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## THE MYTHONYMIC IMAGE OF THE UNIVERSE IN THE KAZAKH AND ENGLISH LANGUAGES

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**Abstract.** This article examines the linguocultural, cognitive, and onomastic nature of cosmonyms - mythological names related to celestial bodies in the Kazakh and English languages on a comparative-analytical basis. The relevance of the study lies in the need to reveal the place and significance of cosmological models in modern linguistics, which are formed in the worldview of humanity through the interaction of myth and language. The main goal of the work is to determine the mythological semantics, cultural conceptual field, and cognitive representation of cosmonyms such as «sky», «star», «sun», and «month» in both languages.

The article uses the methods of cognitive linguistics, mytholinguistics, and comparative onomastics to analyze the mechanisms of formation and national-cultural content of cosmonyms in the language. As a scientific-theoretical basis, world and domestic mythological, linguocultural, and onomastic studies were used.

The study revealed that cosmonyms in the Kazakh and English languages are not just a naming system, but a semiotic code that reflects the people's mythical model of the world, passed down from generation to generation. The mythical structure of space and time, the model of the three worlds and the names of sacred directions and constellations all contribute to determining cognitive features.

This study contributes to considering cosmonyms as a linguocultural phenomenon, describing the symbolic foundations of the national worldview. From a practical point of view, the study's results can be applied in the fields of language, intercultural communication, translation studies, and ethnolinguistic education.

**Keywords:** mythonym, star name, anthropomorphism, mytholinguistics, image of the universe, comparative onomastics, cognitive model, national worldview

### Introduction

It is known that the understanding and worldview of any people about the world originates from mythical consciousness. This perception of the universe

has been passed down to later generations through various language patterns and symbolic signs. One of them is mythonyms, that is, proper names with mythical content. These names, especially those formed in relation to celestial bodies (such as the Sun, Moon, and the stars), serve as the basis for determining the cognitive and cultural-cognitive systems of each ethnic group. The mythical images of the Kazakh and English peoples regarding celestial bodies share similarities and their distinct characteristics.

Both nations perceived the Moon and Sun in human form (anthropomorphism), and the stars as animals, heroes, and sometimes even spirits. This is a result of their worldview and symbolic perception of nature.

The study examines the linguocultural, cognitive, structural, and semantic features of mythonyms in Kazakh and English. In particular, the names of the stars - Сүмбіле, Үшарқап, Үркеп, and Жетіқарақшы as well as their equivalents in English mythology - Sirius, Orion, Pleiades, Ursa Major - were analyzed for their symbolic meaning, cultural content, and mythological plot similarities.

The aim of this article is to explore the relationship between language and cognition, as well as the similarities and differences in their world-describing models, through mythological images in the cognition of Kazakh and English speakers. This work aims to contribute to the fields of mytholinguistics, comparative onomastics, and intercultural communication.

### **Methods and materials**

The primary materials of the study consisted of mythological texts in Kazakh and English, folklore data, onomastic names and related scientific and theoretical literature. Kazakh mythonyms were mainly derived from the works of S. Kondybay, S. Kaskabasov, T. Zhanuzak, K. Rysbergen, Kh. Abishev, and from samples of oral literature. The corpus of English-language mythonyms was compiled based on English folklore data including ancient British, Scandinavian and Celtic mythologies, as well as the works of researchers.

The scientific research used cognitive onomastics and mytholinguistics methods. Linguistic and conceptual analysis was conducted to determine the semantic field and semantic structure of mythonyms. At the same time, mythonyms were considered as mental units in the conceptual structure of the language. As B. Akberdieva observes, understanding the relationship between language and cognition requires treating mythological cognition as a structured phenomenon combining logical reasoning, linguistic content, psychological interpretation, and poetic imagery [1, p. 5].

The study was aimed at determining the relationship of the concepts of «space», «time», «motion», and «anthropomorphism» in the description of the mythonymic space. These spatial models were studied based on universal concepts (space, cause and effect, number, quality, etc.) that form the mythological image of the universe [1, p. 14]. As S.E. Kerimbaeva noted, the representation of the image of the universe in the language is fully characterized not only by common nouns, but also by proper nouns [2].

Additionally, using the comparative-typological method, the similarities and differences between Kazakh and English mythonyms were analyzed, and their symbolic meaning and cultural context were determined.

### **Results and discussion**

It is known that the mythological (and in general, mythical-mythological) image of the universe in the consciousness of the Kazakh people originated in the ancient Turkic (or, more precisely, Dei-Turkic (Kondybay S.) era.

According to folklorist S. Kaskabasov, Kazakh cosmogonic narratives – particularly the widespread stories of the flood and Mount Kazykurt – preserve the notion that the world initially existed as boundless water, from which the earth and sky later emerged as distinct realms [3, p. 84].

Such a cosmogonic model is not unique to the Turkic worldview. Similar concepts about the initial formation of the universe are also found in mythological systems in English-speaking culture. For example, in Scandinavian mythology, the universe was initially in a state of chaos called **Ginnungagap**, which is a semiotic and structurally parallel concept to the concept of «топан су» in Kazakh myths. From that chaos, the first living beings emerge from the union of two sources: fire and ice. The universe is then structured through a cosmic tree known as Yggdrasil. This structure is also three-level: Asgard (the world of the celestials), Midgard (the home of humanity), Helheim (the underworld) [4].

According to the Kultegin monument, after the creation of heaven and earth, humankind was brought into existence to inhabit the space between these two realms (Western page 1) [The Kazakh translation of the Kultegin text is given in S. Karzhaubai's monograph «Орхон мұралары» [5, p. 75]. If we compare this sentence with the excerpt from the myth about Kazygurt mentioned above, we can see their similarity.

We notice from the sentence in the Kultegin inscription: the top of the universe is the sky in the form of God, in the middle is humanity, and the bottom (underlayer) is the *baran* (black) earth.

Thus, according to the mythological concept of the ancient Turkic era, space is two-layered from a horizontal and vertical perspective: the top is the «көк Тәңір» (sky), the bottom is the earth, but if we compare the people created in the middle to another layer (because they also probably walked in the same space - flatness), the mythical space would be three-layered.

In the mythology of the peoples of Siberia and Central Asia, a three-dimensional (trichotomy) model of the universe has been known since the Paleolithic era [6, p. 207-208]. The mythical concept of three different worlds - «аспан, жер, жер асты» - also existed among the Kazakh people. Sh. Valikhanov mentioned a folk belief that the sky, earth, and underworld were distinguished by the way people wore a belt in each realm: «There is a country in the sky. People there pull the belt around their necks, we live in the middle, on earth, so we tie the belt around our waists, and people under the earth tie the belt around their

feet». M.M. Snabekova links Valikhanov's description to the national-cultural understanding of space in Kazakh cosmology. She points out that the cosmonym «аспан» conveys both mythological and cultural meanings, and argues that its comparative analysis in Kazakh and English enriches linguistic as well as cultural competence.

And if we describe the concept of the sky, that is, the mythonymic manifestation of the concept of «аспан», there are a number of cosmonyms and astronyms that express this world linguistically, at the onomastic level. Linguomental complexes-concepts related to these cosmonyms have been formed in Kazakh knowledge for centuries. And the myths that reflect those linguomental, cognitive concepts are mainly mythical texts, therefore, in order to understand the cognitive meanings of certain mythonyms, it is worth citing mythical texts.

The images of the Sun and the Moon are recognized as one of the earliest mythological objects in the sky, and in various cultures they were characterized by signs characteristic of humanity and acquired an anthropomorphic character. In the Kazakh mythological worldview, the Moon is depicted as a «apy» (beauty), the Sun as a «күйеу» (husband), and in some versions of the legend, they are depicted as «егіз қыздар» (twin girls). Such anthropomorphization is a traditional mythopoetic way of understanding space and natural objects by likening them to human nature.

This feature is also widely observed in the English-language mythological and literary tradition. For example, in William Shakespeare's tragedy «Romeo and Juliet», the Moon is described as a symbol of instability, changeable character, and the character Juliet uses the Moon as an antonym for the stability of feelings, saying: «inconstant moon». This is evidence of the personification of the Moon through the acquisition of emotional, behavioral characteristics, that is, its elevation to a full-fledged poetic image [8].

In addition, in English folklore plots, the image of the Moon is depicted as a character capable of independent action. In particular, in the folk tale «The Man in the Moon», the Moon, trying to save humanity from the mysterious forces threatening in the dark, falls to the ground and gets stuck in a swamp. Here, the image of the Moon is depicted as a living, thinking, acting subject, and is entrusted with a moral mission. In this character, the Moon plays the role of not only an astronomical body, but also an archaic image carrying a metaphorical and cultural-symbolic load [9].

Based on the above examples, the anthropomorphization of the images of the Moon and the Sun in the Kazakh and English mythological space is one of the models of mythical cognition that provides a metaphysical and ethical representation of the universe. This indicates that in the mythical consciousness of each people, it is a universal phenomenon of giving not only physical, but also spiritual-human significance to natural phenomena and cosmic objects. Through the images of the Moon and the Sun, the poetic, symbolic content of the

mythological world is reflected in both cultures, and cosmic space is connected with the inner spiritual world of man.

1. In Kazakh folklore, the Sun and the Moon are portrayed as lovers in the sky. Their paths never coincide, since one moves by day and the other by night. Their yearning and sorrow are explained through natural phenomena: clouds and snow represent their grief, rain symbolizes their tears, while eclipses are seen as moments when their passionate longing overwhelms them [10, p. 12].

2. Another legend tells of the Sun and the Moon as twin sisters, where the Moon considered more beautiful. Because of jealousy, the Sun left a scar on her sister's face. Since then, the Moon is believed to hide when near the Sun, but to reveal her full brightness when apart, which the myth symbolically connects with the phases of the Moon [11, p. 75].

In English folklore, the image of the Moon is not only an astronomical object, but also characterized by the qualities inherent in human nature, and is seen as a symbol of goodness and compassion. One of them is the ancient legend called «The Buried Moon». According to legend, the Moon fell to earth with the aim of helping people, and after dark, she found herself in a swamp. Dark forces capture her. However, thanks to the faith and unity of people, she regains her place - the sky. These motifs are consonant with the gentle, radiant, longing image of the Moon in Kazakh mythology. In Kazakh lore, the Moon is also perceived not only as a natural phenomenon, but also as a spiritual being. Here, the Moon is depicted as a protector and spiritual guide, connecting with the inner world of a person. These similarities in the two cultures reveal the universal nature of the understanding of the universe, the deep spiritual connection between man and nature.

According to the cited mythological legends, the celestial bodies - the Moon and the Sun - are presented in human form, anthropomorphized. The mythological image of the universe is presented and recognized in an anthropomorphic form - identified with the body, soul, spirit of man. In most cases, man himself is presented in myths in the form of a certain animal, or vice versa, an animal in the form of a man. Such isomorphism is observed between animate and inanimate objects.

S. Kondybay notes that over the past seven to eight millennia, the Moon has been depicted in a variety of symbolic forms. Archaeological and mythological evidence suggests that the Moon has taken on a variety of symbolic forms at different times. In the Paleolithic and early Neolithic, it was often associated with horned animals such as deer or antelope. By the 8th–6th millennium BC, this image had evolved into a horned cow or bull. Later, between the 5th and 3rd millennia BC, along with anthropomorphic representations of the Moon, horned serpents or dragons appear. By the 3rd and 2nd millennia BC, the Moon was also depicted as a simple horned figure. In later mythological traditions, she was depicted in human form, often as an elderly woman or a young girl, reflecting the process of mythification.

The sun and some stars have gone through similar transformations» [12, p. 24].

In Kazakh mythological knowledge, stars are also depicted in the form of people, animals, beasts, and birds. For example, there is the following myth about the star Kambar: «Since Kambar is on the path of the moon, it intersects with the Moon every month. First, the Moon intersects with Kambar's mustache, on the second day it intersects with the spine of the mouth, then with the bile duct, and then with the tail. «I will inform those who do not know, but if they walk knowingly, I will destroy them», said Kambar» [10, p.15-16].

The Kazakhs carefully monitored the movement of the star Kambar in the sky. During the conjunction of the Moon and Kambar, one should not travel against it. There was also a popular belief that when the Moon and the Star Kambar intersect, a huge spark would be thrown into the world, and that spark would fall on the head of a sinner and kill him. The conjunction lasted three days, that is, the Moon would pass through all the stars of Kambar during this period. Travelers who waited for the conjunction of the Moon and the Moon, refusing to travel and delaying, continued to travel, saying that the Moon had passed through Kambar on the second day [13, p. 111]. Such cognitive-mental concepts were formed in the Kazakh (Turkic, Dei-Turkic) knowledge of the sky and astral bodies located in the celestial space.

The symbols of the above-mentioned beliefs, which arose and developed within the framework of mythical knowledge, are also reflected in the Kazakh epic. For example, in the poem «Kyz Zhibek», Tolegen prays to Kambar, guardian of lakes and roads, asking for divine mercy and protection [14, p. 53].

According to the concept given by S. Kondybay, «some stars have experienced such periods (бұғы, бөкен, марал, бұқа, жылан, тұлпар, кемпір, қыз (deer, antelope, stag, bull, snake, steed, old woman, girl, etc.))», we see that the name of the star of Kambar is the same as that of the horse deity (пірі) Kambar.

In the space of the night sky, stars are among the mythical objects that are anthropomorphic to the image of a beast, man, bird or animal. In Kazakh mythology, the stars «Сүмбіле, Үшарқар, Жетіқарақшы, Үрке» are clear examples of this trend, while in European tradition there were legends of a similar nature. Most of these legends entered the English mythical consciousness through ancient Greek and Roman legends.

Table 1. Comparative nature of mythical images related to stars in Kazakh and English mythology

Star name	Kazakh myth	English myth
Сүмбіле - Sirius	The stars at the feet of the Үшарқар sniper are his dog, the Сүмбіле star with a white tuft is the bright eyes of this huge Arlan (dominant wolf).	The companion of the hunter Orion, which is part of the constellation Canis Major (Big Dog), the star of Sirius, is a dog.



## The mythonymic image of the universe in the Kazakh and English languages

Үшарқап - Orion	The hunters used to live on earth. They did not give the birds or the animals a day. The angry argali (арқап) complained to the god in heaven. Therefore, the god pulled both the hunters and the argali into the sky. That is how they were punished. Three hunters sit under the argali. This is how the Үшарқап star got its name.	Orion is a giant Hunter, a character distinguished by the art of hunting, however, punished due to his arrogance and contempt for Mother Nature. In one version of the legend, Orion brags, saying that he will finish killing all the Beast, and for this word, Geya will raise him up to the sky as a star and make him a part of the universe.
Жетіқарақшы - <b>The Great Bear</b> or The Big Dipper / Ursa Major	Six of the seven the Жетіқарақшы stars are thieves. The seventh, the smallest, is the queen who lives in the middle of these six thieves and robbers. The queen is going to marry the star that is closest to her.	Known by the name of the Great Bear or the Big Dipper / Ursa Major, this constellation is given in the image of Thieves or fugitives. There is a concept that thieves were caught in a robbery and ascended into the sky as stars. This legend absorbs instructive and didactic content through the transfer of Basques (robbers) or punished sinners to the heavenly expanses.
Үркеп – Ursa Minor	The leader of the group of seven robbers, Қыранқарақшы, has kidnapped Үлпілдел, the daughter of Urker, and is constantly on the run. He is trying to save his daughter and is chasing her.	Constellation Ursa Minor (Little Bear) preserved in the image of mythical characters - Callisto and his son Arcas. According to legend, in order to survive jealousy, Zeus turns Callisto into a bear. When his son Arcas tries to threaten his mother during the hunt, Zeus intervenes in the situation and takes them both to heaven. As a result, Callisto became the constellation Ursa Major, and Arcas became the constellation Ursa Minor. These constellations are entrenched in the mythological consciousness as a symbol of family drama and reunification.

The above-mentioned mythological legends and stories depict stars and constellations formed by stars in the form of beasts, animals, and humans. In contrast, the sky and celestial bodies are depicted as living beings, anthropomorphic, and zoomorphic. Behind this depiction of the sky and celestial bodies lie layers of other mythologies and deep structures of various cults. In contrast, it would not be enough to say that in the onomastic mythical image of the universe we observe only a mirror image of the external, extra-linguistic universe, the world, because in this image we need to see the cognition and attitude of a person, an ethnos, towards that universe. Then, in the linguistic image of the universe, the intuition of perceiving existence through language is recorded, the linguistic expression of cognition is reflected.

From a linguistic point of view, the concept of a linguistic picture of the world can be understood as the way each community perceives and organizes reality through its language. In this sense, language does not simply name objects, but shapes a worldview, offering its speakers a particular prism through which they interpret the universe.

The mythonymic image of the universe is a linguomental structure that reflects its essence, its system of knowledge and cognition through mythonyms, which are formed from different layers of knowledge and mythology. At the same time, the mythological image of the universe is not a linguistic image of knowledge that was formed at one time and remained frozen in its original form, but a diachronic structure that was constantly changing, formed and changed over many centuries, and absorbed the influence of various cults.

For example, Serikbol Kondybai distinguishes three chronological layers in celestial mythology: an early stage linked to hunting and gathering, a second phase reflecting agricultural and pastoral life, and a later period corresponding to historical time [12, p. 15].

Each of these periods has its own characteristics and peculiarities - we can assume that these differences lie in the types of economy: hunting, gathering, agriculture, animal husbandry, etc., as well as in various cults that corresponded to that time or continued to exist. Of course, each era has its own mythonymic image of the universe we are considering, it is clear that there are mythical concepts, linguistic manifestations, and linguistic units that depict the linguistic image of the universe at that time. For example, in the Stone Age, the hunting era called by S. Kondybay, when the edge of the tundra plateau reached the Kazakh steppe and the Black Sea coast, the main food of hunting communities and tribes was deer, argali, and maral.

S. Kondybai points out that in Stone Age cosmology, animals – particularly the deer played a dual role: they were both essential prey and revered totems. These creatures were elevated into the sky in mythical imagination and identified with constellations. Consequently, star names reflected familiar fauna, and the myths of that period centered on the hunter and the animals he pursued [12, pp. 15–16].

Mifastronyms «Үшарқар, Сүмбіле, Таразы, Көгалдай», etc. as S. Kondybai shows, are a «linguomental reflection of the ancient times of hunting, fishing, and gathering».

«Үшарқар» sniper, that is, the Hunter, the «Сүмбіле» star was the bright eye of the «Үшарқар» sniper dog (Arlan), the Libra star was also the famous sniper» [11, p. 16-17].

And now, the content of the mythical stories about «Жетіқарақшы, Үрке» the origin of mythoastronomy and the era of his cognitive personality is the era of agriculture and animal husbandry. To help us reach this conclusion, let us cite the following two mythical stories: «Urker was once a worm. He was trampled and trampled by a camel's foot, and when the camel took a breath, it was the turn of the cow. The worm came out from between the cow's cloven hooves and pulled it into the sky. From then on, it was winter».

«Үрке» (Ursa Minor)

After «Үрке» landed, he would lie down on the ground and push out the green grass. The more «Үрке» lay on the ground, the more comfortable it was



for the animals. The horses, camels, cows, sheep, and goats agreed to step on «Үркеп» with their hooves instead of letting him go up into the air. When it was his turn, the goat would look away, and «Үркеп» would tear open his hooves and fly up into the air. If it weren't for the goat's agility, Urker would always lie down on the ground, always munching on grass, and the animals would never be without food [10, p. 20].

In S. Kondybai's interpretation, the Neolithic worldview projected familiar aspects of pastoral life onto the cosmos. Celestial bodies were identified with domestic animals, reflecting the significance of herding in everyday existence. Even later Kazakh fairy tales preserve this connection, as the shepherd Тазша and his cattle stand as mythological counterparts of the Moon, the Sun, and the stars. This demonstrates how mythological cosmology evolved hand in hand with economic and cultural change [12, p. 19].

The multi-layered mythological meanings in Kazakh star names (for example, *Темірқазық, Ақбозат, Көкбозат, Қыз, Жігіт, Үркеп, Жетіқарақшы, Шолпан*) illustrate how cosmological knowledge was shaped in different historical contexts. S. Kondybai emphasizes that “celestial mythology” is inseparable from the general mythological system of a people. Its structures overlap with other mythological domains, which makes any attempt at isolating this category only conditional [12, pp. 14–15].

According to researcher S.E. Kerimbaeva, Kazakh folk cosmonyms contain various stage, layered, and heterogeneous (originally alien, individual) intuitions - the most important of which are comprehensive, all-encompassing anthropomorphism and animism [2, p. 13].

In the mythonymic image of the universe, the mythonym, or rather the mythotheononym, denoting the upper (top) layer is «Тәңір». In the Old Turkic language, the word «Тәңір» was used in four meanings: 1. sky; 2. God; 3. Godliness; 4. ruler, lord. Among the Old Turks, «Тәңір» (Tengriism) must have been an ancient religion that spread its wings as a monotheistic belief in one God. The upper layer (көк, аспан) in the structure of the universe was considered sacred, because at that level, «Тәңір» ruled the lower, underworlds, and carried out his command. That is why the phraseologisms that have survived to this day: «Тәңір жарылқасын» or «көк соқсын» can serve as evidence and evidence of ancient faith.

In the worldview of the ancient Turks and later the Kazakhs, the mythical cosmos was not limited to the three-level model; other variations also existed. In the linguistic tradition, expressions such as «*жеті қат көк, жеті ғалам*» (“seven layers of sky and seven universes”) convey the idea of a multi-layered universe. This imagery is also echoed in Kazakh poetic texts, where the vastness of the seven worlds is associated with human voice, kinship, and destiny:

*Жеті ғалам астында,  
Дауысың кетті алысқа,  
Өзіңнен өрнек жайылды,*

*Жақынға туған қалысқа.*

These lines demonstrate how cosmological representations are woven into poetic language, reinforcing the mythological vision of the universe within the cultural memory.

According to N. Ualiyuly, the number seven in the mythological concept of the seven universes represents the seven main directions. They are the four corners of the world: sunrise, sunset, north, south, and in the vertical model, the sky is the upper universe, the earth is the middle universe, and the underworld is the lower universe [15, p.106].

Accordingly, the horizontal representation of the mythical cosmos is constructed on the principle of spatial opposition, where the center is set against the periphery. The main indicators in this modeling are the middle (navel, center) and four sides (directions): «right» - «left», «front» - «back», «north» - «south», «west» - «east». That is why the horizontal model is often depicted in the form of four corners (square, square, quadrilateral) and a circle. The horizontal structure of the universe is characterized by a circle or four corners, distinguished by its quaternary classification. In most cases, the horizontal model is presented as a model of the middle world - the world of people, although it should not be forgotten that it is also a model of the universe.

### **Conclusion**

Comparative-linguistic and mythological study of the mythonymic image of the universe in the Kazakh and English languages made it possible to reveal the linguistic and cultural representation of the structure of space in the mythical consciousness. The common and divergent facets in the mythical cognition of the two peoples were described at the cognitive-culturological level, and the National features of the image of the universe were identified through the system of mythonyms.

As the research revealed, cosmonyms and mythastronyms formed in the Kazakh linguistic consciousness not only describe space objects, but also express the worldview, economic and cultural type, historical and mythological experience of the people. For example, such star names as «Үшарқар, Сүмбіле, Жетіқарақшы, Үрке» are based on legends and stories closely related to hunting, herding and household cults. These myths clearly show that the Kazakh people perceived the celestial space as a living world, imagined stars and constellations in anthropomorphic and zoomorphic images.

Mythonyms in English, especially systems under the influence of Greco-Roman and Scandinavian, are intertwined with metaphysical and ethical cognition, describing celestial bodies in the image of gods, heroes and punished persons. Through such myths, the Star space acquires an educational, instructive meaning. A common feature – in both cultures, the three-layer model of celestial space (sky-earth – underground) and the principle of anthropocentrism-is reflected in the tendency to give the stars a characteristic feature of man.

Understanding the mythonymic image of the universe is an effective way to delve into the historical memory and cognitive world of a nation through language. From this perspective, the study of the mythonym system is an important source for the sciences of onomastics, linguocultural studies, and mytholinguistics. In the future, research in this area can serve as a basis for considering the pragmatic function of mythonyms, their role in social discourse, and their transformation in modern linguistic consciousness.

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## **ҚАЗАҚ ЖӘНЕ АҒЫЛШЫН ТІЛДЕРІНДЕГІ ҒАЛАМНЫҢ МИФОНИМИЯЛЫҚ БЕЙНЕСІ**

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**Аңдатпа.** Бұл мақалада қазақ және ағылшын тілдеріндегі аспан шырақтарына қатысты мифологиялық атаулар – космонимдердің лингвомәдени, танымдық және ономастикалық табиғаты салыстырмалы-талдамалық негізде қарастырылады. Зерттеудің өзектілігі – адамзаттың дүниетанымдық санасында миф пен тілдің өзара байланысы арқылы қалыптасатын космологиялық модельдердің қазіргі лингвистикадағы орны мен маңызын ашу қажеттілігінде. Жұмыстың негізгі мақсаты – екі тілдегі «аспан», «жұлдыз», «күн», «ай» тәрізді космонимдердің мифологиялық семантикасын, мәдени концептілік өрісін, танымдық репрезентациясын айқындау.

Мақалада когнитивтік лингвистика, мифолингвистика, салыстырмалы ономастика әдістері пайдаланылып, тілдегі космонимдердің пайда болу тетіктері мен ұлттық-мәдени мазмұны талданады. Ғылыми-теориялық база ретінде әлемдік және отандық мифологиялық, лингвомәдени, ономастикалық зерттеулерге сүйенілді.

Зерттеу нәтижесінде қазақ және ағылшын тілдеріндегі космонимдер тек атау жүйесі ғана емес, халықтың әлем туралы мифтік моделін бейнелейтін, ұрпақтан-ұрпаққа жеткен семиотикалық код екені анықталды. Кеңістік пен уақыттың мифтік құрылымы, үш әлем моделі, сакральді бағыттар мен шоқжұлдыз атаулары танымдық ерекшеліктерді айқындайды.

Бұл зерттеу космонимдерді лингвомәдени феномен ретінде қарастыруға, ұлттық дүниетанымның символдық негіздерін сипаттауға үлес қосады. Практикалық тұрғыдан зерттеу нәтижелері тіл, мәдениетаралық коммуникация, аударматану және этнолингвистикалық білім беру салаларында қолдануға мүмкіндік береді.

**Тірек сөздер:** мифоним, жұлдыздық атау, антропоморфизм, мифолингвистика, ғалам бейнесі, салыстырмалы ономастика, когнитивтік модель, ұлттық дүниетаным

**МИФОНИМИЧЕСКИЙ ОБРАЗ МИРА НА КАЗАХСКОМ И  
АНГЛИЙСКОМ ЯЗЫКАХ**

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**Аннотация.** В данной статье на сравнительно-аналитической основе исследуется лингвокультурная, когнитивная и ономастическая природа космонимов – мифологических наименований небесных тел в казахском и английском языках. Актуальность исследования обусловлена необходимостью раскрытия места и значения космологических моделей в современной лингвистике, которые формируются в мировоззрении человечества посредством взаимодействия мифа и языка. Основная цель работы – определение мифологической семантики, культурного концептополя и когнитивной репрезентации таких космонимов, как «небо», «звезда», «солнце», «месяц» в обоих языках.

В статье с использованием методов когнитивной лингвистики, мифолингвистики и сравнительной ономастики анализируются механизмы формирования и национально-культурное содержание космонимов в языке. В качестве научно-теоретической базы использованы мировые и отечественные мифологические, лингвокультурологические и ономастические исследования.

В ходе исследования было выявлено, что космонимы в казахском и английском языках – это не просто система наименований, а семиотический код, отражающий мифическую модель мира народа, передаваемую из поколения в поколение. Мифическая структура пространства и времени, модель трёх миров, названия сакральных направлений и созвездий определяют когнитивные особенности.

Данное исследование способствует рассмотрению космонимов как лингвокультурного феномена, описывающего символические основы национального мировоззрения. С практической точки зрения, результаты исследования позволяют использовать их в области языка, межкультурной коммуникации, переводоведения и этнолингвистического образования.

**Ключевые слова:** мифоним, звездное имя, антропоморфизм, мифолингвистика, образ вселенной, сравнительная ономастика, когнитивная модель, национальное мировоззрение

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