ANNOTATION
for the dissertation by Anar Boranovna Abdullina,
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on the topic: «National code and mythopoetics in the prose of Aigul Kemelbaeva»

General description of the research. The development of modern Kazakh prose is closely linked to the artistic worldviews and aesthetic principles of its writers. Within the context of world literary studies, modern Kazakh prose has a special significance as an artistic embodiment of national identity. The trends and directions that emerged in the last quarter of the twentieth century and the early twenty-first century, in conjunction with socio-political transformations, made a significant contribution to the thematic, ideological, semantic, and poetic systems of Kazakh prose. Focusing on the work and poetics of Aigul Kemelbayeva, a prominent representative of this period, the present study aims to reveal the artistic development of Kazakh prose and the processes of national identity revival in the era of independence.

Aigul Kemelbayeva is a Kazakh writer whose life and creative career span markedly different historical epochs. She has experienced and deeply internalized numerous spiritual, cultural, and scientific transformations, and, with a refined artistic sensibility has succeeded in organically intergrating folk traditions, national consciousness, global cultural experience, and a vivid Kazakh cultural ethos into her literary work. In her works, she engages with a wide range of literary trends and directions, reflecting the historical and social context, national identity, and the stages of development associated with colonial, decolonization, postcolonial, independent, and contemporary Kazakhstan. At the same time, her writing addresses distinctive and non-replicable themes and ideas.

The analysis of A. Kemelbayeva' prose works, literary criticism, and essays makes it possible to identify key trends and directions in the development of modern Kazakh prose. Her writing incorporates such literary movements as modernism, postmodernism, and metamodernism, which function as responses to the demands of contemporary literature. However, the most effective feature of the writer is the representation of postmodernism and metamodernism in a national context, within the framework of popular beliefs. From this perspective, the study of Aigul Kemelbayeva's work through the lens of the national code makes it possible to identify and more deeply comprehend national identity as it realized within the laws of artistic development of modern Kazakh prose.

Relevance of the study. It is well established that Kazakh literary studies include works aimed at identifying thematic and contemporary foundations within the general concept of *modern Kazakh prose*. At the same time, many studies do not examine the complete creative laboratory of an individual writer, instead addressing it only fragmentarily. In this context, a systematic analysis of the poetic features of a particular author's work makes it possible to reveal innovative and original characteristics that

contribute to the development of national literary scholarship. For this reason, the present dissertation undertakes a comprehensive examination of the literary process and the trends of theoretical and artistic development across the entire body of prose by A. Kemelbayeva. The effective use of the national code in the writer's work is manifested in the following features: the incorporation of mythological (neo-mythological) and neo-mystical elements, accompanied by the revival of folkloric motifs; the extensive use of archetypal and symbolic imagery, as well as recurring leitmotifs; the effective use of allusions and reminiscences within the context of intertextuality. In the works of A. Kemelbayeva, elements of chronicle prose with the representations of the creative personality, the writer, and the self-portraitist narrator, is presented from varying perspectives in each text. Consequently, the study of her work within literary-theoretical, historical-social, and poetic contexts, and from the perspective of national conceptualization, demonstrates the contemporary relevance of her themes and enables a renewed understanding of the national code in modern Kazakh prose.

The object of the study. The genealogical tradition, archetype structurs, and mythopoetics (including neomythology, neomystics) in the prose of Aigul Kemelbayeva.

The subject of research. The features of the realization of the national code in the complete body of literary works by A. Kemelbayeva, including her short stories, novels, and novellas.

The purpose of the research. The purpose of this study is to examine, within the framework of the national code, the issues of genealogical prose, archetype, symbolic structures, mythopoetics, folk knowledge and belief systems, as well as Kazakh psychology and identity in the prose works of A. Kemelbayeva.

To achieve this purpose, the study sets the following specific **objectives**:

- to analyze the neo-mythological and neo-mystical dimensions of A. Kemelbayeva's prose through an intertextual approach, with particular attention to the function of folkloric motifs in her short stories;
- to examine archetypes and symbols in the writer's works from theoretical and methodological perspective, as well as to identify the specifics features of archetypal imagery rooted in both in the author's individual unconscious and the collective unconscious;
- to define the theoretical foundations of the concept of genealogical prose and to analyze the particulaties of the genealogical tradition as realized in A. Kemelbayeva's works;
- to study manifestations of national psychology in A. Kemelbayeva's prose within the framework of folkloric discourse, including an analysis of the literary concept of the split personality, with comparative reference to the works of T. Abdik and A. Zhaksylyk;
- to explore themes related to the national code and character, folk traditions and identity, the Kazakh worldview, and national identity in the writer's prose;
- to examine the metamodern features of the novel «Munara» within the framework of national discourse, with a focus on animalistic imagery and ecocritical perspectives.

Research methods. In the course of the dissertation, traditional research methods such as observation, identification, synthesis, comparative-historical analysis, and generalization were mainly employed. In the analysis of specific aspects of A. Kemelbaeva's prose, the study also draws on *interpretative and intertextual approaches,* as well as *functional and systematic analysis, comparative and typological methods, cultural and semiotic analysis, genetic and discourse analysis, content and frame analysis, and the methodological principles of ecocriticism.*

The theoretical (methodological) basis of the research. The dissertation is grounded in the works of scholars whose studies address the mythology, mythopoetics, literary theory, cultural studies, and contemporary literary paradigms. Research on mythology and the author's myth (neo-mythologism) forms a significant foundation of the study and includes the works of E. Meletinsky, V. Rudnev, K. Zhubanov, L. Benois, A. Maulenov, Zh. Aymukhambet, K. Nurkamal, A. Naimanbaev, D. Kaliakparova, and S. Kerimbaev. Cultural interpretation of myth are based on the theories of C. Lévi-Strauss, J. Campbell, E. Tylor, and M. Eliade, while the concept of the collective unconscious draws on the analytical psychology of C. Jung. The study also relies on classical and modern theories of poetic mechanisms and literary structure developed by A. Potebnya, V. Ya. Propp, O. M. Freidenberg, E. Meletinsky, Yu. M. Lotman, V. N. Toporov, and R. Barthes. Research on myth in Kazakh folklore is represented by S. Kaskabasov, E. Tursynov, Sh. Ybyraev, B. Abylkasym, S. Kondybai, R. Almukhanova, T. Asemkulov, Z. Nauryzbayeva, A. Toishanuly, M. Imangazinov, T. Kydyr, S. Itegulova. The theoretical framework for mysticism and neo-mysticism is formed by the philosophical and literary works of I. Kant, F. Schelling, M. Eliade, M.M. Bakhtin, J. Campbell, R. Bartini, E. Balagushkin, A. Fokin, A. Afanasyev, B. Iskhak, G. Akhmetova, A. Akhmetova, A. Askarova, A. Nusipalikovina, and Sh. Akhmetova. The horror genre is examined with reference to the studies of T. Mirvoda, A. Mutina, and A. Kostyukhin. The concept of chronicle prose is grounded in the works of A. Del, M. Bakhtin, S. Averintsev, G. Vinokur, Yu. Lotman, A. Veselovsky, A. Dzhioeva, E. Nikolsky, J. Saltakova, A. Kospagarova, A. Seydimbek, and U. Samenkyzy. Issues of the national code and national values are explored through the works of N. Khudolei, S. Seralimova, S. Altybayeva, O. Ismailova, A. Sharip, K. Urazbaeva, D. Netalieva, Zh. Kurmanova, A. Turisbekova, G. Piralieva, G. Baltabayeva, as well as the studies conducted under the supervision of S. Syzdykov. The theoretical understanding of postmodernism, post-postmodernism, and metamodernism is based on the works of R. Barthes, U. Eco, J. Derrida, M. Foucault, V. Kuritsyn, M. Epstein, E. Chemezova, N. Mankovskaya, E. Farino, M. Krylova, M. Yapolsky, O. Davydova, T. Teperik, N. Ippolitova, P. Spivakovsky, and G. Lushnikova, as well as research by A. Afanasyeva, S. Aituganova, and G. Saulembek.

The main sources of research paper. During the course of the dissertation, the following works were studied:12 stories in the genre of genealogical prose by Aigul Kemelbayeva; 29 stories addressing the the national code, folklore, neo-mythology, archetypes and symbols, the stories «Auliebulak», «The Butterfly that landed on the air balloon», «Maya», «Journey to the seventh continent» and the novel «Munara».

Scientific novelty of the research.

- The distinctions between neo-mythological and neo-mystical tendencies in the writer's works have been identified and theoretically substantiated;
- Within the framework of the author's individual unconscious and the collective unconscious, archetypes and archetypal images in the writer's prose have been examined, their interrelations have been identified for the first time, and the sacred image of the "native land" has been analyzed in the context of national symbolism;
- On the basis of A. Kemelbayeva's works, the nature of the genre of "chronicle prose", regarded as one of the formative genres in Kazakh literature, has been analyzed and its theoretical justification has been provided from the perspective of world literary studies;
- The issue of the national code in the writer's work has been systematized into three levels (folkloric motifs, national symbols, and national values) and analyzed from cultural and semiotic perspectives;
- The writer's short stories have been examined individually, with particular attention to themes of childhood; duality and fragmentation of personality, female representation, and human psychology within the framework of gender and national discourse;
- A comprehensive poetic analysis of the novel "Munara" as a work of metamodern literature has been conducted for the first time, addressing issues of the national idea, ecocriticism, and the animalistic imagery.

The theoretical significance of the study. The findings of the dissertation contribute to the development of the theoretical foundations of modern Kazakh literary studies in the fields of genealogical prose, postmodern discourse, metamodernism, and post-postmodernism. The research enriches existing scholarship with new insights into the representation of the national code as a meta-concept in literary prose and facilities the identification of innovative analytical approaches to modern world literary trends in comparison with modern Kazakh literature. The key terms and concepts employed in the dissertation, including national code, national values, and national identity, are conceptualized as relevant phenomena of twenty-first-century literature. In the context of globalization and virtualization, the national code in literary prose functions as means of preserving cultural distinctiveness and contributes to the continuity and revitalization of customs and traditions embedded in national cultural memory.

The practical significance of the study. The results of the research may be applied in several practical domains. Primarily, they can be used in the field of education: the materials of the dissertation are suitable for teaching courses such as "Contemporary Kazakh literature", "Theory of Literature", "Literary Studies", and "Kazakh Prose", as well as for the development of textbooks and teaching aids. In addition, the findings of the study may serve as a methodological and conceptual foundation for further research in emerging areas of modern Kazakh literary studies.

The main conclusions submitted for defense.

1. Neo-mythology in the works of A. Kemelbayeva represents a revival and reinterpretation of traditional mythological structures shaped by process of global cultural development. Mythological elements in her prose evolve in accordance with the aesthetic and ideological demands of the new era.

2. Although A. Kemelbayeva's works extensively employ established archetypes, such as the "anima", "animus", "mother", "shadow", "bird", "infant", "personality", "ego", and "God", within both in the author's individual worldview and the collective unconscious, the image of "land-water" (native land) is presented not as a conventional archetypal but as a sacred symbol grounded in national semantics. The primary function of archetypes in Kemelbayeva's prose is cultural and cognitive, serving as a means of transmitting the national code.

3. In her genealogical prose, the writer addresses themes of tribal affiliation, the tradition of the seven ancestors (zheti ata), and dynastic continuity, thereby introducing the Kazakh genealogical tradition into fictional narrative. As a result of the analysis, a group of texts previously classified in both world and Kazakh literary studies as eulogy, autobiographical writings, or and memoirs has been reclassified as "genealogical prose".

4. The decoded conceptual structures in A. Kemelbayeva's prose function as a means of revealing Kazakh national identity. A national code serves as a mechanism for archiving a profound understanding of the culture of a particular ethnic community. Through the effective integration of elements of the national code, A. Kemelbayeva revitalizes traditional customs, practices, and core cultural concepts, thereby reaffirming national identity within contemporary literary discourse.

5. Each of the writer's short stories addresses fundamental issues that differ thematically and ideologically and engage with a variety of genre and literary paradigms. In her works for children and adolescence, which focus on the themes of genealogy and psychology, A. Kemelbayeva conceptualizes dream time and space, duality, the national code, Kazakh educational tradition, and folk psychology through the archetype of the "women", interpreted within the framework of feminist discourse.

6. The dynamic interaction between traditionalism and innovation in the writer's works reveals clearly articulated contemporary, postmodern, and post-postmodern tendencies. On this basis, the novel "Munara" is identified as the first metamodernist novel in Kazakh literature.

Publication of research results. On the topic of the dissertation, a total of 10 articles have been published, including 2 articles in journals indexed in the Scopus database, 5 articles in scientific publications recommended by the Committee for Quality Assurance in Science and Higher Education of the Republic of Kazakhstan, and 3 articles in the proceedings of international conferences.

The structure of the research work. The dissertation consists of an introduction, two main parts, a conclusion, and a list of references.