ANNOTATION

dissertation for the degree of Doctor of Philosophy (PhD)
under the specialty «8D02314 – Literary Studies»

Demessinova Lyailya Muratovna

“Ethno-cultural archetypes in the prose genre of the Independence period (comparison with Kazakh and English-language literature)”

In the dissertation work, the meaning of ethno-cultural archetypes, plots, motifs is revealed, the specifics of the representation of the period of independence in prose and English-language literature are compared. During research, starting from the typology of the formation of archetype theory after C. Jung, the description of ethno-cultural archetypes in artistic creativity in general was determined. A comprehensive analysis of ethno-cultural archetypes that determine the national identity of the Kazakh people is carried out.

President K. Zh. Tokayev in his Speech addressed “New Kazakhstan: the path of renewal and modernization” said: “We must preserve our main value – Independence, strengthen the foundations of our national identity and unite in the path of modernization of our country. This is our sacred duty to future generations” [1] notes that emphasizing “the strengthening of our national identity” to preserve independence on the path of new development in accordance with the requirements of the times. Ethno-cultural values that unite the country are great importance for strengthening national identity. Therefore, today it is important to turn to the National ethno-cultural archetypes preserved in the collective unconscious of our nation.

It is known from many studies that the archetype is mainly reflected in myths and fairy-tale prose, in modern Kazakh literature there are quite a few works of archetypal content. In the study of the problem of folklore and mythology in Kazakh literature, The Scientific School, which was founded by Sh. Ualikhanov later A. Baytursynov [3] and M. Auezov [4], has already been formed today, including in the study of the problem of the archetype, scientists have made some searches.

Relevance of the research work. In foreign literary criticism, since the second half of the twentieth century, the archetype, archetype in artistic creativity, archetypical literary criticism has become one of the most relevant topics. In Kazakh literary studies research of S.A. Kaskabasov [5], E. Tursynov [6], Sh. Ibraev [7], S. Kondybay were touched upon the problem of mythology, archetype. But we can safely say that there is no large-scale scientific work in Kazakh literature, in which the images and plots of the ethno-cultural archetype in a work of art are analyzed and studied, although they are found from time to time in separate articles and studies on the ethno-cultural archetype. Therefore, the definition of the specifics and types of ethno-cultural archetypes (spiritual and material) in Kazakh literature, a comprehensive analysis of the way ethno-cultural
archetypes are represented in the works of Kazakh and world writers determine the relevance of the dissertation.

The domestic scientist E.M. Luludova, who conducted a study based on the works of Russian writers [9] analyzes the archetype of the ‘garden’ in the works of A.P.Chekhov. A.S.Demchenko in her dissertation work “The archetype of ‘shelter’ in the prose of Russian-speaking writers of Kazakhstan: theoretical and methodological aspects of research” [10] examines the archetype of ‘shelter’ in the works of I. Shukhov, A. Zhaksylykov, G. Belger from the point of view of space through a binary self/other understanding.

As for scientific works on the problem of archetype in Kazakh literary studies, A. Myrzakhmetov’s doctoral dissertation on the topic “Archetype images in modern Kazakh prose” [11] focused on universal archetypes and studied the types of archetypes proposed by C. Vogler: genius, hero, guard, messenger. And in this dissertation work, the study of the specifics of ethno-cultural archetypes characteristic of the Kazakh people by comparing archetypes in Kazakh literature, sky wolf, shelter, kui, dream, wild woman, etc. with the works of Kazakh and English-speaking writers shows the relevance of the dissertation work.

Theoretical and methodological basis of the research work. In foreign social and humanitarian spheres, the problem of ethno-cultural archetype is mainly studied from the point of view of philosophy and cultural studies, art history and language. The relationship between the archetype and literature, artistic creativity was analyzed in detail in the work of C.G. Jung and E. Neumann “Psychoanalysis and Art” [12].

The connection of archetypes with mythology, the transformation of literary archetypes in a work of art, is of great importance in Russian literary criticism is the work of E. Meletinsky About literary archetypes” [13]. In the study of identifying ethno-cultural archetypes, comparing Kazakh folklore works and world mythology, N. Fry [14], M. Bodkin [15], E. Mirca [16], J. Campbell [17], C. Estes [18], Sh. Valikhanov, S. Kaskabasov, A. Seidimbek [19], S. Kondybay’s theoretical conclusions in the works of were taken as a basis in the research work. A. Bol’shakova [20], the history of the archetype, the types of archetypes and scientific research on the ethno-cultural archetype were considered. On the issue of nationality and mentality, the research work, written under the leadership of D. Kamzabekuly [21], was guided by the specifics of national ethno-cultural archetypes and the disclosure of the national identity of the Kazakh people.

Purpose of the research work. The main goal of the study of ethno-cultural archetypes in the fiction works is to recreate archetypal concepts in our collective unconscious and continue them in the memory of future generations based on a comprehensive analysis of ethno-cultural concepts and literary heritage inherited from ancestors. Comparing Kazakh and foreign prose, it aims to identify the archetypal features of cultural heritage, such as Kazakh kui, dombra, aitys, and determine the significance of ethno-cultural archetypes as a national code.

To achieve the goal of the research work, the following tasks were set:

1. To develop a scientific concept of ethno-cultural archetypes based on the judgments of foreign and domestic scientists such as C.G. Jung, E. Neumann,
M. Bodkin, E. Meletinsky, J. Campbell, A. Bol’shakova and S. Kaskabasov, A. Seidimbek, S. Kondybay, Zh. Aimukhambet, E. Luludova’s research about the archetype.

2. To differentiate literary-theoretical differentiation of the archetype: the difference between the mythological archetype and the literary archetype, the disclosure of the difference between universal and cultural/ethno-cultural archetypes.

3. Identification of the features of the archetype: the presence of collective unconscious, spontaneity, cyclicity, constancy, numinosity, autonomy, abstractness, retrospective and communicative character by analyzing the literary text.

4. To determine the specifics of the representation of literary archetypes in a literary text: to study the invariance of ethno-cultural archetypal constants and archetypal plots.

5. To determine scientific substantiation of historical, social and geographical factors influencing the formation of ethno-cultural archetypes by analyzing the content of the literary text.

6. To analyze the role of ethno-cultural archetypes in determining the personality and worldview of the nation, comparing Kazakh and foreign literature. To make a comparative analysis of archetypical images in the works of such writers as Sh. Murtaza, M. Magauyn, A. Kekilbaev, B. Nurzhekeuly, T. Assemkulov, Sh. Beisenova, Zh. Khorgasbek, A. Altay, A. Kemelbaeva, D. Ramazan, D. Amantai, published during the period of Independence and foreign writers who had touched upon the same theme as M. Twain, S. Moem, J. London, G. Flaubert, G. Melville, R. Akutagawa, T. Morrison's prose were discussed.

7. To systematize theoretical studies on the abstract or material existence of ethno-cultural archetypes and to develop a study by grouping archetypal images found in works of art.

8. To compare of literary texts in Kazakh and foreign literature on Totem concepts belonging to the ethno-cultural archetype, conjugation with totem concepts found in world mythology.

9. Comparative analysis based on a literary text of the preservation of political, social, historical factors in the history of the nation that influenced the formation of the concept of ‘injury people’, ‘Theory of injury’ in the collective unconscious of the nation.

10. To conduct a historical and typological study of the causes of changes in the mentality and values of the nation, philosophy of life and general concepts of archetypes in the history of Kazakhstan under the influence of various external negative factors, comparing specific facts and literary works.

Object of research. In the history of Kazakh literature since the nineties, Sh. Murtaza’s “Ai men Aisha”, “Red Arrow”; A. Kekilbayev’s “The story of Princess Daria”, “The end of the legend”; M. Magauin’s “Kipshak aru”, “Zharmak”, “Crooked tree”; B. Nurzhekeuly’s “Iron trap”, “A man who seduces a woman”, “The night when the mountain was crying”; Sh. Beisenova’s “The last days of Suzge”, “The story of one love”; the works of A. Altay “Tuazhat”, “Altay

The above works of Kazakh and foreign literature were collected due to the similarity of archetypal plots and images, the common feature of the theme and idea.

Subject of research. Transformation of ethno-cultural archetypes in modern Kazakh literature and English-language literature (shelter, mother, spiritual archetypes, art and totem images, etc.).

Scientific novelty of the research work.

The acquisition of ethno-cultural archetypes in integration with other branches of science increases the importance of the dissertation work. In particular, the presentation of the significance of ethno-cultural archetypes by considering them in continuity with the areas of art and culture, psychology and ethnography, archeology and history, literature and language, philosophy determines the scientific novelty of the work.

For the first time in Kazakh prose, material and spiritual types of ethno-cultural archetypes are identified, historical-typological, comparative, aesthetic, philosophical analysis of Kazakh and foreign literature is carried out, and the following results are the scientific novelty of the work:

1. The typology, theoretical foundations of the formation of ‘archetype’ as a term since C.G. Jung were systematized by the works of Western and Russian scientists.

2. The transformation from universal archetypes to mythological, literary, ethno-cultural archetypes was differentiated.

3. The reasons for the formation of ethno-cultural archetypes and the factors influencing it were determined based on the analysis of literary texts.

4. Ethno-cultural archetypes in the prose of the independence period were systematized and analyzed in comparison with English-language literature in order to identify their specificity.

5. Ethno-cultural archetypes: material and spiritual archetypes, such as shy wolf, shelter, mother, kui, dream, and wild woman were studied based on the fiction works.

6. The revival and reconstruction of ethno-cultural archetypes formed in the collective unconscious of the Kazakh people and preserved to this day in artistic creativity was analyzed in conjunction with mythological archetypes.

7. Based on the theoretical conclusions of domestic and foreign scientists, an analysis of works of art from the point of view of archetypal literary criticism was carried out.
The theoretical essence of the research work. Introduction into scientific circulation of archetypal literary criticism, which has not been studied much in Kazakh literary studies to this day. Popularization of methods of psychoanalytic analysis in the problem of artistic creativity, author, thereby creating new scientific research and conclusions in Kazakh literary studies. Presentation of Kazakh literature in a new level through new research methods in accordance with modern requirements.

Practical significance of the research work globalization it will be rational to conduct psychoanalytic research in the differentiation of ethno-cultural archetypes in accordance with the requirements of the time, to study in harmony with the problem of not losing national identity by looking at the author and the collective unconscious in artistic work. In scientific work, comparing the prose of the independence period and world literature, the revival of ethno-cultural archetypes in fiction, the re-differentiation of archetypal concepts in our national unconscious through archetypal literary criticism is of great importance.

The main conclusions proposed for defense:
1. In the early stages of human development, universal archetypes were formed, and over time, cultural/ethno-cultural archetypes arose, depending on the identity and way of life of individual ethnic groups and nations.
2. According to the national identity of each country, it is effective to group ethno-cultural archetypes into spiritual and material ethno-cultural archetypes. Spiritual ethno-cultural archetypes (soul, spirit, love, dream, music) include abstract concepts that affect the spirit and soul of a person, while material ones include materialized types of archetypes (shelters, totems, National games, and household items).
3. The ethno-cultural archetype is mainly reflected in myths and national traditions, customs, and rituals. In the Kazakh people, such traditions as circumcision of a child and betashar are rooted in initiation.
4. In modern Kazakh prose, ethno-cultural archetypes acquire a new character and are being reconstructed. In the works of M. Magauin “Kipchak Aru”, published during the period of Independence; “Altay ballad”, “Tuazhat” by A. Altay, the problems of the national spirit and the soul of the nation were recognized in a new way. The authors recreated the National archetypal images that lie in the collective unconscious of our people.
5. The archetype of the shelter was differentiated based on works of art in Kazakh and foreign literature in terms of differences and values of various types: species, color, form. In the story of the American writer Edgar Poe, the features of the exterior construction of the Asher family mansion and the Kazakh yurt, as well as the fate of the souls inside it, are summarized in terms of national values.
6. Historical and social events and various situations that happened to each nation remain archetypes in the human mind. In the description of the woman archetype, the archetype constant is that the courage and foresight inherent in the Kazakh woman remain in the collective unconscious; no matter how long it takes.
7. The importance of ethno-cultural archetypes in preserving the identity of the nation is high. Ethno-cultural archetypes in the works of T. Asemkulov,
M. Magauin, A. Altay were recognized in a new sight as national archetypes that have survived in the memory of the people.

8. Depending on the historical and social conditions experienced by each nation, the concept of "injury people", "injury literature" stands out as ethnocultural archetypes.

9. It is important to present modern Kazakh literature in a new light by analyzing the literary text from the point of view of archetypal literary criticism. It is important to consider the author's idea in a literary text, its main purpose in depicting archetypes preserved in the collective unconscious from the point of view of mythological cognition.

10. As a means of direct influence on the consciousness of the nation, the archetype is widely used in artistic creation without losing its core.

**Methods of research work.** Based on the methodological basis of the study, on the ideas of many research scientists, starting with K. G. Jung, archetypal images and motifs that have survived to this day in the mythology and folklore of the Kazakh people, traditions, and beliefs, in the general collective unconscious were studied through various research methods. The concepts of shelter, sky wolf, woman, kui, dream formed as spiritual and material values, are differentiated today in literature and art as an artistic tool.

The cross-cultural method is highly effective in comparing Kazakh and English-language literature. It is important to determine the use of ethno-cultural archetypes and features related to the national identity of each people (in terms of territory, species and color, time, and space).

Analyzing by archetypal literary criticism proposed by N. Fry, the search for the roots of archetype images and plots in modern Kazakh literature in ancient mythology, studying in contact with mythological characters, helps to draw new conclusions.

In addition, in the study, we turn to the immanent method of determining the influence of the archetype on the consciousness of the individual and nation, the collective unconscious of the archetype, its connection with mythology and its function in fiction, that is, structural-semiotic and mythopoetic research methods. These methods, along with the structure of literary texts, contribute to the definition of a semiotic code and a system of symbols, ‘archetypal patterns’.

The work was submitted for discussion to the Department of Kazakh literature of the L.N. Gumilyov Eurasian National University.

**Structure of the research work.** The dissertation consists of definitions, introduction, three chapters and a list of conclusions and references. The Definitions section of the research paper provides an explanation of the terms and concepts used in the research. The first chapter covers the typology of the general archetype theory and theoretical issues of archetype transformation. The second and third chapters compare the artistic features of ethno-cultural archetypes based on prose works in Kazakh and foreign literature.
Summary of the dissertation work

The definitions section of the research paper provides an explanation of the terms used during research and concepts that are not clear to the public.

In the introduction, the general characteristics of the research work, relevance and theoretical and methodological basis of the study are considered. The purpose and objectives set for the scientific work, the subject and object of the study, the examination and publication of the dissertation work, the results and conclusions obtained on the study are presented.

The first chapter of the scientific work “1 The genesis of ethno-cultural archetypal images” consists of three chapters. In the first chapter, the general scientific conclusions of domestic and foreign scientists regarding the theory of the archetype were analyzed and the theoretical basis of the study was determined.

In the first chapter of the first part “1.1 Typology of archetype theory (based on the works of Kazakh and foreign researchers)”, scientific conclusions on archetype theory after C. Jung were systematized. Theoretical topics based on the use of the concept of archetype, the specifics of universal and literary archetypes, the continuity of archetype and mythology, archetype, and literary text of foreign researchers such as E. Neumann, M. Bodkin, E. Meletinsky, J. Campbell, A. Bol’shakova were collected. The scientific conclusions of such scientists as B. Paramonov, V.A. Markov in Russian literary criticism were analyzed in comparison based on folklore works. In relation to the theory of the archetype, in addition to the psychoanalytic direction, it was considered in comparison with mythological, structural anthropology. Based on the research of domestic scientists such as S. Kaskabasov, A. Seidimbek, S. Kondybay, K. Matyzhanov, Zh. Aimukhambet, M. Orazbek, E. Luludova, new conclusions are drawn about folklore and archetypes in general.

In the second chapter of the research work “1.2 Interpretation of universal, ethno-cultural archetypes in Kazakh and world literature”, the meaning, scope of use of the term archetype was determined; such properties of the archetype as specificity, collective unconscious was analyzed. According to C. Jung’s research, the property of the collective unconscious of the archetype was substantiated on the basis of specific examples of the formation of ethno-cultural archetypes and their preservation in the minds of generations, no matter how long. Based on the concepts of research scientists, the path of the formation of the archetype as a mythopoetic tool, going beyond analytical psychology, was determined. In the analysis of art forms and literary texts, the scope of the concept of archetype literary criticism was analyzed. The specifics, differences between universal and ethno-cultural archetypes were considered based on archetypal motifs, archetypal plots in literary text and mythology.

The next chapter “1.3 Factors influencing the formation of ethno-cultural archetypes” defines the features of the formation and preservation of ethno-cultural archetypes of the Kazakh people in the collective unconscious of the nation. As a result of the research, the originality of each people, such as national identity, mentality, and the main factors reflecting the identity of the ethnic group, were systematized. Based on the research of domestic and foreign scientists, the
circumstances that influenced the formation of ethno-cultural archetypes of the Kazakh people were analyzed. Historical and social conditions affecting the formation of national ethno-cultural archetypes are differentiated based on artistic prose, an analysis of the reasons and features of the formation of ethno-cultural archetypes that determine the philosophy of the nation, depending on territorial and climatic conditions is carried out. The versatility of the scope of ethno-cultural, national archetypes, depending on national characteristics, is analyzed based on archetypal motifs and plots.

In the first chapter of the research work, in addition to the research of the main psychoanalytic scientists on the problem of archetype, on national identity and mentality, literature and mythology, Yu.M.Lotman’s book ‘Semiosphere: culture and explosion in the fantasy world”, Yu.Karadzhaev’s “Typology of folklore genres as a reflection of the paradigm of verbal-mental archetypes”, H.L. Borges’ “Plots and archetypes in world literature”, N. Monina’s “Russian cultural archetype: factors of formation and philosophical dominants”, G. Bashlyar’s “Poetics of space”, E. Fromm’s “Psychoanalysis and culture”, S. Kaskabasov’s “Zhanazyk”, E. Tursynov’s “Indigenous representatives of the creators of Kazakh oral literature”, S. Kondybay’s “Ancientkazakh mythology”, A. Seidimbek’s “Kazakh oral history”, Sh.Ibraev’s “Bastau”, “Research on the folklore of the Kazakh people”, D. Kamzabekuly’s “National literature and traditional mentality” other works are considered and new arguments are created.

The second chapter “2 Transformation of spiritual ethno-cultural archetypes” examines invisible abstract archetypal images that affect the nature of the nation, grouping ethno-cultural archetypes as spiritual and material archetypes. Spiritual ethno-cultural archetypes include archetypes of soul, Spirit, art forms and dream, and artistic works in Kazakh and world literature are analyzed.

In the chapter “2.1 Spiritual archetype in a literary text the system of images: spirit, archetype of the soul”, the ‘national soul’ and ‘spirit’ of the Kazakh people are considered as archetypes. The concept of the soul and spirit in general is philosophically represented by G. F. Hegel’s “Philosophy of the spirit” and “Phenomenology of the spirit: philosophy of history”, E. Fromm’s “The human soul”, G. Essim’s “Passion for wisdom: philosophy. Methodology. Art of kornek” were conducted based on the works and modern Kazakh prose. Sh.Murtaza’s works “The Moon and Aisha”, “Red Arrow”, “Beloved” by T. Morrison, “The fires of Hell Twinkle” by T. Abdik and other literary texts are considered.

In this chapter, the soul and spirit of the nation are analyzed in connection with the archetype that lies in the collective unconscious, and the concepts of archetype and soul, numinosity and soul, spirit are studied as a defining element of the personality of the whole nation.

In the chapter “2.2 Archetypal images related to the National worldview: the archetype of kui”, a study is conducted on the specifics of the kui art, which reflects the national identity of the Kazakh people. In the prose, the reasons for the reflection of kui in the plot of the work as an archetypal force influencing the author’s folk soul are determined by analyzing the archetype from the point of
view of literary criticism. In this chapter, the features of the influence of music on the art of music in general on the consciousness of a person as an archetype are guided by such studies as the opinion of I. Zhansugurov about kui, A. Seidimbek’s “Kui shezhire”, V.B. Val’kova’s “Theme of music – thinking – culture”, D.K. Kirinarskaya’s “Musical ability”. The images of the spiritual archetypes in the works published since the independence period (T. Asemkulov “Midday”) are analyzed based on specific examples, national music, including kui art, is studied as an archetype value that affects the consciousness of the nation.

The chapter “2.3 Transformation of the archetype of dreams in artistic prose” analyzes the archetypal feature of dream. In a work of art, the author in most cases uses it to convey the main point, the main idea and key point of the work. In the study of the archetypal motif of dreams in a work of art, the opinions of domestic and foreign scientists are taken as a basis: “Some problems of psychologism in artistic prose” by G. Piralieva, “The human soul” by E. Fromm and other scientific studies are considered. In addition, the analysis of fairy tales of the Kazakhs and prose of the period of Independence is carried out, and the reflection of archetypes in the human unconscious is also analyzed through dreams. The function of the motif of the dream archetype in Kazakh and world literature is determined; the features of the motif of dreams in each nation and the differences in dream perception depending on national identity are analyzed.

In the chapter “3 Inversion of material ethnocultural archetypes”, an analysis of ethno-cultural archetypes is carried out, that is, archetypal images that have acquired a certain form. The images of shelter, sky wolf and other women archetypes belonging to the material ethno-cultural archetypes are differentiated based on a comparative analysis of Kazakh and English-language literature.

The chapter “3.1 Mythopoetic power of bori/sky wolf archetype in the fiction” analyzes the transformation of the image of bori archetype in modern artistic prose, starting with the folklore works of the Kazakh people. To determine the specifics of the totem image of the sky wolf, various images of the bori, chthonic Beast, Wolf, coyote, and trickster are considered, which are found in world mythology and literature. Based on the opinion of C. Jung regarding the bori archetype, fundamental research is carried out and consistent conclusions are drawn. The image of bori archetype is considered from the point of view of space, species and exclusivity, the features of recognizing and honoring the bori, depending on the national identity of each people, are studied based on a literary text.

In the chapter “3.2 Identification of the shelter archetype”, a study was conducted based on the work of the shelter archetype G. Bashlyyar’s “Poetics of space”. The archetype of the shelter is differentiated from the point of view of cross-cultural communication, and the ethno-cultural archetype of the shelter is determined by the differences and similarities associated with the worldview and identity of the peoples of the world. The archetype of shelter in the context of space in the understanding of the peoples of the world is considered based on an early mythological motif and ritual, and the character of shelter from a cognitive category is now determined as an aesthetic category in a work of art. The study

The chapter “3.3 Wild woman archetype: reflection of historical and social conditions in prose” analyzes the image of characters who retained the woman archetype and, on the contrary, separated from the nature of the woman archetype. Based on the work of C.P. Estes “Women who run with wolves: Myths and stories of the wild woman architype”, various woman images found in modern literature are studied in continuity with myths and legends. In this chapter, the concept of the wild woman archetype is also defined based on theoretical studies and the essence of a woman, mother, and daughter is differentiated by comparing Kazakh and English-language literature. Historical and social conditions in Kazakh and world literature that influenced the fate of heroes who were separated from their feminine essence are considered, the features of Kazakh girls and mothers who, despite the difficulties, did not lose their female and maternal identity, the unity of the image of the Kazakh woman and the archetype image of the "Great mother" is considered. In the course of the study, the works of M. Auezov “Karaly Sulu” and “Kinamshil boizhetken”, the works of B. Nurzhekeuly, the prose of Sh.Beisenova, A. Kemelbaeva’s “Tower” and “Brown goose” and in foreign literature J. Galsworthy's “The dark flower”, S. Fitzgerald’s “The Great Gatsby”, G. Flaubert’s “Madame Bovary”, S. Moem’s “Theater” are analyzed from the point of view of archetypal literary criticism.

In “Conclusion” section of the research work, based on the scientific works of C. Jung and his followers on the archetype, it is concluded that it is quite possible to consider the archetype as a “literary category” that reflects the “high values of the human soul”, and the following main features of the archetype are presented as evidence:

1. Although the external form, and type of the archetype have changed, the main trunk remains.
2. The archetype is invariant, the archetype undergoes various changes at different stages, which causes it to come in different versions, but from its main core the archetype model, the archetype plot is not difficult to recognize.
3. Archetypes are always repeated, typologically a certain archetype is repeated over time. For example, it can be said that poets and writers in their works turn to the images of the national archetype in describing the life of the people. This is stated in the “World Dictionary of literary terms” by J. Shipley argues that “The archetype is a situation that repeats itself on a daily basis, attributing image and character to it, and, accordingly, these repetitions are reflected in the literature”.
4. The archetype is a constant, it is a true concept formed at the level of instinct in the early stages of human development.
5. The archetype is abstract; it is not correct to attribute it to a specific object. For example, in addition to the fact that the woman archetype is only a
mother, a woman, a grandmother, mother nature, shelter can also belong to the woman archetype.

6. Archetypal is cyclical, like the cyclicity of human and natural phenomena, archetypal images are characterized by cyclicity: baby → persona (shadow) → Anima/animus → mother → old priest.

7. “The archetype comes in the form of a matrix”, preserving the core of the main archetype, reflecting in artistic work in a new way, in various images, due to the quickness of the imagination of poets, and writers. About this, M. Belyaev notes that the archetype is harpy, but thanks to the worldview and imagination of the creative owner, eternal plots and images present themselves in a new way.

8. Archetype is spontaneous, M. Belyaev notes that archetypal structures preserved in the collective unconscious of a person are manifested in a certain situation suddenly, unconsciously, and sometimes demonic.

9. The archetype is an eternal legacy, the archetype is a system of images that are transmitted from generation to generation at the level of collective unconsciousness.

10. The archetype is numinous, it is beyond the human will, has a special power. Therefore, it is interpreted as a secret mystery that keeps its owner subordinate to what he wants. C. Jung emphasizes that there is such a property in the archetype.

11. The collective unconscious is characteristic of the archetype, since in the collective unconscious of each nation there are images of the national ethnocultural archetype that determine its essence, national characteristics.

12. Archetype is autonomous, a priori images and ideas that have survived from the level of mythical knowledge have survived to the present day, maintaining the integrity of the archetype no matter how long.

13. The archetype is in continuous motion; it is characterized by dynamics since a person turns to archetypes in everyday life. The system of cycles, such as the birth of a person, growing up, starting a family, going through life, as a whole consists of archetypal processes.

14. Archetype is retrospective, at each stage the archetypes found in the works of individual authors remind of the literary heritage before them.

15. The archetype is characterized by a communicative character. Because by turning to archetypes, one can understand the integrity of nature and man at the stage of human formation. At the same time, as a means of communication, the archetype has a continuation of the tradition that connects the past and the present.

In the research work, a comparative analysis of ethno-cultural archetypes in modern Kazakh prose is carried out with English-language literature to determine the specifics. The works of M. Magauin “Kipshak aruy”, “Zharmak”, “Curved tree”, the novels of Sh. Murtaza “Ai men Aisha”, “Red Arrow”, The novels of A. Altay “Tuazhat”, “Altay ballad”, “Mizamshuak”, “The last days of Suzge”, “One love bayany” by Sh. Beisenova, “Brown goose”, “Tower” by A. Kemelbaeva, and other Kazakh writers’ works are analyzed from the point of view of archetypal literary criticism. In order to demonstrate the specifics of Kazakh ethno-cultural archetypes, the following foreign works are considered: the

In the dissertation work, through the study of the archetype in the literary text, the goal is to revive our national values, not to lose the chain of ethno-cultural heritage inherited from ancestors. Because there is no doubt that the archetype is the “national memory”, “national code”, which is always in the deep history of any nation as “a mental constant”.

**Results obtained during the research work:**

1. The typology, theoretical foundations of the formation of "archetype" as a term since C.G. Jung are systematized by the works of domestic and foreign scientists. The study is conducted based on the works of foreign and domestic scientists such as N. Fry, M. Bodkin, E. Neumann, E. Mircha, E. Meletinsky, A. Bol’shakova, S. Kaskabasov, A. Seidimbek, S. Kondybai, E. Luludova, etc. In addition to analytical psychology, the concept of archetype is also analyzed based on structural anthropology and mythology.

2. From universal archetypes, the transformation of mythological, literary, ethno-cultural archetypes is differentiated, and the specificity of archetypal constants is determined. The topics of researchers such as E. Mirea, J. Campbell, C. Estes, K. Vogler, M. Lotman, B. Paramonov are considered in the work. Since ancient mythology, folklore works are the subject of study, the poetic function of the archetype is differentiated based on modern Kazakh literature and English-language literature. The conclusions of H. Borges about archetypal plots and the analysis of eternal plots in modern Kazakh literature are made.

3. The reasons for the formation of ethno-cultural archetypes and the factors influencing it are determined by the analysis of literary texts. According to the results of the research, it will be presented in the form of a detailed analysis of the results of the research. Based on works, a comparative analysis of the history of the peoples of the world is carried out. Murtaza’s novels “The Red Arrow”, “Ai and Aisha”, “The fires of hell twinkle” by T. Abdik, “Beloved” by T. Morrison, The works of J.Conrad “The beam falling into the darkness” are considered on the basis of the “Theory of trauma”. The influence of various historical and political conditions and geographical and territorial features in the history of the nation on the formation of ethno-cultural archetypes is studied based on a literary text.

4. Ethno-cultural archetypes in the prose of the Independence period are systematized and studied by grouping them into spiritual and material ethno-cultural archetypes. It is carried out, taking as a basis the works of S. Kondybay, A. Seydimbek, E. Samuels, B. Shorter, F. Plot, E. Meletinsky, Yu. Borev, J. Campbell, Y. Domansky and other scientists. Spiritual ethno-cultural archetypes include spirit, soul, dream, kui, each of which is analyzed on the basis of a literary text. According to these archetypes, the works of A. Kekilbayev “The story of Khansha-Daria”, “The end of the legend”, M. Magaunin “Kipshak aru”, T. Asemkulov “Midday”, M. Mitchell’s novel “Blown by the wind” and other
works are analyzed and consistent conclusions are given. In the analysis of ethno-cultural archetypes, the national identity of each people is taken into account.

5. Material ethno-cultural archetypes are studied based on a literary text: images of a wolf, a shelter, a woman, and a mother. National and cognitive features of Kazakh and foreign literature are identified, the works of C. Estes, G. Bashlyar, M. Lotman, S. Kondybay, C. Vogler, Y. Bol’shakova form the theoretical basis of the study. The works of Sh. Murtaza, A. Altay, Sh. Beisenova, A. Kemelbaeva and M. Twain, M. Olkott, V. Scott, E.A. Poe are analyzed in crosscultural communication. Images devoid of the woman archetype, the initiation of the image of girls in Kazakh and foreign literature are differentiated. The archetypes of shelter and sky wolf are studied from the point of view of time and space, and the specifics of archetypes in the collective unconscious of the Kazakh people are revealed. In relation to the sky wolf, an analysis of the image of the mother wolf archetype in A. Altay’s novel “Tuazhat” is carried out. In connection with the archetype of the shelter, E.A. Poe’s work “The fall of the house of Ashers” is considered.

In conclusion, the dissertation analyzes the theoretical conclusions of domestic and foreign scientists, analyzes literary texts from the point of view of archetypal literary criticism. From ancient mythology, new conclusions are drawn on folklore works, legends and studies of M. Lotman, V.A. Markov, S.B. Borisov, Y. Karadzhaev, E. Mircha, S. Kaskabasov, E. Tursunov. The problem of the continuity of archetypal images and motifs with mythology in the prose of the independence period, the author’s immersion in archetypal layers is studied in detail.

References:

The publication of works prepared within the framework of the dissertation is as follows:
In the base of Scopus:

The following articles have been published in the journals included in the list of CQAFSHE MHES RK:


Papers published at international conferences and symposia, in foreign publications:


