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SYMBOLIC MEANING OF MYTHICAL MOTIVES IN THE POEM «MASGUT» BY ABAY KUNANBAIULY

Aimukhambet Zh. A¹, Seiputanova A. K^{2*}, Mukatayeva S. A³, Akimisheva Zh. A³,
Akhmer B. E² and Magazbekov N. Zh⁴, Kurmanbekova Z. R.⁵

¹L.N.Gumilyov Eurasian National University, Astana, Kazakhstan

²S.Amanzholov East Kazakhstan University. Kazakhstan: Ust-Kamenogorsk

³Kazakh National University named after Al-Farabi. Kazakhstan Almaty

⁴M.O.Auezov Institute of Literature and Art, Kazakhstan: Almaty

⁵University named after M.Kh.Dulaty, Taraz, Kazakhstan

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Corresponding Author: Seiputanova A. K.

(aiimgul@bk.ru)

ABSTRACT

Abay Kunanbaiuly is a poet-artist who formed a new artistic tradition in Kazakh literature and contributed to the development of the genre of poem. The article analyzes the textual structure of Abay's poem "Masgut". The symbolic meaning of giving an apple and dreaming as a mythical motif in this poem is considered comprehensively. In the course of the study, the motifs about apples in world mythology and Kazakh folklore are compared. Thus, the meaning of the motif of Abay's poem is revealed. In the myths and folklore of the world, there are popular motifs associated with apples. Researchers note that in many motifs "an apple" is given as "a fruit", and pay attention to the semantics of its duality. On the one hand, an apple is a symbol of love and knowledge, youth and beauty, eternal life, and on the other hand, it is a symbol of enmity, misfortune, temptation, evil and other negative deeds and vices. Abay's poem "Masgut" presents the apples of three colors, and the red apple, chosen by the main hero, has its own characteristics. One of the mythical motifs underlying Abay's poem "Masgut" is a foreshadowing in the hero's dream, and the poet pays special attention to the dream symbol, based on folk knowledge. The poet uses it as an object in presenting his artistic ideal. The dream portends an upcoming event. In Abay's artistic knowledge these two motifs are important because they figuratively depict the eternal ideals of mankind, humanism and social behavior. On the basis of this, conclusions are drawn in the article.

KEYWORDS: Artist, Mythical Knowledge, Motif, Apple, Symbol, Dream.

1. INTRODUCTION

Abay's poems are mainly based on the oriental legends. The plot of the poem "Masgut", written in 1887, is taken from the legends of the Eastern peoples.

Receiving an apple as a gift is reminiscent of ancient texts in terms of the content of the poem. Abay defines his position as an author, drawing on the motifs from ancient texts in his works.

The scientist Sh. Ibraev says: "A literary text is a cognitive, aesthetic, artistic, psychological, linguistic, philosophical goal. The information in it enters into a dialogue with the reader and different eras" (Ibraev Sh., 2021). The "dialogue" of the artist with ancient times is considered in the intertextual aspect according to the structural methodology of modern literary studies. That is, the structure of the newly formed text includes the details of some old texts that serve the author's artistic position, the main idea and philosophical opinion of the work (Rayeva, 2025).

The plot of Abay's poem is the story of a man (Masgut) from a long time ago.

The poet gives the information about the hero in one verse. Information about who the hero is, at what time and where he lived is given as follows:

Oh, Allah, in your honor, your friend Mahmut,
Announce to everyone and let him be known.

During Harun Rashid Caliphate

There is a guy in Baghdad named Masgut (Abay, 2020).

The poem begins with a story about "a poor man, who is being robbed by a thief". This is not just an old man, but turns out to be Kydyr (peace and blessings be upon him) in Muslim legends, whom all mankind longs to meet, but not everyone can. The image of Kydyr, which corresponds to the images of "an ancient patron", "a benefactor", "a giver", and "a wayshower" in mythological texts, is further connected with the motif of "giving an apple" and thickens the mythological "layer" of the poem. Having accepted the intention of the stranger, whom he saved, to give him a gift, Masgut came early the next morning to the appointed place, where the old man was waiting for him, and led him to the ruined house. The old ruined house is a special symbolic space. If we imagine it as a place of the past in the actual sense, then in a figurative sense it is a cherished symbol of antiquity. Inside this house there was a flower with three fruits.

In Abay's description it is given in this way:

A flower is growing in the house,
With three ripe fruits:

One is white, the other is red, the third is yellow,

Choose and I'll give you one.

If you eat white, you will become wiser.
If you eat yellow, you will be immensely rich.

If you eat red fruit,

All women will be drawn to you (Abay, 2020).

An apple is a symbolic detail that has a special meaning in mythological knowledge. From mythical motifs, we know the stories about Avalon, the Island of apples, the Golden apples in the Garden of Hesperides, and magical golden or poisoned apples in fairy tales. Giving an apple as a gift has a special meaning, because many important events related to the fate of a person are associated with such an apple.

2. METHODOLOGY AND RESEARCH METHODS

The methods of analysis, comparison, accumulation, and mythopoetic interpretation were employed in this study, which focuses on the mythological foundations and the poetic meaning of the motifs in Abay's poem "Masgut". The analytical method was used to examine the structure, imagery, and symbolic layers of the text, while the comparative approach allowed us to identify parallels between the motifs in the poem and archetypal patterns found in world mythology and Turkic cultural traditions.

Mythopoetic analysis was applied to interpret the selected motifs as symbolic structures that function within a broader cultural and philosophical context. Particular attention was paid to the transformation of traditional mythological elements in Abay's artistic reinterpretation and to the way these elements contribute to the ethical and philosophical message of the poem. The principle of accumulation enabled the systematization of mythological sources and previous scholarly interpretations relevant to the study (Melis, 2025).

The theoretical foundation of the study is grounded in mythopoetic theory and archetypal criticism, which consider myth as a universal symbolic system reflecting collective cultural consciousness (Ospanova, 2025). The research draws upon the principles of structural and symbolic analysis of myth, according to which literary motifs function as carriers of deep semantic and archetypal meanings. Within this framework, myth is understood not merely as a narrative element, but as a cognitive and cultural model that shapes the philosophical and ethical dimensions of the literary text. This theoretical perspective enables a systematic interpretation of the motifs in

"Masgut" as transformed mythological archetypes embedded in the poetic structure of the work.

2.1. Procedures

The research was carried out through several consecutive stages designed to ensure a systematic and comprehensive analysis of Abay Kunanbaiuly's poem "Masgut". At the initial stage, a close reading of the poetic text was conducted in order to identify its structural components, key images, and dominant motifs. Particular attention was given to the motifs of the apple and the dream as central elements of the narrative.

At the second stage, relevant mythological, folkloric, and literary sources were selected and reviewed. These included examples from world mythology (Greek, Celtic, and Biblical traditions) as well as Turkic and Kazakh folklore. The purpose of this stage was to establish comparative parallels and to trace the archetypal origins of the selected motifs.

The third stage involved the classification and systematization of the identified motifs according to their symbolic functions and semantic features. The apple motif was examined in terms of its dual symbolic nature, while the dream motif was analyzed as a form of prophetic and cognitive structure.

At the final stage, the collected data and observations were synthesized within a mythopoetic framework. The interpretation focused on how Abay transforms traditional mythological elements into a unique artistic system that reflects his ethical, philosophical, and humanistic ideas.

2.2. Data Analysis Method

The data analysis in this study was conducted using qualitative interpretative methods grounded in literary and mythopoetic analysis. The primary data consisted of the textual material of Abay's poem "Masgut" and selected comparative mythological and folkloric sources.

Firstly, a structural analysis was applied to examine the internal organization of the poem, including its narrative progression, symbolic elements, and compositional features. This allowed for the identification of key motifs and their functional roles within the text.

Secondly, a comparative method was employed to analyze similarities and differences between the motifs in "Masgut" and those found in global mythological traditions. This approach helped to reveal universal archetypal patterns as well as culturally specific reinterpretations.

Thirdly, mythopoetic analysis was used to interpret the symbolic meanings of the motifs. Within this framework, the apple and dream motifs were understood as carriers of deep cultural, philosophical, and ethical meanings rather than merely narrative elements.

Additionally, elements of archetypal criticism were applied to explore the collective unconscious dimensions of the motifs, drawing on theoretical perspectives that consider myth as a reflection of universal human experience.

The combination of these analytical methods ensured a comprehensive understanding of the semantic, structural, and cultural significance of the motifs in Abay's poem.

3. DISCUSSION AND OBSERVATION

We have already mentioned that the apple is an important detail of mythical motifs. In mythical motifs, plants and fruits have special function. It is known that an apple (fruit), often found in sacred books, myths and folklore, has been comprehensively analyzed by researchers, and the important conclusions have been drawn.

Apples and apple trees are fruits and fruit trees that have a special meaning in world mythology. V.N. Toporov says that the apple (also apple tree) is a symbol of all fruits, and explains that this priority sign is associated with Pomona, Vertum's beloved wife, who is considered the patroness and protector of all fruit trees, the Roman goddess of fruit trees, and the goddess of gardens. According to V.N. Toporov, the word "Pomona" means "pomum" – apple (Welsh Avalon – "aval"). In the mythopoetic sense, the semantics of the apple is twofold. On the one hand, it is fertility, prosperity, abundance, and its fruits – love, wisdom, knowledge, beauty, eternal youth; on the other hand, it is enmity, misfortune, grief, evil, death, temptation, lust, risk, danger" [3, 499]. An example of this duality that the scientist pointed out is regularly found in the genres of legends, fairy tales, and sagas, based on mythical motifs.

The Garden of Hesperides in mythological stories is a detail that underlies an important story in Greek mythology. This is a wonderful garden, where golden apples grow, guarded by the daughters of the Atlantean Titan and the nymph Hesperis. A special golden apple tree grows at the far end of the earth, in the garden to the west. This tree was given to Hera by Gaia, Goddess of the earth for her wedding with Zeus. The famous hero Hercules killed Ladon, the hundred-headed dragon guarding the garden, and took the golden apples. This is the eleventh of the glorious labors of Hercules. In another mythical version, Busiris, the king of Egypt hires some robbers to steal the beauties of the Hesperides. The robbers attack the girls of the Hesperides in the garden. Hercules comes to the rescue and saves the girls from the robbers. In gratitude, the girls give the hero golden

fruits, growing on a special tree (<https://godsby.ru/hellas/gesperidy.html>).

The golden apple is also found in a number of other myths as an important plot detail. The phrase “apple of rebellion” or “apple of discord” also comes from ancient Greek myths. A hero Peleus marries Thetis, and the rulers of Olympus arrange a great feast. Eris, the goddess of discord and rebellion, who was not invited to the wedding, leaves a special apple on the table. On the apple there is an inscription “to the most beautiful woman”. Hera, Athena and Aphrodite are fighting for this apple, and the end of this struggle comes to the destruction of Troy (<https://www.ababilova.com/drevnegrecheskij-mif-yabloko-razdora>). Eris’ use of an apple to stir up hostility is of particular significance.

The motif of eating the forbidden fruit and punishment, originated from religious books, is forever preserved in the memory of mankind and it is the basis for new plots, created in the artistic space. In Abay’s poem, the hero receives an apple as a gift and is given the opportunity to choose it by color. The motif of eating apples leads to good in Abay’s poem, and to evil in the above-given Greek mythical story of Eris. A person who eats an apple will get something good or bad. Adam and Eve were expelled from paradise because they ate the fruit of the forbidden tree. This event has been imprinted in the memory of mankind since ancient times.

In Kazakh, Kyrgyz and Slavic folk tales about a golden bird and a special apple that keeps a person from getting old, is not just an apple, but gold or silver. It grows in a special garden. The king who eats this apple becomes young and lives a long and prosperous life. However, one day a golden bird comes and eats this apple, pecks out the rest, and plucks them from the tree. The apple tree is guarded by the king’s three sons, the youngest son notices a golden bird eating an apple, but cannot catch it. In the end, the youngest son brings this bird to his father.

In all versions of the fairy tale “The Golden Bird” there are motifs about a fruit tree in the king’s garden, about an apple that grows there, and the person who eats and gets younger, about a gray wolf that helps the youngest son, about immortal water that revives the boy, when his brothers killed him. A crow that brings the water of immortality (living water) at the behest of the wolf. In a Kyrgyz tale, a wolf (a gray wolf in a Russian fairy tale) revives the boy: “One day, a fast wolf, wandering through the forest, senses the boy’s position and

finds him, and sees his dead friend being eaten by crows. The wolf grabs the head of the crows and says: “Your crows must bring the water of immortality; otherwise, I will not let you out”. The crow sends its crows for the water of immortality and they carry the water on their lips” (Zeynabilov, 1992).

It is worth noting that the special spring water in Abay’s poem “Eskendir” is an association of this living water. A golden bird and a golden-maned stallion come to the garden of golden apples. Thus, the apple turns out to be a special object, capable of collecting wealth, fortune, everything that a person can only dream of.

In Abay’s poem, an apple is given as a gift to the main character. The gift to Masgut, who protects the weak, is three different apples, growing in the old ruined house. The giver is Kydyr, who appears in the image of a poor old man and becomes a victim of a thief. Calling the characters of this category as “a gift-bearer” (“blesser”), V. Propp says “Each category of characters has its own way of appearing, and special ways of entering the action” and he considers that the giver belongs to such categories. He includes givers and helpers with special properties in this category (Propp, 1998). Kydyr, in the image of a poor old man, is a giver and has a mystical quality. This mysterious quality is characteristic to the nature of the “ancient patrons”.

It is known that “the role of the giver or patron occupies an important place in mythical narratives”, “having received a tool as a gift from a patron or a wise man, the hero can overcome obstacles in his path”, “not only a magic tool, but also special quality” (Aimukhambet, 20218).

In Abay’s poem, the main character is offered three types of apples as a gift, and each them has a special quality.

If you eat white, you will become wiser.

If you eat yellow, you will be immensely rich.

If you eat red fruit,

All women will be drawn to you.

A white apple is the pledge of mind, a yellow apple is wealth, and a red apple has a distinctive sign. The apples grow on the top of the flower in an old ruined house. The old house is a bygone era, antiquity. Even the house is ruined, there is a wonderful secret fruit there. Kydyr leads Masgut there. Why the old house? Is it because of the mythical era? Why is a flower with fruits in this old house? Here we give the statement of I.Y. Bahoven: “Every time we look into the depths of eternity, the mystery of the unknown world is revealed, and everything around us looks in a special way”

(Bahoven, 1996). He believes that the myth, "shedding light" on the dark depths of antiquity, is as "the ancient world of poetic shadows" (Bahoven, 1996).

Thus, the ancient era of mankind in ancient immemorial times is described as a "mythical era". The mythical age is not a fantasy world, but a historical period. In the depths of that historical period there are roots of virtuous thought absorbed by mankind. The antiquity is the light that shines and guides the path of mankind, and the goal-dream is like a candle burning in our memory. Sacred concepts and objects of reverence in the bottom of eternity do not cease to illuminate the paths of mankind. As I.Y. Bahoven says, myth that occupies a special place in the world of human knowledge turns into a literary text as "an ancient world of poetic shadows". As an archetypal image that connects the old house and the new generation, Kydyr is different by giving a taste of the "ripe fruit in the ruined house" to the new generation. His mission is to connect the old and the new, and this golden thread must not break, because the past is the blessing of the future. Mind, wealth, and the way to a woman's heart, which are always necessary for a person, can be found through the same antiquity.

Masgut's meeting with Kydyr in the image of a poor old man, and Kydyr's bringing him to the ruined old house to give a gift to his savior, represents a mystical spiritual connection between the past and the present, which cannot be broken. The humanistic ideal of mankind will continue developing through this subtle link. A flower with three apples of different colors in the ruined house is an attribute of growth, prosperity and spiritual life with eternity of a perfect person.

4. RESULTS

The motif of giving an apple in world mythology is of particular importance. The Scots have a fairy tale called "Thomas the Rhymer". This story is based on a mythical motif. The elf queen, especially interested in Thomas' playing the lute, takes him to her country. In a mythical place, inhabited by elves, where no human can set foot, Thomas Lermont sees "a dense forest behind, and three roads in front". "One is a narrow, winding road, along of which there are thorns and wild rosehips", this is the path of truth; the second is "a wide road, flooded with sunlight and its edges are covered with green grass and various flowers", the path of debauchery. The third "a steep climbing road between dense ferns, a road comfortable for walking, covered with soft

moss, and gracefully curved trees cast a shadow on both sides" (Thomas the rhymer, 2005) is the road to the country of the elves. Arriving at a mysterious place, the elf queen sets a condition for Thomas. Her condition: "During your stay in the Land of the Elves, even if you see something amazing or wonderful, you must not talk about it to anyone. Only then, after the expiration of the term, you can safely return to your country. If you utter just a word, it's all over, and you will stay in eternal sadness and wander in the barren desert between the land of elves and people forever" (Thomas the rhymer, 2005). Having fulfilled this condition of the elf queen in seven years, Thomas is going to the country of people. After crossing the border of Elfland, the queen, pleased with Thomas, leads him to a garden and offers an apple from a tree. "This is not a simple, but a sacred apple, a gift of truth, from now on you will tell the truth, only the truth" (Thomas the rhymer, 2005). So, Thomas, who received this apple as a gift, is called "honest".

Another motif associated with apples is Avalon, the Island of Apples. This is a special island where "time stands still", which is mentioned in the stories typical of the island space of Celtic mythology. If we turn to the mythological concept, "Avalon is a mythical island, where the Camelot King Arthur, wounded in a decisive battle, lives" (Shirokova, 2005). According to the myth, Arthur is still on this island and returns when people need him.

In Celtic mythology, Arthur, who is considered the king of "past and future", and his sleeping on the island of apples, is a glorification of his immortal fame, as well as a display of faith in the spirit eternity.

"Avalon" is the Welsh word: aval-apple; lon-island. According to Celtic beliefs, there is another world where people go to live after leaving this world. It is known that famous warrior commanders, talented poets, and powerful rulers could visit this mysterious and beautiful world during their lifetime. King Arthur had the honor of going to Avalon safely.

Avalon is mentioned in Geoffrey of Monmouth's "History of the Britons and after the Battle of the Glorious King Arthur" ("History of the Kings of Britain"). According to Geoffrey's description, everything grows and blooms by itself on this amazing island, where every tree blooms and bears fruit at the same time. Grains and crops grow by themselves, without cultivation of the land, and people live here for a very long time. According to Monmouth's chronicle, Arthur was seriously

wounded in the war and brought to this island, treated, and waiting for the moment when his people will call for help (Monmouth,1984). People live forever in a fertile and blessed place. According to these characteristics, Avalon resembles the garden of the Hesperides in Greek mythology. Avalon Island is one of the wonderful places from the Celtic concept of paradise. Ancient writings describe that it is eternal summer on the island of Avalon.

Arthur's younger sister Morgana lives on Avalon Island. She is surrounded by nine fairy sisters. Morgana has a special quality, engaged in quackery. She can change his appearance with the help of special magical powers and fly on her wings (Tuimebayev,2024). The crystal apples that grow on Avalon are forbidden to eat without permission...

In these stories, the apple in Avallon is the fruit that gives eternal life, and the apple in Elfland has the character of the truth of life. The symbolic meaning of the connection between the Avalon Island and Arthur, the apple garden near Elfland and Thomas, is in the fact that these two characters are eternally alive and have special quality of honesty.

The fact that Thomas received an apple as a gift from the elf queen, and Masgut from Kydyr (peace and blessings be upon him) have common motif. However, in this myth-based tale Thomas was not offered a choice. He even refused to take an apple. However, the elf queen insisted his taking it. According to Abay's poem, Masgut was given a chance. This decision is connected with the artistic position of the author and his humanistic idea.

Another universal mythical motif is Adam and Eve's eating the forbidden apple in paradise, which leads to their expulsion from paradise and the beginning of human life on earth. Here an apple is a fruit that grows on the tree of knowledge; eating it without permission is a great sin, because an apple is a symbol of great truth. And knowledge of the great truth is not given to mankind. This philosophy, which underlies our religious knowledge, has become a constant motif in mythological knowledge as "forbidden fruit", "fruit with special properties".

In the Kyrgyz folk tale "The Khan's Son", an old woman told the sister of the Khan's son: "In the city of fairies there is one bush of blue and one of white apples. The property of a white apple is that if you bring it along with its tree and plant and eat it, it will always ripen. Tell your brother to bring it (Sarekenova, 2025). In this tale, the white apple is described as a fruit that ripens forever and never

disappears. The white apple in Abay's poem is a fruit that gives wisdom ("if you eat white, you will become wiser"). Mythologist Dorothy Norman says: "Adam and Eve were forbidden to eat the fruit of the tree of good and evil knowledge. However, they cannot but violate this prohibition; otherwise, there would be no life for mankind. That's why they eat the forbidden fruit. This, of course, does not necessarily mean that, as a result, a person is able to distinguish good from evil with absolute accuracy, or that he can naively consider himself as God" (Norman,2005).

Comparing mythical motifs is like finding out whether you need to eat an apple or not. Despite the prohibition, the apples were eaten by Adam and Eve and they were expelled from paradise. Thanks to God's forgiveness, they were able to live on earth. Now their descendants can receive it as a gift, as a fruit with special properties. So the mythical line continues. The motif of an apple in fairy tales and legends is characterized by the property of giving a person a special quality and the beginning of eternal life. Abay uses this second motif associated with apples as the basis of his poem.

So, Masgut chose a red apple. Because:

If I eat red, a woman will love me.

What happens if I do not cheat?

There are many female souls if becomes a friend.

I would say it is good for me.

Thinking about it, I chose a red fruit,

And decide to eat, if you give.

I said it for a reason.

At first, I thought and was careful (Abay, 2020).

The giver was pleased with Masgut's choice and blessed him. Blessed by Kydyr, Masgut rose:

That Masgut was blessed by the old man Kydyr.

In the end became known as Shamsi Jahan.

It means "the day of this world".

We got the words of wisdom (Abay, 2020).

The first mythical motif in the poem is Masgut's receiving an apple as a gift from Kydyr, and the second motif is his dream.

It was Masgut, who became the vizier of the caliph.

He settled many disputes.

Once old man Kydyr

Came to him in a dream.

Harbinger in dreams is a consistent line of mythological thinking. The world of dreams, full of magic, has not yet been fully discovered by science. Here is Kydyr's harbinger:

Oh, my child, on a certain day it will rain,

There is danger in the water of that rain.

Anyone who drinks this water will go crazy,
And will recover in seven days (Abay, 2020).

Having received Kydyr's harbinger in his dream, Masgut told the ruler about it. The ruler and Masgut became the subject of discussion of the crowd that drank rainwater, and as a result, both were forced to drink this crazy water. The spring water that Eskendir drank and the harmful rain water that Masgut drank are the water that gives life. What is the meaning of the "drinking water" motif, which is given in two ways in Abay's two poems?

Based on the established conclusions about water, we can say that "Water is the basis of creation, the first chaos in the world. Water is a concept closely associated with the creation, rebirth, renewal of the world. It is an element that that connect different elements to each other, and shows the convergence of several destructive forces. The first function of water is the source of life. The material manifestation of the greatest symbolic value in human nature, the image of purity" (Aimukhambet, 2022). The motif that the universal egg was created from the union of fire and water as the basis for the emergence of life, is found in the mythical tales of Slavic and other peoples.

C.G. Jung considered water as a symbol of collective unconsciousness, vitality and spirit, and considered it an archetypal object (Jung, 1991).

In the mythical worldview, water was considered a special object and was accepted as a special, sacred, mysterious phenomenon. First of all, looking at the ocean, sea, river, lake and springs, they believed that this was a force from the underground, which is the habitat of certain spirits. Secondly, rain from heaven was also revered as a sacred water. It was believed that the symbolism of water has great cleansing power and repels evil. In the myths of the world, the motif of the formation of the earth from water - a huge ocean is constantly repeated.

In the knowledge of the Kazakh people, running water, water of underground and wells is considered sacred. Mythologist S. Kondybay called underground waters as "source of light". In addition to springs, streams, rivers, well water also feeds on light. They are also called "living water", "rejuvenating water". Well water, imbued with light, acquired the properties of an underground core (Kondybai, 2008). Water from wells in holy places of each region is considered sacred. People visit such places on purpose. They find healing from the water of a well on the holy ground (Zhakupov, 2023).

Rain water in Abay's poem "Masgut" is harmful.

These two characteristics show the opposite nature of the water world. In other words, water is the source of life and the source of destruction. The dual-contradictory meaning in mythology is closely connected with the element of water.

Relying on the mythical motifs of the ancient worldview in his poem, Abay philosophically reflects on human morality, social behavior, and life contradictions. In the poem "Masgut" he tries to portray social behavior by driving people crazy with rainwater.

Helping the defenseless, following the path of goodness is the life position of Abay's hero. In the poem Masgut's meeting with Kydyr, receiving an apple as a gift and harbinger in his dream, drinking harmful water are motifs that arose from mythical knowledge and has a poetic meaning in the artistic space, and deeply expressed Abay's artistic ideal.

5. CONCLUSION

This article examined the textual structure of Abay Kunanbaiuly's poem "Masgut" through the analysis of its central mythological motifs - the symbolic act of giving an apple and the foreshadowing dream. By applying a comparative mythopoetic approach and correlating the poem with motifs found in world mythology and Kazakh folklore, the study revealed the deeper semantic layers embedded in Abay's artistic system.

The analysis demonstrated that the apple motif in "Masgut" is not merely a folkloric or mythological borrowing, but a consciously transformed symbolic construct. In world mythological traditions, the apple carries ambivalent semantics: it symbolizes love, youth, knowledge, and eternal life, while simultaneously representing temptation, misfortune, and moral fall. Abay preserves this duality but reinterprets it within an ethical-philosophical framework. The red apple chosen by Masgut becomes a marker of conscious moral positioning rather than mythic predestination. Through this transformation, Abay shifts the emphasis from fate to personal responsibility, thus articulating a humanistic worldview grounded in reasoned choice.

The motif of the prophetic dream, deeply rooted in folk belief and mythological thinking, functions in the poem as a structural and semantic device that anticipates social conflict and moral trial. Rather than serving as a purely supernatural element, the dream in "Masgut" embodies symbolic foresight and ethical warning. In this way, Abay integrates traditional mythological consciousness into a reflective poetic discourse aimed at interpreting

human behavior and collective psychology.

Based on the conducted analysis, the study draws the following conclusions:

1. The mythical motifs of the apple and the dream constitute the structural-semantic core of the poem;
2. Abay transforms universal mythological symbols into instruments of philosophical reflection on morality, social behavior, and human responsibility;
3. The poem represents a synthesis of global mythological patterns and the Kazakh spiritual worldview, thereby forming a distinctive artistic model;
4. Mythopoetic reinterpretation serves as a

mechanism for expressing Abay's enduring humanistic ideals.

Thus, the research contributes to contemporary Abay studies by clarifying the mythological substratum and symbolic architecture of "Masgut". At the same time, it expands the field of cultural symbolism by demonstrating how universal archetypal codes are resemanticized within a national literary tradition. The findings confirm that Abay acts not only as a reformer of poetic form in Kazakh literature, but also as a thinker who integrates ancient mythological consciousness into a modern ethical and social paradigm.

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