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Mythical cognition and social consciousness (based on mythological characters)

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Abstract

Relevance. The set of views that are closely related to art and culture, which develops and develops in close connection with the life of the nations of the world over the centuries is called a worldview.

Purpose. The root of such concepts as national cognition, national identity, general worldview is intertwined with mythology.

Methodology. The article also proves the origin, foundation, continuity and irony of the mythology found in Turkic and foreign mythology, as well as analyzes the similarities and differences between the core of the Turkic worldview, mythical knowledge of the peoples in the world.

Results. Because myth is an integral part of popular knowledge, translated from the Greek, "Myphos" means a legend, a story. The article considers the mythical vocabulary in the context of the mythological knowledge of the Turkic peoples, based on Kazakh folk prose.

Conclusions. The conclusions of foreign and domestic scientists on general mythology and scientific opinions in the context of the inseparable link between myth and society were confirmed. The basis of general mythology the views of scientists in the field of mythical vocabulary, which are found in science are summarized in one channel. The roots of Turkic mythology in the world mythology are revealed and a comparative analysis is made.

Keywords: myth; mythology; mythical vocabulary; society; Turkic; mythological character.

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Introduction

Many definitions of the myth are known, the range of which (definitions of the myth) is described from the myth as the most true truth to the myth as a universal symbolic key aimed at the development of all human culture. One of the general definitions of the myth is given by F.X. Cassidy. He defines the myth as a unique, special, figurative, sensitive, syncretic notion of the phenomena of nature and social life, the oldest form of social consciousness [1]. Mythology is the earliest form of human culture, which has a universal character, because the myth includes and combines the whole set of knowledge about the environment: nature, society, religious beliefs, legal and ethical norms, elements of art, and other issues are covered.

Myth establishes the harmony between the world and man, nature and society, society and the state, society and the individual, thereby ensuring the internal harmony of human life, covering issues arising from the state of nature, society and the individual. Hence the concept of mythical cognition is known that mythical cognition is formed through language. The process of combining myth and language as one of the directions of modern research is observed in the works of many mythologists, linguists and philosophers. For example, Mueller said that “myth is a disease of the tongue and the original meaning of the word”, but E. Cassier said that the general structure of mythical thinking is similar to the original linguistic consciousness, their connection is genetic, linguistic manifestations and sound combinations compete with mythical images [2]. Usually, the myth as a way of understanding the world connects the public consciousness with the archaic form of culture, the first social beliefs, but this does not mean that the myth remains only as a legacy of antiquity. There is an opinion that mythology was gradually replaced by philosophy, real sciences and art, but the myth was surprisingly viable, adopting new forms that took place at different times and retained its significance at all stages of human history to this day [3].

In the era of scientific and technological progress and the age of high technology, we see mythical plots, mythological characters on the blue screen, read not only folklore, but also a network of author's works, which seems to begin with the interest of mankind in the fantasy world [4; 5]. The development of the media, the expansion of the boundaries of the virtual world helps to increase not only the amount of information, but also its psychological impact on the individual, the ability to influence the human mind. At the same time, the media, which is primarily a means of mass and systematic influence on the individual and society, widely disseminates the flow of mythological information, guided by the practical, economic, political ideas of the Internet. The mythical concept of the whole country is based on folk traditions, some of which are considered to be innovations, because the possibilities of influencing these mythical plots and characters in the human mind through modern technology are endless [6; 7]. Thus, in the age of information society, strengthening the role of electronic media for the formation of people's worldview and value system, it is possible to note that not only resuscitation, but also the growing role of myth. Mythology acts not as a system that explains the objective

truth through fantastic views, but as an important component of the system of management of public consciousness, the formation of state ideology, the maintenance of social order. This is not the main value of the myth that explains it to us, its content is much broader and deeper. A.L. Toporkov [8] noted that today there are many myths that cover individual groups (social, territorial, ethnic, etc.), rather than society as a whole. He shows 4 groups of modern myths:

- the myth of political and public life created by politicians, parties, journalists;
- the myth associated with ethnic and self-religious identification;
- the myths associated with secular beliefs (for example, the myth of an unidentified flying object and alien planets, a snowman, psychics, healers, etc.);
- the myth of mass culture (for example, the myth of the American way of life, Superman, the myth of the modern Kulbika) [9]. This, of course, is a group of highly developed modern science and technology, based on the information age, formed in terms of today's modern point of view. However, it is also conveyed to the minds of the people through certain images, characters, and therefore linguistic units. This opinion itself proves that the scope of the general concept of myth is very wide. The reason for the formation of mass mythological consciousness, under the deep psychological influence of the media, is associated with the manifestations of collective unconscious. Many researchers claim that social myth is the root of our collective unconscious for the long history of mankind. Modern mass culture has become not only the entertainment industry, but also the industry of creating and spreading myths. For millions of people, the artificial world of cinema and the virtual world of computers have reached a level where they are convinced in everyday life that they are no less than the world around them. Collective myth, being a tool of creativity, fulfills its function very effectively.

In this study, we used a variety of research methods to identify issues in the expression of mythical consciousness through mythological characters. The main results of the study were obtained using traditional methods such as intertextual analysis, summarization, description, systematization, analysis. The use of these research methods allowed to fully analyze the collected material and identify the main features. In addition, the method of comparison was used to systematize the intermediate similarities and differences of the material identified during the study. This method was used effectively and rationally to show the objective nature of the results obtained. Also, content analysis methods were used to determine the names, functions, meaning and content of mythological characters. Kazakh and foreign mythological characters were used as research materials.

Features of mythological characters in the folklore of the Kazakh people

Modern man is gradually moving from the real world to the virtual world. Characters of thrillers and horror movies fight the power of chaos. Of course, the influence of myth on culture should not be attributed only to destructiveness. The human environment is a conscious direction of

society, which is directly related to the human mind and psyche. At the same time, the society and the world as a whole face the problem of maintaining the consciousness, culture and identity of mankind as a nation. This spiritual purity is, of course, the root of the people – traditions, religion, mentality, language, culture, interests of the people, etc. such as the most important values of the nation. The noble channel of the same values is mythological knowledge. And mythological knowledge is inextricably linked with the language of the nation, which means that mythology is reflected in the national consciousness through language and language units. At the same time, it is necessary to emphasize the role of mythological characters as a manifestation of mythical consciousness.

The idea of modern mythical works is reflected in the work of many major researchers, including: M. Meletinskiy, V.M. Naidysh, K.A. Bogdanov, S.Yu. Nekludov, N.G. Bragina etc. Elements of the myth from the works of writers in the Kazakh literature were introduced by A. Kekilbayev, S. Mukanov, M. Zhumabayev, O. Bokei, A. Altai, M. Malikov, Y. Ozhayevich, A. Mantai, N. Kabdai and others. All of them make it clear that myth is an integral part of culture even today. However, the origin of the myth dates back to antiquity, and it is clear that it (the myth) is expressed through various linguistic units, i.e. words. Within the framework of these linguistic units, mythical knowledge is intertwined. A characteristic feature of most folklore characters directly related to mythical cognition is that they have the support or somehow come into contact with conscious beings other than the human race [10]. This is a constant trend in the folklore of the peoples of the world.

In Kazakh folklore, for example, Tostik, Kendebay, Anshybay, Mamay batyr are among the heroes whose destinies meet with non-human beings. They suffer the fate of these fairy girls or marry them and achieve their goals. The eighth song in the Book of Korkyt Ata (Dresden version) tells the story of a shepherd who involuntarily joins his fairy daughter [11]. Born of that fairy daughter, Tobekoz brings misery to people. The legend about the connection between the fairy girl and the human race is also told about the original Kazakh poet Akan Seri Koramsauly, who lived in the early twentieth century. Legend has it that Akan Seri, who wrote wonderful songs, met his fairy girl when he was away from the country and sewing on the shores of Lake Koskol.

There are a lot of non-human miraculous characters in Kazakh folk prose, they are various fairy tales, legends, fairy tales, demons, fairies, ghosts, witches, elves, nymphs, sida, fairies, etc., known in world literature. Kh. Dosmukhameduly [12] called demonological stories involving characters of other races than human beings “fairy tales”. The scientist S. Kaskabasov [13] calls the form in which such characters of folk prose are involved in the story and suggests that the characters of the story arise from mythical cognition. Mythical characters are most reflected in these stories.

Among the various creatures of the mythical worldview, there are those who are most similar to the human race, with whom they associate their destiny and even marry. At the same time, if we talk about the mythical knowledge of the Turkic people, it is known that the knowledge of the myth, whether Turkic or world, is

transmitted through the nature of the characters, their type, their movement, the nature of the common character. It is not a secret that through the characters in general, along with the knowledge of the people, there is a common, understandable, not to mention a clear understanding of the moon. For example, there is a common notion among the Turkic-speaking peoples that albast. Of course, it is known that the protagonist has a concept that is immediately negative in the minds of the people, a symbol of disgust. Russian scientist O.A. Cherepanova [14], based on the materials of the XIX century, states that albast is a water lord, mermaid, albast – leshiy/forest owner, lesovik forester. It is clear that the origin of these words is not Slavic, there are variants of lobasty-lopasty, lobasta-lopasta. The meaning of the word “albast” is interpreted as “a man with bald hair”, but this is due to its second meaning, the first meaning of the word forehead, lobasty [14].

In the northern Russian people, the origin of the words albast and albast is considered to be related to the Turkic-Iranian area, i.e. the Caucasus. Therefore, in the middle and lower reaches of the Volga, near the south-eastern territory of Russia, there is a mythology of lobosta. Lobosta is described as a large woman whose height reaches from the sky to the ground. Her body is described as follows: curly hair, large head, white teeth, crossed fingers, long arms, gray mass. It is formed during storms, clouds, wind, gusts of wind. Anyone who met her would die. Such a description is associated with characters from several non-Slavic countries. Among the Tatar people, albast is described as something very large, unknown in shape. From a distance, it looks like a dog, and as it gets closer to a person, it grows bigger and takes on the shape of a tall grass. It is usually found near bridges, at the intersection of streets and roads. In the Tajik people, albasti is recognized as a monster that comes in the form of a diamond and takes the life of a woman giving birth. In Yakutia, ajysit is considered to be the patron saint of postpartum women, and in Turkish, albast is recognized as the destroyer and replacement of new mothers. The Russian words albast and albast are derived from the Tatar, Kazakh, Kipchak, and Crimean Tatar languages albast, which means “evil soul, housewife, monster (nightmare)” or albast from the Tatar and Kyrgyz languages – spirit”.

In Russian, the word albast is recognized as a substantivized adjective. In the children's encyclopaedia of Kazakhstan: “Albast is a devil fairy associated with the mystery of water. Albast people live near rivers and lakes and look like ugly women with white hair and sagging breasts. She usually spreads her hair on the shore [15]. It is believed that the giant takes on the form of inanimate objects and animals. Sometimes it turns into a mound (pile of grass), a tree or a cart. Their legs are negative, the bird's feet or hooves. Some have a single eye on their forehead, a stone or red copper nose, and sharp claws on their hands. The most aggressive pests are black, and the rest are yellow. They always have a magic book, a comb and a silver coin in their hands. In the description of Bashkir scholars, the image of a lioness is similar to the description of the Turkic-speaking peoples of Central Asia in general, a monster in the image of a woman with wavy hair and her chest dragged to the ground.

Another type of mythological characters is zhalmauyz kempir, jalmawyz in Tatar, zhalmauyz in Karakalpak, zhalmaooz in Kyrgyz, jelmauoz in Karachay-Balkar, and yylmaguz in Siberian Tatars. This is a sign that the savage old woman is recognized in the minds of the people as an image that brings misery to mankind. The naughty old woman is a mythical image that is widely used in both Kazakh and foreign folklore (baba-yaga, witch). It is commonly known as the conspiracy theorist, narrow-minded, cruel, with sharp nails, loose hair, large teeth, loose clothing, and eating prisoners alive. She is sometimes portrayed as a seven-headed old woman, a monster who sweeps and cleans her blood-sucking surroundings with a broom [16; 17].

One of the mythological characters is described in the fairy-tale dictionary as “the power of evil and wickedness that lives in heaven, in the water, according to religious beliefs”. In the short etymological dictionary of the Kazakh language [18], the word perizat / perizat, formed on the basis of the word fairy, in Persian pri (fairy) is a fairy, literally meaning “a very beautiful woman”. It is also said in folk songs in the sense of “special, different”. It is a compound word. The first is a fairy, the second is a thing. The mythological character of the fairy is interpreted as a special character who lived with mankind, while the forest fairy named Kunayak, who waited in the woods for a belt, promised to meet him, name him, talk to him and show him the way. He is described as a believer, who curses a passenger, binds him, and chases him until he is completely dry.

Zheztymak is a demonic creature, a beautiful young woman with a copper nose, large copper claws and. Zheztymak has a huge dark power, her bitter voice echoes on the ground. He cries out that he kills birds and animals and digs up the bodies of the dead.

Umai Ana is one of the unique images that reflects the continuity of common knowledge and understanding among the Turkic peoples. According to ancient Turkic mythology, Umai-ana is an angel who takes care of the continuity of generations. It is known that in ancient times, when Kazakhs gave birth to their daughters, at weddings, as well as during childbirth, Umai prayed to her mother for help. The word “Umai” in the ancient Turkic language means “baby's footprint”, “child's place”, “mother's womb” [19].

The image of the goddess Umai is found in the ethnography of most Turkic-speaking peoples. Every nation has a different perception of Umai's mother. Some people saw Umai as a symbol of the mother with a bow and arrow near the cradle of the child, while others saw her as a beautiful young woman. And the Kazakh people, like many other peoples of Turkic origin, knew that Umai-ana helps a person during childbirth and protects the baby from various troubles (albasty, etc.). Women who had not had children for a long time or whose babies had died prayed to Umai. Tengri was worshiped in heaven and Umai was worshiped on earth. The name Umai appears in ancient Turkic inscriptions dedicated to Tonykok and Kultegin in Mongolia. In the text of Kultegin, written by Iolgytgin, there are lines: “My brother Kultegin became a man in the box (garden) of my mother-in-law Umai”, “On the monument of Tonykok” Tengri, Umai, the Holy Land – the gift of water “

There is a lot of talk and writing about Umai, but its etymology was considered by the scientist S. Kondybay. Umai is one of the names of the Great Mother in Dei-Turkic mythology. In the later Kazakh and Kyrgyz languages, her name is preserved as “Mai-ene”. In later Kazakh and Kyrgyz legends, Umai (Mai-ene) was considered the guardian of young women, the birth process, and women and young children in general. She was also considered to be the guardian of both the household (women's) and the woman's handicrafts. In today's Kazakh language, the phrase “Not my hand, but the hand of Bibatpa (Bibi Fatima)” was once called “Not my hand, but the hand of Mai-ene”. The proforma in the name “Umai” is “um”, “yum”, “num” / “ngum”. That is, there is no doubt that she is synonymous with such Sumerian names as “Nammu” and “Num” [20].

The word “Uma” derived from this proforma means “the child's companion, the veil” (poled), where we show that the word is related to the “womb that creates the child” – “mother's womb” – the maternity symbol. If the point is a child, an infant, the circle outside it is the child's veil, the “companion”; Given that the circle is also considered the “mother's womb” in this case, it should not be surprising why the word “uma” means a veil, the word “umai” means a great mother.

Umay or Yum was a dei-Turkic independent goddess, but it seems that in later periods her status began to decline; in any case, the change of the name “Yum” to “Yumai” or “Umai”, ie the addition of the formant “~ ai” to the original name can be associated with such qualitative changes. The scientist S. Kondybay [19] said that Umai's appearance as a “spouse” to God in the “heavenly father – mother earth” can be associated with the era of the real Turks (blue Turks, 2-5 centuries); that this time coincides with the formation of a new language (Turkic language), as well as the formation of new mythical notions (Turkic mythology); Just as the Dei-Turkic language underwent a mutation and became a Turkic language in the conditions of a new mix, so the Dei-Turkic mythological expressions changed and the Turkic mythology was formed on the basis of that change (forgetting, mixing, external addition, etc.). Therefore, the mythical quotations about Umay, Tengri and Umay, preserved in the written texts of the Orkhon-Yenisei and later centuries, should be considered as notions formed in a specific historical period, but not as the first, original concepts.

A name similar to “Umai” is Uma in Hindu mythology. That this mythical image, called Uma-mahadevi, also belongs to the category of “mother gods”; Researchers have studied the image of Devi in Hindu mythology. According to the scientist, it originated from the cult of the mother goddess, which developed in the 3rd millennium. And this is the time when the Aryans did not come to India. Therefore, assuming that the name “Uma” (although it is translated as “bright” in Indian), which was one of the names of Devi, was a concept of that Dravidian (Harappa, Mohejo-Daro) mythology, it suggests that this Uma was related to the Dei-Turkic Umay. Thus, the time when the name Umai, which the scientist is referring to, became known in BC. It will be 4-3 millennia. These findings prove the great connection between myth and cognition. Myth – about the environment (time and space) in which human society (society) lives in a certain historical time, in

a certain geographical space (basement), in a certain political, social, cultural, economic conditions, about the universe, how it is, the set of notions about the origin of man, about how he came into being, about the internal and external forces that affect man, the place and status of his society in the universe, or more precisely – the stereotype of “understood”. That is, the myth in this case is not a fictional lie, not an artificial world, but the reality of the real people about the world and themselves, in other words, the stereotypical Truth based on historical, spiritual experience, which is considered “real”. Myth, of course, is not a historical fact, but the knowledge of a particular historical society, formed in connection with the spiritual development, has a historical basis, logic, that is, a world that can be considered “true” in this respect [21-23].

There are also such mythical characters in world literature. In particular, creatures such as elf, nymph, fairy, sida, and even fairies or mermaids can be found in the works. There is a certain connection between the owners of such mythical creatures and the network of mythical works created for an interesting and amazing story. Because the mythical worldview exists in all peoples of the world and it is an ancient knowledge. Elf, fairy, nymph, fairy, sida, etc. are often included in the category of such characters, who have good intentions for mankind. mythical creatures. S.P. Ozhegov's dictionary defines “elf – a fairy-tale creature in German mythology, a ghost” and divides into two groups: kind (light) elves (air ghosts) and evil (dark) elves (dwarfs, underground carpenters, treasure hunters) [24]. Thus, elves are fantastic creatures in European mythology and folklore, possessing magical powers, human-like, winged, sometimes beautiful and kind, sometimes unattractive. Regular characters from the myths and legends of a number of European countries. Researchers call them the amazing inhabitants of Celtic and German-Scandinavian folklore. In works about elves, they are called a special “mythical” people who lived before and in parallel with the human era. Sides in Celtic mythology and alves in Germanic-Scandinavian mythology are similar in nature to these elves. Elves are interpreted in Germanic-Scandinavian mythology as the kind spirits of nature, and in Irish mythology as the spirit of the “Wonderful Place”. In Irish sagas they are depicted as descendants of the god Dana [25]. For example, in Rudyard Kipling's “Elf in the Magic”, two children meet an elf named Pak over the summer holidays, who introduces children to other amazing characters. The author describes the elf named Pak as a representative of an endangered English tribe, explaining that they are called the people of the hill. He gives them endless opportunities by giving them magical oak and ash trees.

Along with elves, in modern works there are fairies, mysterious nymphs, magical sidas. They are also races that have different, mysterious qualities from humans, but they are mythical characters associated with humanity. Fairies are mysterious creatures with amazing abilities in Celtic and German mythology. Fairy is a witch in Western European fairy tales (kind and cruel fairy). The myth of the

fairies (virgins) led by Morgan, who owned the island of Avallon, is widespread. One of their special properties is healing. Fairies heal the severely wounded and sometimes give them special properties. The Sida are the inhabitants of a wonderful country, and in some versions their origin is associated with the god Tuata de Dan. Sidas, whose beauty amazes those who see them, tell about the connection between the human race and other races. Celtic myths about the Sidas are widespread in the folklore of the peoples of the world. They often help people to achieve a common goal, overcome obstacles and overcome difficulties. Nymphs are creatures in the form of a girl who in Greek mythology depict the forces and phenomena of nature. In ancient Greek mythology, a goddess in the form of a woman with various natural powers. Nymph – translated from Greek as a girl, a bride. They live in forests, caves and springs.

Virtually every myth has a familiar plot in the image of a past event or character. So, no matter how we try to dispel the myth, it is difficult to deny that the mythological perception is still in our minds. Modern myths are reflected in the moral and ethical systems that regulate behavior in everyday life. It is, of course, based on mythical characters. Mythical plots, depicted by mythical characters, were originally needed by man as a means of spiritual protection, which arose from simple human intentions, such as protection from danger in everyday life, the pursuit of good. Man evaluates the events of everyday life, depicts them in consciousness, forming a certain model of real and alien, conscious and unconscious synthesis. Mythological symbols are supplemented during life, enriched with new images, pictures, meaning and as a result have a different meaning, but the symbol is felt in the process of everyday life and absorbs and retains everything it sees, so the symbol is a synthesis of empirical and non-empirical reality.

The role of mythical characters in shaping the consciousness of modern society

Thus, analyzing the results of the experiment, we can conclude that the study understands the problem of positive or negative mythological characters, connecting the world of humanity and the world of myth, the achievement of human ideals, the impact on the fulfillment of dreams.

Myth – reveals the nature of society and the ontological connection between social life and the archetypal structure of thought, is an inseparable spiritual basis of everyday life in society [26-28]. On this basis, the images of mythical characters, in particular, mythological women, who form the mythical consciousness of today's society, were collected in one channel, and their environment, activities, and their impact on humanity were identified.

The material of the analysis is based on the characters depicted in the image of a mythological woman found in Kazakh and foreign mythology. The results of content analysis became the basis for identifying similarities and differences between mythological characters (Fig. 1).

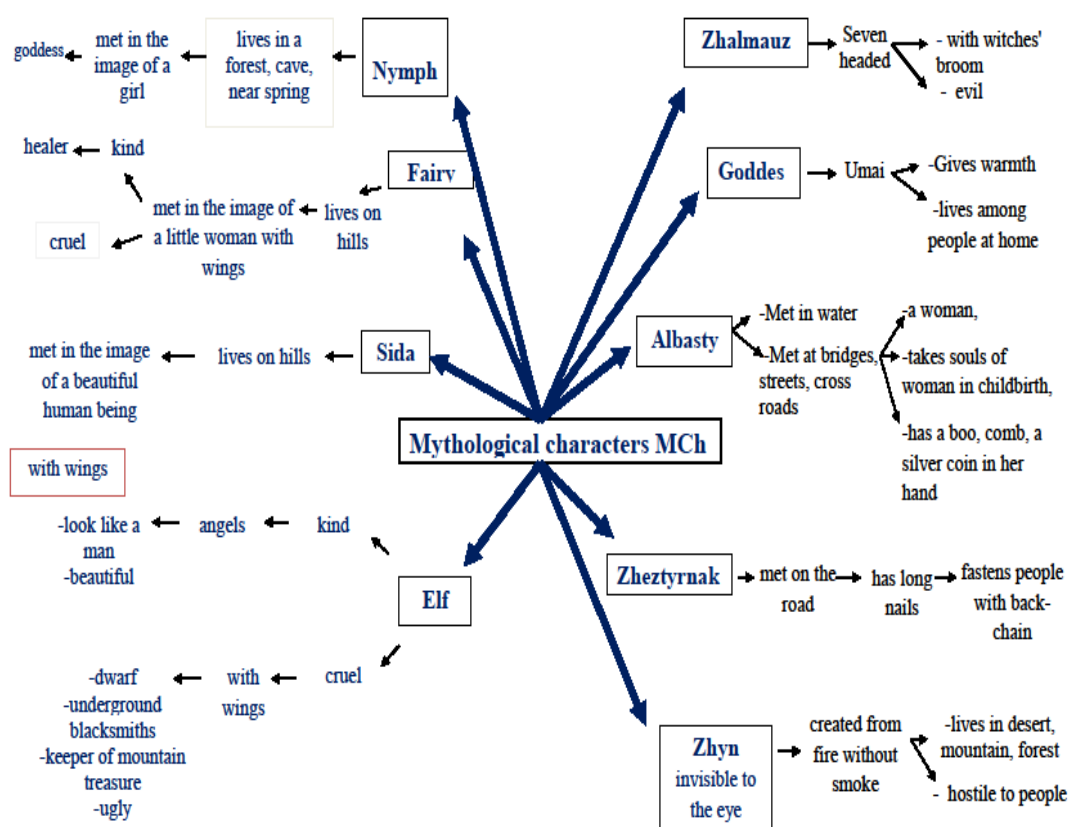


Figure 1. Mythological female characters in Kazakh and foreign mythology

The word has a special meaning as a symbol. Linguistic unity, that is, thanks to the word, any symbol (of course, this is the basis of life for the myth) gets its name and description. The word originated and developed in the process of daily human life; There was an opportunity to “remember” the surrounding objects using words and create a myth. Therefore, in the process of everyday life, a person decides on the importance of any mythical image, character or symbol, based on his own needs, and creates it as a mythical object. In the spiritual and material processes of everyday life, man interacts with the two layers of being at the same time, combining internal and external, mythical and real, professional and sacred qualities. Religion, in particular, seeks to overcome worldly, real, or everyday truths, and to return to supernatural truth, recognizing the primacy of holiness [29; 30].

Myths in modern society have not lost their meaning, they live in religion, politics, ideology [2]. Myth as a phenomenon and as a mythical creative process is always remembered as a spiritual, inseparable basis of human and everyday life in public life. It is safe to say that the myth is not the product of the imagination of everyday individuals, but the spiritual state of society, the spiritual state of society, which reflects and affirms the order and principles of society. It appeared at the foundation of everyday life and is the preservation of collective knowledge, desires and concepts that meet the existential needs of people. Mythology reflects the inner spiritual nature of man, regulates the world of the subject in accordance with the established social type. The information given to a person through a myth allows him to form his own worldview and personal position in this world.

Myth is not just a fantasy of our ancestors. The myth has not lost its significance in the modern world and shows the relation of man to the environment, religion, literature, art, politics, philosophy. In mythology, nothing happens by chance, it is inseparable from human cognition and arises on the basis of and understanding of everyday human phenomena. Thanks to the myth, man sees a world beyond his subjective cognition, in which the images created by consciousness explain the truth for the perception of the subject and, compiling it, are transformed into a transcendent reality. At the same time, on the one hand, the myth rationalizes the flow of consciousness and perception, on the other hand, it always leaves it irrational. Thus, mythology acts not as an illusion of human consciousness, but as a spiritual necessity of human consciousness in changing a new or present objective reality.

Conclusions

The purpose of our research was to show the infinite possibilities of changing and directing the mythical consciousness of mankind through mythological characters. The collected materials showed that the impact on the consciousness of mankind is the beginning of the formation of the worldview of mankind in the future. Myth “does not only synthesize knowledge, it synthesizes the whole way of life, behavior and actions of its carriers”. Guided by the truth about this for a long time only in close connection with mythological knowledge, it can prove that many nations have achieved significant success in their development. If you look at the early stages of human development, for example, in ancient mythology, the world of the gods coexisted with the world of people, who had

the power to interact with people, to organize life and change it for the better. People admired the gods, sang their heroic deeds and added them to their works, where the heroes did not just live with ordinary people – they helped or hindered the solution of everyday problems.

Man's dream of conquering space first came true in a mythological way: high-speed boots, carpets, planes, and then airplanes and spaceships came true in our world. Thus, the myth, which was previously taught only in the works, helped to go beyond the real. According to A.F. Losev, “man continues to live in the world of myth with all his hopes and fears, intentions and resilience, all the daily realities and personal interests”. Thus, the myth brings

together the historical and cultural values of the people, bringing together the present and the past. This proves that the myth has survived to the present day, as well as the fact that today the process of formation of the myth on the basis of mythological characters continues.

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Conflict of Interest

None.

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Міфічне пізнання та суспільна свідомість (на прикладі міфологічних персонажів)

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Анотація

Актуальність. Сукупність поглядів, тісно пов'язаних з мистецтвом і культурою, яка розвивається і формується в тісному зв'язку з життям народів світу протягом століть, називається світоглядом.

Мета. Корінь таких понять, як національне пізнання, національна ідентичність, загальний світогляд переплітається з міфологією.

Методологія. У статті доведено походження, основу, спадкоємність та іронічність міфології, що зустрічається в тюркській та зарубіжній міфології, а також проаналізовано схожість та відмінності між ядром тюркського світогляду, міфічними знаннями народів світу.

Результати. Оскільки міф є невід'ємною частиною народних знань, то в перекладі з грецької мови "міфос" означає легенда, оповідь. У статті розглядається міфічна лексика в контексті міфологічних знань тюркських народів на матеріалі казахської народної прози.

Висновки. Підтверджено висновки зарубіжних і вітчизняних учених щодо загальної міфології та наукових поглядів у контексті нерозривного зв'язку міфу і суспільства, на основі загальної міфології зведено в одне русло погляди вчених у галузі міфічної лексики, які зустрічаються в науці. Виявлено коріння тюркської міфології у світовій міфології та зроблено порівняльний аналіз.

Ключові слова: міф; міфологія; міфічна лексика; суспільство; тюркський; міфологічний персонаж.