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## Mythological Phytonyms in Kazakh Folklore Prose

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**Abstract.** Plants have a special place in the mythological worldview of the people. A number of plants are considered in the ethnographic encyclopedia. One large branch of etiological myths is the myth of the creation of plants. These myths explain the origin of some trees and flowers that grow in our fields, their appearance, colour, and the nature of their habitat. We discuss the lack of works in Kazakh linguo-folkloristics that focus on the mythological aspect of plants, despite the significant presence of plants in the mythological worldview of the people. We highlight etiological myths explaining the origins of trees and flowers and draws parallels with characters in world mythology who transform into plants. The concept of seasonal “death-resurrection” symbol in agricultural societies is discussed, with emphasis on the three stages of transformation into a plant according to academician A.N. Veselovsky. The mythology of the Kazakh people is said to contain rich plots related to plants, promising further research in this area. The significance of plants in Kazakh folklore reflects the deep connection between nature and culture in the traditional beliefs of the people.

**Keywords:** ethnology, myth, trees, flowers, characters, Kazakh, nature.

**DOI:** <https://doi.org/10.32523/2616-678X-2024-149-4-22-30>

*Received: 17.07.2024; Revised: 12.11.2024; Accepted: 20.09.2024; Available online: 28.12.2024*

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### Introduction

We cannot say that there are many works in Kazakh linguo-folkloristics that reveal and study the mythological aspect of plants, or we can say even almost none. However, this does not mean that there are no beliefs about the plant in the minds of the people. Because plants have a special place in the mythological worldview of the people. A number of plants are considered in the ethnographic encyclopedia. One large branch of etiological myths is the myth of the creation of plants. These myths explain the origin of some trees and flowers that grow in our fields, their appearance, colour, and the nature of their habitat. First of all, we notice that there are not many such myths in the nomadic community engaged in animal husbandry in the arid steppes. In world mythology, there are characters who turned into trees and grass. For example, Daphne, Smyrna, Caparis turn into trees, Adonis, Narcissus, Hyacinth turn into flowers. After being cursed, persecuted, or injured, they become plants. For example, Smyrna turns into a tree from her father's curse. While hunting, the red blood of Adonis, who was robbed and injured by a wild boar, produces a rose flower, and the tears of his lover Aphrodite produce a yellow flower. Daphne turns into a laurel tree when she is chased by the god Apollo, who is in love with her. The researchers write that they allude to the seasonal «death-resurrection» symbol characteristic of agricultural people. Academician A.N. Veselovsky writes that the changing to a plant consists

of three stages. In the first stage, the equality of nature and man. Man is born from some animals and plants. Scientists have proven that this is a manifestation of totemic understanding. In the second stage, the person himself turns into a plant. Sometimes, not the person directly, but the blood or some body parts become a plant. In the third stage, flowers and trees grow on the graves of the dead. This is a symbol of the resurrection of the ghost in a different form [1]. In the mythology of the Kazakh people, there are enough plots related to plants, their aspects and secrets are also diverse, and we will conduct research in this direction.

### **Literature review**

Researcher E. Sweetser, who stated that humans and plants in the world are closely related, says that there is a one-way connection between plants and humans and concludes that they are created by mother earth and father sky [2].

In Kazakh, there is no myth about a person being born directly from a tree. In the genealogy, the ancestor of the Kypchak clan is connected with a tree, so it is clear that the tree was a totem in ancient times [3].

The Persian historian Ata-Malik Juveini wrote down the legend of the ancient Uyghur khan Bogu who was born from two holy poplars, which spoke like a human [4].

To repeat, in the ancient concept of the aboriginal tribes engaged in agriculture, it is a scientifically established problem that after the sacred sacrifice, not the whole universe, but some cultivated grains, are born from the human body [5]. For example, it is said that Kazakh rice originated from the fallen tooth of a prophet [6], the poppy is said to have grown on the place where the prophet sucked the wound of his friend who was bitten by a snake and spit it out [7].

### **Materials and methods**

In this study, we focus on the following research questions: What is a mythological phytonym? What world myths include phytonyms? Are there mythological phytonyms in Kazakh folklore? What do foreign mythological phytonyms have in common with Kazakh phytonyms? In the course of writing the article, the main methods of linguistics were used. According to the object of research, the texts of fairy tales, legends, and mythical stories were taken as materials. In order to present the topic of the article in a scientific sense, quotations from the works of foreign scientists and researches of domestic scientists related to plants were given. Collection, analysis and comparison methods were used in the study of mythological phytonyms.

### **Results and Discussion**

Because of Kazakhs are not a peasant people, heroes who turn into real plants are rare in our myths. We came across only one story about people turning into birches. There is a legend about «Dancing birches» in Burabay: «In the old days, young, late-night entertainers gathered on the square and laughed and played freely. In one of such gaieties, a group of graceful dancing girls also danced in a thousand twists. Then the king, who came secretly and was watching the interesting story, shouted: «Amazing! Make a thousand, my dears!» he exclaimed in surprise. At that time, it is said that the dancing girls, who were embarrassed of the arrival of the owner of the country, turned into birches and froze in that position [8]. In the ancient concept, there was an idea that the king had a whammy, and even delicate people could not bear the weight of it and would die if he noticed them. For example, in the saga «Nauryzbai-Khanshayim», Kenesary fell in love with the beautiful princess and died [9]. In other stories, the transformation of a person into a dead thing is mainly due to a curse. In Kazakh folklore, the idea of turning directly to a plant is almost non-existent.

In Kazakh, there are myths about human body parts and blood turning into plants. For example, one myth explains how the basil flower came into:

«Once upon a time there was a khan named Sumyrai. The insatiable khan spared even the water on earth from the people, collected it, did not give it to the country, and made them suffer in the desert. At that time there was a very beautiful and talented girl from the country. She made

an offering to Sumyraï Khan, went to his palace, put him on a jeweled robe, quarreled with the khan, and pressed his anger on his face. Sumyraï Khan got angry and cut off the girl's right hand. At that time, God turned the five fingers of the artistic girl into a five-petaled basil flower. The enraged people killed the khan, and in order to remember that girl, a custom was formed to put basil flowers on the carpets and on the large felt mats. And the water pattern on the edge of that carving is because the country remembers the beautiful girl who freed the water from Sumyraï» [10]. In this myth, it is said that the basil flower was created from the five fingers of a girl.

The contribution to there are myths that explain the questions «Why is cherry red?», «Why is the flower of an apple red?». For example: «Once upon a time, there was a hunter. He did not spare the animals and birds and shot them away. Soon, there were no running animals or flying birds left in that region. One day a dove landed on the cherry tree in the hunter's yard. At that time, the colour of cherry fruit was yellow. A dove with long flight from a warm place was resting there. The hunter who saw it shot the dove straight to its heart. The dove's blood was dripping from the cherry tree for a long time. The cherry fruit, stained with the blood of an innocent bird, has become crimson since then» [11]. In the next plot, it is said that the cruel boy shot the dove-spirit, which was visiting the apple tree, and because of its blood, the colour of the apple flower was red, and because of the bullet, the dove bird does not land on the apple tree [12].

Kazakh mythology talks about why trees live the way they do. For example, two myths «Pine and haloxylon» and «Dropwort, saltwort, juniper» reveal these things.

«In very early times, both pine and haloxylon grew in the green fields in the lowlands. They argued over the settlement and said: «Sit here, sit there!» they said each other angrily, and in the end, they fought with clubs. No one could intervene between them. All other trees deliberated and selected their troops and sent them to the front where they were fighting. Haloxylon ran away from the flood and went to the desert, the pine tree ran away from the water and went to the mountains. Haloxylon was a sniper, and the pine needles and inner branches were the arrows shot by Haloxylon. Pine was a good spear. The scars on Haloxylon's body are from pine spears. Since then, pine tree stands on the top of the mountain to make sure that the haloxylon does not come, and the haloxylon, who is afraid of the pine tree, hides in the desert and waits for its shade. Not being able to settle, one of the two strong trees who fought got scared and went up the mountain, and the other, ran into the desert. They left the wide river region to the willows and poplars». As we can see, the life of the trees does not differ from the life of the nomadic warrior community fighting for the land [13]. In this myth, it is said that in ancient times, trees also lived like people. The distance between nature and man became distant and after man realized himself, he equates his social life to the nature. This myth was also born in that period and is intended to explain the secret of the «why» trees live in this way, that is, the first order established in the mythical sacred time. The haloxylon growing in the desert and the pine growing in the mountains are very close plants for nomadic people. That's why we notice that the ancient ancestors based their fighting life on external signs and images, and also equated a tree.

«Land dispute» is the word above, but «widow's dispute» seems to be the core of the following myth. For example, the myth «Dropwort, saltwort, juniper» was first published in «Dala Province Newspaper» [14]:

«A couple of married people lived close to each other. One was Haloxylon and his son was Saltwort, and the other was Pine, his daughter was Juniper. At first they were neighbours and got on well until Saltwort thought of marrying to Juniper. Juniper did not love Saltwort, he was dark in colour and she did not give her consent. Then their fathers argued, and even Dropwort came and reconciled, it was not possible. At that time, Haloxylon and Saltwort saw that it was difficult to stay there, so they decided to join Dropwort and left for the south. After they left, Pine became proud, raised his head and stretched as far as he could. Haloxylon was hunched over with grief, Dropwort blushed with shame that he could not reconcile Haloxylon and Pine. Since that, there was no news from Pine's daughter. After that, Juniper fell in love, went away from her mother, and to this day has been living with the stone. From this myth we can see a picture of Kazakh's

own life. The long pine tree is portrayed as an arrogant character, the shriveled haloxylon is an innocent sufferer, the black-skinned saltwort is an ugly one, the juniper which grows on a stone is strict one, and the red dropwort is a shy character. The appearance of the trees, the peculiarities of the place where they grow were the basis of the story. According to another legend, haloxylon and pine were related, and they were the same height. And the dropwort tried to engage the haloxylon with the saltwort bush. Haloxylon was afraid of such an act and ran away to the sandy basin to hide. Then the trunk of the haloxylon tree became stubbornly curved. The pine tree that went up to the mountain to check where haloxylon was hiding was tall and tall. Saltwort got angry and turned into a thorny bush. Because of all this, the accused Dropwort blushed from extreme shame, its skin turned red».

In Kazakh folklore, the legend about «Zharatkan» says the following about the phytonym «Holy poplar»: «...The master creator «Zhasagan» raised his green head and created the only tree on earth – «Holy poplar» - to bring life to the desolate land. This tree first grew and raised the cover of its green dome. For the first time, the sprout of life blossomed in this poplar tree». There is also a tree called Baiterek in the people. Baiterek is a world tree that connects the mythological layers of the universe. Its types that have undergone a semantic transformation: a witch's staff, a whip; as well as green cane (a type of cane) tell, mountain, hilltop and so on [15]. Baiterek is a giant tree with mystical properties according to ancient knowledge. According to the indigenous concept, baiterek grows in the very navel of the earth, its roots are underground, its religion is the world of man. It is a giant tree with a green head, recognized as the abode of spirits. Such a tree in the traditional community is called holy tree, lord tree, saint tree, holy poplar, and has different names depending on its shape and meaning. Baiterek is an ancient Turkic word, «bai» means «big», it is the sound-changed form of the word «bay» (baybishe, baysheshek) means «big», «first», and poplar (in Persian - tree) means «tree». Therefore, baiterek is a combination of two words and means “a big tree». Myths about Baiterek have existed in folk mythology since immemorial time. As described in the mythology of some people, the model of the world is of two types. One is a vertical structure, and the other is a horizontal structure. Both of these exist in Kazakh mythology. The appearance of the horizontal model can be found in the legend about Korkyt, who traveled to the four corners of the world. Korkyt, who went to the west, east, south, and north to escape from death, saw a pit dug for him everywhere [15] and finally came to the heart of Syrdarya. The Syrdarya river is shown here as the navel of the whole world and is depicted as an image of a half-horizontal, half-vertical models. In the fairy tale «Goodness and Evil», the imagination of the people alludes to the creative qualities of the Baiterek tree:

«That Goodness heard the words of the three and wandered through the grove, and while wandering around, he touched two baiterek trees. He rubs his eyes - his eyes are finished, he rubs his ears - both ears are finished». According to ancient mythological knowledge, big rivers are perceived as the world, the head of the river is the upper layer, the middle is the middle layer, and the bottom is the lower layer. This is the reason why Korkyt came to the heart of Syrdarya. Sh. Ualikhanov wrote about the fact that the mythological understanding of such three layers - the whole world is still preserved in us [15]. According to mythic knowledge, Baiterek has a special quality and symbolic value. Journalist-scientist N. Valiuli thinks that figurative phrases like «highest mountain fell», «My Baiterek fell down» and «Poplar tree fell from the root» in the Kazakh poems of mourning and lamentation are their linguistic manifestations. In the scientific works of the scientist Ye.Zhanpeyisov, who studied the ethno-cultural lexicon of the Kazakh language, the etymological structure of the word «baiterek» was extensively analyzed. The scientist says that the word “bai” in the word «baibishe» is part of complex words such as «Baiterek», «Baibich», «Baitobet» in the Kazakh language, and analyzing the data on the etymological bases of the form «Bai-Bay», he found that the word «Bai» does not mean rich, powerful, its original meaning is the Mongolian verb «Bay», that is, with the word «stop» he puts forward the meaning of a tree planted in the place where the nomads came and settled [16]. Sh. Valikhanov: «A single tree or bush growing in the field is valued and people spend the night on its head. Passing by the tree, people tie cloth to its branches, throw dishes, even sacrifice



animals, or tie the reins of a horses» [16]. Because the secret of distinguishing the boundaries between good and bad, black and white, space and chaos, and recognizing the truth lies in this. That is why scientists call the world tree the tree of knowledge [16]. In the shamanic traditions of the Siberian people, the world tree fully preserved its mythical function in mythology. «In Siberian shamanism, the connection between the world tree and the shaman is very close and comprehensive. With the help of the world tree, the shaman can connect people and gods, earth and sky, that is, he acts as a connector, a mediator» writes E.M. Meletinsky [17]. And in the knowledge of our people, the mediator is one of the forms of Baiterek's cosmic tree, which has changed in form – the staff in the hands of a shaman. There is also an opinion that the root of the witch's staff and the fairy-tale baiterek are the same, that it is the cosmic tree of the archaic myth. In the mythology of the people of the world, it is common to describe the world consisting of three layers in the form of a huge tree. Baiterek or Darak trees continue the mythical three layers: heaven, earth, and underground in a vertical direction. In science, it is called the world tree. The fate of the whole universe is connected with this tree. It is the support that keeps the lower, middle, and upper layers, without mixing with each other, serves to keep the whole world clean, affects the destinies of beings in these three layers. At the base of the giant tree, that is, on the lower floor, there is a huge snake, and at the top of the tree, that is, on the upper floor, there lives the king of birds, all these are concepts rooted in the mythic mind.

Baiterek is symbolized as a cosmic tree in Kazakh mythology. We said that the small models of Baiterek serve as holy tools used in the implementation of ritual actions. We know that Baiterek is regarded as a link connecting three worlds. It seems that the idea that the soul of a person is kept in the holy poplar, which is widespread among Kazakhs, was probably formed due to this fact. There is a myth about this: «The spirit leaves the human's body forty days before death. So, turning into a bird (pigeon), it flies and lands on a bush with the name of its man written on the leaf of the baiterek. Here, uncut leaves with a people's names on them grow and wither and change alternately. When a person dies, the soul leaves the body in the form of a fly and flies around the house. Only after forty days he goes away and leaves the house forever. Through the trunk of the Baiterek, that soul descends to the ground, or goes up to the ground, and when the time is right, it lands in the woman's womb, thus, a new life is born. Animals and plants come back to life in the same way» [18]. The myth of this sacred poplar tree, where soul resides in its leaves, is widespread among the Turkic people. The following etymological explanation of the word «yang» is given in the Old Turkish dictionary: (Sevortian) «Yang alt., jang kir., dan alt., chang tuv., sang yak.

Law - alt., jang kir., dan alt.

Image, form, sample, measure, trick, fashion, habit, taste, norm - alt.,

Belief - alt.,

Soul, spiritual state - alt., yak.» If we look at it, «soul» means not only the soul in a person's chest, but also the meaning of a law, a model, a trick, a pattern, and a person's condition. Apart from the above myth, there is another version of it in Kazakh. It says, «There is a holy tree that grows alone in the navel of the earth and the sky. The head of this poplar is connected with the sky, and the roots are connected with the earth. It is an invisible sacred tree. Every leaf that grows in this baiterek is a symbol of the life of every person on earth. Every person living on earth comes to life when the leaf of the holy poplar bursts, when the leaf grows, person grows elder and becomes perfect as well, if the leaf turns yellow prematurely, he faces sorrow, if the leaf withers, he grows old, and if its leaf breaks off and falls to the ground, person dies». Therefore, it is more important to note that it is not only the name of a certain tree, but it is a plant that is directly related to the human soul, that is, it is a sacred plant that is in harmony with the period from the birth of a person to his growth and maturity until the last moment of his life. In this text, it is reflected that the tree of the world is the vegetative model of the universe.

In general, a tree is a natural object that has a special place in human livelihood and spiritual life. According to the beliefs that arose in connection with the animist worldview, trees are «owners of life» with souls. Many people of the world respected and worshiped the tree. In

the legend «Umai Spring»: «On her way home, she saw a tree that had grown overgrown. The old hawthorn seems to want to comfort the woman by stretching out its branches and hugging her tenderly. The poor woman wept bitterly, looked at it like her mother and told it about her sorrows. After that, she hangs his son's bracelet on a branch as a gift to Umai Mother. That's what happened, the thread of the bracelet broke and the beads scattered down. From the places where they fell, torrential springs gushed forth. According to the number of beads on the bracelet, there are seven springs.

Seeing such a miracle, the woman poured small amounts of water from all the springs, rushed home to make her sick son drink the miraculous water as soon as possible. The boy took a few sips of water and came out with a clean breath.

«God-Mother-Umai herself, who turned into an old tree, heard your pleading prayer and took pity on you», - said an old woman, «because Umai is the perfect protector of all women and children».

Since then, people consider the water of these seven springs to be healing [19]. The only tree that grows in deserted field is a sacred tree, the Eastern Kazakhs call it a holy tree, or holy willow because it is often found there. According to Kazakh beliefs, a tree growing where a saint's foot touches or a saint's shadow falls becomes a holy tree. Kazakhs consider a tree that grows alone in a deserted and solitary field to be a sacred tree or a holy tree, and do not cut it, do not damage it, and even do not go to its shade and sleep. Otherwise, you will wither and be alone like that tree, and it is said that there is no worse thing in the world than loneliness, and there is no greater humiliation than the fall of the soul. A lonely tree is seen as a symbol of loneliness. Hills with piles of soil, a single tree on a plain, and bushes with branches growing in the wilderness are also considered sacred. People spend the night in those places and tie cloths. Recognizing it as the resting place of a saint, they slaughter an animal and pray. In the Kazakh tradition, they do not pluck the newly sprouted buds, they do not cut the new leaves of the tree. They do not break a green stick or a green shoot. Because everyone knows that a young shoot is the beginning of happiness, the source of all life. It is said that if you pluck a green stick, you will become like that stick [20]. Also, in the Kazakh tradition, they do not cut a tree that has grown twice and grown up side by side. Because you will lose your partner, it warns you can be cut off your wings. That is, there is a superstition that the whole world is made of twins, and the one who destroys the twin is not good, he will be sad forever. Another prohibition regarding wood is that you do not allow to bring any wood lying in the field, which has already burned down, into the house. After all, there is a superstition that «like a rotten tree» a person will be plagued by evil. In other words, it is superstitious that the mood will be premature, discord will arise in the house, even the sheep in the stable, the horse in the field, the cow in the barn, the camel in the field will give birth prematurely, and the losses will increase. They are afraid that the blessing will go away, the happiness will disappear, and the person will die. Cattle should not be driven with sticks or barkless wood, especially with tamarisk. There is a Kazakh omen: because of tamarisk is strong gender, driving cattle with it is said to be a bad sign. This prohibition is reflected in the phrase «Don't tie hemp, don't drive with tamarisk, don't think that if you drive with tamarisk, the cattle will increase».

In addition, the Kazakh people have a sacred phytonym called juniper. Juniper is a green tree that grows on rocky hillsides, with raised stems and grasses. Juniper is considered a sacred tree in the Kazakh people's opinion. Carpenters who make household items such as spoons, bowls, and soles, highly appreciate the property of juniper that does not crack. In ancient times, juniper wood was used for the construction of architectural monuments. Juniper tree can be found in the mausoleum of Khozha Ahmet Yassau, on the wall of the tomb of Mother Karashash. The roof and walls of the building, which has a base made of juniper wood, are strong and will last for many centuries without collapsing. It is believed that if you brush your teeth with a stick miswak made of juniper and rub the pulp of the teeth, you will not get caries in the teeth.

The mother-in-law and sisters-in-law sprinkle the scented water on the bed where the newlyweds lie for the first time. There is a superstition that if the bed is not sprinkled, the demon

will cling to it and the marriage will break. The cradle is also smoked with juniper. Due to the belief juniper branches are attached to the walls of some houses to protect from the whammy [21]. When a person who is not involved in making felt is looking at it, people leave juniper and adyraspan (sometimes red cloth) near the felt to prevent it from a whammy. This is because it is believed that the ornaments of the felt becomes crooked. If a sheep is sick with charbon, it is driven away with a juniper (or driven to the desert, because a wolf quickly recovers from charbon). In the fairy tale «Kyran Karakshy» of folk prose, Karakshy told the whole truth: «...as soon as he finished his speech, he froze into a black stone. The woman stood up and said, «Oh, that old man used to collect some leaves in the corner, if something revives him, leaf must revive him». She ran around the corners of the house and found a leaf. She stroked the armpit and groin of the standing stone man with that leaf, and he recovered and came back to life. From this we can see that our people believed that juniper is a life-giving plant [22].

### Conclusion

We say that there is a good reason to call the above-mentioned plants mythological phytonyms (myfophytonyms), as they meet in Kazakh folklore prose and have a certain mythological tone and are a linguistic tool that defines the mythological knowledge of the people. These mythical texts are like a metaphorical image of the Kazakh indigenous way of life. Indeed, the appearance of the plants, the peculiarities of the place where they grow remind of the ancient life of Kazakhs. A high pine tree is an arrogant man, a shriveled haloxylon is an innocent sufferer, a dark-skinned tree is innocent one, a stone-grown juniper is strict one, and a red blushed ones are shy characters, and scenes of the custom of bride-price marriage of our people are clearly depicted. Thus, it can be seen that the nomadic people engaged in raising cattle in the arid steppes add special honor to the well-known trees and herbs that grow only in their region. In fact, they did not have myths about plants built on the network of «death and resurrection» and rituals performed every season, as in the peasant people who cultivated the land. Thus, it can be understood that various legends and myths related to trees and other plants in Kazakh folklore are created in an anthropomorphic network. In ancient times, it is said that plants lived like humans. The distance between nature and man became distant and after man realized himself, he equates his social life to the nature. That is, the anthropomorphic principle can be called the fundamental principle of the structure and plot of the architectonics of the mentioned folklore genres.

### Conflict of interests

The research paper contains no conflict of interests.

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**Қазақ фольклорлық прозасындағы мифологиялық фитонимдер**

**Аңдатпа.** Халықтың мифологиялық дүниетанымында өсімдіктер ерекше орын алады. Бірқатар өсімдіктер туралы этнографиялық энциклопедияда сөз болады. Этиологиялық мифтердің үлкен бір саласы – өсімдіктердің жаратылуы туралы миф. Бұл мифтер біздің егістік алқаптарымызда өсетін кейбір ағаштар мен гүлдердің шығу тегін, олардың сыртқы түрін, түсі мен мекендеу ортасының табиғатын түсіндіреді. Халықтың мифологиялық дүниетанымында өсімдіктердің елеулі орын алғанымен, қазақ лингвофольклористикасында өсімдіктердің мифологиялық аспектісіне тоқталған еңбектердің жоқтығын талқылаймыз. Біз ағаштар мен гүлдердің пайда болуын түсіндіретін этиологиялық мифтерді бөліп көрсетеміз және әлемдік мифологиядағы өсімдіктерге айналатын кейіпкерлермен параллельдер жасаймыз. Аграрлық қоғамдардағы «өлу-қайта тірілу» маусымдық символының тұжырымдамасы академик А.Н. Веселовский. Қазақ халқының мифологиясында өсімдіктерге қатысты бай әңгімелер бар екені, бұл салада одан әрі зерттеуге мүмкіндік беретіні атап өтіледі. Қазақ фольклорындағы өсімдіктердің мәні халықтың дәстүрлі наным-сеніміндегі табиғат пен мәдениеттің терең байланысын көрсетеді.

**Түйін сөздер:** этнология, миф, ағаштар, гүлдер, кейіпкерлер, қазақ халқы, табиғаты.



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### **Мифологические фитонимы в казахской фольклорной прозе**

**Аннотация.** Растения занимают особое место в мифологическом мировоззрении народа. Ряд растений рассматривается в этнографической энциклопедии. Одной из крупных ветвей этиологических мифов является миф о сотворении растений. Эти мифы объясняют происхождение некоторых деревьев и цветов, которые растут на наших полях, их внешний вид, цвет и характер их среды обитания. Мы обсуждаем отсутствие работ в казахской лингвофольклористике, которые фокусируются на мифологическом аспекте растений, несмотря на значительное присутствие растений в мифологическом мировоззрении народа. Мы выделяем этиологические мифы, объясняющие происхождение деревьев и цветов, и проводим параллели с персонажами мировой мифологии, которые превращаются в растения. Обсуждается концепция сезонного символа «смерти-воскрешения» в земледельческих обществах с акцентом на трех этапах превращения в растение по академику А.Н. Веселовскому. Отмечается, что мифология казахского народа содержит богатые сюжеты, связанные с растениями, что перспективно для дальнейших исследований в этой области. Значение растений в казахском фольклоре отражает глубокую связь природы и культуры в традиционных верованиях народа.

**Ключевые слова:** этнология, миф, деревья и цветы, персонажи, казахский народ, природа.

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