a swan, who later turned out to be a beautiful fairy girl. Kalsha Kadyr marries her, and she gives birth to his son who was given the sacred name «Qazaq». Another progenitor of the Kazakhs, Alataila Anshibai also married to two beautiful fairy girls, who appeared to people in the guise of swans» [5, 170].

The third thematic block, the images of which were actively developed in Kazakh folklore is nature. The dominant feature of Makatayev's poetic world is nature, in particular – the steppe, where is a man in the center. After all, this is also a model of the world of a nomad, where man and the steppe are one, and they are in constant interaction and mutually enrich each other:

Дала, рақмет саған!  
Бұрыс қосып жатырсың ырысыма,  
Ағыл-тегіл жүректен нұр ұшыра,  
Алтыныңды толтырып уысыма,  
Дала, рақмет саған!

Thank you, steppe!  
You enrich my wealth,  
Emitting a huge light from the heart,  
Filling my hands with gold,  
Thank you, steppe!

In the course of analyzing poems with a mythopoetic component, we had the opportunity to make sure that the image of the steppe is one of the frequent symbols of his poetry.

Using the example of another favorite image of Makatayev, let us see how the poet subtly and everywhere uses the traditional for Kazakh folklore word, which participates in the construction of the mythopoetic picture of his lyrics world.

The word «shybyk» in the Kazakh language has two related meanings. The first is used in the meaning of «twig», «stick», «cane» and «branch» – this is a flexible smooth twig of a shrub (tree) or a broken branch. The second is young coppice, small willow shrub (usually growing along river banks), which is also called osier bed or purple willow. Thanks to the latter meaning, the word «shybyk» can indirectly mean such a genus of woody plants as willow. In accordance with all this, the translation of this word will depend on the context of the analyzed poem by Makatayev, since «words acquire their meanings only in contextual relationships; they come to life, sometimes clearing up, sometimes clouding only in the context» [10, 100].

«Shybyk» is an individual sign of Makatayev's poetry: «Shybyk dep sen meni bagala» [11, 156] («Consider me as a stick»). This is a symbol of his childhood and native land. The twig as a witness and participant in children's games with a horse may be offended if his once little friend, who has already become an adult, forget about him. Refer to his native land, Makatayev finds



unique images and comparisons in order to convey his delight in front of her: «Shattanam shybygybdy syiemin de» [2, 77] («I joy and love your lean body [twig]»). A twig in its significance can be equal to a tree: «Sekildi shybyk zhalgyz tal» [2, 73] («A lonely willow, like a twig»).

The image of a twig is associated not only with the poet's childhood, but is also a symbol of childhood in general. It can be recalled that, in the willow cradle, a Kazakh nomad «began his stay on earth. The willow arch above the child's head was like the dome of the sacred sky. «Tal besik» – «willow cradle» is a favorite image of the native nest in Kazakh poetry» [4, 91]. As if remembering all this, Makatayev compares his little daughter with a twig. Thus, he seems to emphasize her tenderness and charm in the poem «Bulkyryp zhatyr...» [2, 215] («Tries to free herself ...»): «Mamasy, bosat, erkimen ossin tal shybyk!» («Unwrap her mother, let the willow twig grow freely »).

Seven quatrains of the poem «Shybyk» («Willow ») [2, 57] are dedicated to the «lonely, defenseless, young, unhappy, pale and tender» willow that does not bend in the wind and does not surrender to frost or heat. She grew up on barren and rocky ground, but, in spite of everything, she lives, strengthen her roots and expand her buds. Here Makatayev seems to be creating a mythopoetic commentary on the perception of willow in the minds of ancient Kazakhs: «A slender slim figure, rapid growth of stems, delicate green leaves and persistent long-term resistance to the cold turned the willow into a beloved symbol of perseverance, beauty and hope by the nomad» [4, 91]. As a result, because of the image of a willow, Makatayev was able to express a feeling of inexhaustible love for his land, an indomitable faith in life and embody a close connection with folk traditions in one of his early poems, which was written in Shibute (China).

Another thematic block of Makatayev's poems, which often correlates with the folklore and mythological tradition of the Kazakh people, is associated with the philosophy of being. As an example, in the poem «Ei, omir» («Hey, life») [11, 207] it is said that there is both white and black in life, and she dwells between the earth and the sky, for example, between Umai and Tengri. She throws herself into cold water to cool down, and her swiftness and unpredictability is akin to the life of a tumbleweed.

Life is beautiful with its secrets and sharp turns. The poet's lyrical thoughts about life are often based on the use of common truths. The originality in thoughts about life is extracted by the poet through attracting the ethnometaphor «shybyn zhan», which is understandable only to the Kazakh reader. In the ancient ideas of the Kazakhs, it had an astral meaning, intended the cosmic concept of «soul» and the phrase «shybyn zhan» which meant the concept of «omir» («life») [12]. Here the power of life as an external factor is doubled, enhanced by the internal one in the form of a shimmering image of «life = soul»: «Keudesinde shybyny bar zhandy zat» («There is life in her breast = soul»). The superposition of universal and national existential experience contributes to the achievement of a semantic and artistic effect that belongs only to Makatayev.

**Conclusion.** The study of mythopoetic symbolism in the Makatayev's lyrics has made it possible to be sure that his aesthetic world is determined by the ethical foundations of Kazakh mythology and folklore and their archetypes. Makatayev's moral credo consists in principles that sound like an incantation, like a covenant:

Мен егінсіз қалдырғым жоқ даламды,  
Мен көмүсіз қалдырғым жоқ Анамды,  
Мен әкесіз қалдырғым жоқ баламды,  
Ешқашан да өлтіргім жоқ адамды. [2, 357]

I don't want to leave the fields without sowing,  
I don't want to leave my mother without burial,  
I don't want to leave my son without a father,  
I never want to take a person's life.

The genres mentioned above are genetically related to the culture of the Kazakh folklore bearers, which phenomenon is the subject of the serious scientific work of E. Tursunov. Thanks to the works of the famous Kazakh scientist, we have taken another important step in the interpretation of M. Makatayev's lyrics and building its mythopoetic picture of the world.

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