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## ИЗВЕСТИЯ

НАЦИОНАЛЬНОЙ АКАДЕМИИ НАУК  
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## NEWS

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**ARCHETYPIC REPRESENTATIONS  
IN THE KAZAKH MYTHOLOGY**

**Abstract.** The purpose and relevance of the article is to define the archetypic representations in Kazakh mythology, as well as in the definition of the essence of archetypes in general. Previously, the problems of archetypic representations in Kazakh mythology were not purposefully studied, so this topic seems relevant. In general, the problems of archetypes in Kazakhstan science began to be considered relatively recently, although foreign scientists have been dealing with this problem for a long time.

**Key words:** Archetypic representations, mythology, culture, traditions, ancestor, plot schemes, mythology, prototype, original signs.

**Method:** A systematic method as well as a comparative analysis involving some Kazakh myths has been applied. In the process of work, we turned to works covering cultural studies, ethnology, folklore studies, mythology, archeology, etc.

**Results:** The results of a comparative analysis lead to an awareness of the formation and creation of archetypic representations in people's lives. Careful study of the problem leads to the objective conclusion that archetypes exist, that the human subconscious is the sphere of the collective unconscious, inherited by the individual in a special way. It is established that archetypic representations are the embodiments of a certain aesthetic-philosophical concept of reality, which are able to reflect certain fragments of the ethnic picture of the world. It has been discovered that, as a rule, historical situations influence the semantic field of the archetype.

**Scope:** The results of the article can be used in the fields of literary criticism, history, philosophy, cultural studies, and ethnology. Conclusions can be applied in further research in the above areas.

**Conclusions:** The article for the first time considers archetypic representations in Kazakh mythology. The comparative and analytical analyses were used in the study. The features of archetypic representations in Kazakh mythology are highlighted, parallels are drawn with the archetypes of other cultures.

**Introduction:** The relevance and novelty of the work lies in the lack of knowledge investigated problem. Previously, questions about archetypic representations were almost not studied in Kazakh mythology, so a more detailed coverage of this problem can be a great help for those who have decided to come to grips with the development of this problem. Unlike the ancient Turkic mythology, there is no real character in Kazakh mythology who has preserved the characteristic image of the Great Mother.

**Tasks:** Research and definition of archetypic representations in Kazakh mythology, as well as in the definition of the essence of archetypes in general. Previously, the problems of archetypic representations in Kazakh mythology were not purposefully studied, so this topic seems relevant. Since the problems of archetypes in Kazakhstani science began to be considered relatively recently, therefore at the moment the main task is to determine the archetypic representations in Kazakh mythology, as well as to determine the essence of archetypes in general. It was noted above that the problems of archetypic representations in Kazakh mythology were not purposefully studied, therefore the tasks posed in this article seem timely. It should be noted that foreign scientists have been dealing with this problem for a long time.

**Methodology:** The study is based on the use of a systematic complex analysis of the origin of archetypic representations. A comparative analysis and some Kazakh myths were also used. The work covers issues of cultural science, ethnology, folklore studies, mythology, archeology, etc. which were also used.

**Statistics:** Statistical data relating to this particular problem is difficult to indicate, due to their absence at present.

**Historiography:** There are some studies on archetypes in the Kazakhstan literature, but they do not concern our problem. There are some studies of Russian scientists about archetypes, for example, Bolshakov A.Yu. "The archetype, myth and memory of literature." Publishing house Astrakhan University, 2010., Markova V.A. Literature and myth: the problem of archetypes. Tynyanovsky Coll., Riga, 1990; Jung K.G. On the psychology of the unconscious-M.; Canon, 1994; Meletinsky E.M. About literary archetypes. - M. Science, 1994, etc.

#### **Archetipic representations in the Kazakh mythology**

Archetypes are universal particles of human culture, thanks to which society acquires primary (pre-empirical) knowledge. In a sense, they are related to primitive, as some modern scholars argue, elements of language systems at a certain level. That is, we deal with the primary elements of the thinking and culture of any nation. Archetypes and myths are interrelated as a surviving collective reality (myth) and the formation of sensual-mental "formulas" of this reality (archetype).

The myths of the peoples of the world are usually considered as a source of archetypes, they divided into cosmogonic, anthropogonic, theogonic, calendar, eschatological myths of different peoples, which are combined by certain elements of the original, initial values of mythology. It was noted above that the archetypes and myths are closely interrelated, they are present in reality as the unconscious collective reality of society.

It is from archetypes that the process of formation of the mentality of any community begins. These are the mechanisms of thinking and awareness that form certain norms of human behavior in society. This, in turn, occurs on the basis of an established value paradigm. Each culture has its own value field, where it is possible to say that a whole arsenal of archetypal images is present, which is present in all ethnic groups and is very stable. For example, *the Moon, the Sun, the star, the sky, the clouds, the hearth, the house, the father, the mother, the child, the horse, the steppe, the river, the forest, the mountains, yours, the alien*, etc. and m. It is obvious that these examples are related to the radius of a person's exploration of the space in which he lives and which he shares with others. "In the value-hierarchical picture of the world (individual person, creator and thinker, or nation, humanity),- writes A.Yu. Bolshakov, - the archetype takes priority, supremely - the predominant place: it is a kind of dominant, authoritative leader in the element of elections and decisions, determining certain goals, generating desires and aspirations. In literary studies, the study of an archetype implies its reconstruction by a trace, imprint, imprint left in the human soul or given in the realities of the imaginative system and other means of constructing an artistic work." [1, p.289] A long study of the problem leads to an objective conclusion that archetypes exist, that the human subconscious is the sphere of the collective unconscious, inherited by the individual in a special way. The experience of previous generations, extending into the depth of time, is embedded in the subconscious of a person as if in peculiar layers, this is lively paradigmatic information that has the power of instincts. In her work, EM Luludova writes: "Archetypes that carry out a meaningful semantic load and are the foundation, the basis for all cultural constructions, are a fact that does not require proof." [2, p.120 ]

The concept of "archetype" is known from the time of late anti-philosophy and gained scientific status in the writings of the Swiss psychoanalyst scientist K.G. Jung [3, p.320], who writes that these are the most ancient and most universal representations of humanity. From the studies of other scientists it is also known that archetypes are universal and dynamic, they contain the initial value, which does not always coincide with modern estimations. In the monograph "The Milky Way of Eurasia" A. Kairzhanov writes: "A person in an unconscious beginning immerses himself in the reflection of the past and the future, clothing all this in symbolic forms, whose threads are drawn from ancient times and connect them with the future. Archetypes are the structures of the collectively unconscious foundation of humanity. These are timeless schemes and images, due to which thoughts are formed and the feelings of people who once lived and are living now are determined. In addition, they preserve the initial signs of the most ancient forms of comprehending the world (external and internal Universe, the world expressed in symbols, myths, totems and magic)" [4, p.279 ]

These are the myths of the world ocean, the world egg, the world tree. The image of the world tree is present both in the mythology of the peoples of the Scandinavian North (ash Yggdrasil) and in the culture of the Asian nomads (Baiterek). At the primitive level, the Tree is a vertical linking Top and Bottom.

At the same time, the tree, according to the beliefs of various peoples of the world, should fall down so that the young shoots find their way into the world. Otherwise, the natural rhythms of life are disturbed, stagnation occurs, which is unnatural in relation to natural forces. On a symbolic level, this marks the death of the current world order. However in the minds of nomadic peoples, the Baiterek tree is a poplar whose trunk connects the three levels of the universe. Its roots grow from the very umbilical cord of the earth, and the spreading peak is directed toward the heavens. The roots of Baiterek are wrapped around a huge underground snake with its body - the myth of the infernal (hellish) evil: the magic bird Samuryk lives on the top of the Tree

(Simurg), overshadowing its wings with human life. According to the ideas of the ancients, life, beyond the shadow of the wings of the great bird, cannot be blessed, and the place itself can become Home (it should be noted that Samuryg-Semrug-Semruk is a mythologem prevalent throughout the continent, personifying the highest goodness. It is known that Persian culture corresponds to her Humai bird. The image of this magic bird revealed in his travel poem "The Shadow of a Bird" I. Bunin. The concepts of Bottom and Top are in the eternal confrontation, the outcome of which is decided largely due to a person. For example, in Kazakh folk tales to help Samuryk come batyr, saving the chicks from the bloodthirsty Snake. As a token of gratitude Samuryk, gives the batyr wisdom and becomes a companion of the hero. even in an insect, and also, on the contrary, one of them can miraculously turn into a human being, that is, it was from here that werewolves appeared in various fairy tales, legends, and beliefs.

Earlier we mentioned the world tree - this archetypal image denotes Bottom-Top, along with the vertical in each culture there is also a horizontal, or Close - Far. Among other represented mythological images is the demiurge (creator), the forefather, the cultural hero. Archetypal content can be attributed not only to the actors (heroes), but also objects (Cossack sword, self-dressing tablecloth), phenomena can also be involved (miraculous birth, magical transformation). In modern social science, it is customary to talk about archetypal images, the archetypal situation, the archetypal motif, as well as the archetypal space.

In the mythological dimension, the spatial relationship between the concepts of "Top-Bottom" and "Near-Far", which are represented by more specific archetypal topos.

There are a lot of myths, for example, about the world tree, about the peculiarities of natural and physical phenomena, about the surrounding world, about the heavenly bodies: the Sun, the Moon, stars. These archetypal images, passed down from generation to generation for centuries, varying, overgrown with interesting speculation, details, turned into beliefs and beliefs. In the myths of the Kazakh people are manifested national characteristics of thinking, attitude, worldview of the ancient man. Questions of worldview worried the ancestors of modern Kazakhs.

The nature of the myths is controversial, as evidenced by the presence of many mythical stories about the origin of the world. These myths have a special place in the works of oral folk art.

They are a real treasure of archetypal images; all scientists of the world who deal with this problem write about it.

There is a myth that the sky created Tәңir (God), the mistress of the earth is Umai-ana, she is the wife of Tәңira, this belief is more common among the Turkic peoples of Siberia. Solar, lunar, astral motifs occupy a special place among the myths, they are very popular in oral folklore, people at all times felt and knew about the relationship of natural (celestial) phenomena with the life of Earth and earthlings. Let us give one famous example from the solar myths about the Sun and the Moon, they are represented as two beautiful girls. They sometimes appear as twin sisters, sometimes inseparable girlfriends who are a little jealous of each other, but continue to communicate and make friends. But once they had a strong quarrel, and the enraged Sun, with its sharp rays, scratched the face of the Moon. Ever since the face of the Moon, there are spots that people see in our days, so their the enmity turned out to be so irreconcilable that these two luminaries, in order not to meet and not to contemplate each other, - one appears in the sky during the day - the Sun, and the other - the Moon at night. Another of the myths about the moon: once an evil stepmother sends her stepdaughter at night to fetch water, the girl in the well water saw the reflection of the moon, and it seemed to her that this was the face of a djigit. She prayed for him to take her, the orphan life of a girl was so hard and unbearable. The moon, having turned into a beautiful horseman, descended to earth and took the girl to the sky, so people are still told that supposedly girls cannot go to the well at night and to other reservoirs, they can be kidnapped. Dzhigit is a typical archetype in myths, legends and tales of the Turkic peoples.

Beliefs say, if you look at the full moon for a long time, you can see the figure of a girl with a rocker and buckets, which she herself once took to herself. Since ancient times, people attributed the characters and actions of people to the heavenly bodies, personifying and inspiring them. Probably, people composed similar myths and legends, wanting to bring them closer and liken themselves in order to somehow keep in touch with the Universe, with incomprehensible natural phenomena, perhaps with a view to “security” for themselves and their loved ones. However, it should be noted that there are no details about the origin of celestial bodies in Kazakh myths, scientists suggest that this phenomenon is associated with the influence of Islam, which prohibits talking about it, because everything is a creation of one Allah.

Kazakh myths do not explain how celestial bodies acquired human form. Many people are well aware of the myth "Zheti Karakushy" (Big Bear), it consists of seven stars, which people associated with seven thieves. The Polar Star - “Temir Kazyk” (literally, Iron Stake), two stars located not far from the “Iron Stake”, were presented as two horses tied to it. One horse, “Ak Boz At”, is a white horse, another horse, “Kuk Boz At”, is blue-gray, and every night the robbers sneak up to steal horses, but when morning comes they are forced to hide. There was a belief that people were afraid of: if they suddenly steal at least one of these horses, then will be “Akır Zaman” - “The End of the World”. The horse for the Kazakh and for many other nations was always the most valuable asset, therefore he was present in all the myths, legends, fairy tales and, of course, is a real archetype. Wonderful, magical properties were attributed to him, he was an adviser, the savior of his master, speaking in human language, warned about the dangers that could be encountered on the way to his master friend. In the Kazakh myths sometimes there is a winged horse, which rushes faster than the wind. Perhaps these plots echo the ancient Greek mythology, where since ancient times there are various versions of the myths associated with the winged horse Pegasus. In ancient Greek mythology, one of the most popular characters is Pegasus. He was in the service of the gods, accompanying their chariots, in particular, the chariot of Zeus, according to legend, the archangel Michael fought with his enemies on Pegasus. In addition, Pegasus was the patron saint of good strength, spiritual growth, wisdom, outstanding poetic inspiration. In some other myths, the legendary horse is the Thunderbird, the creator of the sources, for example, with one blow of the hoof it creates the Hippocrene source. He later became a character in literary works, in the sixteenth century Giordano Bruno wrote a satirical work “The Cabala of Pegasus,” in which he criticized the ignorance of the Middle Ages. In the eighteenth century, Friedrich Schiller wrote the work Pegasus at Harness, where the winged horse appears as an ordinary workhorse. It falls into the hands of bad and ignorant people who, due to their ignorance and narrow-mindedness, cannot appreciate the merits of this extraordinary horse.

For Kazakhs, the horse is also a symbol of peace and higher intelligence (it’s not accidental that the mythical tulpar has wings). In all the epic monuments of antiquity, the batyr's horse is not just a means of transportation; The above has already been mentioned - this is a wise mentor and friend, endowed with the gift of human speech. Recall the things of Baichubar, the companion of the legendary hero Alpamys, the famous Tarlan; the faithful friend of Batyr Yer - Targyn - the very wise horse of Taiburyl, directing the mighty Koblandy of the batyr to feats. In the semantic meaning of the epic image of a horse, its comparison with the sun, fire, and flame is embedded. For example, about the horse of Alpamys in the epic it is said that he "trembles and burns with fire / And rises with a candle above the ground / Alpamiss calls on a campaign". A horse is a solar symbol of the Kazakhs and a symbol of the memory of communication with the ancestors.

It should be noted that as much as man exists on earth, so much he observes the heavenly bodies, creating myths and legends about them, trying to introduce their images into his life, drawing some parallels with aesthetic manifestations in his daily life, everyday life and in celebratory, emotional events. All nations have a big event in a person's life is the birth of a child, finding a name for him and the child's grievance with the name chosen for him. For the most part, Kazakhs are a poetic, emotional and sometimes superstitious people, picking up a baby's name, they try to tie a lot to their name. Quite often, a child is named after a famous person so that the child in the future will be as brilliant, talented or courageous and brave as the carrier of the chosen name. For example, in this case, as a rule, the choice falls on the names of **Abai Kunanbayev, Mukhtar Auezov, Sabit Mukanov, Bauyrzhan Momyshuly, Malik Gabdullin, Talgat Bigeldinov, Olzhas Suleymenov**, etc. You are well aware that these are the names of prominent representatives of the Kazakh people, and of course, every parent wants to see his child gifted, talented, famous, at least a bit like the heroes they have chosen. Girls also try to call the names of famous compatriots. For example, in the forties and fifties of the last century, in honor of



**Manshuk Mametova, Aliya Moldagulova, Sara Tastambekova, Mayra Shamsutdinova, Kulyash Baiseitova**, and later **Roza Baglanova, Bibigul Tulegenova** and others. In addition, in the names of girls often the Luna, Star, for example, **Aisulu** - Beautiful as the Moon, **Aigul** - the moon flower, **Aisaule** - the moon light, ray, **Ayzharkyn** - bright as the Moon, **Aizhan** - the Moon soul, **Aykhanyim** - the Moon princess, **Asylay** - Precious as the Moon; **Kunsulu** is beautiful as the Sun, **Kunsaule** is Sunshine or Sun Ray, **Altynai** is the golden Moon, **Kumisai** silver is the silver Moon, **Zhuldyz** is the Star (the boys were also called by this name), **Zhuldyzai** the Star and the Moon, **Sholpan**-Venus, etc. The boys were given the names **Aysultan** - the moon sultan, **Aibek** - the moon bek, **Zhuldyz** - the star. Therefore, the most ancient archetypical images in the myths of the Kazakh people are all the celestial bodies headed by the Sun and the Moon, and after that from the everyday life of people, from other various phenomena, the archetypical images that accompanied man until his last days on Earth have been formed. In the old days, quite often, when a child was born, he was given the name associated with one or another natural phenomenon. For example, if a child was born at dawn - They called him **Tanzharyk** - Bright morning or **Tanatkan** - Morning came, if **Boranbay** was born in a storm **Aytuar** - The Moon Appears, **Kuntugan** - The Sun Appeared. Reflected in the child's name and any important events in the life of the people, for example, the name **Maidan**-Front, the war was called children born during the war, if the child was born during migrations or arriving on summer pastures, then often boys called **Zhailau**, and girls **Zhailuhan**. In Soviet times, even in honor of congresses and big elections, children were called by the names associated with these events. For example, if a girl was born, they called her **Sailau**, **Sailuhan**, or the second part was added to the boy's name and **Sailaubek** turned out or simply Sailau. Until now, there are male names among the people of the older generation of **Siezbek** - in honor of some all-Union party Congress. And also called children in honor of the rivers. For example, **Madchik Yedil** - Volga, **Zhayyk** the Ural River, **Ertis** - the Irtysh River, and so on. There are myths about animals and plants, totemic animals appeared. Several beliefs about the origin of the Turks. Their forerunner is considered "Ak kaskyr" - the white wolf, sometimes they say "Kok bori" - the gray wolf. Another option: a man marries a she-wolf, with her overcomes many mythical obstacles to achieve certain goals. Another version: the wolf fed and raised the future prime ancestor of the Turks. Until now, many Turkic peoples have preserved this belief, and the wolf is revered as a totem animal.

The myth of the Flood, the Kazakhs, from ancient times, interpreted in this way, considering that Noah's Ark stopped in their homeland precisely at Mount Kazykurt in the South Kazakhstan region, and there its inhabitants found refuge. To this day, the inhabitants of this region willingly share with this myth, telling how the rock on the mountain is nothing more than a ship that has hardened from time, that is, Noah's Ark. We must say, really, the silhouette of the mountain peak, indicated by the locals, resembles the silhouette of a ship.

As we see, each ethnos builds its own model of the world, based on universal collective ideas about the Universe, about the place of humanity in it, about the laws of life, which are inseparably linked with the centuries-old beliefs of man. Despite the fact that such knowledge fits into empirical formulas, more or less stable and repetitive regardless of the geographical area of existence of the people, there is a possibility for ethnospecific "variations" that are caused by the very difference of languages, cultures, traditions, customs, customs, etc.

Archetypical images carry in themselves the universal properties of a collective whole - of humanity; they manifest themselves in the external world as images and ideas, are realized in sign systems of a different order. Humanity exists in the world of deep cultural codes that go back to basic oppositions. Archetypes to some extent determine the self-organization of the entire life of an ethnos; they act as a constant engine of repetitive behavioral reactions and scenarios. World history shows that archetypes are especially significant as an object of study in times of crisis of national identity, the loss of a clear identity. An archetype can act both as a moral maxim, and as an axiological norm, a regulator of social relations and an indicator of the level of development of society at a certain historical stage. It can be described as a determinant of social life. Archetypes are able to reconstruct certain mental models that are basic and natural for the people.

The researcher U. Domansky proposes to understand archetypes as primary plot patterns, images or motifs that have arisen in human consciousness at the earliest stage of human development. [5, p.11] Therefore, myth and archetype are interconnected as a surviving collective reality (myth) and the formation of sensual - mental "formulas" this reality (archetype.)

It was mentioned above that archetypical images are structures of the collectively unconscious foundation of humankind. These are timeless schemes and images, thanks to which thoughts are formed and the feelings of people who once lived and are living now are determined. In addition, they preserve the original signs of the most ancient forms of comprehending the world (external and internal Universe, experience expressed in symbols, myths, totems). The myths of the peoples of the world are usually considered as a source of archetypes. Among them are cosmogonic, anthropogonic, theogonic, calendar, eschatological myths of different peoples united by a set of certain initial, initial values by mythologemes.

Archetypes, as is known, are constant elements of world culture. They carry the universal knowledge of man about the world. This knowledge was laid into the core of the archetype through the centuries-old recurrence of some kind of historical experience experienced by man since the archaic stage of its existence. Despite changes in the historical context, the archetype as a unit of mentality carries the "light" of collective ideas. As Z. Freud notes, that human culture was built from bricks of a long-forgotten world view. [6, p.123 ] At the same time, the relative variability of the archetype is inherent, that is, the peripheral layer, in contrast to the core, is less stable and more adaptive.

Archetypes are included in the subconscious of man by the history of society: age-old tribal associations, their relationships, ethnic, ethical relationships, interactions and interconnections, metahistory, diachrony, etc. Research in the field of psychology, neurolinguistics over the past centuries brought scientists to the objective conclusion that archetypes exist, the human subconscious is the sphere of the collective unconscious, inherited by the individual in a special way.

The experience of previous generations, extending into the depth of time, is incorporated into the human subconscious as if by dark layers, this is lively paradigmatic information that has the power of instincts. "Archetypes that carry out a meaningful semantic load and are the foundation, the basis for all cultural constructions, are a fact that does not require proof," sums up EM Luludova [2, p.120]. In the sphere of consciousness, archetypes manifest themselves in mental forms, that is, in the form of living symbols, markers, a kind of representatives representing information worked out by previous generations of experience that does not require analysis and synthesis, which indicates the legitimacy of the semiotic interpretation of rooted implicit information.

Archetype or prototype - actively forms the imagination, and therefore it is most often found in myths, beliefs, works of art, fantasies, and sometimes in dreams. Penetrating into consciousness and being filled with the "material of conscious experience", the archetype receives its meaningful characteristic. The improvement of the archetype in the human mind is accompanied by emotionality and inspiration, because this prototype goes back to the origins of human nature.

Expanding the content of the archetype T. Mann wrote: "... in a typical there is always a lot of mythical, mythical in the sense that a typical, like any myth, is the original pattern, the original form of life, a timeless pattern, since ancient times a given formula, in which life of self-consciousness is set, vaguely striving to regain the signs it once had intended." [7, p.672]

Archetypes are usually used to denote universal, fundamental motifs, patterns of images and representations that underlie all artistic structures.

Archetypes are universal ideas about the realities most significant in the life of a collective. They are empirically developed by him and received the status of retransmitted in culture due to their semantic "originality", primacy and repeatability. If I may say so, the repertoire of archetypes in world culture is limited, but each of the archetypes is capable of generating an unlimited number of plot variations. Historically, the archetype is closely related to the mythological views of humanity. The mythological complex of culture is the material on the basis of which the archetypes managed to differentiate, classify and subsequently subject to scientific understanding. Archetypes perform a number of important functions, including cumulative, epistemological, translational, axiological, etc. The archaic relics of culture, which are archetypes, are always substantively filled with the experience of a nation.

Thus, archetypes are universal ideas about the realities most significant in the life of a collective, they have been developed empirically and received the status of being relayed in culture due to the semantic "originality", primacy and repeatability. The repertoire of archetypes in world culture is limited, but each of the archetypes is able to generate an unlimited number of plot variations. Historical archetype is closely related to the mythological views of humanity. The mythological complex of culture is the material on the basis of which archetypes can be differentiated, classified and subsequently subjected to scientific judgment. Archetypes perform a number of important functions, including cumulative, epistemological,

translational, axiological, relative, regulatory, exectative, conceptual. The archaic relics of culture are always substantively filled with the experience of a nation, and above all they stem from myths.

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#### **ҚАЗАҚ МИФОЛОГИЯСЫНДА АРХЕТИПИКАЛЫҚ БЕЙНЕЛЕР**

**Аннотация.** Мақаланың мақсаты мен маңыздылығы - қазақ мифологиясында архетипикалық бейнелерді анықтау, сондай-ақ архетиптердің мәнін анықтау. Бұрын қазақ мифологиясында архетипикалық бейнелердің проблемалары әдейі зерттелмеген, сондықтан бұл тақырып маңызды болып көрінеді. Тұтастай алғанда, қазақстандық ғылымдағы архетиптердің проблемалары салыстырмалы түрде жақын арада қарастырыла бастады, дегенмен шетел ғалымдары бұл мәселені ұзақ уақыт бойы шешіп келеді.

**Түйін сөздер:** архетипикалық бейнелер, мифология, мәдениет, дәстүр, ата-баба, сюжеттік схемалар, мифология, прототип, алғашқы белгілер.

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#### **АРХЕТИПИЧЕСКИЕ ОБРАЗЫ В КАЗАХСКОЙ МИФОЛОГИИ**

**Аннотация:** Цель и актуальность статьи заключается в определении архетипических образов в казахской мифологии, а также в определении сути архетипов вообще. Ранее проблемы архетипических образов в казахской мифологии целенаправленно не изучались, поэтому данная тема представляется актуальной. Вообще проблемы архетипов в казахстанской науке стали рассматриваться сравнительно недавно, хотя зарубежные ученые занимаются этой проблемой уже длительное время.

**Ключевые слова:** архетипические образы, мифология, культура, традиции, первопродок, сюжетные схемы, мифологема, первообраз, первознаки.

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