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UMAİ ANA AND ALKARİSİ COLLECTİVE VALUES İN TURKİC AND KAZAKH MYTHOLOGY

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Abstract. Mythology, as a language that reflects the shared experiences and universal themes of different societies, shows parallels in terms of similar figures and themes across various cultures. The similarities between mythological structures reveal historical and cultural connections, while also highlighting similarities in the worldviews, social structures, and belief systems of these societies. This phenomenon can be clearly observed in Turkic societies that share a common cultural background. When Turkic and Kazakh mythologies are examined, similar elements can be clearly identified. Essentially, it can be said that both cultures are based on a common heritage shaped by similar historical processes and cultural interactions. Although many figures in the mythological structures of the Turkic and Kazakh peoples show similarities, the most striking similarity is the figure of Umai Ana, who plays a central role in the mythology of both peoples. As a figure who protects both mothers and children, Umai symbolises goodness in both cultures. On the other hand, another important figure, Alkarisi, is the complete opposite of Umai and represents evil, especially targeting pregnant women and new mothers. In this study, the figures of Umai Ana and Alkarisi will be examined comparatively in the context of both Turkic and Kazakh mythology.

Keywords: Turkic Mythology, Kazakh Mythology, Umai Ana, Alkarisi.

Introduction

Myths are allegorical narratives that reflect the historical origins, cultural values, and worldviews of societies. Each mythological narrative provides deep insights into the culture of the society to which it belongs. In the words of Mircea Eliade (2001), 'myths are an extremely complex cultural reality that can be approached and interpreted from numerous and complementary perspectives' (p. 15). In this context, myths, which are products of mythological consciousness, form the foundation of every nation's national culture and the essence of its national consciousness (Uslu, 2016, p.9). Reflecting the spiritual values of society, myths are serious narratives that represent the worldview and important beliefs of the society to which

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they belong. In this sense, they are accepted as symbols of human experiences that are valued and protected by the culture of the society to which they belong (Rosenberg, 2003).

Although people have lived in regions with different geographical and climatic structures, they have generally had similar experiences and belief systems. This situation has led to the emergence of multicultural structures and the formation of societies that are unaware of each other but share common values. One of the sources that nourishes this cultural diversity is mythology, which is addressed by many communities with similar themes (Göğebakan, 2017). The questions answered by myths and the way each theme is addressed vary from society to society, resulting in a collection of legends that are very similar to each other in different cultures (Rosenberg, 2003). In this sense, it can be said that myths, which are shaped around similar structural features and values, reflect the common characteristics of different cultures and reveal the universal aspects of the human experience. To emphasise the seriousness of the situation, Ateş (2001) argues that the fact that myths are told in similar ways in different communities is not only a matter for the study of symbolism but also for all scientific disciplines that deal with the interaction between human communities.

The similarities in the social lives of Turkish nations spread across different geographical regions are a reflection of a common culture and worldview, as well as universal experiences. This demonstrates that culture and mythological past are united by the same roots. One of the important areas where similarities in Turkic cultural geography can be observed is mythological structures. The mythologies of the Kazakh, Kyrgyz, Turkmen and other Turkic peoples living in Turkey and the Turkistan region constitute valuable examples of Turkic culture, which originated from the same roots and took shape in different geographical areas throughout history. Although these mythological narratives show some differences due to geographical divisions, cultural influences and historical processes, they also share many similarities as part of a common mythological heritage.

The mythological traditions of the Turkic peoples contain unique elements shaped by the geographical and cultural context of the Turkic world. Umai, one of the protective spirits, can be given as an example of this. However, before moving on to this example, it is necessary to define the concept of a spirit.

In its most general sense, Iye is the name given to protective spirits. This spirit is described as the protector of something and is also defined as a hidden power that exists within objects and conveys their extraordinary nature (Karakurt, 2011). The 'Umai Ana' Iye is one of the most concrete examples of the elements unique to the Turkic world mentioned above. Indeed, Ögel (1995) argues that 'Umai,' the protector of women among the Turks, is a belief unique to the Turks (p.547). From the same perspective, the special meaning of the wolf symbol on the flag of the Kazakh people in previous periods is also no coincidence (quoted from Abdrakhov, Navruzbayeva, 2017, p.108). Although there are many common elements in Turkic mythology, the historical, geographical, and cultural conditions of different Turkish peoples have also led to the evolution of mythological narratives in different forms and meanings. For example, according to Turkic mythology, the sea was created long before the world; later, God created the earth and the sky from a substance found on the sea. This substance is described as a stone in Altay myths and an egg in Kazakh myths (Abdrakhov, 2017).

In addition to the common elements found in general Turkic mythology, the mythological structures of the Turkish people of Turkey and the Kazakh Turks share a number of common

themes and elements. Both mythologies are generally shaped around nature, heroism, animals, and supernatural beings. At this point, Çetin (2021) emphasises that Kazakh mythology draws its origins from the ancient Turkic worldview. Since both of these Turkic peoples were influenced by the history and steppe culture of Turkistan, the similarity of their mythological structures is not merely a coincidence. The similarities in these mythologies reveal the common cultural heritage of Turks living in different geographical regions. The Nevruz celebrations and council celebrations and meetings in the mythologies of both peoples are the most striking examples of these similarities and can still be seen today. The Turkic celebration of Nevruz has historically been associated with spring rituals and the Ergenekon epic. According to legend, the day of departure from Ergenekon is 21 March.

This day is also the day when night and day are equal in length (Uslu, 2016, p.100). Nevruz is the Kazakh name for this month (Eker, 1999). 'Toi' means council, meeting, celebration, ceremony, banquet, etc. It also includes ceremonies held for purposes such as birth, marriage, funerals, homecoming, accession to the throne, and oath-taking. 'Toi is mentioned in many important sources belonging to or referring to the Turks, from Chinese sources to Divani-lugat-it Turk, from the Book of Dede Korkut to the Epic of Oguz Kagan, and from the Travels of Ibn Battuta to Nizam-ul-Mulk' (Uluşık and Kara, 2018).

Although the traditions of Nevruz and toi (council celebrations) have remained largely unchanged, the figures of Umai and Alkarisi, which hold an important place in Turkic and Kazakh mythology, represent beliefs unique to the Turks and have become embedded in the mythological structure and traditions of both cultures. Umai and Alkarisi, which hold an important place in Kazakh and Turkic beliefs and culture, attract attention with their similar characteristics and roles in both societies. Umai is a symbol of fertility in Turkic and Kazakh mythology; she is a protective deity who is considered the guardian of pregnant women, new mothers and children.

On the other hand, Alkarisi is an evil spirit that haunts pregnant women and women who have recently given birth in both Turkic and Kazakh mythology.

Methodology

This article focuses on the roles of Umai Ana in Turkic mythology and Alkarisi in Kazakh mythology as mother figures and protectors of humanity, examining the common values shared by these two characters. Through comparative mythological analyses, we identify common themes related to fertility, protection, and the relationship between humans and nature. The study adopts a qualitative approach, utilising comparative analyses of primary and secondary sources, including folklore, historical texts, and anthropological studies. The focus is on identifying the thematic representations of Umai Ana and Alkarisi in cultural narratives.

Results

The analysis revealed that both Umai Ana and Alkarisi are concrete manifestations of fertility and nurturing. Umai Ana, who is usually depicted as the protector of children and goddess of fertility, reflects the value of motherhood in Turkic culture. Similarly, Alkarisi represents purity and the well-being of children in Kazakh culture. Both figures symbolise the harmony between humanity and nature by demonstrating a shared respect for nature.

Discussion

Comparative analysis shows that, despite cultural differences, Turkic and Kazakh mythology reflect similar values through their main goddesses. These figures not only symbolise abundance, but also represent the collective hope for the prosperity of future generations. The harmony of these values emphasises the bond between Turkic peoples and highlights the importance of mythology in cultural identity.

Literature Review

Umai Ana and Alkarisi are fundamental figures in Turkic and Kazakh mythology, representing a constellation of shared collective values that emphasise the importance of womanhood in cultural identity and institutional norms. These matriarchal archetypes embody fundamental traits such as fertility, protection, and wisdom, which resonate deeply within the social fabric of Turkic and Kazakh societies. By analysing these figures, we can understand how the educational and enduring power that characterises these cultures' ideals is reflected.

Umai Ana is generally regarded as the goddess of fertility and motherhood and is seen as a symbol of life-giving forces in Turkic mythology. Her representation highlights the vital role women play in supporting family life and society, as she is believed to provide not only physical fertility but also emotional support and spiritual guidance. Similarly revered, Alkarisi takes on the role of a protector, shielding women and children from evil forces and embodying the virtues of compassion and resilience. These figures are not merely mythological characters; they are an integral part of the moral and ethical values that govern social behaviour and family relationships in Turkic and Kazakh societies. The meaning of the values represented by Umai Ana and Alkarisi transcends individual families and models broader dynamics within society. As emphasised by Buranov A, Nurmukhametova K. (2023), respect for mother figures in Turkic mythology represents a collective aspiration that strengthens social identity and social values. The information attributed to these numbers promotes a sense of belonging and mutual support, ultimately forming a moral compass that guides the behaviour of the community. In the study of these concepts, the Buranov A, Nurmukhametova K. case highlights the important role of national values in defining identity among Turkic groups and demonstrates that mother archetypes such as Umai Ana and Alkarisi function as unifying cultural touchstones across different narratives.

A more detailed examination of idealised representations of women in Turkic mythology reveals that virtue is perceived as loyalty, strength, and wisdom. According to Yelubay A.M., Biray N. (2023), this idealisation reflects social aspirations and reinforces traditional gender roles, placing women in high moral positions. In Turkic mythology, figures such as Umai Ana transcend their role as mere staffs and serve as symbolic representatives of cultural heritage and continuity. Their portraits highlight the interaction between femininity, social values, and the preservation of cultural identity, demonstrating the important role these mythologies play in conveying the rules and expectations of society.

The characters Umai Ana and Alkarisi are intertwined in cultural stories that emphasise virtues such as resilience, loyalty and wisdom. Zenadil Z. (2024). While exploring Korkyt Ata, another important figure in Turkic mythology, private lessons play an important role in shaping

social behaviour. Korkyt Ata's guidance reflects how mythological figures transmit ethical values across generations by reminding communities of the importance of wisdom and experience. This teaching not only validates the social expectations placed on women but also positions them as central characters within the socio-cultural framework. Furthermore, the persistence of these values in contemporary society demonstrates the enduring influence of mythological archetypes on cultural identity. In modern Turkic and Kazakh societies, women continue to confront the legacy of these figures while seeking autonomy and recognition in a changing social environment, balancing their traditional roles. Understanding the complex roles of Umai Ana and Alkarisi provides a critical perspective for analysing contemporary gender roles and reveals the interaction between historical narratives and modern identity constructs. Therefore, these mythological figures serve as powerful embodiments of collective values, skillfully navigating the complexities of womanhood that shape both personal and cultural identity.

Nurturing Legends: The Role of Umai Ana in Turkic and Kazakh Mythology as Symbols of Motherhood and Prosperity

In Turkic mythology, she is a protective spirit among female deities. 'Goddess of newborns and children. Placenta' (Roux, 2005, p.409). This 'iye' mentioned in the Bengü stone inscriptions from the ancient Turkic period is the protector of children. Umai fulfils this protective role from the birth of children until they reach adulthood and earn the title of 'er'. The name Umai first appears in Turkic historical sources in the Gokturk inscriptions. In the Kultegin inscription, Bilge Khan says, 'When my father, the khan, died, my younger brother Kul Tegin was seven years old. Thanks to my mother, the queen, my younger brother Kul Tegin was given the name "er-kahraman" (brave-hero)' (İnan, 1976, p. 24). In Divani-lugat-it Turk, it is stated that worship of Umai is associated with the birth of a boy, and it is also stated that he is the 'afterbirth' (placenta) that comes out after birth (Çoruhlu, 2002).

According to ancient Turkic beliefs, Umai is the protector of women in childbirth, children and animal offspring (İnan, 2000). Umai is always with the child; however, sometimes she leaves the child, and if this separation lasts for a long time, the child becomes ill. The sign that Umai is with the child is that the child smiles while sleeping. When the child cries, it is believed that the protective spirit has left (Çoruhlu, 2002). Umai, believed to be the guardian spirit of children and women in childbirth among the Turkic tribes of Turkistan and Siberia, is also known by the same name in these regions (Kılıç, 2003). This guardian is called Umai Ene among the Kyrgyz and Umai Ana among the Uzbeks (Geybullayev and Rızayeva, 1999). It was later expressed as 'May-ene' in Kazakh and Kyrgyz languages. In Kazakh society, the following words are still used today in wishes and rituals: "menin qolım emes, Biypatpanıñ (Bibi Fatımanıñ) qolı/ This is not my hand, it is Fatıma Ana's hand (Fatıma Ana's hand). Actually, this saying is sometimes used in the following way: "meniñ qolım emes, May-eneñ qolı/ It's not my hand, it's Umai Ana's hand (Umai's mother's hand) (Translated from Qondıbay by Yıldırım, 2012, p. 2107).

The cult of Umai was widespread in Turkistan. For the Kyrgyz, Umai was considered the patron saint of all female arts and the protector of all female handicrafts (Beydili, 2005). Some sculptures from the Göktürk period, found in the regional museum in the city of Taraz (Cambul) in Kazakhstan, along with large-scale depictions of women in the Göktürk period rock paintings and Kudirge rock paintings, are considered examples of Göktürk art and are highly respected (Çoruhlu, 2002).



Figure 1. Depiction of Umai Ana. 'Rock carving technique found near Taraz' (2015). Retrieved from <https://onturk.wordpress.com/tag/dib-yabgu/>.

As can be understood from some archaeological and ethnographic sources of the Siberian and Turkestan Turks, the Umai Ana motif has been depicted both as a white-haired and white-clothed human figure and as a bird. In addition, there is also a winged female angel figure formed by the combination of these two beings (*Beydili, 2005*). In Old Turkish, Uma/Umat/Ubat yakmak, in the Tunguz language Omah/Umah, and in the Yakut language Umai mean 'hearth' and reveal Umai's connection with fire (*Karakurt, 2011*). On the other hand, the sun, which gives life to everything, is also associated with Umai. Due to the sun's yellow colour, Umai is also referred to as 'Sarı Kız' (Blond Girl) among Turkic peoples. In addition to its colour, the sun's heat has also led to Umai being associated with fire and hearth cults (*Çoruhlu, 2002*). The hearth, which holds a very important place in Turkic culture, is considered the most sacred place in the home or tent. The word 'hearth' also carries the meaning of the continuation of the lineage. The phrase 'the fire in the hearth of the house is extinguished' indicates that the lineage of a family is extinct (*Boratav, 2012*). The hearth is the most important element of the house and figuratively means home. The hearth and fire are considered blessed (*Karakurt, 2011*).

The legend of the witch of mythology: Alkarisi

As part of Turkic culture, the 'Al karisi' (Al Woman), considered one of the evil spirits and known by various names such as albız, alkız, alcız, and albastı, appears in the folklore narratives of various Turkic tribes and communities across a wide geographical area stretching from the Great Wall of China to the Balkans and from the Arctic Ocean to India (*Koca, 2017*). Al Karisi is considered an evil spirit in Turkic mythology, which haunts pregnant women and women who have recently given birth; according to some beliefs, this entity also harms the baby. 'It particularly affects women who have recently given birth, causes postpartum fever and can lead to the death of the patient; this disease is mostly referred to as al-bastı, meaning 'Al's torment' (*Boratav, 2012, p. 32*). For example, the belief that a woman faints during childbirth stems from the belief that Al Karisi squeezes the woman's neck (*Baigutov, 2020, p. 47, quoted from Poyarkov*). Beliefs and stories about Al-Bastı are widespread in many regions of Turkey, the Caucasus, Iran, and Turkish-

speaking countries of Turkistan. These beliefs are generally known as 'Al-Basti,' but are also referred to as 'Al-Anasi,' a name that can only be explained in Turkish (*Boratav, 2012*).

According to some Turkic myths, there are two types of 'Al bastı'. One is 'sarı al bastı' (yellow Al bastı), and the other is 'kara al bastı' (black Al bastı). While the yellow albastı is a being that can be driven away with shamanic prayers, the black albastı fears only those with the ability to see it; it is not affected by other people. The Yellow Al karisi is not deadly. It can take the form of a goat or a fox. The damage it causes is described as 'Sarı basmak' (yellow mark). It is mostly a charlatan, livelier and more playful. The Black Al karisi, on the other hand, has a more serious and dignified appearance. However, it is more deceitful and seductive (*Karakurt, 2011*). In Turkish languages, a terrifying spirit that causes harm during childbirth, a tormenting spirit, and an evil spirit have been defined and the 'Albastı' motif has been expressed with various names and phrases: 'Albastı' (Turkmen), "Albaslı" (Karakol, Nogay, Kumuk), "Al" and 'Albis' (Tuva), 'Albastı' (Karachay, Balkar, Kazakh), 'Alvasti' (Uyghur), 'Olbosti' (Uzbekistan), 'Al-barsti' (Kyrgyz), and 'Abaahi' (Yakut) (*Beydili, 2005, p.37*). This spirit's way of disturbing women in labour is observed with similar motifs and characteristics among the Kyrgyz, Kazakh, Uzbek, Kurdish, Azeri, Kirkuk, Balkan, Cypriot and Turkish peoples (Turan, 1992). Albastı is known as a creature that casts spells on people, children, newborn babies and pregnant women, causing them to fall seriously ill. Among Turks in Turkey, Azerbaijan, Kazakhstan and Kyrgyzstan, there are also beliefs that Albastı steals people's internal organs (*Koca, 2012, p.78, cited from Gylmanov*). Additionally, it was believed that when Alkarisi attempted to cause difficulties and delays during childbirth, thereby negatively affecting the mother or baby, a previously captured eagle should be brought to the home to address such situations. This belief is also widely prevalent among the Kazakh Turks (*Moldosultanova Avci and Borubayeva, 2019*).

While in some literary texts the entity in question is described as ugly, with messy hair, sunken cheeks, strong and tall, in Kazakh mythology, this entity is depicted as a creature with a single eye on its forehead and a repulsive appearance (*Aydoğan, 2022*). Among the Kazakhs, the name 'Albastı' is used to mean 'witch' and 'blood that kills children.' In Kazakh literature, this entity, which falls into the category of terrifying and harmful spirits, kidnaps children, feeds them milk from its own breast, and thus kills them (*Beydili, 2005*).

Alkarisi is generally considered an evil spirit associated with sorcerers and magicians. Depicted as a tall woman, this creature is described as having a large head and breasts that extend down to her knees, and is considered a supernatural being. This creature has long, sharp claws and long fur that reaches down to the ground. These characteristics are described by the Kazakhs of Jetisu, Akmolá and Fergana and are generally accepted by all Kazakh people (*cited from Baigutov, Poyarkov, 2020, p. 47*).

The blacksmith was considered the greatest enemy of the Alkarisi spirit, which was believed to bring evil to people. According to Prof. Abdulkadir İnan, the Kazakhs would take a piece of iron or a hammer in their hands and shout, 'The blacksmith has come! The blacksmith has come!' According to this belief, Alkarisi could not approach a woman in labour due to his fear of the blacksmith (*Ögel, 2010*).

Alkarisi is a creature found in various regions of the Turkic world. This spirit is considered the opposite of abundance, fertility, and fertility. Therefore, in Turkic folk beliefs, it is seen

as the opposite of Umai, the protector of abundance, fertility, and fertility. When considered alongside Umai, Alkarisi is likely the negative transformation of Umai according to later developed principles, or in other words, a spirit derived from her. In this context, Alkarisi is classified as an evil spirit because it causes postpartum fever (*albastı*) by tormenting women during childbirth (*Çoruhlu, 2002*).

Furthermore, considering that Umai is sometimes portrayed with negative characteristics in stories about her, Alkarisi can be regarded as Umai herself or as a representative of her evil side (*Çoruhlu, 2002*). In this context, while some beliefs view Umai and Alkarisi as a single spirit, there is a widespread belief in an important part of Turkic mythology that these two entities are separate spirits.

Conclusion

Turkic and Kazakh mythologies are important cultural heritages that reflect the cultural accumulation of their own societies and contain similar elements. The similarities in these mythologies reveal the influence of mythological structures on social values and beliefs, occupying an important place in the cultural consciousness of both societies. Although differences can be observed in some areas due to geographical differences and lifestyles, there are clear parallels between the numbers and narrative forms in these mythologies. In mythology studies, similarities are sometimes observed in narratives, figures, or plot structures. Umai Ana and Alkarisi are the most prominent examples of these parallels. In both mythologies, Umai Ana is a figure unique to Turkic mythology, but she stands out for her contrasts with Alkarisi in various Turkic mythologies. These figures reflect not only similarities in social structure and culture but also the shared experiences and historical processes of both societies. Although these figures, frequently mentioned in Turkic mythology, have acquired a similar identity in Kazakh and Turkic cultures, they differ in terms of etymology and definition. In addition to similarities in mythological figures, differences arising from cultural and social differences are also common. In addition to comparing similarities and differences, another noteworthy topic in both mythologies is whether Alkarisi is the opposite of Umai Ana. This topic is open to discussion through the analysis of mythological texts and is worth evaluating in terms of the mythological thought patterns of both cultures.

In conclusion, the figures of Umai Ana and Alkarisi are an important part of cultural memory in Turkic and Kazakh mythology. The similarities and differences between the two figures serve as important examples for understanding the cross-cultural influence of mythological narratives and the historical ties between peoples. In this context, Umai Ana and Alkarisi transcend their status as mere mythological characters and occupy an important place in the cultural consciousness of societies through their connections to historical processes, cultural identities, and social structures.

Author Contributions

Şevval Bakır – Conceptualization, Data Curation, Formal Analysis, Investigation, Methodology, Writing – Original Draft.

Mutluhan Taş – Supervision, Validation, Writing – Review & Editing.

Nurfer Tercan – Resources, Visualization, Literature Review, Writing – Review & Editing.

All authors have read and approved the final version of the manuscript.

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ТҮРКІ ЖӘНЕ ҚАЗАҚ МИФОЛОГИЯСЫНДАҒЫ ҰМАЙ АНА МЕН АЛҚАРЫСЫ ҰЖЫМДЫҚ ҚҰНДЫЛЫҚТАРЫ

Аңдатпа. Мифология – әртүрлі қоғамдардың ортақ тәжірибесі мен жалпы адамзаттық тақырыптарын бейнелейтін сала ретінде түрлі мәдениеттерде ұқсас бейнелер мен тақырыптар арқылы параллельдерді көрсетеді. Мифологиялық құрылымдардың ұқсастығы тарихи және мәдени байланыстарды ашып, қоғамның дүниетанымы, әлеуметтік құрылымы мен сенім жүйелеріндегі ұқсастықтарды айқындайды. Бұл құбылыс ортақ мәдени негізі бар түркі қоғамдарынан анық көрінеді. Түркі және қазақ мифологияларын салыстыра зерттегенде ортақ элементтердің бар екені айқын байқалады. Екі мәдениеттің де ұқсас тарихи процестер мен мәдени байланыстар негізінде қалыптасқан ортақ мұраға сүйенетінін айтуға болады. Түркі және қазақ халықтарының мифологиясындағы көптеген ұқсас бейнелердің ішінде ең айқын көрінетіні – екі халықтың мифологиясында да маңызды орын алатын Ұмай ана бейнесі. Ұмай – аналар мен балалардың қамқоршысы ретінде екі мәдениетте де жақсылықтың символы. Ал оған қарама-қарсы бейне – Алқарысы – жамандықты бейнелейді және әсіресе жүкті әйелдер мен жас аналарды нысанаға алады. Бұл мақалада Ұмай ана мен Алқарысы бейнелері түркі және қазақ мифологиясы аясында салыстырмалы түрде қарастырылады.

Негізгі ұғымдар: түркі мифологиясы, қазақ мифологиясы, Ұмай ана, Алқарысы.

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КОЛЛЕКТИВНЫЕ ЦЕННОСТИ УМАЙ-АНА И АЛКАРЫСЫ В ТЮРКСКОЙ И КАЗАХСКОЙ МИФОЛОГИИ

Аннотация. Мифология как язык, отражающий общее историческое наследие и универсальные темы различных обществ, демонстрирует параллели в виде схожих персонажей и тем в разных культурах. Сходства мифологических структур раскрывают исторические и культурные связи, а также подчеркивают схожесть мировоззрения, социальных структур и систем верований этих обществ. Это особенно ясно прослеживается в тюркских обществах, имеющих общее культурное прошлое. При сравнении тюркской и казахской мифологии можно отчетливо увидеть схожие элементы. Можно сказать, что обе культуры основаны на общем наследии, сформированном под влиянием схожих исторических процессов и культурных взаимодействий. Среди множества схожих мифологических образов наибольшее внимание привлекает образ Умай-ана, играющей центральную роль в мифологии обоих народов. Умай как защитница матерей и детей символизирует добро в обеих культурах. В противоположность ей, фигура Алкарысы представляет зло и особенно направлена против беременных женщин и молодых матерей. В данной статье образы Умай-ана и Алкарысы рассматриваются в сравнительном аспекте в контексте тюркской и казахской мифологии.

Ключевые слова: тюркская мифология, казахская мифология, Умай-ана, Алкарысы.

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