ABSTRACT

to the dissertation of Akbota Kenzhekozhayeva for the degree of Doctor of Philosophy (PhD) in the educational program "8D02304 - Literary Studies" on the topic "The Image of Kozhanasyr in Kazakh and Turkic Folklore"

General characteristics of the work. In the era of globalization, in order to form a developing literature that reflects the spirit of the times, it is necessary that such concepts as literary tradition, innovation, and continuity be harmoniously combined and intertwined within a single framework. In this context, the rich folklore heritage of the Turkic peoples, containing deep spiritual and moral values, should serve as a solid foundation for the formation of new literature.

The image of Kozhanasyr is a unique cultural phenomenon that reflects the folkloric potential of the Turkic peoples. Considering that the first written references to him date back to the 13th century, it can be argued that this character who has remained present in the literary landscape for centuries, possesses exceptional vitality. His image has undergone transformations in the process of transition from one era to another and from one cultural environment to another. Trends in the development of modern literature, along with scientific innovations and advances in new technologies, have brought additional changes to his image, revealing previously unrecognized aspects of this multifaceted character.

Relevance of the research work. The National Report on the Implementation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) emphasizes that the study of the image of Kozhanasyr in the context of national identity should become a subject of scientific and folkloristic research. In the context of globalization, and against the backdrop of growing interest in the cultural identity, spiritual origins, and heritage of the Turkic peoples, conducting a comprehensive, comparative, and interdisciplinary analysis of the multilayered structure of the image of Kozhanasyr is of particular importance. This image makes an invaluable contribution to the popularization of moral and philosophical values, which not only reflect the collective historical memory of the Turkic peoples but also retain their relevance in the modern world.

Purpose of the research work. A comprehensive study of the image of Kozhanasyr as a complex cultural phenomenon, reflecting the rich folklore heritage and spiritual integrity of the Turkic peoples.

Research objectives:

1. Analyze existing conclusions regarding the origin of the image of Kozhanasyr and systematize research efforts related to the collection, publication, and study of primary sources connected to his image.
2. Examine the anthroponymic diversity of the image of Kozhanasyr across different peoples.
3. Analyze the study and representation of the image of Kozhanasyr in Kazakh folklore;

4. Consider the issues of studying the image of Kozhanasyr in the folklore of other Turkic peoples (Uighurs, Tatars, Turks, Uzbeks, Kyrgyz) and compare their similarities and differences;

5. Conduct a comparative analysis of the variants of the story "The Dead Cauldron" about Kozhanasyr among different Turkic peoples, identify adaptations and changes in the text in the cultural and literary context;

6. Identify the Sufi nature of the image of Kozhanasyr and analyze the main concepts of Sufi teachings in works about him;

7. Analyze the categories of movement, time and space in works about Kozhanasyr.

8. Study the process of transformation of the image of Kozhanasyr in modern literature.

Object of the study. The corpus of stories about Kozhanasyr in the folklore of the Turkic peoples (Uzbeks, Uyghurs, Tatars, Kyrgyz, Turks).

Subject of the study. The transformation of the image of Kozhanasyr in folklore, written literature, religious and philosophical traditions, and modern literature of the Turkic peoples.

Research methods.

– The comparative-historical method is used to determine the evolution of the image of Kozhanasyr in the folklore of the Turkic peoples, identifying both common features and distinctive differences;

– The method of structural and semantic analysis – to examine narrative structures and symbolic elements;

– The method of cultural relativism – to interpret the image of Kozhanasyr in the context of the Turkic peoples' identity, collective cultural memory, and spiritual-philosophical values;

– Philosophical and hermeneutic methods – to identify Sufi and etiquette-related subtexts in stories about Kozhanasyr;

– The method of intertextual analysis – to study the transformations and various interpretations of the image of Kozhanasyr in modern literature.

Theoretical (methodological) basis of the research work.

– The collection, publication, and introduction of data about the image of Kozhanasyr into scientific circulation were carried out by A. Laud, A. Galland, G. Wood, D. Cantemir, Gr. Jansky, G. Mayer, F. A. Brockhaus, D. Fornetti, I. Kunosh, and other scholars;

– Scientific conclusions regarding the origin of the image of Kozhanasyr were made in the works of K.S. Davletova, M. Takhmasiba, V.A. Gordlevsky, A. Ortenlani, M.A. Sultanova, R. Deniz, N.B. Soltanova, D. Feyziev, S. Sakaoglu, I. Dakuki, D. Kishibekova, S. Kaskabassov, S. Çıklı, M. Aydin, S. Kozhagoza, M. Auezova, and T. Kozhakeyeva.

– Valuable insights regarding the variants of the name Kozhanasyr among different nations were expressed by S. D. Kotsyubinsky, T. Acaroğlu, H. Orazayev, S. Zukhba, S.H. Anchek, Sh.H. Huth, A. Alptekin, S. Erdogan, N.I. Kirey, A.A. Ferrakh, A. Zakharov, S. T. Yuldasheva, I. Kh. Danishmend, Sh. Kurgan,

M. Kharitonov, E.G. Vartanyan, E.A. Shamotina, G. Kortabaeva, A. Kara, M. Duman, S. Işık, D. Zhu, S. Lee, and others in their works.

– The image of Kozhanasyr in Kazakh folklore is examined in the works of N. Nurtazina, R. Berdibayev, K. Sattarov, S. Seitov, T. Kozhakeyev, Ye. Ismailov, M. Gabdullin, B. Adambayev, A. Musayev, P. Auesbayeva, A. Beisengaliyeva, A. Akhmetbekova, Kh.Z. Aknazarova, M. Satinbekova, K. Moldataeva, B. Kanatkyzy, and others.

– The image of Kozhanasyr in the folklore of other Turkic peoples is comprehensively examined in the works of M. Tevfik, N. Aminov, A. Kashkarbekov, Yu.M. Otash, F. Yuldasheva, A. Kahor, G. Gulom, Sh. Zunun, H. Zarif, K. Imamov, İ. Özmen, E. Solmaz, A. Rahman, K. Batu, M. Cangaziev, V. Çelebi, F. Köprülü, İ.H. Konyalı, P.N. Boratova, İ. Başgöz, S. D. Sayers, F. Türkmen, M. Ekici, H. Dedebağı, A. K. Tezer, Z. Bayraktar, Y. Madaliev, G. Torusdağı, İ. Aydın, F. Aslan, M.Sh. Boltaeva, H. Feng, M. Karaçalı, A. Günvar, İ. Emre, S. A. Jomart, R. F. Burril, Oğuzhan O., İ. Şah, A. Göktaş, Ş. Boyraz, C. Sume, E. Şenocak, A. Umarkhodjaev, M. Atakan, Y. Kınalı, A. F. Arıcı, and others.

This complex of research constitutes the theoretical and methodological basis of the dissertation.

Main sources of the research work. The research is based on materials from the National Library of the Republic of Kazakhstan, the Central Library of Ege University (Republic of Turkey), the Fikret Türkmen Library of the Institute of Turkic Studies at Ege University, the Central Scientific Library of the RSE “Gylym Ordasy” under the Science Committee of the Ministry of Education and Science of the Republic of Kazakhstan, the book collections of the Folklore Studies Department of the M. O. Auezov Institute of Literature and Art, and the resources of the Al-Farabi Library of Al-Farabi Kazakh National University.

Scientific novelty of the research work. The research reveals the unique features and similarities of the image of Kozhanasyr in Kazakh and Turkic folklore, as well as its role in the cultural heritage of the Turkic peoples and in modern literature. For the first time, a comparative analysis of the image of Kozhanasyr in Kazakh and Turkic folklore (Uzbeks, Uighurs, Tatars, Kyrgyz, and Turks) has been conducted.

The study identifies both local specificities and general characteristics of the Kozhanasyr the folklore of the Turkic peoples.

The transformation of this image in modern literature is analyzed in the context of its adaptation to global socio-cultural changes.

It has been established that Kozhanasyr is a character who contributes to the strengthening of literary and cultural continuity between the Kazakh people and other Turkic peoples, and serves as a bearer of shared Turkic culture.

Theoretical and practical significance of the study. The results of the research can be used in universities by students and early-career scholars through specialized courses, lectures, and seminars in disciplines such as folklore studies, comparative literature, Turkology, Turkic literature, cultural studies, and related fields. Furthermore, the findings possess both theoretical and practical value for

literary scholars, Turkologists, cultural researchers, sociologists, as well as university educators and students.

Main results and conclusions proposed for defense.

1. The earliest references to Kozhanasyr are found in manuscripts dating from the 15th–16th centuries. Ancient manuscripts and publications related to Kozhanasyr, including the history of their dissemination, as well as scholarly works on the study of his image, have been systematized according to a chronological framework. In determining the genesis of the image of Kozhanasyr, particular attention was given to comparative analysis with the image of Joha in Arabic folklore, the figure of Nasir al-Din al-Tusi in Persian and Azerbaijani intellectual traditions, and the character of Khoja Nasreddin in Turkic folklore. As a result, both typological similarities and distinguishing features between these characters were identified.

2. The image of Kozhanasyr was formed through the interweaving of literary, cultural, and religious traditions of the Turkic peoples, as well as the countries of East and Central Asia. The diversity of his names is associated with the wide geographical spread of this character and his adaptation to the specific features of various ethnocultural environments. The formation of different versions of the name “Kozhanasyr” is influenced not only by linguistic variations, but also by the local cultural transformation of the image itself. For example, in Turkish, the word “Efendi” means “respected person” or “master”, whereas in the Kazakh-Kyrgyz tradition, its phonetic variant “Apendi” refers to a character often associated with naivety or simplicity. Thus, the name has undergone both phonetic and semantic transformation.

3. The analysis of the study and representation of the image of Kozhanasyr in Kazakh folklore has been conducted. The genre classification of works about Kozhanasyr in Kazakh literature has been determined. As part of the research into the transformation of this image, its similarities and differences with another well-known humorous character, Aldar Kose, have been examined. It has been established that these two characters exhibit significant differences, including in geographical areas of distribution.

4. During the course of the study, it was established that the image of Kozhanasyr in the folklore of the Turkic peoples (Uzbeks, Uyghurs, Kyrgyz, Tatars, and Turks) has been explored from multiple perspectives: his literary portraits have been analyzed; the socio-cultural mission attributed to him has been examined; and significant plot transformations in the narratives about him have been identified. Major events of the 20th century such as political revolutions, social uprisings, and wars introduced a number of changes to both the character of Kozhanasyr and the content of the stories associated with him.

5. The image of Kozhanasyr occupies a special place in the folk literature and cultural heritage of all Turkic peoples. An analysis of nine different versions of the tale “The Dead Cauldron”, common among the Turkic peoples, was conducted. This analysis revealed not only ideological and narrative differences among the various versions of the tale, but also commonalities and distinctions in the depiction of Kozhanasyr across the traditions of the respective peoples.

6. One of the key mechanisms that contributed to the formation of the image of Kozhanasyr and its widespread dissemination among the Turkic peoples was the influence of Sufi teachings. Religious ideas and concepts, sometimes explicit and sometimes implicit, in the stories about Kozhanasyr attest to his affiliation with the Sufi tradition. Some of the messages that Kozhanasyr sought to convey to his opponents were expressed not only through subtle humor but also through hidden concepts and paradoxes. Thus, the Sufi teachings embodied in the image of Kozhanasyr are understood as a force striving for truth and opposing formalism and religious dogmatism.

7. An analysis of the categories of movement, time, and space in the stories about Kozhanasyr revealed that he is a character in constant motion, independent of time and space, striving for wholeness and perfection. His faithful companion on the path to perfection is a donkey, while spatial elements such as the bazaar, city, house, aul, and mosque serve as various tests and obstacles. The frequently occurring phrase “once upon a time” indicates that the works about Kozhanasyr are not limited by time, thus possessing a timeless character.

8. The transformation of the image of Kozhanasyr in modern literature attests to its universality and ability to adapt to socio-cultural, scientific, and other innovations. The hero, skillfully combining tradition and continuity with novelty, also strives to fulfill new functions that correspond to the spirit of the times. This is evidenced by the use of Kozhanasyr’s image as a sharp satirical tool aimed at exposing social injustice during the Soviet and post-Soviet periods, as well as its role in boosting the fighting spirit of the people during wartime.

Publication and approbation of the research work. The main scientific results and conclusions of the research were published in 11 articles in domestic and international journals, as well as in collections of international scientific and practical conferences. Of these, 1 article was published in the international Scopus database, and 2 articles appeared in journals recommended by the Committee for Quality Assurance in Science and Higher Education of the Ministry of Science and Higher Education of the Republic of Kazakhstan. Additionally, 7 articles were published in collections of materials from international scientific conferences, and 1 report was presented at a foreign scientific conference.

Structure of the research work. The dissertation consists of definitions, an introduction, two chapters, a conclusion, and a list of references.