

Article type:
Theoretical Research

1 Department of History and Theory of Fine Arts, T. Zhurgenov Kazakh National Academy of Arts, Panfilova St., 127 050000, Almaty, Republic of Kazakhstan.

Corresponding author email address:
balnur.karabalayeva@inbox.ru

Mythological Paradigms in Kazakh Painting: The Intersection of Folklore and History

Zukhra. Ydyrys¹, Balnur. Karabalayeva^{1*}, Olga. Baturina¹, Leila. Kenzhebayeva¹, Gulnaz. Kossanova¹



Article history:

Received 11 Oct 2025
Revised 27 Dec 2025
Accepted 30 Jan 2026
Published online 01 Mar 2026

How to cite this article:

Ydyrys, Z., Karabalayeva, B., Baturina, O., Kenzhebayeva, L., & Kossanova, G. (2026). Mythological Paradigms in Kazakh Painting: The Intersection of Folklore and History. *International Journal of Body, Mind and Culture*, 13(3), 23-30.



© 2025 the authors. This is an open-access article under the terms of the Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) License.

ABSTRACT

This article explores the manifestations of mythological paradigms in contemporary Kazakh painting by analyzing selected works by Kazakh artists created from the late 20th to the early 21st century. Drawing on the concept of bricolage—a form of pre-logical, early human thinking—the study argues that this approach remains relevant in modern art, where artists consciously adopt it. While historical bricolage emerged organically, many scholars note that its modern artistic application differs significantly: in 20th-century art, bricolage becomes a deliberate creative strategy used to construct or imitate myth and is examined in this study using methods of visual art analysis (formal analysis of composition, color, symbols, and stylistic features), combined with semiotic and chronological approaches. Though traditional mythologies may have faded, the mythic mindset endures. Even as cohesive mythic narratives disintegrate, myth continues to shape human consciousness—acting as a latent, organizing framework embedded within cognitive processes. This unconscious mythological structure, detached from religious roots, influences how individuals perceive and interpret the world. The result is a fragmented, collage-like worldview that mirrors the aesthetic of much contemporary art and reflects features of mythological thinking and cognition as discussed in classical theoretical approaches (Freud, Jung, Lévi-Strauss), which are applied to the interpretation of specific artworks. This theoretical framework is supported by visual and semiotic analyses of specific paintings that illustrate how mythological structures shape the composition, symbolism, and thematic organization in contemporary Kazakh art.

Keywords: Mythological paradigms, bricolage, visual analysis, contemporary Kazakh painting, folklore-history intersection.

Introduction

For clarity, in this study, "mythology" is understood in three interrelated senses. First, as a form of historical memory, it reflects the collective experiences and cultural heritage of a people (Eliade, 2016; Lévi-Strauss, 1955). Second, as an abstraction, serving as a symbolic or conceptual framework through which universal ideas are expressed (Jung & Hull, 2023; Segal, 2003). Third, the imagination and worldview of modern individuals shape contemporary consciousness and creative expression (Campbell, 1959). This distinction provides a structured foundation for analyzing how Kazakh artists integrate mythological structures into their works.

Mythology is history, the historical memory of the people, and mythology is today's life. Because our life today is our history tomorrow. According to many researchers, mythology reflects the worldview and cognitive space of the people of that period. In addition, mythology is an "abstraction." Mythology is the imagination and worldview of modern man. The artist, reflecting on the reality of life, presents the viewer with a canvas that reflects his own consciousness.

In today's process of modernization and globalization, the foundations of the postmodern movement in visual arts are becoming rationalized, reduced to thematic significance and formal subtext. Any artist, in his work, strives to express his own mythological space of consciousness by raising historical, political, and social themes, thereby creating his own myths. Works of art from all periods of visual art convey the essence of that period, and through these works, the worldview and cognitive life of the people are accessible to the viewer.

Modernism, as a truly revolutionary phenomenon, often opposed archaism and antiquity. And the current trend, postmodernism, is trying to determine the nature and essence of both antiquity and innovation. It is precisely for this reason that the study of the mythological freedom of consciousness in the works of Kazakh painters can be called a real solution to the postmodernist trend. The concept of K. Jung is a clear proof of this opinion. He said that "in the human unconscious are preserved archetypes that form the basis of all world traditions and cultures," noting that although their form changes over time, their content remains the same. He also noted that the paths leading to them are "symbolism, mythology, archetypes."

If we were to analyze the mythological space of consciousness in contemporary Kazakh painting, or direct our attention to this idea, we would be left with only two options: "mythological research" or "archetype." This is because, today, several entities are taking place within the framework of a single concept. The artist necessarily uses symbolism when creating a historical mythological image, and, in terms of art criticism, it reaches us as an archetypal image. The three conceptual sets of points mentioned by K. Jung fit into a single conceptual channel here. No matter how many transformations and stylizations these archetypal forms undergo, their content has not changed: the balbal is a symbol of the past, the bird is a spirit, etc., and they remain valuable in their own right.

This study aims to examine how mythological paradigms are expressed in contemporary Kazakh painting from the post-1980s period, including works created after Kazakhstan's independence, with a primary focus on oil paintings and selected graphic art. The research asks how artists employ mythological structures, archetypes, and bricolage to negotiate historical memory, abstraction, and modern imagination. By analyzing specific artworks using visual and semiotic methods, this study situates Jung's theory of archetypes alongside other approaches to myth. It critically evaluates their relevance to understanding contemporary Kazakh artistic expression.

Methods and Materials

The methods used in the scientific article include visual art analysis, including formal analysis of composition, colors, symbols, and stylistic features. These combined methods help create a comprehensive, in-depth study of mythological paradigms in Kazakh painting, providing new insights and perspectives on the close connections among folklore, history, and art in this unique cultural context.

The use of semiotic and chronological methods in the study of mythological paradigms in Kazakh painting enriches the art-analytical approach to this topic, allowing for a deeper understanding of the evolution and influence of mythological elements in works of art over time. Kazakh visual art reflects a deep connection between literature, graphics, and mythology. This integration offers a unique way to convey and preserve

cultural and historical narratives. It is important to note how these different aspects of art interact and create a unified artistic expression.

From studies of mythical consciousness across different periods, we see that rather than revealing the meaning of myths, such studies focus on the features of mythological thinking and cognition. Scientists such as Z. Freud and C.G. Jung argued that "archaic concepts and archetypes formed in human memory are manifested through special phenomena" (Jung & Hull, 2023), while the French ethnologist C. Lévi-Strauss noted the special features of mythological thinking and showed that myth is prone to immeasurable transformations (Batrakova, 2002). These concepts are clearly reflected in the works of artists.

Most art historians studying 20th-century visual art in painting base their ideas on this mythical basis of consciousness. They also believe that the origins of the abstract art movement are myths. Russian art historian S.L. Batrakova, in her work "Art and Myth: From the History of Painting in the 20th Century," examines the role of archaic myth in 20th-century painting. In addition, the close connection between the neoclassical pictorial language and the period's mythic thinking is considered (Kabanova, 2011). While E.S. Nekrasova put forward the "foundations of the mythological structure in the art and culture of the Soviet period" (Pivoev, 1991), A.N. Leontiev, in his research, expressed the opposite opinion that "human works in the creative sphere can be formed without the help of consciousness" (Uskambaeva et al., 2016). Kazakh art historians B. Barmankulova, R. Ergalieva, H. Truspekova, D. Sharipova, and others analyze the importance of mythical and archetypal images in painting and their influence on national identity (PASHAEVA & PASHAEV, 2008; Pivoev, 1991; Uskambaeva et al., 2016).

Myth and history are fundamental concepts of world culture, characterized by multidirectional cognitive efforts such as the historiography of myth and the interweaving of history and myth. In the course of his artistic work, the artist occupies an intermediate position between the mythological archetype and the historical data. The penetration of myth into history is made possible by the abundance of different approaches to history. By integrating it into the appropriate causal literary series, it classifies the archetype and resists giving it a definitive meaning (Babuts, 2014; Zimmerman,

1968).

Identifying the core of the archetype of a historical event leads to a fusion of the historical event and myth. As a result, the relativization process prevents the image of the world from becoming blurred. The process of immersion in myth allows us to understand "behavior and circumstances" and our place and significance in the world's cultural process. According to Claude Lévi-Strauss: "In myth, everything is possible. The sequence of events in it does not obey the rules of logic, as if violating the law of causality. Any subject here acquires its own pre-eminence, and impossible connections are realized" (Cassirer, 1953; Kelsinbek et al., 2024).

Mythological thinking, leaning towards the "sacred familiar archetype" (T. Mann), likens the present to the past. Historical thought, based on observation, experience, and analysis, on the contrary, is far from likening them. The mythological consciousness lacks a transgressive historical position from which to observe itself. The awakening of historical consciousness is hindered by the fear of ancient man before history, which can lead to a rejection of the world religious order once formed and even to an obsession with mythological thinking, manifested in the "flight of the imagination." The above-mentioned ideas can be found in the foundations of archetypal art in Kazakh painting today. Although any image has an archetypal form, its content is equated with modern concepts (Losev, 1976; Mauss, 2016).

Mircea Eliade asked the question, "What is the meaning of 'living' for a person belonging to traditional cultures?" and answered as follows: First, it is living according to patterns and archetypes that are not inherent in man. Therefore, it is necessary to live in the core of reality, because ... only archetypes are real. Living according to archetypes is characterized by observing the "law", since the law is the norms of existence that emerged during the initial hierophany (the availability of the sacred principle in a tangible form) given by a god or mythical being (Brooks, 1994; Kulsarieva et al., 2018; Samuratova et al., 2015). The ancient man was forced to understand the meaning of unprecedented historical events and adapt to rapidly changing conditions, thereby distancing himself from mythology.

What transformations does mythological cognitive intention undergo when confronted with a historical event in historical consciousness? As a result of

confronting the etiological matrix of myth with unprecedented historical experience, mythological consciousness is forced to admit that its epistemological model does not provide reliable knowledge, since it often one-sidedly connects the unknown with the known world. Epistemological divergence poses a problem, then ties it to a single dimension, expanding mythological consciousness to the capacity to grasp the meaning of a specific historical event (Meletinsky, 2013; Tylor, 1877).

In this regard, considering the mythologies in Kazakh painting and the process of mythologizing Kazakhstan's history, the Kazakh state was formed over long, complex historical periods and political processes on the territory it has inhabited since ancient times. Kazakh history covers a long period, from the ancient Aryans to the later Turkic Khaganate, the formation of the Kazakh state as a result of the unification of Turkic tribes after the collapse of the Mongol Empire, its vassalage within the Russian Empire, the Soviet government, and its achievement of independence (Gaier, 2009; Zuev, 2002).

Mythical elements are often found in the history of the Turkic period. The image of the "Blue Wolf", which is widespread in the works of Kazakh painters, is of interest in the context of the research. The image of the Blue Wolf is associated with the origins of the Turkic state, while the "Blue Sky" is recognized as a phenomenon of Turkic shamanic worship. On the other hand, these symbolic signs are considered the embodiment of the heroism and fighting spirit of the Turkic Khaganate, its sacred banner. At the same time, the legendary historical figures of this period - Asparukh, Volga, Genghis Khan, Alpamys, and others - not only shaped national consciousness but also allowed us to visualize images of the people's valor and heroism in the past. That is, the process of ethnogenetic mythologizing of historical events leads to the unification of the nation around a single state through the influence of historical elements on the collective consciousness.

The Kazakh Khanate endured for a long time before becoming part of the Russian Empire. The historical figures of this period, khans, biys, and batyrs, play a special role in the renewal of national identity and consciousness in modern Kazakhstan. Among them, the most famous historical figures today - Abylkhair, Abylai

Khan, Kenesary, and other figures occupy an important place in Kazakh history.

Kazakh painting in the 1980s can be called a period of awakening of mythological consciousness. At the same time, art critic R. Ergalieva notes that "the call to myth-formation on the new frontiers of culture always opens a special path to artistic discoveries and innovations. "Based on autochthonous sources, Kazakh painting marked the time of the actualization of mythological consciousness in various creative activities as one of the main directions of cultural self-awareness of humanity in the 20th-21st centuries," he notes (Fritz, 2026).

Among the artists currently employing the mythologizing system of the historical genre in Kazakh painting, we should single out A. Karymsak, A. Zhamkhan, B. Myrzakmetov, A. Begalin, Z. Kozhamkulov, T. Daiyrbekov, as well as K. Askarov, S. Smagulov, A. Zhannet, etc., who pay special attention to folklore mythological motifs.

The works of Kazakh researcher-artist K. Askarov require special attention in relation to the research problem. The artist explores archetypal concepts underlying Kazakh traditional culture, such as the wedding, cradle, well, sacred pot, blanket, and birth, which connect the past with the present. He complements the traditions that emerged in the most ancient times of nomadic culture with new concepts that can unite a people striving to perceive life anew, looking at it through the eyes of today. Being an artist of the national circle, Kuat Askarov, who widely used the experience of masters of the early Renaissance, simultaneously clarifying the plot and giving it a metaphorical character, is characteristic of his canvases. The skillfully crafted composition, mastery of drawing, and color relationships based on balance and harmony enhance the inner confidence and activity of K. Askarov's works (Leak, 1994).

The presented work by Kazakh artist Kozhamkulov Zulkainar is associated with the ancient Turkic ancestor Kok Bür. The bright, saturated colors, as well as the methods used to create connections between images in a pictorial style, remind us that the work is written in a mythical tone.



Capitol Hill. Z. Kozhamkulov "Betperde" 2020

For a systematic analysis, this study examines a selected corpus of contemporary Kazakh paintings from the 1980s to the present, including works by K. Askarov, Z. Kozhamkulov, A. Karymsak, and others. Each work is analyzed using visual and semiotic methods, considering composition, color, iconography, spatial structure, and stylistic features. Folklore-based mythological images (e.g., Zheztyrnak, Myster, Iblis, Jinn) are compared with historical mythological representations (e.g., khans, batyrs, heroic events) to highlight differences in visual strategies, including realism versus impressionism, symbolic framing, and abstraction. Bricolage, following Lévi-Strauss, is applied as an analytic lens to show how artists recombine traditional motifs with contemporary artistic approaches, linking past cultural memory to modern expressions of national identity. This method ensures that claims about mythological and historical motifs are grounded in specific, observable artistic choices rather than general descriptions.

Many artists have sought to depict the blue wolf in their works. The blue wolf was considered not only the ancestor of the people, but also a totemic animal. The wolf was necessarily depicted as a symbol on the flags of the ancient Turks.

The research showed that, in the process of historical mythification, most artists strive for visual imagery in a realistic pictorial language. In the process of mythification of folklore, we found that artists use the principles of impressionism in accordance with the genre nature of the legend. This paved the way for the symbolic basis of forms in pictorial language, the depth of the historical meaning of form and color, the formation of traditional images, the formation of a metaphorical and emotional basis in painting, as well as archetypalization.

History is the heritage of tomorrow. Mythification is the expansion of the viewer's cognitive sphere, the raising of his intellectual consciousness in the process of

revealing the meaning of images. Therefore, historical and folklore mythification in the art of painting are among the most necessary applications (Lotman, 1992).

In this study, theoretical frameworks are applied systematically to the analysis of Kazakh painting. Psychoanalytic (Freud, Jung), structuralist (Lévi-Strauss), phenomenological, and Soviet-era art-historical approaches are distinguished and selectively employed to examine how mythological and historical consciousness manifest in visual strategies, composition, and symbolism. Bricolage, following Lévi-Strauss, is used as an explicit analytical lens for interpreting how artists recombine archetypal motifs and historical references in their works. By linking these theories directly to specific paintings from the post-1980s contemporary corpus, the study develops a coherent, context-specific model for understanding myth in Kazakh visual art.

Findings and Results

Based on the data presented above, we conclude that myth is one of the oldest genres of folklore. Mythical consciousness has existed among the Kazakh people since ancient times. In this regard, we generally argue that the manifestations of mythological consciousness in Kazakh painting can be considered in two parts or as a whole. They are: Mythological images in folklore (Zheztyrnak, Myster, Iblis, Jin); mythological images in the historical genre (heroes, khans, historical events).

However, we have concluded that the emphasis on depicting heroes, i.e., the hero's heroism, birth, cunning, etc., is an anachronism in the fusion of folklore and historical imagery. From this, we can suggest that the concept of uniqueness is realized in the process of creating images in the visual arts.

The appearance of mythological images in Kazakh folklore and painting is found throughout Kazakh fine art of all periods. Mythological pictorial works of folklore

include legends, beliefs, blessings, animism, shamanism, and totemism. The image of the Sun Mother of God on the Tambaly stone, the Candlesticks, the Kok bori (Blue Wolf), Tengriism, blessings, curses, fairies, worship of spirits, shamanic dances, etc., all of which were relevant in Kazakh painting, especially during the years of independence. For example, the trans-avant-garde group of artists of the 1990s (A. Menlibayeva, S. Atabekov, S. Maslov, etc.), who raised shamanic themes, can also be found in the works of painters such as Yu. Shygayev, V. Orazbekova, Abish Zhannet, S. Smagulov.

The works analyzed in the research made a significant contribution to the study of the manifestation of mythological images in Kazakh painting. The actualization of certain mythological images and motifs in modern painting, the transfer of their folkloric versions onto the canvas by artists, and the solution of the most important problems of the development of national culture and society in general are achieved by turning to tradition (national and universal myths). We will examine the mythological paradigms of history and folklore in the visual arts and see the integrity of history and folklore in the visual arts.

Thus, in the art of painting, the integrity of mythical imagery, literary and mythological content, and historical authenticity are intertwined and transformed into images that are conveyed to the people. Since the history of the people originates from deep, its mythology also arose from the depths of ancient centuries. Mythology is the spiritual value of the people, closely connected to their fate, the counterpart and continuation

Discussion and Conclusion

The fact that domestic artists turn to Kazakh folklore and historical events when creating their works allows them to revive national culture and preserve its image on their canvases. Artists M. Kalmakanov, Zh. Abish, A. Sydykhanov, G. Madanov, B. Bapishev, A. Karymsak, A. Zhamkhan, B. Myrzakhmetov, A. Begalin, Z. Kozhamkulov, and T. Daiyrbekov focused on historical and folklore mythological themes.

The topic of mythology arouses great interest and research excitement with its mystery in the knowledge of existence, the specificity of artistic representation, and the logical prerequisites for conveying historical knowledge. The study of mythical paradigms in the

of folklore (Trubshaw, 2006). Folklore is a mirror of life's reality. Over the centuries, mythology has been continually updated in response to new stages of social development. The heritage of folklore and myths has developed in various forms at different stages of human development. However, myths, which have retained their originality to this day, are becoming more complex and deeper in meaning. Folklore and history are a rich treasure of Kazakh mythology.

To provide a systematic analysis, this study examines a selected corpus of contemporary Kazakh paintings, including works by K. Askarov, Z. Kozhamkulov, A. Menlibayeva, S. Atabekov, S. Maslov, Abish Zhannet, and S. Smagulov. Each work is analyzed through visual and semiotic methods, focusing on composition, color, iconography, spatial arrangement, and stylistic features. The analysis distinguishes mythological images derived from folklore (e.g., Zhezyrnak, Myster, Ibilis, Jin, shamanic motifs) from historical mythological images (e.g., khans, heroes, historical events), including ambiguous or overlapping cases such as legendary-historical figures. Close readings highlight how folklore motifs are interpreted visually (through symbolism, abstraction, and painterly technique) and how historical subjects are represented (through realism and narrative composition). Bricolage is applied as an analytic lens to show how artists recombine traditional mythological and historical motifs, revealing continuity and innovation in Kazakh painting. This approach ensures that results are evidence-based and grounded in specific artistic choices, rather than general statements. folklore traditions of Turkic-speaking peoples, full of mystery, is explained by the recognition of the aesthetic figurative power of their myths.

A critical examination of mythologization in contemporary Kazakh painting reveals that the use of folklore and historical motifs is not only an artistic strategy but also engages with broader social and political contexts. Heroic and historical myths often participate in nation-building, reinforcing collective memory and national identity, while some motifs generate debate over their interpretation and relevance in modern visual culture. By analyzing visual strategies such as composition, symbolic framing, color use, and abstraction, the study identifies tensions between folklore and historical representations and highlights how different artists negotiate them. Attention to

specific works also allows for reflection on issues of gender, ethnicity, and cultural memory, demonstrating that myth-based imagery is multifaceted and embedded within both aesthetic and socio-political frameworks.

Conclusion

In conclusion, we find that the system of Historical Mythology in Kazakh painting is a complex, multifaceted process in which artists employ a realistic style to convey mythical and historical imagery. The mythologizing of folklore, based on the genre foundations of legend, leads to the formation of symbolic images and the emergence of traditional motifs in the visual arts.

By examining history and myths through the lens of art, artists help reinterpret and reevaluate the past, conveying the unique features of Kazakh culture and history. This process of Historical Mythologizing in Painting is of particular importance because it not only preserves cultural and historical narratives, but also gives them a new, aesthetic appearance.

It is worth noting that the influence of mythological imagery is evident not only in folklore but also in the historical genre, creating anachronistic reinterpretations that enrich the audience's perception. This symbiosis of myth and history, expressed in the visual arts, is an integral part of Kazakhstan's cultural heritage.

Thus, the study of mythological paradigms in Kazakh painting confirms their importance in preserving and transmitting cultural values based on history and folklore. Each painting becomes a chronicle of time, reflecting not only visual images but also the spiritual heritage of the people.

This study specifically analyzed works by K. Askarov, Z. Kozhamkulov, A. Menlibayeva, and other contemporary Kazakh painters, demonstrating how folklore and historical myths are visually articulated through composition, color, iconography, and stylistic choices. The findings highlight differences in the treatment of folklore-based versus historical mythological imagery and show how artists negotiate ambiguous or overlapping cases, such as legendary-historical figures. Future research could expand this investigation through comparative studies with other Central Asian art traditions, detailed iconographic catalogs, or empirical audience studies to further explore the social, cultural, and aesthetic impact of mythologization in contemporary painting.

Declaration of Interest

The authors of this article declared no conflict of interest.

Transparency of Data

In accordance with the principles of transparency and open research, we declare that all data and materials used in this study are available upon request.

Funding

This article is published under the project AP26101419. The phenomenon of modernism in architecture, fine and decorative arts of Kazakhstan in the twentieth century, and its representation in modern visual culture.

Authors' Contributions

All authors equally contribute to this study.

References

- Babuts, N. (2014). *Mircea Eliade: Myth, religion, and history*. Transaction Publishers. DOI:10.4324/9781315124575-7
- Batrakova, S. (2002). *Iskusstvo i mif: Iz istorii zhivopisi XX veka* [Art and myth: From the history of the twentieth-century painting]. *M.: Nauka*. DOI:10.12731/2576-9782-2023-3-117-132
- Brooks, P. (1994). Aesthetics and Ideology: What Happened to Poetics? *Critical Inquiry*, 20(3), 509-523. <https://doi.org/10.1086/448723>
- Campbell, J. (1959). The historical development of mythology. *Daedalus*, 88(2), 232-254. <https://www.jstor.org/stable/20026493>
- Cassirer, E. (1953). *The philosophy of symbolic forms: Volume 4: The Metaphysics of symbolic forms* (Vol. 4). Yale University Press. <https://yalebooks.yale.edu/book/9780300074338/the-philosophy-of-symbolic-forms/>
- Eliade, M. (2016). Cosmogonic myth and "sacred history". In *Myths and Mythologies* (pp. 167-180). Routledge. <https://www.taylorfrancis.com/chapters/edit/10.4324/9781315475776-14/cosmogonic-myth-sacred-history-mircea-eliade>
- Fritz, C. (2026). Paleolithic Art as a Dynamic Symbolic System. *Alterity and Human Evolution: Deep-Time and Multispecies Perspectives on Difference and Variation*, 298. <https://doi.org/10.2307/ji.35003829.18>
- Gaier, U. (2009). Myth, Mythology, New Mythology. *A companion to the works of Johann Gottfried Herder*, 173, 178. <https://doi.org/10.1515/9781571137289-010>
- Jung, C. G., & Hull, R. (2023). Archetypes Of The Collective Unconscious 1. In *Collected Works of CG Jung* (pp. v9i_3-v9i_41). Routledge. <https://doi.org/10.4324/9781032652047-170>
- Kabanova, D. S. (2011). *Sites of memory: soviet myths in post-Soviet culture*. University of Illinois at Urbana-Champaign.

- <https://www.proquest.com/openview/d2c8c2c4a42350d1efabecd1fc8790fb/1?pq-origsite=gscholar&cbl=18750>
- Kelsinbek, M., Sharipova, D., Kenjakulova, A., & Kobzhanova, S. (2024). Transformation of the image of family in the visual culture of Kazakhstan. *New design ideas*, 8(3), 697-714. <https://doi.org/10.62476/ndi83697>
- Kulsariev, A., Sultanova, M., & Shaigozova, Z. N. (2018). Folklore and identity: history, memory and myth-making in the modern visual culture of Kazakhstan. *News of the national academy of sciences of the Republic of Kazakhstan. Series of social and human sciences*, 5(321), 19-25. <https://doi.org/10.32014/2018.2224-5294.3>
- Leak, A. N. (1994). *Barthes: Mythologies*. Grant and Cutler. https://books.google.com.tr/books/about/Barthes_Mythologies.html?id=BJoEAAAAYAAJ&redir_esc=y
- Lévi-Strauss, C. (1955). The structural study of myth. *The Journal of American folklore*, 68(270), 428-444. <https://doi.org/10.2307/536768>
- Losev, A. (1976). The Symbol and Artistic Creativity. *Soviet Studies in Literature*, 12(3), 70-89. <https://doi.org/10.2753/RSL1061-1975120370>
- Lotman, Y. M. (1992). Selected articles. *Tallinn: Aleksandra, 1*. DOI:10.24147/1812-3996.2024.2.46-56
- Mauss, M. (2016). Art and myth, according to Wilhelm Wundt. In *Saints, Heroes, Myths, and Rites* (pp. 17-38). Routledge. <https://doi.org/10.4324/9781315632292>
- Meletinsky, E. M. (2013). *The poetics of myth*. Routledge. <https://doi.org/10.4324/9780203820308>
- PASHAEVA, S., & PASHAEV, O. (2008). Ancient Myth and Modern Science. *BİLİM ve SANAT*, 37. https://www.researchgate.net/publication/337824869_ANCIENT_MYTH_AND_MODERN_SCIENCE
- Pivoev, V. (1991). Mythological consciousness as a way of mastering the world. *Petrozavodsk: Karelia*. DOI:10.18522/2070-1403-2023-96-1-33-41
- Samuratova, T. K., Musalimov, T., Albytova, N., Makhanov, M., & Omarbekova, N. (2015). Space and time as the fundamental elements of Kazakh World Image. *Mediterranean Journal of Social Sciences*, 6(5), 127-132. <https://doi.org/10.5901/mjss.2015.v6n5s2p127>
- Segal, R. A. (2003). Jung's very twentieth-century view of myth. *Journal of Analytical Psychology*, 48(5), 593-617. <https://doi.org/10.1111/1465-5922.00422>
- Trubshaw, B. (2006). An overview of mythological theory. *Foamy Custard*, 7. <https://www.indigogroup.co.uk/foamycustard/fc005.htm>
- Tylor, E. B. (1877). *Primitive Culture: Researches Into the Development of Mythology, Philosophy, Religion, Languages, Art and Customs* (Vol. 1). H. Holt. <https://archive.org/details/primitivculture01tylouoft>
- Uskembaeva, R. M., Zhanysbekova, E. T., Orazbaeva, H., & Saparbaeva, K. J. (2016). Myth and Kazakh mythology: Retrospective analysis and prospects of research. *Indian Journal of Science and Technology*, 9(22), 1-9. <https://doi.org/10.17485/ijst/2016/v9i22/95559>
- Zimmerman, R. L. (1968). Lévi-Strauss and the primitive. *Commentary*, 45(5), 54. <https://www.proquest.com/openview/4c3bdf95284b9c62afe8e1394dcd737b/1.pdf?pq-origsite=gscholar&cbl=1816616>
- Zuev, Y. A. (2002). Early Turks: Essays of History and Ideology. *Oriental Studies Institute, ed.: IN Tasmagambetov, MX Abuseitova, JG Baranova et al., Daik-Press, Almaty*. 10.53718/gttad.1012495