

THE ARCHETYPE OF «HOME» AND «HOMELESSNESS» IN MODERN KAZAKH PROSE

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Abstract. The purpose of the article is to provide an analysis of the functioning of the archetypes «Home» and «Homeless» based on the material of works of modern Kazakh prose. The main idea of the scientific work is to show the relationship between the history of the country and the history of the family, the formation of the Kazakh spiritual character, personality and the search for happiness.

The scientific and practical significance of the work lies in the fact that the article analyzes the versatility of the concepts of «home», «shanyrak», «homeless» in works of art based on the creativity of modern Kazakh prose writers.

The methodological basis of the research was the ideas of C.G. Jung and other scientists-psychoanalysts who laid the foundations of the concept of the archetype.

The main result of the research work is that the analysis revealed the manifestation of the archetype «house» in literature as an artistic means of expression based on images and motifs preserved to this day in the mythology and folklore of the Kazakh people, traditions and superstitions, in the general collective unconscious.

If we talk about the manifestation of the archetype «house» in modern Kazakh prose, the Kazakhs have the concept of «kara shanyrak», which has a deeper and broader meaning than the concept of «house».

The problem of «homelessness», which became the most relevant in the world literature at the end of the XX-beginning of the XXI century, is comprehensively described in Kazakh prose.

In the course of the study, a hermeneutic method of analyzing a literary text was used.

The practical significance of the results of the work lies in the fact that the article can be used as an additional educational material in preparation for lectures and seminars on the discipline «Modern Kazakh literature» in higher educational institutions.

Keywords: archetype, literary archetype, C. Jung, archetypal images, plot, home, homelessness, modern Kazakh prose.

Basic Provisions

A literary work of art is relative to the works of all other arts, is one of the special types of art, the nature of which is complex, psychologically deep and mysterious for a person, therefore, psychological scientists sought to identify the psychological sides of the author creating the work of art and its creative features. To achieve this goal, it is necessary from a psychological point of view to study the images that are depicted in his works. At the beginning of the XX century, J. Aimaityov explains that in order to study and familiarize with the phenomena of the human soul, it is necessary to trace what the heroes of [type] of those works experience [1, p. 263]. So, looking at the archetype of the image embodied in the writer's work, we determine the idea of the work of art, the author's position.

C. Jung divides the archetype into two parts. Individual archetypes of a person and the collective unconscious, common to humanity or a certain nation, ethnos,

tribe (collective unconscious). C. Jung divides the collective unconscious into several types:

1. Self, Ego or Self (Self or me);
2. Anima and animus (female or male);
3. Baby (Child);
4. Shadow;
5. A person (A mask or a person breaking in two);
6. The old sage.

The famous Russian literary critic E.M. Meletinsky said the following about these archetypes: As the most important mythological archetypes or archetypal mythologies, Jung singled out first of all the archetypes of mother, child, shadow, animus (anima), wise old man (wise old woman) [2, p. 4]. E.M. Meletinsky identifies these six main archetypes mentioned by C. Jung as mythological archetypes. Because above C. Jung also called the archetype a demonic image in human consciousness. He said: Another well-known expression of archetypes are myths and fairy tales [3, p. 78].

Researcher C.G. Jung, in his work *An attempt at a psychological interpretation of the dogma of the Trinity*, defines that the archetype in itself, as he was already explained in another work, is a certain factor that cannot be clearly represented, a certain disposition, which at some point in the development of the human spirit comes into action, starting to build the material of consciousness into certain figures: ideas about the gods are organized into triads and triunities, and countless ritual and magical practices, such as apotropaic spells, formulas of blessing and curse, praises, etc., acquire a threefold or trichotomic character [4, p. 47]. Consequently, the involuntary appearance of the opposite second meaning of one concept, born in the human mind, is a disposition. This is evidenced by the birth of the concept of homelessness, the opposite of the archetype of home. An archetype is something that causes anxiety in the human mind. In Jung's research, archetypes are dynamic (breakthrough). That is, it constantly gives a boost and excites a person's consciousness. For example, the archetype home is universal and breakthrough. When the concept of home is born in the mind of any person, it does not leave anyone indifferent. Because home is the place where life begins and ends. He is a witness of our incarnation and passing away, so He connects this world and another world. The peculiarity of the archetype is that it is in the mysterious property of the image. The home consists of memories and forgetfulness. Time is helpless before him. From the motive of losing home and returning home, we notice that the image of home is an image that causes a breakthrough.

Introduction

Currently, new types of research have been formed in the world literature and various aspects of the analysis of a work of art have appeared. In the world of literary studies, much attention was paid to a comprehensive study of the text from an aesthetic, psychological, philosophical point of view, understanding the psychological specifics of the characters and the process of transformation of symbols and images in the mind of the author who depicted them. It is obvious that

the images and plot events of the artwork are based on the national worldview and the genetic code of the writer. Literary critics, analyzing the concept of archetype, sought to identify in the literary text the influence of the people's perception of the world, way of thinking, language relations that have a centuries-old history.

In the world philosophical science, scientists consider the origins of the formation of the concept of archetype in close connection with the works of ancient Greek thinkers Plato, Socrates.

Swiss scientist, founder of analytical psychology C. Jung revived this concept as a philosophical category. In his work *Archetype and Symbol* he pointed out that the archetype dates back to ancient Greek thinkers: The contents of the collective unconscious are the so-called archetypes. The expression archetype is already found in Philo the Jew (*De Orif. Mundi*, §69) in relation to the *Imago Dei* in man. Also in Irenaeus, where it says: *Mundi fabricator non a semetipso fecit haec, sed de aliis archetypis transtulit* (The Creator of the world did not create this from himself, he transferred it from archetypes alien to him). Although the word archetype does not occur in Augustine, but it is replaced by *idea* – so in *De Div. Quaest*, 46: *Idea, quae ipsae formatae non sunt... quae in divina intelligentia continentur* (Ideas that are not created by themselves... which are contained in the divine mind). The concept of archetype is definite and useful for our purposes, since it means that, speaking about the contents of the collective unconscious, we are dealing with the oldest, or rather, primordial types, i.e., universal images available from time immemorial [3, p. 78].

Referring to the works of Philo of Judea, Christian apologists – fathers of the church Irenaeus and Augustine, he notes the connection of the archetype with the concept of God and the concept of ideas of people. And Levi Bruhl shows exactly that he used the concept of collective concepts to mark the primitive communal worldview. These collective representations determine the essence and meaning of the unconscious. Attaching importance to the fact that the basis of primitive images born in human consciousness originates in a very ancient communal structure, interprets the archetype as a transformation into certain images, emotions and/or ideas that are activated in life under the influence of various circumstances (sadness, fear, anxiety or creative imagination, fantasy, etc.) Thus, we see that the archetype is directly related to works of art, the work of poets and writers.

C. Jung is looking for the origins of the birth of a work of art, the transformation of ideas and symbols into living images, images that are hidden in the depths of human consciousness, embedded in the creation of all mankind. Also, the archetype is given such a clear definition that a primitive image, or archetype, is some kind of outline of a demon, a person, or a process that is constantly revived in the course of history and arises where creative fantasy freely expresses itself and thus, it is essentially a mythological figure [5, p. 26]. Consequently, Jung considers the archetype as the embodiment of the «demon, man» inherent in the consciousness of all mankind. Attention is also drawn to the fact that the archetype is constantly being reborn, showing a creative personality. In addition, C. Jung says that the creative process, as far as we can trace it, consists in the unconscious activation of an archetypal image, and its further processing and design into a finished work and by giving form to such an image, the artist translates it into the language of the present,

which makes it possible for us to find the way back to the most primordial origins of life... and that having grasped this image, the artist raises it from the depths of the unconscious in order to bring it into line with conscious values, and transforming it so that it can be perceived by the minds of contemporaries in accordance with their abilities [5, p. 28]. During the creative process, the author explains that, based on the illusion of archetypal images that already exist in his psyche, he reproduces random, as well as real and new images that he did not even think about, with amazing accuracy in accordance with the ideas of his contemporaries.

Material and methods

The study examines contemporary works of art based on the «cultural pattern», i.e. the eternal archetype of images and motifs. The article defines the ways of change for conceptual research based on the trend of development of folklore, literary archetypes, starting with the world ancient mythology. For example, legends and myths that were originally created to realize the cognitive aspirations of man – to explain how the creation of the world, the origin of man, the essence of natural phenomena, etc. – were subsequently used for aesthetic purposes, i.e. along with changes in types, forms, genres, artistic systems in general, we need to take into account changes in the development of mankind. All this is closely connected with the consciousness of society and man. That is, in the question of the archetype, it will be relevant to consider the literary-cultural, historical-social, psychological, philosophical, geographical aspect when analyzing the artistic works of Kazakh literature, since they have their own national differences at certain points of contact with world literature.

The methodological basis of the research is the works of C.G. Jung and other scientists-psychoanalysts, literary critics, aestheticians, philosophers who laid the foundations of the concept of the archetype. In the mythology and folklore of the Kazakh people, traditions and beliefs, in the general collective unconscious archetype based on images and motifs that have survived to the present day, the reflection of the concept of «home», both abstract and material, is projected as a fundamental artistic image in literature and art.

Language, literature and culture are a single system, i.e. when studying a literary text, it is important to turn to semantic analysis, since it contains a national ethno-cultural «code» – an archetype. Thus, in determining the identity of a nation, ethno-cultural identity, semantic analysis based on a literary text, i.e. interpretation of semantic aspects, is necessary.

In addition, in the article we will turn to the immanent method, i.e. structured-semiotic and mythopoetic research methods, in determining the influence of the archetype on the consciousness of the individual and the nation, the collective unconscious, its connection with mythology and its revival in fiction. These methods mainly work with text, which, along with the structure of literary texts, contributes to the identification of a semiotic code and a system of symbols, archetypes.

Result and discussion

If we talk about the manifestation of the archetype «home» in modern Kazakh prose, the Kazakhs have the concept of «kara shanyrak», which has a deeper and broader meaning than the concept of «home».

The main meaning of the term «shanyrak» is a lattice under the dome of the yurt. When installing the yurt, the pole is placed first, at the top of which the shanyrak is fixed, then the uyks are attached to the shanyrak, then the kerege is placed, etc. Russian has a proverb «To dance from the stove», i.e. according to Russian traditions, the first thing they did during construction was to lay the stove, and then put up the walls, then in Kazakh there is a proverb with a similar meaning the yurt revolves around shanyrak. Properly installed shanyrak is the guarantor of home well-being and comfort. It was considered an evil omen if the shanyrak cracked, so when moving to a new place, the shanyrak was carefully wrapped in several layers of soft felt. Thus, shanyrak passed from generation to generation as a symbol of the inviolability of traditions, respect for the past, continuity and unity.

According to journalist Meirambek Baigarin, shanyrak is a part of the yurt, especially revered by Kazakhs. In ancient times, people saw in their dwelling not only practical, but also spiritual meaning, each of its elements had its own philosophical significance. Shanyrak, resembling a heavenly dome, was «responsible» for the connection of a person with higher powers and, included in the State Emblem, is a symbol of a common home for all Kazakhstanis, a common Homeland [6].

One of the authors of the coat of arms, Zhandarbek Malibekov, noted that the symbolism of the State Emblem indicates the centuries-old history of the Kazakh people, reflects the original culture, shows the breadth of the soul, freedom and hospitality.

The central element – shanyrak – embodies the unity of the people, a common home, a single Homeland for all ethnic groups living in Kazakhstan, the unity of the hearth and family. The uyks diverge from the shanyrak, that is, the supports that support the skeleton of the yurt. Just as the stability of shanyrak depends on the reliability of the Uyks, so the flourishing of Kazakhstan depends on the well-being of citizens.

Kazakhs have a special attitude to shanyrak, there is its sacralization. There is still the concept of «kasietti kara shanyrak», when young people start a family, they say «shanyrak koterdi». If the genealogy of the genus suddenly breaks off, the last male representative leaves, this is a very sad event, in such cases they say «shanyragy ortaga tusti», that is, shanyrak fell, he no longer rises, the fire in the hearth has gone out» [7].

Through the shanyrak, the smoke from the hearth goes away, that's why it is «kara» – black, covered with soot for many years of service under the scorching sun, torrential rain and in a cracking frost. While shanyrak is standing, everyone who is under it has nothing to worry about, so shanyrak is also a symbol of reliability. In addition, shanyrak can be considered a sacred symbol-a mediator between the human world and the Cosmos, because not only the smoke from the hearth went through shanyrak, but also prayers and the last breath of many generations. But through the shanyrak, sunlight poured into the yurt during the day, and at night the

Moon and stars looked in. Shanyrak is even in a sense an astronomical device, because it divides a fragment of the starry sky, which we see through the interweaving of shanyrak, into several parts, thus being a mini-observatory on the principle similar to the legendary Stonehenge. Thus, for our people, a yurt is not just a dwelling, but it would be more accurate to say «abode» – a concentration of spiritual, moral and cultural ideals, as well as Space in miniature. The myth of the World Tree perfectly explains the structure of the Universe and the yurt: «In the mythology of the Turkic peoples, the structure of the cosmos is described in this way: seven levels of the Earth, there is a Heavenly mountain on it, there is a Heavenly tree on the Heavenly Mountain, it supports the heavenly dome. This image is similar to the structure of a yurt» [8, p. 127]. Consequently, the importance of shanyrak for the Kazakh people is very great.

«Kara shanyrak» is the refuge of the dynasty, that is, the place of procreation.

Confirmation of this fact is that in modern Kazakh prose in the stories of Madi Aimbetov «Kara shanyrak» and Dulat Isabekov «Kara shanyrak» reveals the essence of the archetype «home».

The main theme of Madi Aimbetov's story «Kara shanyrak» is native land, native home. In the story, the author puts the interpretation of the concept of «kara shanyrak» into the mouth of the main character, on whose behalf the narration is going on: As my grandmother explained to me, the reason why they call us «kara shanyrak» is that they and their grandfather live with us. Sarset-koke and Batisa-daughter-in-law inherited from them and began to live in separate houses, that is, they raised their houses [9, p. 374]. The writer, relying on this ethnic tradition, puts forward a natural continuity, kindness, warmth of feelings in the relationship of grandparents, grandchildren. Reading the work, the colors of long-standing ideas about the meaning of the house in a person's life become thicker and thicker.

The story of Dulat Isabekov «Kara shanyrak» describes the mass migration of young people to the city, the abandonment of the father and mother guarding «kara shanyrak», symbolize the great spiritual changes that have occurred in the Kazakh steppe. The writer, through small episodes of narration, tells about the weakening of the national traditions of the Kazakhs:

– male interference in cooking:

Yesirkep says to his father, who came from the village: «– Koke, you rest, we will cook food». Then the old man Shomishbai says: How much work do you have on the dishes, sit. A person has to talk. He smiled and sat down next to his father, as if to say: I can't do it [10]. According to the culturologist Gabitov: The national Kazakh idea is to understand the human condition. This can be achieved through communication – the highest form of relationship [8, p. 130]

– do not accept help from the older generation in raising children:

Shomishbai-the old man says: And what will you do with this child? That's how you're going to leave him in other people's homes?. Then Yesirkep answers: No. Next week we will take the child to kindergarten [10]. This word of Yesirkep, the youngest of the homeowners, the owner of «kara shanyrak», forever deprives the old man of hope.

No wonder the story is called «Kara shanyrak». The conversation tells about the father's desire to gather his children and brothers under one roof. With this work, the author depicts the destruction of national identity, the change of the Kazakh nature.

We have already mentioned that the concept of «homelessness» appeared as the ontologically opposite of the concept of «home».

Researcher A.S. Afanasyeva notes that literary critic E.V. Shutova classified six epistemological approaches to understanding the archetypal pair «home – homeless»:

- naturalistic, when the whole Cosmos, the world, nature, around it becomes a home for a person (Heraclitus, Democritus, J. Bruno, Spinoza, P. Holbach, L. Feuerbach, V.I. Vernadsky);

- theological, considering the Kingdom of God as a home, and the earthly life of a person as homelessness (St. Augustine, Russian historiosophists);

- sociological, according to which the house is a society (K. Marx, M. Foucault);

- anthropological, recognizing the spiritual world of the individual and his existential subjectivity as home (M. Heidegger, J.-P. Sartre, M. Scheler);

- communicative, proclaiming the co-existence of «I» and «the Other» as home, i.e. the world of human relations (M. Bakhtin, M. Buber, K. Jaspers, etc.);

- culturological, in which the house is a language (x. Gadamer, J. Derrida, M. Heidegger) [11, p. 32].

In this article we will consider the communicative approach of the archetypal pair «home – homelessness». That is, we are talking about «homelessness» in a domestic context.

Undoubtedly, the problem of homelessness is an urgent problem of concern to any country. If we say that the archetype contains such dispositional concepts as fear, anxiety, etc., then the loss of home, homelessness lead to the fact that a person does not believe in himself, doubts about the future.

Kanagat Abulkhair's story «Paper City» deserves special attention, which in modern Kazakh prose was the first to designate the topic homelessness. In a short story, the hero tells about many troubles that he experienced:

- years of waiting in line to get an apartment;

- the problem of low-quality construction of apartments;

- negligent attitude of the administration to the plight of the population.

Koishybek Mubarak's short story «Apartment» also touches on the social situation of modern Kazakh youth. Today, getting an apartment in the city is an almost impossible dream, so the writer perfectly conveys this story through mysticism [12].

The mood of the hero, who at the end of the story could not get his apartment, is a situation familiar to many people in society. Both writers show the countless sorrows of citizens who have not found a place in the city. They describe the harm and consequences to the Kazakh national religions due to homelessness.

Conclusion

In modern prose works of Kazakh literature, we have analyzed the archetype «home» in the following main hypostases:

1. the organization of the dynasty;
2. home – protector, guardian;
3. the successor of generations;
4. a pipe dream;
5. transmission of the continuity of traditions from generation to generation.

Consequently, in most cases, the artistic image of the home – shanyrak is given as a symbol of the continuation of the tradition. Therefore, thanks to these works, writers urge to preserve national identity, it is necessary to take care of preserving the continuity of generations, respect parents in particular and the older generation in general, support brotherhood, strengthen dynasties, preserve the family hearth.

The problem of homelessness, which became the most relevant in the world literature at the end of the XX-beginning of the XXI century, is comprehensively described in Kazakh prose. Literature reflects the realities of our life through artistic images, so it is natural that the problems of society arise in works of art. In our article, we tried to consider the archetype of «home» in connection with the concept of «kara shanyrak».

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ҚАЗІРГІ ҚАЗАҚ ПРОЗАСЫНДАҒЫ «БАСПАНА» ЖӘНЕ «БАСПАНАСЫЗДЫҚ» АРХЕТИПІ

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Аңдатпа. Мақаланың мақсаты – қазіргі қазақ прозасының шығармалары негізінде «баспана» және «баспанасыздық» архетиптерінің қолданысына талдау жасау. Ғылыми жұмыстың негізгі идеясы – ел тарихы мен отбасы тарихының өзара байланысын анықтау, қазақтың рухани мінезінің, тұлғасының қалыптасуындағы отбасының рөлін көрсету.

Жұмыстың ғылыми және практикалық маңыздылығы мақалада қазіргі қазақ жазушыларының шығармашылығына негізделген көркем шығармалардағы «баспана», «шаңырақ», «баспанасыздық» ұғымдарының көп қырлылығы талданады.

Зерттеудің әдіснамалық негізі ретінде архетип тұжырымдамасының негізін қалаған К.Г. Юнг және басқа да психоаналитиктердің идеялары алынды.

Зерттеу жұмысының негізгі нәтижесі, жүргізілген талдау барысында қазақ халқының мифологиясы мен фольклорында, дәстүрлері мен ырым-жырымдарында, жалпы ұжымдық бейсаналықта бүгінгі күнге дейін сақталған бейнелер мен мотивтер негізінде әдебиеттегі «баспана» архетипінің көрінісі табылды.

Егер қазіргі қазақ прозасындағы «баспана» архетипінің көрінісі туралы айтатын болсақ, онда қазақтарда «баспана» ұғымына қарағанда тереңірек және кең мағынаға ие «қара шаңырақ» ұғымы бар.

XX ғасырдың аяғы мен XXI ғасырдың басында әлем әдебиетінде өзекті болған «баспанасыздық» мәселесі қазақ прозасында да жан-жақты сипатталған.

Зерттеу барысында көркем мәтінді талдаудың герменевтикалық әдісі қолданылды.

Жұмыс қорытындысының практикалық мәні мақаланың жоғары оқу орындарында «Қазіргі қазақ әдебиеті» пәні бойынша дәрістер мен семинарларға дайындық кезінде қосымша оқу материалы ретінде пайдаланылуы мүмкін екендігінде болып табылады.

Тірек сөздер: архетип, әдеби архетип, К. Юнг, архетип образдар, сюжет, баспана, баспанасыздық, қазіргі қазақ прозасы.

АРХЕТИП «ДОМ» И «БЕЗДОМЬЕ» В СОВРЕМЕННОЙ КАЗАХСКОЙ ПРОЗЕ

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Аннотация. Цель статьи – предоставить на материале произведений современной казахской прозы анализ функционирования архетипов «Дом» и «Бездомье». Основная идея научной работы – показать взаимосвязь истории страны и истории семьи, формирование казахской духовности, личности и поиска счастья.

Научная и практическая значимость работы заключается в том, что в статье анализируется многогранность понятий «дом», «шанырақ», «бездомье» в художественных произведениях современных казахских прозаиков.

Методологической основой исследования послужили идеи К.Г. Юнга и других ученых-психоаналитиков, заложивших основы концепции архетипа.

Основным результатом исследовательской работы является то, что в ходе проведенного анализа в современной литературе обнаружилось проявление архетипа «дом» в виде образов и мотивов мифологии и фольклора казахского народа, традиций и суеверий, в целом коллективного бессознательного народа, сохранившихся до наших дней.

Если говорить о проявлении архетипа «дом» в современной казахской прозе, то у казахов есть понятие «қара шаңырақ», которое имеет более глубокое и широкое значение, чем понятие «дом».

Проблема «бездомности», ставшая наиболее актуальной во всемирной литературе в конце XX начале XXI века, всесторонне описана и в казахской прозе.

В ходе исследования был использован герменевтический метод анализа художественного текста.

Практическое значение итогов работы заключается в том, что статья может быть использована в качестве дополнительного учебного материала при подготовке к лекциям и семинарам по дисциплине «Современная казахская литература» в высших учебных заведениях.

Ключевые слова: архетип, литературный архетип, К. Юнг, архетипические образы, сюжет, дом, бездомье, современная казахская проза.

Статья поступила 05.07.2022