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## THE "PRIMORDIAL PATRON" OR "MENTOR" ARCHETYPES OF THE MYTHOLOGICAL WORLD

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### ABSTRACT

The article focuses on the relation between the protagonist and the mentor, which is so often seen in folklore and mythological subjects. As a result of the analysis of fairy tales and mythical narratives, the authors demonstrate the main function of such heroes who then become participants in plots as supernatural protectors, advisers, mentors, etc. On the basis of theoretical concepts of scientific works that deal with the consideration of the relation of heroes and their patrons, the samples of world and Kazakh verbal art are compared. The analysis of the images of such heroes in the literature has made it possible to make certain conclusions.

### Introduction

We are most familiar with the notions "power of heaven" or (primordial patron), adviser, mentor and teacher. As Christopher Wogler claims that we also know that "a wise person is always portrayed in color, in myths, and in books and films, as a rule, a pleasant character who will help the protagonist or his trainer" [1, p. 81]. The relationship between the hero and the mentor is one of the most common and implicit motifs in mythology. From mythical tales, fairy tales and legends to examples of fiction, parents and children, teachers and students, old and young men, kind grandmothers and teenager girl, etc. their relationship develops being as an advisor, a mentor, or a hero.

The myth and the relationships between the mentors and the characters in the fairy-tale world immediately catch our eye: a) seeking heroes on a journey; b) wise old men telling them about the extraordinary adventures; c) wise old people who give magic items to their wards; d) floating images that help guide the protagonist; e) dark-hearted people and various creatures that mislead the main character and various living creatures. It is known that J. Young used the term "archetype" in scientific circulation to describe such regular characters.

### 1. Archetypal image - a "gift giver" to the protagonist

The story begins with the hero's journey. Joseph Campbell noted in his work, "A guardian-character (first of all, an old woman or a man who had over-lived most of the living creatures), who was the first to set out on a courageous journey in connection with an unacceptable challenge and offer the traveler arms to counter the invincible power of a dragon at any moment on his journey." [2, p. 60]. Turkic worldview's wolf-mother, the Gods like Thoth who helps Gore in Egyptian mythology, etc. Merlin, Arthur's adviser-patron in the Celtic mythology, a clever centaur Hiron who brought up Hercules in Greek myths, Perseus's patrons the Athena and Hermes who defeated Gorgon, etc. those who play a key role in achieving the goal by the main character.

The character, the patron, the protector, the helper, is called "the giver" in V. Prop's famous work "Morphology of the fairy tale". "The fairy tale is about a new person, who can be called a gift giver and a more accurate supplier. He usually encounters himself in the woods or along the road. The hero, as a seeker and a victim of the same time was donated a number of things (mainly magical) to struggle against misfortunes" [3, p. 49].

A magical instrument is not easily given to the hero's hand, in most cases the hero is tested to take it. A magic stone, a magnificent sword, a cup of life, a feather of a giant emperial evil, an eye with special properties, etc. giftware can be one of the reasons why the main character is able to overcome obstacles and achieve his aims. The protagonist does not always give presents; in some motives he appears to be guide to show the right way to go farther.

The mentor's or the gift giver's role is important in the mythical narrative. The protagonist can overcome all the obstacles that are in his way to receive a magic tool. The gift is not only a magical tool but possesses special qualities. A magic stone, magic sword, life's cup, a feather of giant birds, an eye possessing a unique quality to be given as a gift enable the main hero to fight hardships to achieve his aim. A patron does not always present gifts, in some works he acts as an adviser or a guide. The Alpamys of the Turks also has special security features (he does not sink, does not burn, does not fire, bullet-proof, the sword does not cut him). The Egyptian Gore receives such a special gift from his patrons.

*Gore fights for a long time with Seth, a relative who kills his father Osiris. An experienced Seth Gore put out his two eyes while he was sleeping, and splashed them into pieces. The God Thoth revives the eye and, if it is swallowed by a dead person, he endows him with a special magical ability to resurrect and give it back to Gore. Gore defeats Seth and*

*ties him up to dead father's body. When he puts his own eyes in the mouth of his father, Osiris, he resurrects. However, he refused to return to the perishable world and remained in the kingdom of the deceased. In Egyptian mythology, by the decision of the gods, which is called the "Great Nine", Gore replaces the father's throne [4].*

Thoth, one of Gore's supporters who unjustly lost his eyes, gave the latter a secret eye as a gift. This eye helps Gore's main dream come true - to resurrect his father, Osiris.

A character –adviser appears as a bearded old man, a white-haired grandmother (an old lady), a threadbare shepherd, an old woman patching up the holes of the land, an unknown person in the wilderness, and so on. At the same time we should not forget about zoanthropomorphic images. In the mythical narratives the wolf, the goose, the swan, the antelope, living creatures and nature objects such as springs, mountains, trees act as main patrons. Another character who acts as an adviser in fairy tales and epic poems is the horse. Tostyk's Shalkyuryk, Kendai's horse, Kobyl'and's Taiburyly and other race horses on their long journeys tell the owner what to do. Also, the ghostly angelic girls meet and help the hero, who is lonely in the wilderness (epic poem "Anshybay Batyr").

### **1.1. Primordial patron in world myths**

In world mythology we have said that the task of the patron or adviser is to show the hero the right way to go, to guide him, to train him for an unknown journey or to a meeting, to give advice or to assist by means of magic. He can even predict the coming of a future hero into the world who will be his mentor or patron. Here is an example from Celtic mythological tale and Kazakh folklore.

*"According to Merlin's prediction, the King Worthernern gives his throne to Prince Uter Pendragon. He gives Merlin freedom. When the King Waterter took royal throne, he sought out Merlin, to appoint him as a palace bard. One day while a king's suite was relaxing on the shore of a pond in the forest of Broseland, a woodcutter with long shabby hair, dressed in rags came up to them and said, "You are irresponsible in performing the task. If I had been looking for Merlin, I would have found him. I tell you, no one can bring him unless Waterter has come for him. "Hearing this, Waterter immediately arrives at the pond. There he met a very old, hunch backed, lame shepherd who tended a large flock of sheep and asked if he had seen a woodcutter in tatters. "There is no one here but me," says the old shepherd, "and this flock belongs to the man who is to come in search of the king today." "I'm a king," says Waterer. "I'm Merlin," says the shepherd. The king brings Merlin to his palace. Standing in this palace, Merlin composed an epic poem glorifying victories and bright perspectives of Brittons. Merlin told Waterter that he would have a son Arthur by name, the pride of the whole nation. This prediction came true and Arthur was born. After his father's death, Arthur became a king, and Merlin became his druid and his only adviser. However, Merlin would occasionally leave the palace and go into the thick forest, talking with water, trees, deer, and wolves. Merlin can change into any beast. Deer in the morning, wild boar in the morning, oak in the evening [5, p. 72].*

As we can see from this passage, Merlin, a patron and mentor, has a supernatural power. He possesses a special secret power. Due to that ability, he foresees the future of the country, knows about the glorious king to be born, and acts as king's mentor. And always protects him. Sometimes he gets away from the endless activities at the king's palace and lays bare his heart to nature.

Merlin possesses druid-like character. From time immemorial shamans, and druids are considered to have mysterious power, in myths, epic poems, fairy tales, they act as guardians, patrons of characters. To the questions about who the druids were, what their functions were, and the similarities between shamans and druids we answered in our research on "Turkic Mythology: typological description, common motives and characters" [6, p. 40].

## 1.2. "Primordial patron" in the myths of Turkic nations

Coming into the world of the main character is known by the predictions of the patrons, is also depicted in the Kazakh national folklore. The birth of Alpamys, Kobylandy is prophesied in dreams by patron saint Baba Aziz.

*It is patron saint Baba Aziz who had predicted the birth of Kazakh Hercules in the oldest epic poem 'Apamys batyr' (hero). According to Baba Aziz's predictions the future batyr doesn't drown, does not suffer from fire, becomes bullet-proof, the sword does not cut him. Forty holy spirits become his patrons.*

*In the epic poem, Baybory and Analyk while passing the nights in holy places in the steppe see a spring in the hilly area. The water is pure. There was only bush round the spring in the naked place; when Analyk tried to drink water a white thorn pierced his forehead. It was a marvel that though the thorn penetrated one inch, it didn't bleed. Analyk and Baybory having known that it wasn't without purpose made up their mind to stay there over night.*

*When the day was breaking  
They appeared a God – fearing dervish  
Riding a donkey, with a white turban on his head  
And a magic staff in his hand.  
He came up nearer and prodded  
With a staff to wake them up.*

*The dervish communicated good news. He told them that all saints, holies, patrons prayed for the Most High to give a heir to the couple, he was himself among the prayers. He claimed that they were going to have one son Alpamys by name and a girl named Karlygash. All those predictions came true. Against different hardships forty holy and ancestor spirits all the time patronized Alpamys [7, p. 64 - 185].*

In Kazakh folklore patron saint Baba Aziz, forty holy spirits are depicted as primordial patron. They also contributed to coming into the world of the main heroes in "Zharty-Tostik" and "Alibek batyr" fairy-tales. Primordial patron prophesied good news to Baybory of forthcoming invaluable gift – Alpamys and Karlygash. Alpamys never met his patron saint but the latter always did patronizing.

In the Kazakh fairy tale "Sunshinig girl Kunikey" the boy scolded himself that he had given a golden-horned antelope to a khan and got into trouble. Khan's vizier intentionally asked the boy to bring one-winged golden, one-winged silver throne to put under the antelope and a tree that grew under the ground.

Before the boy goes on his second visit, his mother wants to find out whether there is a golden throne.

At one place, she encounters an old woman that patches the hole in the ground not far from the flock of antelopes [8, p. 279]. The latter showed the former the way to go. The old lady acts as a lodestar. The archetypic basis of the old woman, who served as a guide, is similar to the concept of "Mother-Earth" in mythology. The action undertaken by the character of one of his journeys is only indirectly linked to the old lady that was patching the holes in the ground. The distinction between the "Mother-Earth" and that of the old lady's image defines the era before matriarchy.

When the boy went on his third trip, that is, when he was in search of the Golden tree under the ground, a white-bearded old man appeared before him. Having known the purpose of the boy's trip, he gave him a piece of good advice and put a silver handled knife with magical power in his hands [8, p. 280]. When the boy was cooking meat for forty thieves, he saw an old man in his dream and reminded him the purpose of the journey [8, p. 281]. It was no accident the old man with a white beard met a boy. After all, the dappled antelope with golden horn, one wing of gold, another wing of silver throne, the Golden tree that grew under the ground were owned by Khan, it was the boy who found them. Consequently, all these things should belong to the boy. The Tree of the World or Baiterek, linking the three vertical worlds in myths, was a guarantee of achievement the entire goal by the hero. Certainly, even after the boy had pulled the tree out of the ground and brought it to the Khan's door, his journey did not end. In the fairy tale "Yer Tostik" Tostik who had saved Samruk chicks from the dragon on the Baiterek tree experienced a lot of hardships. In any case, to see this tree was a happy sign what future held for the hero. Underground world was the past, that is, the Realm of the dead. The roots of the tree belonged to that world. The boy put the tree on its place – on the ground. The white bearded old man not only ensured that the boy's goals were attained with the magic knife, but also was a prophet who foresaw his future and a patron saint leading to success. The boy's last trip was to deliver a sunshining girl Kunikey who lived behind a fire mountain. In this trip the main character's advisors, assistants were Tausogar(Mount mover), Koltausar(Lake drinker), Zhelayak(Fast runner), Sakkulak(Perfect hearer). With the help of these companions (these are the spiritual heroes of mythology) and with the help of an ant on the road, the boy fulfilled all the tasks and brought the girl Kunikey. The girl Kunikey helped the boy get rid of Khan and vizier and he reached the entire goal. In relation to the boy such wise advisers, guides and supporters like dappled antelope – golden throne – golden tree – the sunshining girl Kunikey– white bearded old man – Tausogar – Sakkulak – Koltausar – Zhelayak – Ant play an important role to achieve the goals set in the life of main character. As we know, the spiritual heroes of mythology in fairy tales are helpers who appear with the help of patron's charms.

In this tale, the idea of adviser / hero is seen not only in child and the old man, but also in the relation of Khan and vizier. The peculiarity is that the vizier is not a positive character. He makes the Khan unattractive with his piece of bad advice. The vizier is not characterized as a patron. He changed Khan's just opinion and persuades him to send a boy to a difficult journey. In the fairy-tale structure, the pair of wise man – hero is demonstrated as a binary-oppositional character. An old man does not always stay with the boy. However, the latter dreams about him. On the contrary, the vizier and Khan are thick as thieves. "A white bearded old man and child" ↔ "A vizier and Khan" being an opposition pair in the plot play an important role in the complex structure of adviser// hero relation.

## 2. Artistic means of "Patron Saint" archetypic image

Narratives stemmed from mythical conception perform artistic means in the plot of fairy tales, epic poems. It's known that events perceived as the reality full of mystery in the myth become allegorical and descriptive devices in a literary work. In fiction, a character who is deputed as an assistant, guardian of the hero, is combined with the image of a "supporter, patron" in mythological and folklore motifs. The relation between the mentor and the character he takes care in literature is manifested by various devices from different perspectives, therefore it created several versions.

On Orkhon written monuments of the Turkic peoples, which is one system of samples of ancient literature, it is recorded: "Tengri spiritualized father Elteris chagan, mother El-bilge khatun". These lines give credence to the belief of nomads that the Turkic people were clustered together as the nation and khagan. Elteris became khagan with the support of "Tengri". In the epic poem "Oguz khagan", there is a "Kok bory" ("Grey wolf") that always leads Oguz to a victorious invasions. "Kok bory" rises from the blue ray impinging upon the blue roof. An epic poem "Oguz Kagan" is a good example of what all Turks' "patron" is manifested in the image of this "Kok bory".

Most of the main motives and plots in mythology are related to the description of the main character that meets their mighty defenders who give them magic tools and wish them godsend on their journeys. The heroes of the myth often turn to get advice and help to wizards, healers, as well as to God and Holy spirit in accordance with their cultural cognition. In Homer's poems "Illiad" and "Odyssey", each character has support of the "Gods" who lived on mount Olympus. Moreover some characters are raised by miraculous "demigod, demi person" inhabitants. Here we can mention the centaur Chiron, who was the oldest of all the mentors of world literature. Bogler K. calls Chiron as the "prototype of mentors" [1, p. 177].

In modern novels, short stories and narratives the hero's reliance on the help of a mentor can be found in different forms.

Brazilian writer and poet Paulo Coelho's novel "the Alchemist" brought worldwide fame to the author. One of the reasons for this popularity of the novel is its mythic motif and mythopoetic images. The young man Santiago who is the main character has the same dream twice. In order to interpret this dream, he comes to the elderly woman, who lives

in the city of Tarifa. As clairvoyant in the mythical narratives the woman knew why the teenager had come.

"I didn't come here to have you read my palm," he said, already regretting having come. He thought for a moment that it would be better to pay what is due to her fee and leave without learning a thing, that he was giving too much importance to his recurrent dream.

"You came to have your dreams interpreted," said a gipsy woman. "And dreams are the language of God. When he speaks in one of the languages of the world, I can interpret what he has said. But if he speaks in the language of your soul, it is only you who can understand." [9, p. 7].

At first wishing to get paid, clairvoyant having listened Santiago's story what dream he had had:

The woman was silent for a long time. Then she again took him by the hands and studied his palms carefully.

"I'm not going to charge you anything now," she said. "But I want one-tenth of the treasure, if you find it."

The boy laughed—out of happiness. He was going to be able to save the little money he had due to the dream about hidden treasure!

"Well, interpret my dream," he said.

"First, swear to me. Swear that you will give me one-tenth of your treasure in exchange for what I am going to tell you."

Santiago swore that he would. The old woman told him to swear again while looking at the image of the Sacred Heart of Jesus.

"It's a dream in the universal language," she said. "I can interpret it, but the interpretation is very difficult. That's why I think I deserve one tenth of the treasure. "Listen to me attentively: you must go to the Pyramids in Egypt. I have never heard of them, but, if the boy showed them to you, they do exist. There you will find some treasure and you will grow rich." [9, p. 8].

Palmistry was done due to the old woman's special gift for prediction and clairvoyance. He has no idea about The Egyptian pyramids. He knows only that the omen of his dream is for a reason. Like fortune tellers in the myth who know the main characters' predestination the woman foresees Santiago's future. Therefore, she makes him promise to give her one tenth of the expecting treasure. The dialogue between Santiago and a fortune teller recalls an adviser who asked to pay for his services in myth and fairy tale. However, she cannot answer the question of how to go to Egypt, she only insists on his going without fail. She claims that he refuses to go, she remains unpaid, and that is not for the first time being left looking a fool.

The next person whom Santiago meets is an old stranger. He calls himself "the King of Salem". The shepherd asked the teenager for a tenth flock of sheep for his service, consequently he was not empty-handed. He gave two precious stones to Santiago:

"Take these," said the old man, holding out one white stone and one black stone that had been embedded at the center of the breastplate. "They are called Urim and Thummim. The black one signifies 'yes,' and the white one 'no.' When you are unable to read the omens, they will help you ask them to. "But, if you can, try to make decisions on your own. The treasure

is at the Pyramids and you know it. But I insist on the payment of six sheep because I have helped you to make your mind to go there."

The boy put the stones in his pouch. From then on, he would make his decision at his own risk.

"Don't forget that everything you deal with one and all and nothing else. And don't forget the language of omens. And, above all, don't forget to that you should stand up to all hardships to achieve your aim [9, p. 13].

An old stranger's giving two stones to the main character – reminds of B. Propp's image of a mentor, adviser, who acts as a "gift giver". One of the two stones called Urim is white denoting the answer "yes" and another one Thummim is black, denoting the answer "no". They are like magic tools in myth and fairy tale. An old stranger reminds him of knowing about the understanding of the symbol language. An old stranger, truly king Melchizedek, also tells Santiago a short story. It is a story about one tradesman who sent his child to chief Wise man to learn the secrets of happiness [9, p. 13-14]. Santiago constantly recollects an old stranger's words who helped him a lot on his journey. He even seemed to notice the resemblance of the Crystal merchant to King Melchizedek. Saying: "I am always nearby, when someone wants to realize their destiny", he is seen in the image of the spiritual father. He accepts an old king as his spiritual father who once said to him that he would side with the person who could choose his own way.

Later Santiago meets the Englishman. This man lost half of his father's legacy for an unproductive undertaking. He had read rarity and important books on alchemy. He knows that a famous Arab alchemist had been previously in Europe for many years (about two hundred years), discovered the Philosopher's stone and discovered the elixir of eternal Life. This story, despite the fact that it was interesting, remained a legend for him. However, one of the friends who visited the archaeological expedition to the desert steppe, said that in the oasis of El-Fayum there lived an Arab who had a mysterious ability. Rumour had it that he was two hundred years old, and was able to turn any metal to gold. So, he sets out for journey to meet that alchemist [9, p. 23]. Santiago and the Englishman following the caravan continue their journey to get to destination. Due to his secret feeling the Alchemist is aware of that who becomes a member of the caravan.

Santiago's meeting with the Alchemist is the climax of the novel. The writer, before this meeting, psychologically case-hardens the main hero, which is characteristic of mythical plots. An old fortune teller woman, king of Melchizedek and crystal merchant are those who perfected him spiritually. Thus, before he meets the Alchemist, he has risen to the category that can understand the universal language, feels the soul of the world, thus, being quite ready for this meeting.

The character of the alchemist first seen by Santiago is a stranger on a white horse, wearing turban on his head, dressed in black, placing a falcon on his left shoulder, with closed face, only the eyes are visible, with a body equal to three Bedouins and dreadful voice causing fifty thousand palm trees in the oasis [9, p. 36].

Santiago being under the close attention of the patron has been looking for the treasure. It has been found in the village where he grazed



cattle. He went through many hardships to get the treasure. Finding it figuratively means finding his own way in his life. Old woman's forecast, a stranger king's guidance and gift, crystal merchant's advice, being a way-companion of an Englishman looking for an alchemist, and most importantly, the alchemist's care and support matter match in the achievement of the goal set. Mythical characters have genuine characteristics, secret properties, special abilities in this novel.

Details that characterize "patron Saint" play an important part in fiction literature. A world's famous Kyrgyz writer Sh. Aitmatov in his tale "White cloud of Genghis Khan" writes of a little cloud in the sky. That symbolizes Tengri's support and patterenizing a grand ruler.

"There's a little cloud spinning in the sky. And wherever you go it follows you... – It will be a sign that Tengri supports you to rule on earth. But you must keep this cloud as an apple of your eye, if you are deprived of it, you will lose all your power" [10, p. 266].

A little cloud is an artistic means a symbol. Its basis goes back to mythic conception.

Nomadic diviner acts as a support provider for the Great invasion of Genghis Khan. And a patron saint is shown as God. The patron says precisely that he shouldn't ignore this support, rendered warship should preserve the white cloud, and moreover, that khagan knows how to deal with it.

The characters as patrons, supporters, guardians in Sh.Aitmatov's works have been analyzed in the research article "Mythopoetic structure of Sh. Aitmatov's works" by a scientist Zh. Aimukhambet, and appropriate conclusions have been drawn [11, p. 7-15].

## Conclusion

In mythology and folklore, "patron Saint", "adviser", "mentor", "guardian" enable in the triumph of good as positive doers that ensure the achievement of the main character's goal. There are many examples that such characters have occupied a permanent place in fiction, and contributed to define the artistic content and idea of the work.

"The visit" of a patron character from a mythical cognitive space to artistic cognition represents "the antiquity" and "innovation" of human consciousness, universal humanistic ideals that do not lose their vital importance at any time, and a live, long struggle. There is a number of examples from fiction that the image of a hero, whom the past teaches a good lesson needs a spiritual supporter for life.

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