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**ТІЛ ЖӘНЕ ӘДЕБИЕТТІ ОҚЫТУ ӘДІСТЕМЕСІ – МЕТОДИКА ПРЕПОДАВАНИЯ ЯЗЫКА И ЛИТЕРАТУРЫ – METHODOLOGY OF TEACHING LANGUAGE AND LITERATURE**

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## THE CONCEPT OF ARCHETYPE IN LITERATURE AND JUNG'S THEORIES

**Annotation.** Many thinkers of the twentieth century came to the conclusion that world culture does not have a common history, the content and meaning of each historical and cultural era cannot be borrowed from each other, nor can they be included. This conclusion opened an appeal to the study of traditional culture in the formation of a new culture of Kazakh literature. Along the way, the Masters of the word sought a new, global perception of the world through psychology, philosophy and mythology, and all directions became the prototype of the inner world. Any phenomenon in the universe, an emerging discovery, will also have an original origin. What we call the original is the origin of all creation on the planet, it is an archetype. In the article, the formation and entry of the concept of "archetype" into scientific circulation was associated with the name of the Swedish scientist Carl Gustav Jung and special attention was paid to the scientist's theory of archetypes. A brief description of the scientist's concepts of "personal unconscious", "collective unconscious" and archetypes "mother", "child", "shadow", "animus" and "Anima", "wise old man" was given. At the same time, attention is paid to the important opinions of both scientists before and after K. G. Jung about the origin of the term "archetype", and there is a desire to consider its use in literature from the point of view of various studies and concepts.

**Keywords.** archetype, collective unconscious, literary archetypes, K.G. Jung, the unconscious, myth, mythological image, literary studies.

**Introduction.** An archetype defines a certain way of knowing, seeing, perceiving and understanding the world. Currently, mythmakers and art historians try to actualize mythology in their work, establish a connection between world and national heritage, discover important philosophical concepts for the Kazakh people in literature, thereby explaining human culture and various cultural forms. Many thinkers of the 20th century came to the conclusion that there is no common history of world culture, that the content and meaning of each historical and cultural era cannot be separated from each other, and they cannot be combined. Such a conclusion opened the way for the study of traditional culture in the formation of a

new culture of Kazakh literature. Along the way, wordsmiths sought a new, global perception of the world through psychology, philosophy, and mythology, and all directions became prototypes of the inner world. Any phenomenon in the universe, the newly discovered news will also be original. What we mean by the original is the origin of all creation on earth, which is an archetype. The concept of archetype in Kazakh literary studies cannot be considered separately from other sciences. That is why we decided to consider and analyze the concept of "archetype" in detail.

**Methodology and research methods.** Therefore, as mentioned above, "archetype" is a term with a deep meaning, an archetype is the first example, manifestation, foundation of folk culture of all things in life. One archetype is the same archetype, it exists in all times, in all cultures. A person who grew up with an atheist upbringing cannot escape the influence of some archetype in his soul [1, 8]. K. G. Jung, the founder of analytical psychology, said: "On each side of the threshold of consciousness there are proformas reflected in different cultures at different times. They seem to be preserved in the unconscious and passed on from generation to generation", he says, and gives the definition that "Archetype is an image of the unconscious that has a general significance beyond the individual". Based on the works of Cicero and Philo, the scientist explains that the first images born in the mind of a person come to life under the influence of various situations (sadness, fear, etc.) and become a certain image [2, 99]. Therefore, this name can be the basis for recognizing the state, structure, prototype of things or phenomena.

In this regard, T. Palyalungo in his book "Archetype and Winged Serpent" wrote: "stars or sun people are suffering, and they can create beautiful forms and substances such as images that have been preserved in life. These are unknown forces or elohims" [3, 13]. According to this scientist, the existence of elohimes, or celestial forces, is multidimensional space. Its real element is light. They are good at creating various forms and wonders, thanks to which bio-physical and psychological objects are created in their own form. Thanks to the singular advantage of the elohim to do all things, the intelligent lived and the living spirit inhabited the cosmos. In turn, Elohim can be archetypes. The archetype is the ancestor of all life, light, our creation. He is the father of our life and livelihood. Our spirit is created from the light. Creation-light is interpreted as the founder of our spirit. And the golden snake is related to the ancient water dinosaur. It is considered the generator of the very first physical body of man. Everything that T. Palyalungo says about the archetype is rooted in Chinese Tao philosophy.

The tradition of worshiping heaven in the Zhou era influenced the birth and formation of China's Tao teachings. The founder of the Tao doctrine, Lao Zi, continued the tradition of worshiping heaven, as a result of which he wrote and published his holy book under the name "Lao-De-Jing". The common people could not easily understand his philosophical language. For this reason, his students conveyed this book to the people through the Pangu myth.



T. Palyalungo believes that the archetype of all matter is the creator power. This is a generalized assumption about the archetype. Therefore, taking into account the format, structure, specifics of this term, it is necessary to organize the archetype in a certain order (system) in accordance with it, give a key concept of each, and study based on it. For example, the main task is to analyze the archetype individually in the system of animals, plants and language. Then the most important question is to study the archetype from the point of view of typology, to recognize and identify the typicality. In short, in order to make sure of the essence and relevance of this issue, let's first look at the definition, nature and course of study of the term archetype.

**Discussion and observation.** The concept of archetype has a very broad scope, for example, the word, which was originally called "archetype of the sun", was proposed in 1948 by the English scientist, zoologist Richard Owen, to call the prototype of all organisms "archetype" [4, 290]. Although this term was refuted in zoology after the publication of Charles Darwin's work on the origin of species, it did not cease to exist, serving as a guide to other sciences, such as philosophy.

In this statement, first of all, there was no mention of the attitude of people of primitive society to their surroundings, the recognition of myths, legends through stories, fantasies, symbols and fairy tales, the transition from time to time. This suggests that the archetype is used in a broad sense. In fact, the archetypes in the artistic world are the relationship of a person with the environment, the psychological attitude to the creation of nature, mainly mythological assumptions are formed by legends and fantasy fairy tales. And these mentioned folklore heritage are the basis, archetypes of fiction.

The archetype sentence is also widely used in philosophy. It is defined in "Philosophical Encyclopedic Dictionaries" published in 1989 and 1991. It is stated that the definitions given in both dictionaries are similar to each other, archetype means the concept of "original" and "image" from the Greek language [5, 39]. In addition, in these same works, the term "Arche" is found in addition to Archetype, and it is said that it is derived from the Greek word "beginning". It is written that the concept of "archae" was used in the pre-philosophical period, from the time of Homer. And several meanings are shown in sequence, for example, one meaning means "starting point" and the other means "power, priority" [5, 38]. What we want to prove here is that the definitions given to the archetype are valid. In the "Philosophical Dictionary" published in Kazakh in 1996, it is stated that "beginning", "form", "model" comes from the Greek words "arche" and "typos" and it is interpreted as "ultimate image", "idea" in ancient philosophy and "archetypal matrix" a priori that forms the activity of imagination and creative thinking, according to his point of view, explains the existence of repeated evidence in the tales of different peoples, "eternal" images in world literature and art" [6, 42].

This definition generally coincides with our stated assumptions, but there are

still complementary points. Actually, we said above that the scope of the concept of archetype is very wide, and the dictionary tried to give an explanation only in a philosophical approach. However, this cannot fully reveal the archetype. Let's go back to K.G. Jung on this point.

Carl Gustav Jung is the founder of analytical psychology, a Swiss psychologist who, although not related to literary studies, is accompanied by his name when talking about archetype, because it is known that he introduced the concept of archetype into modern science. What we want to say is also connected with this scientist, the biological instinct, the introspection feeling. This is not mentioned in philosophical statements. The main reason for focusing on this issue is that the most important characteristic of biological intuition is its hereditary property, this property seems to be gradually transferred from highly developed vertebrate animals to humans, the biological role of intuition. This assumption is consistent with Jung's statement that "from a biological point of view, the mental development of archaic people in the pre-historical era of thoughtlessness, psychology was very close to animals" [7, 74]. Indeed, the most ancient mythical works are the attitude of people of the primitive, hunting era to the surrounding creature, the manifestation of attention and psychology. And psychology is designed for a person to recognize his soul and thoughts. Therefore, psychology is a person, a mirror of the state of mind. It seems that this is the secret of the formation of the famous psychologists' statement: "psychology is me." Also, in our opinion, the prerequisites of philosophy form through psychological problems. Thinking is inherent in human, philosophy is created by thinkers. In accordance with this, it is possible to recognize psychology as related to philosophy.

According to the psychologist-professor A.N. Zhdan, the first step in spiritual life is mythical consciousness, and subsequent ones are artistic poetic and scientific consciousness. According to him, the concept of the soul exists from time immemorial and originated from their original belief in myth. The artistic creativity of the people (poetry, fairy tales, etc.) and their attitude to religion show a great interest in the spiritual world. This pre-scientific or non-scientific concept is a special concept in itself, and they are different from the knowledge that is carried out in science and philosophy... [8, 22]. Here he explains that he sees the soul as a mystical force, and that the soul is "a creature in life, a person inside." It is difficult to overestimate this opinion of the scientist. However, the scientist openly stated that folk art has an additional influence on the birth of psychology, and this conclusion clarifies our opinion. Then the work of art also has a direct influence on the creation of psychology and philosophy. In his book "Ancient Literature" he was told that "the roots of ancient literature lie deep in mythological development. Myth and beauty in literature contribute to an active start from surprise" - a bunch of evidence [9, 8]. This is due to the fact that myth and ancient literature, which are the basis of archetypes in the artistic world, are closely related, and myth is the product of human thought.

"The Modern Philosophical Dictionary" (1990) provides a summarized statement about the archetype. In this work, K.G. Jung divided the archetype into two parts: "the personal unconscious and the collective unconscious." The personal unconscious was defined as: "the 'concentration' of displaced manifestations. The collective unconscious, on the other hand, has been described as having a universal nature and containing images of the same content and behavior for all people. The content of the individual unconscious is "emotionally colored complexes", it is the "collective unconscious" that is emotionally colored complexes [10, 82]. This means that the two repeat each other. From this conclusion of the scientist, we can conclude that an archetype is an image that is constantly repeated everywhere in the course of historical development, when creative imagination is fully recognized. In fact, this is a mythological image. According to Jung, "if we study these images with real care, we will find that they were formed under the influence of countless experiences of our modern ancestors" [10,82]. In other words, the archetype – myth, fairy tale, belief, and sometimes legends reflected in reality through stories. This conclusion is stated in the two-volume encyclopedia "Myths of the nations of the world"...archetypes act as the structure of the primary images of the collective unconscious imagination and the category of symbolic thought, which, according to Jung, organizes appearance" [11, 110].

Archetype is a concept based on the definition given by the Swiss scientist Carl Gustav Jung, which is derived from the Greek word "archetype" – "primary image". The reason for this is that K.G. Jung was one of the first to study the archetype, from the point of view of any science, and was the first to define and introduce it into science. This includes the statement of S. Muller: "Carl Gustav Jung, who was the first to begin to study the archetype and introduced it to science in 1912. Then many scientists tried to unravel the mystery of the archetype..." – [12, 202], in addition, E.A. Bennett in his book called "What happened to Jung?" says "...he introduced the concepts of extraversion and introversion, the terms complex, archetype, individualization and the collective unconscious" [13, 7].

K.G. Jung is guided by the idea of "revealing the secret of the human personality" before expressing the idea that in order to study personality, it is necessary not to focus only on his consciousness.

Jung's "personal unconscious" was caused by Freudian understanding. This understanding is supported by Jung, but after his own time – consuming experimental research, he supplemented it with the concept of the "collective unconscious". Just as the term was initially misinterpreted, it is now misunderstood. Many confuse it with group consciousness, with the insane actions of grouped people. Unlike the personal unconscious, the peculiarity of the collective unconscious is that it is not a personal perception. No matter how smart a person is, most of the concepts in his mind do not differ from the concepts of other people, because all concepts in the human mind have a common foundation. Jung interprets this

statement as the "collective unconscious" [13, 60].

Specifically, the collective unconscious consolidates as the result of the ancient experience of living in modern people. In addition, they leave behind a memory of the past, an archetypal memory. According to Jung's interpretation, the personal unconscious consists of "complexes", while the "collective unconscious" consists of an "archetype", which is, a primary type. Further, he talks about the similarity of archetype and intuition, and explains that the subconscious image of intuition – can be recognized as archetype.

To carry out his experience related to the archetype, Jung and his followers J. Campbell, E. Neumann et. used the myths of the nations of the world. A very important place here is occupied by Jung's opinion about the metaphorical nature of archetypes, and not allegorical ones, like Freud's. As the most important mythological archetypes, Jung distinguished primarily the archetypes "mother", "child", "shadow", "animus" and "anima", "wise old man".

"Mother" means the eternal and indelible unconscious. "Child" - the collective unconscious, symbolizing the beginning of the awakening of the individual (but associated with the differentiation of the primary unconscious, as well as the "antipathy" of death and new birth). Well-known archetypes among them are anima and animus. The concepts of anima and animus were used by K.G. Jung to describe the "eternal images" of the experience of tenderness and courage, femininity and masculinity. Anima and animus are female and male images that are inherited in the ancient system of life and transmitted by the descendants of ancestors. These images are unconsciously shown (transferred) to another person, belong to the basis of the opposite sex and contribute to the emergence of feelings of love and hatred. They are archaic forms of mental phenomena, often referred to as "souls" in their totality and integrity.

The scientist believed that Anima and Animus will lead to the spirit of forgotten ancestors. The way they work is to think and feel, recognize life and the world, the gods and people. Both archetypes have fatalism that can lead to tragic consequences. Their image is so stranger to modern man, explaining to their minds often explained that they are equal to psychosis.

Another type of archetype used by Jung is a shadow archetype. That is, in to unconsciousness, it reflects the contradictory of human mental structure with minor signs. Initially, any person is in the form of differential integrity, potentially living in the form of a specific fact. In the case of physiological and spiritual development, this integrity is differentiated and is divided into parts. Ego appears within a human, which will be "unconscious" from the same time as it is to grow. Also, it forms unconscious images, intersections and traumatic experience, sublimity and complexes. The complexes are independent and reasonable. They associate some size of mental energy and have their own will. Jung used the term "shadow" to mark the mental truth that can be relatively understood at the level of understanding, but it is

much more difficult to understand it in practice and theoretical understanding. He wanted to show unseparables that show most of people. The same contrast is found in the works of other scientists.

And "smart old" is a high spiritual synthesis that coordinates the world of counting and unconsciousness.

The role of the concept of archetype in culture and folk art is special. On the basis of K.G. Jung's theory of the collective unconscious, the concept of "cultural archetype" was formed. The scientist explained this theory by the fact that the concept formed in the intuition of one person is also in the intuition of all people, because each concept has its own origin [2, 123].

In addition to the "analytical psychology" of K. Jung, the teachings on the archetype were comprehensively developed in Vygotsky's "cultural-historical theory", J. Cooli's "symbolic interactionism" and the concepts of cultural value-the symbolic system.

At the same time, the question of distinguishing the differences of the collective unconscious in the mentality of the individual psyche and society was asked by K.G. Jung's student J.Henderson made clear. In his work "cultural unconscious" he highlights the area of "historical memory", which lies in the "cultural unconscious" – between the collective unconscious and the model of modern culture. It (historical consciousness) can equally encompass consciousness and unconscious, and defines a "type of identity" based on the archetypes of the collective unconscious, which are mobilized to shape the myths and traditions of a social group. J.Henderson pointed out that his teacher K.G. Jung, although he referred to this layer of the collective psyche, did not give him a personal definition. The cultural psyche explains that it lives in a tribal tradition, in its own family, where the child first absorbed its cultural orientation. It is sought about the need to combine the study of cultural forms and their archetypal origins [14, 155].

Thus, cultural archetypes are not just empty forms of manifestation, such as "possibilities", but historically formed representative cultural forms, symbols that are ready to a much greater extent in the psyche of an individual compared to archetypes of the collective unconscious. At the same time, they retain the features established by K. G. Jung: affective nature, regulatory function in social processes. But in certain cases, archaic syncretic archetypes can create individual archetypes as the culture becomes more complex and sometimes contrast with the culture.

The archetypal unconscious has not only been used in philosophy and psychology. Its formation brought a new subject of study in literature and art, that is, it initiated the study of the psychology of creativity and its laws. In particular, N. Frye, J. Campbell, M. Bodkin, E.M. Meletinsky and other scientists have made their influence on the development of psychological interpretation of literary works. E.M. Meletinsky developed Jung's teachings in his work "Poetry of myth". The scientist analyzes its manifestation in literature, noting that the archetype, which initially

received psychological content, began to follow the model of the literary archetype from the twentieth century, taking into account Jung's statement that among the many definitions given to the archetype (K.G. Jung did not give an unambiguous definition of the archetype) defines it as myth-building structural elements of the unconscious psyche. And states that it is possible to give a definition that archetypes are certain structures of the first images of the collective unconscious imagination and categories of symbolic thought that organize external manifestations [15, 62-63]. L.S. Vygotsky suggests to the reader about the need for special psychological research to understand the mechanism of mental influence of a work of art: "we have all the foundations to understand that with psychological loads there is no fundamental difference between the processes of people's and personal creativity" [16, 47]. At present, it can be said that the work of the author and the work of the team in most cases combine the archetypal part of the psyche that activates human activity. But, of course, the result of this activity is in many factors, has little to do with science. It is important here that already at that time the scientist distinguished collective psychology over individual psychology. Requires a careful consideration of the ratio of collective and individual, social and natural origins in the human psyche, which is realized in works of art. The study of the archetypal structure of a work of art is only one of the many aspects that systematically approach the problem of a comprehensive study of literary works.

An archetype in literary criticism is a pattern that the author takes to create an image or plot of a character, the original image or object of his imagination, if it is required by the author's thought, and if it is not needed – leaves it unchanged. More specifically, the literary archetype is the plots and motifs or images that are often repeated in folklore or literature. Bolshakova explains that the literary archetype is a "continuous", "generating model" that, despite being capable of external changes, accumulates in itself an unchanging value – meaning nucleus [17, 171].

**Results.** In the literature and culture of any people there is its own history. The origin of literature is folklore. For this reason, folk legends, fairy tales and other folklore works are an archetype. Legends have their own cosmic, anthropological, theogenic, calendar, eschatological types. Whatever the type of these, the main purpose is to describe the phenomena and mysteries of the world. And the main character in it is the owner of gigantic power. The main task assigned to him is to create life, protect his land and society from the owners of dark power, respect and preserve its traditions. An example of this is Prometheus. He is a popular character in Greek mythology, his bringing fire, which has become an archetype in the literature that follows him.

Not only Prometheus, but also heroes in the image of the owner of a giant power, which are found in other works of such world literature, form literary archetypal images. In world mythology, in addition to the image of a hero, archetypal images were created, such as a six-winged horse, a miraculous sword, a

Samruk bird, etc.

At the present stage of the development of science, the concept of "archetype" is becoming more complex, since the scope of the definition of the term is very wide, as is the practice of its use. In literary criticism, this concept works in several senses.

In the study of archetypes and legends, a number of concepts are used: mythologeme, archetypal pattern, archetypal formula, motive, archetypal qualities. Often the archetype is closely linked to the motive.

The concept of motivation as a simple narrative unit was first theoretically substantiated in A.N. Veselovsky's "Plot poetics". He was interested in the repetition of motives in narrative genres in different peoples. The motive was formed as the basis of the "poetic language", inherited from time immemorial. "By motivation, I understand a simple narrative unity. In the early stages of human development, in the unity of household and psychological conditions, such motivations were formed spontaneously. Veselovsky believed that motivations arise in each tribe in a situation independent of each other. "The sign of motivation is a figurative one – triplet system...", for example, an eclipse (the sun was stolen by someone), brothers vying for inheritance, vying for a girl. The scientist was looking for an answer to the question of what motivations could appear in primitive people. He studied the prehistoric lives of different tribes based on their poetic memories. After studying these formulas, he came to the conclusion that motivations are not an act of creativity. Creativity, according to Veselovsky, is reflected in the "combination of motives" [18, 499].

"A look at the unconscious" is the last work of K.G. Jung, a short time passed before his death in 1961. This work opens this publication, the rest of the sections of the book were written by the most famous students of Carl Jung. Published in 1964, after his death, this work is a well-known introduction to the analytical psychology that he created. We believe that this work is one of the first studies of human psychology from the very beginning to the very end. About the teaching of Carl Jung, D. Freeman notes that it is important: "it can be said that the teaching founded by Jung has expanded the world of modern psychology and made it more refined by people who are not related to this field, its well-known names of terms such as "extrovert" and "introvert" are considered the basis of it" [7, 16].

At first, Carl Jung, who was recognized as the founder of analytical psychology, later studied the archaic, mythological heritage, opened the way for the subsequent ones to analyze it at the literary and artistic level, clarified the fact that the psychology he was looking for should look for data related to some of the views of man and nature from mythology, and explained the psychological manifestations of the spiritual world of mankind. searches in the literature, indicates and predicts a new direction of research.

Summarizing Jung's understanding, an archetype is the first blueprint of an image created in the form of predictions based on human imagination. That is why

archetypes appear in people's literature and culture, works of art, and the world of fantasy. According to Jung, an archetype is not an image, but the first scheme of that image, the ultimate prediction, the first psychological illusion in the mind. This corresponds to the Greek word "archetype" which means "original type".

**Conclusion.** Therefore, the final form of the archetype does not represent any material or animal image in its state, but only creates and predicts its scheme. So how is the original image born? Can the answer be found in Jung? Of course, K. Jung left reasonable answers to this. It is written about him in the work "Myths of the world" that "the archetype clings to the mother's nourishment, and then fills it up, likening it to the growth system of the crystal" [11, 110]. That is, the conclusion that "The original image, the image has a complete meaning only when it absorbs the necessary qualities into the mind and is filled with the necessary things" [9, 110].

If we pay attention to this conclusion of the scientist and express our opinion: the archetype is primarily influenced by feelings, colors, imagination and symbols. The reason we say so is that an archetype is a representation, a scheme of the first images. A set of elements such as imagination, feeling, color and symbol, intuition, which turn that simple scene into a complete image. After all this passes through the filter of consciousness and enters the soul of a person, a close connection is established between the first scheme and the subsequent elements. And the archetype is the main core of this.

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### **ӘДЕБИЕТТЕГІ АРХЕТИП ҰҒЫМЫ ЖӘНЕ ЮНГ ТЕОРИЯЛАРЫ**

**Аңдатпа.** XX ғасырдың көптеген ойшылдары бүкіләлемдік мәдениеттің ортақ тарихы жоқ, әрбір тарихи-мәдени дәуірдің мазмұны мен мағынасы бір-бірінен алынбайды, оларды қоса да алмаймыз деген қорытындыға келді. Мұндай қорытынды қазақ әдебиетінің жаңаша мәдениетін қалыптастырудағы дәстүрлік мәдениетті зерттеуге үндеуге жол ашты. Бұл жолда сөз шеберлері психология, философия және мифология арқылы әлемді жаңа, жаһандық қабылдауға ұмтылды, және де барлық бағыттар ішкі әлемнің прототипіне айналды. Ғаламдағы кез-келген құбылыстың, жаңадан ашылып жатқан жаңалықтың да түпнұсқасы болады. Түпнұсқа деп отырғанымыз жер шарындағы барлық жаратылыстың бастауы, ол – архетип. Мақалада «архетип» ұғымның қалыптасуы мен ғылыми айналымға енуін швед ғалымы Карл Густав Юнгтың есімімен байланыстырылды және ғалымның архетиптер теориясына ерекше назар аударылды. Ғалымның «тұлғалық бейсаналылық», «ұжымдық бейсаналылық» ұғымдары мен «ана», «бала», «көлеңке», «анимус» пен «анима», «дана қария» архетиптеріне қысқаша сипаттама берілді. Сонымен қатар, «архетип» терминінің шығуы төңірегіндегі К.Г.Юнгке дейінгі және кейінгі ғалымдардың да маңызды пікірлеріне де назар аударылып, және оның әдебиеттегі қолданысы жөнінде әртүрлі зерттеулер мен тұжырымдамалар тұрғысынан қарастыруға ұмтылыс жасалады.

**Түйін сөздер.** архетип, ұжымдық бейсаналылық, әдеби архетиптер, К.Г. Юнг, бейсаналық, миф, мифологиялық образ, әдебиеттану.

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### **ПОНЯТИЕ АРХЕТИПА В ЛИТЕРАТУРЕ И ТЕОРИИ ЮНГА**

**Аннотация.** Многие мыслители XX века пришли к выводу, что Всемирная культура не имеет общей истории, содержание и смысл каждой историко-культурной эпохи не сводятся друг к другу и не могут быть объединены. Такой вывод позволил обратиться к изучению традиционной культуры в формировании новой культуры казахской литературы. На этом пути мастера слова стремились к новому, глобальному восприятию мира через психологию, философию и мифологию, все направления стали прообразами внутреннего мира. Каждое явление во Вселенной, новое открытие, будет оригинальным. То, что мы называем оригиналом, является началом всего творения на планете, которое является архетипом. В статье формирование и введение в научный оборот понятия «архетип» связывается с именем шведского ученого Карла Густава Юнга, особое внимание уделялось его теории архетипов. Даны краткие описания понятий ученого «личностное бессознательное», «коллективное бессознательное» и архетипов «мать», «ребенок», «тень», «анимус» и «анима», «мудрый старик». Были детально изучены труды ученых (написанные до и после трудов К.Г. Юнга), которые изучали происхождение термина «архетип», рассматривали его использование в литературе с точки зрения различных исследований и концепций.

**Ключевые слова.** архетип, коллективное бессознательное, литературные архетипы, К.Г. Юнг, бессознательное, миф, мифологический образ, литературоведение.

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