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SYMBOLS OF IDENTITY: SEMIOTIC AND ARCHETYPAL MEANINGS OF KAZAKH CLAN NAMES

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Abstract. The article is devoted to a comprehensive analysis of Kazakh tribal generic names as linguistic, cultural and semiotic signs reflecting the archetypal thinking, historical memory and traditional worldview of the Kazakh people. Generic names are considered not only as elements of a social and genealogical structure, but also as stable cultural codes in which ancient symbolic and mythological representations are fixed. The purpose of the study is to identify the archetypal and symbolic foundations of Kazakh tribal names, as well as to determine the role of language as a universal means of preserving and transmitting cultural information.

The research material was Kazakh tribal generic names and their corresponding generic signs (tamgi), recorded in genealogical, ethnographic and linguistic sources. The methodological basis of the work consists of semiotic, etymological, archetypal and linguocultural methods of analysis, which allow us to consider tribal/clan generic names in the unity of their linguistic form, meaning and cultural content.

As a result of the research, it was found that clan generic names are stable linguistic signs formed on the basis of ancient archetypes (heroism, purity, family, space, totemic images) and functioning as important elements of national cultural memory. It is shown that attributive word-formation models contribute to the consolidation of symbolic meanings in linguistic consciousness and ensure their intergenerational translation.

Key words: clan generic names, tribal signs, symbols, semiotics, archetype, linguoculturology, cultural code.

Introduction

In modern humanistic knowledge, the language is not considered only as a medium of communication, but also as a universal knowledge-symbolic system, which affects the surrounding world, its own place in the world and historical experience of its people. The language is based on cultural values, archetypal representations, mythological and symbolic models of mousetraps, forming a faithful picture of the world, character for a specific ethnic group. In this context, a special significance is the study of language skills as citizens of major cultural meanings, who work on the framework of their nominal functions.

One of the first signs of the symbolic language in the Kazakh culture is the family (clan) names and symbols. They represent so-called semiotic education, which are visual symbols, verbal symbols and archetypal symbols that form a single system. Tribal symbols and corresponding names are not only identified functions, but also encoded representations of nobility, heroism, Unity, space, spiritual values, as well as important elements of the ethno-cultural code.

The relevance of this study is due to the need for a comprehensive understanding of the Kazakh languages in line with modern linguo-culturology, semiotics and ethno-linguistics. Despite the presence of a significant number of historical, ethnographic and historical works are often considered only as elements of tribal classification, without sufficient attention to their archetypal and symbolic-linguistic nature. Meanwhile, it is the analysis of the verbal names of clan that makes it possible to identify the mechanisms of preserving cultural memory, transmitting symbolic meanings and forming a national worldview.

The purpose of this article is to linguistically identify the cultural and cognitive analysis of Kazakh

words and names as archetypally conditioned linguistic signs reflecting historical experience, spiritual values and the social structure of Kazakh society. The paper attempts to show that tribal names are not random nominations, but the result of a long historical and cultural development in which myth, symbol, archetype and language are intertwined.

The scientific novelty of the research lies in the systematic consideration of the tribal names in the unity of their visual-symbolic (tanba), verbal (atau) and archetypal dimensions. This makes it possible to interpret generic names as elements of an integral semiotic model of culture, where language acts as an intermediary between historical memory and modern national consciousness. The theoretical and practical significance of the work lies in the possibility of using the findings in research on ethno-linguistics, linguistics, and semiotics of culture, as well as in educational practice aimed at developing a young generation's sustained interest in national heritage and cultural identity.

S. Kondybai explains the symbolic nature of the language through myth and symbolism [1, 1021]. The scientist B. Khasenov connects symbolic forms (circle, point, line) with a person's worldview, life. It is believed that at the origins of the language are natural symbols and signs. This is a point of view that proves the integrity of the symbol and language. The representation of the worldview of the people through symbols determines the participation of language in existence [2, 167]. Sh. Bekmaganbetov concludes that «the language symbol and writing are a single system, they are based on the cosmic (global) worldview of a person, the first symbol is the image of a» ball – fence», this image is the basis of the first word (galam– «universe»), writing is not an external manifestation of language, but the first means of reflecting, understanding the world [3, 157].

«The dissemination of cultural and social experience is achieved through communication, interaction, delivery and perception of certain information by means of language» [4, 109]. Language is not only a system of symbols, but also an archetypal and symbolic structure of the representation of being, the universe, human consciousness. The concept of «receipt» of B. Sagyndykuly in Kazakh linguistics, sound archetypes of S. Kondybai, symbolic and mythological views of B. Khasenov and Sh.Bekmaganbetov allow us to explain the symbolic nature of the language on a large scale, on a deep historical and philosophical basis. These studies show that it is necessary to consider the symbolic nature of language – not just a communication, but a worldview system.

Language is an intermediary between the human being and other semiotic systems. With the help of language, the training of these systems, the creation and elimination of individual signs, as well as the introduction of some system and the termination of its use are carried out.

The language system is used by all speakers of this language, and any language owner can be the creator and receiver of characters, while other semiotic systems do not have this.

Language as a universal character system, as an intermediary, has the following properties:

- language has the ability to describe itself, that is, there is no other semiotic system to describe it.

- everyone can master the language, so its material should be simply organized and always ready for use.

- the content of language characters is usually of a uniform and uniform understanding content for native speakers.

Each author of a language symbol/sign must create a mark so that his audience can more accurately determine the way the symbol/sign is created. The number of language characters should not be limited due to its role in mediating universality.

In relation to language, the term symbol can be defined by the following points:

- the symbol must be material, that is, accessible to sensory perception, like anything else.

- the symbol character is important only if the value is focused on the content.

- the content of a symbol does not coincide with its material characteristics, and the content of an object is determined by its material characteristics.

- the content of a symbol is determined by its distinctive features, which are distinguished

analytically and separated from their indistinguishable ones [5, 192].

The language symbol is a tool that allows you to preserve the historical experience of mankind and pass it on from generation to generation. It ensures continuous social development and cultural continuity as a public good. «Throughout history, many nations began their scientific and cultural development by studying language, recognizing it not merely as a communication tool, but as the spiritual core, cultural mirror, and source of knowledge of a nation» [6, 256].

All natural languages are symbol-sign systems formed in a historical way. From the point of view of cultural significance, the symbol system of the language has a distinctive and dominant character over any other types of symbols. The language is both a convenient and economical character system. However, it should not be forgotten that it is a multi-layered, branched and hierarchical system, although outwardly it looks simple, but in fact it has a complex structure.

It is known that cultural memory is not transmitted by inheritance, that is, by a gene. Therefore, it is preserved only by symbols and transmitted to the next generation. If we consider the symbol and sign in a broad and simple way, they are elements that represent or replace a certain object or phenomenon. The knowledge, skills, norms of behavior and traditions accumulated by mankind are formed in a specific cultural system, and symbols are necessary to preserve and transmit this cultural information to each new generation. The types of information that is transported as heritage can vary (for example, customs, superstitions, traditions, art, etc.), although without a doubt one of the most important among them is language.

In the history of mankind, countless symbols have been created that cannot be imagined without human activity. For each person, mastering these symbols or their system is the main prerequisite for communicating with other people. By itself, no symbol is valuable or meaningful. Their value is revealed only when they are included in a certain character system and are interconnected. For example, there are various character systems for greeting between people. We shake hands and greet each other with a pat on the chest, and some peoples have a tradition of bending over as a crown. These actions themselves do not have special value in person, but they carry a symbolic meaning as an important ritual of communication between people and strengthen social ties.

All character systems together form the culture of a particular society at a given time. Each character is assigned its own meaning, that is, it performs a certain function and has content. Symbols can contain complex and multifaceted information. The world embedded in the symbol system is a world that has become a metaphorized new reality, unlike the original version. In any semiotic study, it is necessary to approach the concept of a symbol critically. With this, there is a need to draw up its definition, analyze the process of historical development, determine the relationship with other symbol systems and their place among them.

Materials and research methods

The material of study was devoted to the names of Kazakh families and corresponding symbols of their families, affixed in genealogical sources, ethnographic and linguistic works, as well as in scientific studies on history, ethnology and culture of the Turkic people. In the quality of the empirical base used clan/tribes names, their verbal forms, visual symbols (signs), as well as regular expressions and phraseology, associated with the meaning of symbols in Kazakh language. Additional material will be mythological, folklore and historical and cultural data, revealing archetypal representations and symbols, written in the collective memory of people.

The methodological basis of research is the international discipline, which follows the principles of linguistics, semiotics, ethno-linguistics and linguo-culturology. The following methods and methods of analysis are used in the work:

-Semiotic analysis is used to identify the structure of the clan symbols as characters, their correspondence with verbal names, as well as to determine their location in the system of cultural codes. In this method, the symbol is considered as the unity of the symbol (visual image), sign (tribe, clan) and

meaning (archetypical, cultural meaning).

-Linguistic and semantic analysis-directed to the disclosure of the internal forms of clan names, the root basis, the semantic development and archetypal meaning. A special emphasis is placed on the root words, attributive models (Ashamaıly, Baganaly, Taraqty) and their roles in the coding of cultural information.

-Etymological analysis refers to the establishment of clan names, their connection with the customs vocabulary, totem concepts, economic, military and social experience. This allows us to see the historical background and the evolution of knowledge.

-Archetypal analysis is used to interpret clan names and symbols as universal and ethno-specific archetypes (heroism, nobility, family, natural space, totem images). This method allows to consider the names of clans as elements of collective consciousness and cultural memory.

-Linguistic and cultural interpretation-directed to the identification of cultural, symbolic and worldview values, written in the names of the tribe. Within this framework, the language is considered as the address between the historical experience of the people and modern national creation.

-The comparative and typological method is used to combine the names of different clans with the purpose of identifying common models, archetypal groups and semantic fields, as well as to determine their functional divisions in the system of the Kazakh clan-tribal structure.

-The use of combined methods will allow everyone to study the names of the tribe as strong knowledge-language education, draw their semiotic, archetypal basis and cultural-historical knowledge, as well as show the role of language in cooperation and cooperation translation of national cultural values.

Results and its discussion

The semiotic feature of the symbol is its polysemy, such an inexhaustible property of which allows the speaker to interpret information related to various situations in his own way.

A symbol is a single c that has no direct meaning. To understand the meaning of a symbol, it is necessary to define this symbol in a system, context, code, without which it cannot be read metaphorically, expressively. As a result of deciphering the cultural code, the content of the message in the combination of material symbols of culture – artifacts becomes known. The relationship between meaning and symbol (or, in other words, the information and code that is written and distributed in it) determines the dialectical inalienability of the spiritual and material aspects of culture, its artifacts.

The language of culture has its own syntax, thanks to which a number of simple things acquire a message meaning. It can be the symbolic meaning of ornaments, embroidery on shirts and towels, Easter eggs and ceramics, architectural forms of Housing and sacred buildings, etc. Cultural codes are associated with the ancient archetypal ideas of mankind regarding the structure of the universe and transmit this knowledge to new generations. They are universal in nature, but are determined by a subjective (traditional ethnic) factor. Therefore, the coding of the cultural space is always National and specific to each ethnic group [7, 132].

M. Foucault relates to the importance of cultural codes in human life: «the basic codes of culture that govern its language, perception schemes, exchanges, forms of pronunciation and imagination, values, hierarchy of experiences determine the empirical order in which each person is engaged and oriented» [8, 121].

To recognize culture as a semiotic system and understand its content, requires the use of the research principles of semiotics proposed by Ch.Morris, that is, Methods for analyzing cultural symbols: their syntax (relations between units), semantics (relations between symbols and their meanings) and pragmatics (rules regarding the use of the semiotic system (language of culture, cultural code) [9, 46].

In modern linguo-culturology, the description of cultural codes is carried out through several methods and techniques. Among them are archetypal, component, distributive, etymological, textual-interpretive analysis, typological comparison with codes of other cultures, as well as the methodology of conceptual modeling. These methods allow a comprehensive study of the structure, meaning and

functions of cultural codes.

These issues make it possible to understand the cultural codes formed in different periods, the worldview and historical memory of the people. Below you can give specific examples for each aspect:

-archetypes are the originals of public and cultural images. Archetypes are universal symbols and images that have been repeated in human culture for centuries. Runic writing and clan symbols mainly represent different cultural archetypes.

The spiritual and cultural archetypes of the Turks originate from the world of spiritual and cultural values of the autochthonous inhabitants of the Eurasian continent-semi – nomadic ancient tribes, pass through the centuries-old time in the history of the formation of the Turkic peoples, through the filter of folk experience and form the basis of a complex system of sorting.

The archetype in space and time is the basis of the language system and culture. The spiritual and creative treasure of the owner of culture is public consciousness [10, 127]. These components of the subconscious, fuzzy mind are called «archetypes». Archetypes are considered tools that a priori form the spiritual world of a person and in general determine his actions, behavior system and value needs. On their basis, a person acquires the consciousness of his «I», while an Ethnos occupies a common sphere of time and space.

The main features of the concept of «archetype « are time and space. Because it has a direct chronotopic character and is one of the main conditions for the assimilation by a person of the cultural world in time and space. Archetype (Greek, agshe – beginning, tupos – image) – the first sample, the original. The spiritual and creative treasury of a cultural person is formed by archetypes in a communal mystery. These include the logic of values, which a priori (prior to experience) forms the spiritual life of a person and generically determines his actions, the system of behavior. On this basis, a sense of «I» appears in a person, a common temporal-spatial field in the ethnic group. Each people often return to their archetypes when they have the opportunity to freely develop their culture. For example, in Kazakhstan, in recent years, the idea of «modernization of national foundations» in various fields of culture and art is relevant [11, 121].

Archetypal time was associated with the formation of the first written culture from a culture without a written language. Its natural Quanta are based on code texts rather than memory properties. «Love for a certain place and time of the oral text,» says Y. Lotman, « they are confirmed only through idols and sanctuaries (both in traditional and calendar terms, the functions of the sacred idol within a certain culture came to life only at a certain time, which became the essence of its time and local lore), manifested in various forms of local Written culture seeks to see the world created by God or nature as a text and to read and recognize the information contained in it» [12, 251].

An archetype is an ancient image, symbol, pattern that has survived in the historical memory of a particular people or all mankind. Although this concept was introduced by C. G. Jung, it is often used in ethno-linguistics and is used in the interpretation of stable images, symbol systems in the language [13, 4].

From a linguistic point of view, archetypes:
- word formation archetypes (roots, verb/noun-generating formants),
- cultural and symbolic archetypes (parent, mother, blue sky, Mother Earth, Fire, Water, etc.),
- can be considered as semiotic archetypes (Symbol, Symbol, sign).

The archetype is the linguistic basis and semantic basis of the symbol. An archetype is a repetitive, permanent image. The basis of character names on the archetype is carried out for the following reasons: a symbol is not just a visual sign, it has a deep cultural content; each symbol represents the essence, function, character of a particular clan; this being is represented in the language by the archetype and is called by the root word. For example, Açamayı/Ashamaily – «Asha» is a forked, split structure. Ashamaily is a symbol of loading, road travel for nomads. This symbol alludes to the archetype of road, movement, unity. Through the name of the symbol, the image of the clan is reflected in the language as

a semantic symbol.

The symbol is a visual image, the linguistic name is a reference to the archetype. The symbol itself is a visual code, and its linguistic name is the verbal code of the archetype. There are two levels here: through the semiotic (symbolic) character, the clan manifests itself, distinguishing it from other clans; through the linguistic (nominal) name, the clan acquires archetypal significance. For example, the ax symbol is the image of an ax weapon. The ax is a heroic, defensive archetype. «Baltaly» tribe-perceived in the image of combat, strength. This name encodes the national consciousness, preserves the function of the symbol in the language.

The symbolic meaning in the succession from runic writing to the clan symbol is very deep and multifaceted from an archetypal, Historical-Genealogical and ethnological point of view. These symbols played an important role in preserving the worldview, historical memory and cultural identity of the people. Through archetypal images and symbols, the Turkic peoples expressed their cultural code and spiritual principles, and historical chronicles and ethnographic features were used to transmit the information stored in these symbols from generation to generation.

The linguistic study of the relationship between ancient archetypes and clan symbols is a complex and interesting area that lies at the junction of historical semantics, ethno-linguistics, semiotics and historical onomastics. This study will be aimed at revealing not only socio-cultural, but also linguistic foundations, semantic evolution and meaning of symbols. This issue can be considered from several linguistic angles.

Clan symbols are symbols of a particular clan or tribe. These symbols are considered not only as a visual-symbolic system, but also as a linguistic symbol, because:

- The symbol has a semiotic triad (signifier, signified, object /value).
- Tribal symbols have a verbal name: Ashamaily, Tarakty, Baltaly, etc.
- Symbols are stored in the language in a metaphorical system: taıǵa tańba basqandaı», «tańba basý», «tańbasy aıqyn», «tańbasy tanylǵan», etc -meaning «clear, obvious».

For a deeper disclosure of the linguistic nature of clan symbols, it is necessary to pay attention to the relationship between symbol and language, how the symbol functions semiotically and linguistically. This issue is considered at the junction of the branches of semiotics, linguistics and ethno-linguistics.

Clan symbols are not only a visual sign, but also a linguistic phenomenon. Clan symbols are not just visual symbols, they exist in the language as nominal, meaningful, and culturally meaningful symbols. The fact that symbols have verbal (linguistic) names takes them out of the purely semiotic level and introduces them into the linguistic system, establishing a semantic connection between the symbol and the language. For example, Ashamaily, Baltaly, Tarakty, Oshakty – these are not only the name of the clan, but also the name of the character of that clan. From this side, the very name of the symbol is connected with the ultimate meaning, that is, with the ethnolinguistic archetype.

Each clan symbol can be considered in the context of the semiotic triad proposed by Ferdinand de Saussure: (Table 1).

Table 1. The semiotic triad proposed by Ferdinand de Saussure

Semiotic element	As a clan symbol
Signifier	Visual representation of the symbol (for example, The Shape of a fork)
Signified	The clan or the tribe itself (for example, the ashamaily clan)
meaning	Unity – movement, prosperity-archetypal-cultural meaning

It is this ability of a symbol that is a characteristic of a symbol called meaning, value, in relation to which V. Z. Tulumbaev «the tribal symbol itself is «just a thing, a thing». The whole «secret «of turning a «simple thing» into a symbol «lies in the fact that it has meaning in relation to any thing» [14, 28]. In

other words, the value of a symbol lies in its property of relativity, that is, it can also transmit from generation to generation the meaning related to the object designated by the addressee by coming into contact with a certain system of objects.

O. Suleimenov believes that the stages of development of these ancient periods, which are one of the first signs of human writing, reflect the eternal continuous struggle of two directions of Fine Art – naturalism and symbolism:

- the initial stage of language development – onomatopoeic;
- the inscription made it possible to name silent objects similar to a voiced graphic symbol» [15, 82].

This is how the scheme of the basic word formation model appeared: «clan +symbol + name + character interpretation = word-concept». Not a single language has skipped through this mechanism. Everyone-initially knew the first writing, otherwise they would not have reached this day [15, 84].

Clan symbols' names in a language are based on an archetype. Clan symbols' names are created on the basis of the original vocabulary of the Kazakh language, preserving ancient roots (for example, «Asha» – two, foryr; Balta «ax» – weapon; Oshaq«fire/hearth» – fire archetype). These names are the language code of the archetype, that is, the visual representation of the symbol refers to the archetype through the language name.

Clan symbols live not only as images, but also by naming in words. They live in a language system and impose semantic, historical and cultural meanings. It can be seen in the Linguo-cultural table of clan names presented below: (table 2).

Table 2. Linguo-cultural table of clan names

Clan symbols' name	Root word / name	Meaning (archetypal basis)
1	2	3
Ashamaıly	Asha	The image of a fork, movement, road and unity
Baltaly	Balta	Weapons, power-protection, courage, heroism
Oshaqty	Oshaq	Fire – hearth-heat, unity, shanyrak, family
Taraqty	Taraq	Harmony – order-cleanliness, compactness
Arǵyn	Ar/er	AR, courage, height – nobility-the image of argali (Turkic archetype)
Qańly	Qań (arba)	Arboreal-nomadic life, Mobile life, Life migration
Ysty (Ýsut)	Ystyq / ısýt	Heat, energy – the food of life, spiritual warmth
Sańly (Sangly)	Sań	Special, preferred-status, feature sign
Jaǵalbaıly	Jagal/aıbalta	War, heroism-a symbol of heroism through the symbol of aibalta
Sirgeli	Sirge (atqa baılaý)	Associated with the name – gift giving, brotherhood, faith
Baǵanaly	Baǵana	Support, stability, foundation of the family
Shanyshqyly	Shanyshqy	Forked tool-a symbol of strength, direction, decision-making
Shapyrashty	Shapyrash (kózi shapyrash)	Distinctive features-individuality, originality
Shekti	Shek	Border-defense, border keeper, discipline
Mańǵataı	Mańǵy (mań)	Space, field-symbol of freedom, wide field, freedom
Jalańtós/Jalaıyr	Jalaı	Experience of war-leadership, combat
Qypshaq	Qypshaq	Turkic ethnonym - historical combat, strength

Qońyrat	Qońyr + at	Chiefdom, wealth - traditional peaceful tribe
Kereıt	Kereı	The indigenous Turkic tribe is an archetype close to power and chiefdom
Sherkesh	Sher + kesh	Battle tribe - « Cher «(hero), «evening» – past)
Teleý	Tele (túrkilik rý ataýy)	One of the branches of the root Turk is the original basis, the ancestor
Sýnaq	Sýnak (múmkin, sý+naq)	Water is associated with the Earth – a symbol of life, superstition
Shymyr	Shymyr	Strength – solidity-a symbol of Health and stability
Tóre	Tór	The ruler, the Sultans of Thur – a high place, an archetype of status
Taz	Taz	Purity, clarity-honesty, spiritual elevation
Adaı	Adaı (ıadaı)	Originality-the archetype of individuality, fortitude
Kereı	Kereı	The Turkic tribe is the basis of independence and leadership
Ýaq	Ýaq	Small but fundamental tribe-easy movement, adaptability
Naıman	Naıman (segiz)	Plural, unity is the archetype of joining forces
Qarakereı	Qara + kereı	Black – power, prestige; Kerey-a symbol of leadership
Saryúısin	Sary + úısin	Openness, yellow color-peace, wisdom
Qarasaqal	Qara + saqal	Wisdom, old age-the sign of power and intelligence
Botbaı	Bot + baı	Bota-offspring, tenderness; rich – wealth, mercy
Qyzylqurt	Qyzyl + qurt	Red – life, blood; worm – pettiness, but strength – organization
Bekbolat	Bek + bolat	Beck – strong, power; steel-strong-combat archetype
Sambet	Sam + bet	There may be a legendary image – individuality, the name of the person of origin

The names of Clans are an interweaving of language and history. The names of the tribes of the Kazakh people are not just names, they are ethnonyms, totem symbols, manifestations of military and social roles, borrowed from ancient Turkic, Mongolian, Arab – Persian, etc. The name of each clan was formed in connection with a certain ultimate meaning, historical event, heroism, profession, or natural phenomenon.

For example:

- Qańly – «arbali», that is, a sign of migratory culture;
- Oshaqty – family unity and holiness of the hearth;
– The archetype of nobility associated with concepts such as Arǵyn -ar, er, Arlan.

Archetypal basis-as the core of myth and cognition. Many clan names are based on archetypal images. The archetype is an unconscious, universal model deeply preserved in the minds of the people, that is, it reflects the inner world and understanding of the people.

Table 3. Archetypal basis and table of contents

Archetype type	Examples	Meaning
1	2	3
Heroic	Baltaly, Shapyrashty, Qypshaq	Strength, courage, combat
Nobility, height	Arǵyn, Tóre, Qarakereı	Spirit, conscience, leadership

Family, unity	Oshaqty, Baǵanaly, Sirgeli	Hearth, shanyrak, stability
Cleanliness, order	Taraqty, Taz, Shymyr	Harmony, moral purity
Natural space	Mańǵataı, Sýnaq, Qyzylqurt	Communication with nature, the basis of life
Totem (animal/animal)	Arqar (Arǵyn), Botbaı (bota)	Nobility, a symbol of generations

If we analyze the table, then:

1. The archetype of «heroism»: Baltaly, Shapyrashty, Kipchak.

- Essence: this archetype represents the image of a heroic, combative, protective personality. Clan names are associated with weapons (Balta, aibalta), Eye features (shapyrash eye) or batyr tribes (Kipchak is a famous warrior country).

Baltaly -The ax is a symbol of power, protection through the symbol of the ax.

Shapyrashty is a fast, heroic dynasty with a distinctive feature.

Kipchak is recognized as a warrior people in the medieval Turkic world.

Cultural essence: through the hero archetype, members of the clan inherit such qualities as courage, freedom, protection of the country.

2. The archetype «nobility, height»: Argyn, Ture/Tore, Qarakerey.

- Essence: this archetype embodies spiritual elevation, nobility, leadership qualities.

In the names there are such semantic markers as «AR», «ter», «black».

Argyn-the root of «ar» and «arlan» → Argali (alpine beast) → spirit, height, nobility.

The seed of Tore Khan, the dynasty that ruled the country → power, the symbol of the origin of the Torah.

Qarakerey - «black « (power, wealth) + «kerey» (tribe leader) → authority, leadership.

- Cultural significance: these clans are recognized in the country as worthy, leading, spiritual leaders.

3. The archetype «family, unity»: Oshaqty, Baǵanaly, Sirgeli.

- Essence: this archetype reflects concepts such as family, home, hearth, continuity of generations. Tribal names depend on the structure of the House (hearth, pillar), horse symbolism (wearing a saber).

Oshaqty-The hearth is the hearth of the fire, the core of the family.

Baǵanaly -Columnar-support of the house, hold → symbol of stability.

Syzgeli-the custom of wearing syzgai → a symbol of faith, brotherhood, unity.

- Cultural essence: these tribes are perceived as the custodians of spiritual integrity, family.

4. The archetype «cleanliness, order»: Taraqty, Taz, Shymyr

- Essence: the archetype is associated with the qualities of internal and external order, spiritual purity, compactness. The names come from everyday tools and descriptive words.

Taraq-Comb-comb Symbol → Symbol of compactness and order.

Taz –(Baldness) is the lexical version of purity → spiritual chastity.

Shymyr-(Temper) – physical strength → discipline, well-being.

- Cultural essence: these clans prioritized public order and moral purity.

5. Archetype of» natural space»: Mańǵataı, Sýnaq, Qyzylqurt.

- Essence: connection with nature, freedom of space, source of life. These names are closely related to the conditions of Land-Water, Environment, life.

Mangatai-Maun (vast steppe) + Thai → space and freedom.

Sunak-water+Prov → property of water, source of fertility.

Qyzylqurt –is a small creature in nature → organization, source of life.

- Cultural meaning: these tribes lived in harmony with nature and with the steppe.

6. Totem archetype (animal/animal): Argar (Argyn), Botbay (Bota)

- Essence: worship of animals and animals, perception as totems – the basis of the ancient Turkic

worldview. This archetype is an example of the search for Clan lineage and trait in natural existence.

Argar (Argyn) – height, nobility, Majesty → archetype of the leader.

Botbay-Bota (childhood, kindness) → generational continuity and care.

- Cultural essence: through Totem images, members of the clan Associated their lineage with sacred animals.

Archetypes-deeply characterize the cultural basis, historical image, spiritual content of Kazakh clan names. These are archetypes:

- determines the behavior, historical mission, worldview of members of the clan;
- preserves the collective memory and spiritual values of the people;

The symbol is a symbol of clan spirituality. Each Kazakh tribe has its own symbol. These symbols are a non-trivial writing system that carries a semiotic meaning. They were used as unifying members of the clan, symbolizing distinction, and as a sacred symbol. For example, the symbol of the Jaǵalbaıly clan – Aibalta → symbol of combat and defense. Taraqty clan's symbol is Comb symbol-comb → symbol of order and harmony

The root word is a trace of linguistic cognition. Many clan names consist of ancient roots of the Kazakh language. This indicates that historical vocabulary has been preserved and ethnolinguistic memory has been passed down from generation to generation. For example,

Taraq → Taraqty (comb) → comb – cleanliness, tidiness, order;

Oshaq → Oshaqty (Fire) → Hearth-family, hearth, hearth of the fire;

Baǵana → Baǵanaly (Column) → column-support, parking, start.

Some names have a complex personality: Karakerey, Saryuysun, Karasakal – where features of appearance, colors, personalities reflecting a certain historical or symbolic meaning are added.

Clan names are a mirror of the socio-historical system. The structure of the clan and tribe in Kazakh society is not only genealogical (genealogical), but also a system of social organization, upbringing, procreation, and protection of the country. Name of each clan:

With a certain profession (for example, nomadism-Kangly),

With military abilities (for example, axe, Shapirash),

With a spiritual position (for example, Torah, Argyn),

They played a public role associated with the moral norm (for example, combed, bald).

Kazakh clan names are linguo-cultural codes that express the historical memory, spiritual essence, and worldview system of the nation. Through them we can recognize the way of life, moral principles, archetypal images and social structure of a people.

The names of Clans and tribes of the Kazakh people are not just historical names, but a reflection of the spiritual, social, cultural essence of the nation, a whole symbolic system of language and worldview. At the root of the name of each tribe is ancient Turkic knowledge, nomadic lifestyle, ethnic memory, and archetypal images.

In these names, the population:

- social organization (heroes, judges, judges);
- historical experience (Wars, migration, occupation);
- spiritual values (honor, family, purity, courage),
- cultural codes (hearth, aybalta, Tarak, argali, Thai) are deeply depicted.

Kazakh clan names are the cultural code of the nation. Clan names are:

- genealogical memory-trace of ancestral history and nobility;
- semiotic symbol-a symbol of each tribe, a cognitive image;
- archetypal consciousness is a collection of concepts such as hero, mother, leader, warrior, luminary;
- linguistic heritage-a layer of languages that has preserved ancient Turkic, Arabic-Persian, Mongolian elements;

- collective cognition is a reflection of the cultural unity and worldview of the entire people.

Cognitive and educational significance. Such names for the younger generation:

- makes sense of nobility and spiritual continuity;

- develops historical consciousness, recognizing itself in the National Space,

- embodies Honor and honor, heroism and discipline;

-educates the generation to follow the hereditary path, preserve the cultural heritage.

Conclusion

In conclusion, we can conclude that the names of Kazakh clans are genealogies written in the language of culture, ancestral trust and a mirror of national identity. Their study is an important step not only to recognize our past, but also to show the spiritual path to future generations, preserve cultural continuity and revive our national knowledge.

The Linguo-cultural and cognitive table of clan names is a sample of research aimed at understanding the ethno-linguistic, semantic and archetypal values of Kazakh clan names. According to the general analysis, the cultural code here is the transition of a child of the tribe to citizenship, integration with nomadic life. The verbal name of the symbol is a cultural code given to the essence of the clan through language.

Character names are formed by the attributive phrase: Ashamaily, Baganaly(columnar), Tarakty (comb) (similar to this: winged word, hero with a sword). Through these semantic models, the symbol is encoded in the language and transmitted from generation to generation. Through the linguistic name, the symbol stabilizes as a concept and reproduces the archetype in the linguistic consciousness.

The basis of character names on the archetype – indicates the continuity of the triad of character, language, culture. These names are not just a clan sign, but a linguistic reflection of the cultural memory, historical experience and worldview of the people. By the name of the symbol, the clan is not only denoted, its archetypal essence is preserved in the minds of generations.

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БІРЕГЕЙЛІКТІҢ СИМВОЛДАРЫ: ҚАЗАҚ РУ АТАУЛАРЫНЫҢ СЕМИОТИКАЛЫҚ ЖӘНЕ АРХЕТИПТІК МӘНІ

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Аңдатпа. Мақала қазақ халқының архетиптік ойлауын, тарихи жадын және дәстүрлі дүниетанымын бейнелейтін лингвомәдени және семиотикалық белгілер ретінде қазақ ру атауларын кешенді талдауға арналған. Жалпы ру атаулары әлеуметтік және генеалогиялық құрылымның элементтері ретінде ғана емес, сонымен қатар ежелгі символдық және мифологиялық идеялар жазылған тұрақты мәдени кодтар ретінде қарастырылады. Зерттеудің мақсаты - қазақ ру атауларының архетиптік және таңбалы-символдық негіздерін анықтау, сондай-ақ мәдени ақпаратты сақтау мен таратудың әмбебап құралы ретінде тілдің рөлін анықтау.

Зерттеу материалы генеалогиялық, этнографиялық және лингвистикалық дереккөздерде тіркелген Қазақ ру атаулары және оларға сәйкес келетін ру белгілері (таңбалары) болды. Жұмыстың әдіснамалық негізін семиотикалық, этимологиялық, архетиптік және лингвомәдениеттану әдістері құрайды, бұл жалпы атауларды олардың тілдік формасы, мағынасы мен мәдени мазмұнының бірлігінде қарастыруға мүмкіндік береді.

Зерттеу нәтижесінде ру атаулары ежелгі архетиптер (батырлық, тектілік, отбасы, кеңістік, тотемдік бейнелер) негізінде қалыптасқан және ұлттық мәдени жадының маңызды элементтері ретінде қызмет атқаратын тұрақты тілдік таңбалар екендігі анықталды. Атрибутивті сөзжасамдық модельдер тілдік санада символдық мағыналардың шоғырлануына ықпал етеді және олардың ұрпақтар арасында таралуын қамтамасыз етеді.

Түйін сөздер: ру атаулары, ру таңбалары, символдар, семиотика, архетип, лингвомәдениеттану, мәдени код.

СИМВОЛЫ ИДЕНТИЧНОСТИ: СЕМИОТИЧЕСКИЕ И АРХЕТИПИЧЕСКИЕ ЗНАЧЕНИЯ КАЗАХСКИХ РОДОВЫХ НАЗВАНИЙ

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Аннотация. Статья посвящена комплексному анализу казахских родовых наименований как лингвокультурных и семиотических знаков, отражающих архетипическое мышление, историческую память и традиционное мировоззрение казахского народа. Родовые наименования рассматриваются не только как элементы социальной и генеалогической структуры, но и как устойчивые культурные коды, в которых зафиксированы древние символические и мифологические представления. Цель исследования заключается в выявлении архетипических и символических оснований казахских родовых наименований, а также в определении роли языка как универсального средства сохранения и трансляции культурной информации.

Материалом исследования послужили казахские родовые наименования и соответствующие им родовые знаки (тамги), зафиксированные в генеалогических, этнографических и лингвистических источниках. Методологическую основу работы составляют семиотический, этимологический, архетипический и лингвокультурологический методы анализа, позволяющие рассмотреть родовые наименования в единстве их языковой формы, значения и культурного содержания.

В результате исследования установлено, что родовые наименования представляют собой устойчивые языковые знаки, сформированные на основе древних архетипов (героизм, чистокровность, семья, пространство, тотемические образы) и функционирующие как важные элементы национальной культурной памяти. Показано, что атрибутивные словообразовательные модели способствуют закреплению символических смыслов в языковом сознании и обеспечивают их межпоколенческую трансляцию.

Ключевые слова: родовые наименования, родовые знаки, символы, семиотика, архетип, лингвокультурология, культурный код.