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## Nomads yurt as an archetype\*

**Abstract.** *The archetype of house performs a sacred function in the culture and knowledge of the peoples of the world from the point of view of space. However, depending on the geographical location and historical and social status of each nation, housing is used in different connotations. Today, since the archetype of house is of universal importance, the research based on cross-cultural communication is relevant. The article analyzes the archetype of the house in comparison with the Kazakh and foreign literature.*

*The authors focused on ancient myth and folklore, traditions and works of art on the basis of the concept of the collective unconscious archetype by C.G.Jung. As an ethno-cultural archetype, the features of the culture of the Kazakhs and other peoples were defined, guided by the shelter in various motifs and images.*

**Keywords:** *archetype, collective unconscious, culture, ethnos, Jung, literature, mythology, Nomads, house, yurt.*

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### Introduction

Every country has its own national mentality, ethno-cultural archetypes depending on its geographic location, historical and social status and craft, customs and way of life. For example, there are many forms of greeting, depending on the nature of each nation. When the Kazakh people greet someone, they can say: "Are your cattle and family well-off?", The British people say: "How's the weather today?" a hundred times a day, and the Chinese can greet as "吃饭了吗 – Chifan le ma" (Have you eaten? Are you full?)

and each type of greeting has its own meaning. Since cattle had a special place for nomadic Kazakhs, the first thing they asked about was the welfare of the cattle. Anthropomorphic images in the ancient literary heritage and on the balbals (stone baba), well development of pastoralism among nomadic peoples, absence of the concept "wild nature", reflection of nature and animals in the culture and art of the ancient Turks, moving in the steppe in winter and summer, are a regularity. Under the meaning of cattle there is about the general life: the feeling and well-being of the people.

Due to the fact that the weather in England is very changeable, it is appropriate first to ask about the weather. Linda Geddes[1] writes about this in her article “Why do Brits talk about the weather so much?”.

It is not for nothing that the Chinese, who have experienced a lot of hunger and poverty, ask if they are full. As we have seen, it is enough to pay attention to the language, literature and traditions of countries in order to learn the background. In addition, since the spiritual values of each nation are found in history and cultural artifacts, studying ancient data and myths, one can get closer to the roots of totemic symbols and archetypes that are unconsciously passed down from generation to generation.

Nowadays the problem of determining and popularizing the worldview, common identity of the nations of the world has become relevant in a new way, the newest interpretation as a category on the basis of modern research methods. Among the main human values it is important to consider the concept of “house”, “home”, “dwelling” as an ethno-cultural archetype and motif, a national symbol.

The concept of house/home is considered in such scientists’ works as V.V.Radlov[2], C.G.Jung[3], G.Bachelard[4], M.Bodkin[5], Sh.Ualikhanov[6], M.Lotman[7].

C.G.Jung, in the course of analyzing the Surah-18 of the Koran “Cave”, noted that inside the secret cave there is a process of renewal of the human soul, when describing the cave, you can find a connection between the yurt of Nomads. For example, they say that in the center of the cave there is a precious stone, from the roof you can watch the sunrise and sunset, even earlier, and from the shanyrak (wooden circle on top of the yurt), looking at the sun, determined the time too. Gemstone in the center is an earth symbolism of the sun in the sky, i.e. there is a continuity between the hearth – light – gemstone. Jung compares this vision with the image of the transformation of things in alchemy between the Sun and the Moon, or with the manifestations of purification, renewal in the Nahavo tribe [8, 276 p.].

The yurt is an advanced example of a nomadic civilization. Because creating a stable, durable

and fashionable winter snowstorms and strong winds and precipitation of autumn – spring demands great skills and fine art and also valiant work. In this regard, based on the opinion of Radlov, the researcher, starting with the creation of a whole yurt, getting acquainted with the activities, the place of each equipment, admiring the skills of the Kazakh people, noted that “the yurt of the Kazakhs differs from the houses of some nations with cleanness and bid size. And gives a positive assessment: “The yurts are clean and made of good felt” [9, 108 p.]. Moreover, showing the loyalty and breadth of the Turkic people he also presents the yurt as an example: “No yurt is locked, no yurt has a storage chest... I myself have repeatedly been convinced of their authenticity” expressed his opinion about the Turks of Central Asia [2, 649 p.].

### **Research methods**

The methodological approach of this study is mixed methodology based on reconstruction of the historical context that is comparing works of different times, motifs and plots, researchers identify the features of the house archetype on different cultures.

Case studies have been long established in literature to present detailed analysis of the house image. Scholars have investigated the house image in terms of the collective unconscious of archetype. Various methods were used to study the house archetype. Through the method of systematization, the essential images of different houses were collected from the world’s ancient mythology and folklore, literature and art. Their stylistic and artistic functions were described. Novels and stories in Kazakh and foreign literature were collected and classified on the basis of similarities of ideas, themes and periods. Modern Kazakh literature was chosen in the analysis, as it is better to use unexplored works to get the perfect results.

In the research used the comparative-contrastive method of analysis of archetypal images in Kazakh and world literature, and mythical elements in the works were studied accurately. The hermeneutic method was

rationally used while simultaneously studying the archetypes, associated with house and archetypes in myths and ancient legends, folklore and literary archetypes, and the transformation of mythical images in modern literature was analyzed by the historical-typological method.

So, the following three concepts are considered in the scientific article:

- House – family, hearth;
- House – Motherland, native land;
- House is another world, an eternal home.

### Discussion

The house for the Kazakh people is a sacred, blessed place filled with great secrets. It is not only the human refuge that is considered at the level of spiritual knowledge. For instance, the main, central part of the Kazakh yurt is the hearth. The life of the Nomad people unfolds at the head of the house. That is, “the hearth keeper”, “head/cheif of the family”, “family”: the keeper of the hearth is a woman, the owner of home is her husband, the hearth – fire that unites people of the family serves as a sacred fire. Even in ancient, we know that in a tribal society, a certain number of people gather at the top of the fire. Fire was symbolically considered sacred as an image of the sun on this earth.

Currently, in many works of art and feature films, despite the fact that the settlements are destroyed by war or the enemy, the smoke does not fade, everything is destroyed, but the hearth is smoking, smouldering and this is a symbolic detail, the country is dying, and behind it is smoking, here it is noticed that there is continuation of the family. Kazakh people have such concepts as “may your smoke not fade away”, “smoke – to a son”, here the concepts of smoke – house – people – Homeland are understood.

The major feature of the yurt is its roundness does not hold snow in winter that also indicates a high level of nomadic civilization. The perspective of roundness among the Kazakh: shanyrak (root), dastarkhan (table), kurt (cheese), shelppek (pancake), boursak (national food) all have a round shape which is connected with the cyclic

process in the Nomads experience. According to every season, in the summer they move to jailow, in the winter they transfer to wintering (kistau), the rounding form of life is reflected in everyday life. It is true that together with the cycle of natural phenomena, the “twelve-year cycle” in the life of a person, which falls on 13 years, it is also associated with Nomads archetypes. In this regard, N. Frye in “The Anatomy of Criticism” says that in according the laws of nature, the sunrise and sunset, the cyclical repetition of the seasons are found in the stories about the birth of mythological characters of early time, the parallel coincidence of human destinies and natural phenomena indicates a strong continuity with nature [10, 253 p.].

Speaking about the peculiarities of geometric forms in the work “Poetics of Space”, G. Bachelard, using examples of the external shape of a bird on the basis of the poems of J. Michelet, R.M. Rilke, notes that “The round cry of circular existence gives the sky the circumference of a dome. And everything seems to rest in the surrounding landscape. Circular existence distributes the circle, distributes the rest inherent in all circles” [4, 203 p.]. He connects the circled world with calmness and peace and with cosmos. In addition, in French poetry, it is said that the tree of life – the nut tree has a rounded shape and characterizes the sky and the earth as a connecting integral cosmos [4, 204 p.].

It is noticed that not only in the Kazakh worldview, but also in the mythical knowledge of the people around the world as a whole, the round shape has acquired a special meaning and character.

One of the national features in the house decoration is the presence of an ornament on the yurt, for example, the ornament “sheep horn” – the image of the Kazakh people, whose ancestor was cattle breeding, while the Russians always had the image of roosters, pigs, chickens, cows outside their houses, and all this clearly shows the continuity of the people with the concepts formed in the early national unconscious. In addition, it measured the role of women and men in the house, when a man showed his status by making a frame which creating the main

support of the house, a woman was responsible for ensuring of being warm, beauty, kind in the house and for felling and decoration of inner and outer parts of the yurt with interior items. In the novel of A. Altay, it was also noted that Ular after his mother's death wandered through the steppe, i.e. with the death of his mother peace and harmony in his house also went away.

The superstitions of the Kazakh people in relation to the house, long passed from father to child, define their collective unconscious about the property of the house. For example, such superstitions as "do not step on the threshold", "spray some butter on the door jambs", "do not pull on the door jambs", "step from the threshold with the right foot" say of national unconsciousness about every detail of the house. From the point of view of the boundaries of space, the Russian people symbolically denote the threshold as their self/someone else's, internal/external, i.e. separating two worlds, considered sacred for baptism, death and a feast, for example, the phrase "spit on his threshold" might be arisen from these facts.

In connection with the belief that the door jambs and thresholds of the Kazakh house do not let in extraneous demons, due to what there is a ban "not to step on the thresholds", "not to pull on the door jambs". This trend is also found in the customs of the Mongolian and Kyrgyz people. Thresholds are also associated with the lower world, for example, when a person is sprayed with water for the purpose of treatment, they put a vessel of the water upside down on the threshold to get rid of bad things and illness or when a baby is not born, i.e. dies inside the mother's womb, the baby's placenta is buried in the threshold, even when a wart appears people bury some intestines in threshold and they believe that the warts fly away until the intestines rot. This is the mythical knowledge that evil (badness) goes to the underworld.

In the Kazakh people, the yurt has got many types connected with its use. For example, they call a storeroom, a shed for cooking, a storeroom for storing products as "zhappa", a tent house for cattle breeders, and in the campaign – "zholyum ui" (a camp house covered with felt) was made.

Also in the Kazakh people, due to the width of the yurt wing, you can find out the degree of the owner of the house by such names as Ak Otai (White Yurt), Altyn Orda (Golden Horde), Altyn Uzik. For instance, the houses of the rich and powerful can start with 8 widths and up to 30 widths which is 12m<sup>2</sup> per modern square up to 90 square meters. And people of average income had yurts of six widths, boz ui (a type of simple yurt), konyr ui (a type of simple yurt), karasha ui (a type simple yurt), etc.

Since archetypes are ethno-cultural information that reflects the national identity of each nation, it is possible to recognize the nation by looking at the structure, traditions, folklore and literature. There are many opportunities to define the specifics and study the national code. Graves for nomads also served as a house, and passers - by, cattle breeders in difficult wintering, in rain, snow and snowstorms stayed overnight on the grave without fear. In the novel

"Stranger" by A. Altay [11], the main character got lost in a snowstorm and sheltered an old grave. However, other peoples associate the grave with an "unclean place", i.e. with evil, if we give a specific example, "Located on the edge of the city", a cemetery-traditionally, from the point of view of folklore and mythological thinking, it is an "unclean place" [12, 20 p.], that in the mythological consciousness of the Slavic people, "grave" has a negative character.

## **Results**

In the nomadic worldview, the concepts of time are often borrowed in relation to cattle breeding: the time it takes to boil milk, the time it takes to cook meat (folk measures of time), the distance of about two to three kilometers (covered by a horse gallop), etc. From the point of view of space, the doors of the Kazakh house should always be facing east, this is also a tradition left over from the cult of Tengri in ancient times. In regard to the house, judging by the direction of the sun descending from the shanyrak of the yurt, they knew exactly the time. From the point of view of space, the Kazakh people develop horizontal and vertical space. At the same time,

the Kazakh yurt in vertical and horizontal space covers mainly three worlds: shanyrak – the world of the blue sky, the belt – the middle world, the base – the underground world. On the shanyrak and directly on it in the center of the yurt there is a hearth as the sun, i.e. in the vertical space it can be seen that with the coming of the hearth – shanyrak – the sun, the earth symbol of the sun – the hearth – fire, i.e. “anthropocosmic” connection. As we can see, for Nomads, the yurt is not only a house, but also an “applied means” of knowing the world from the aspect of time and space, a sacred space in the development of an ethnos or nation.

At the same time, in Bachelard’s studies, the vertical space is grouped as follows:

1. The attic is the heavenly world, i.e. the world of imagination, a symbol of purity, another world;
2. Home is the earth, the world of the living;
3. Basement – although useful in everyday life, but connects with the black nights, with the secrets of the underworld [4, 27 p.].

Along with these three vertical spaces, there is also the concept that the house has roots, as the French writer Henri Bachelin says in his works about the difference between a house of land and an apartment building. According to the writer, he criticizes the fact that the house (hut), like a plant, continues to take root in the ground, and that a person, like a plant, connects with this root to live, grow and develop, and that high-rise apartments in the city mix without any roots [4, 47 p.]. The proof of this is the meaningless life of the residents of the high-rise building based on T. Capote’s novel “Breakfast at Tiffany’s” [13], for instance, the life or world of Ms. Holly Golightly. It would seem that day and night, like a plucked plant from the roots of Holly, who rents one room in a high-rise building, the arrival of strangers, every deception and meaningless life, even leaving her old husband from a previous life, coming to the city, communication and one-day life with everyone in the city, and even the fact that the room was always been a mess, are parallel to the chaos in her life. As for the work: “There were no seats in the room. Suitcases and unpacked boxes were the only furniture.

The boxes were used as tables. On one table there were drinks, and on another table were a telephone, Holly’s red cat, and some yellow roses. There were bookshelves on one wall, with a few books” [13, 22 p.]. From Holly’s room, you can’t see the warmth inherent in any house, suitcases and drawers instead of furniture, everything is in disorder. Through the described room, you can see the personality of the owner.

As for the basement, we know from history that in the house of many peoples leading a sedentary lifestyle, there was necessarily a basement. It is known that in the Middle Ages, a warehouse for storing weapons, unnecessary things was used as a special place for arrest (dungeon). About this in the work “The Fall of the House of Usher” [14], when the main character descends into the basement the sister, who was considered dead, his friend continues to talk that it was previously used as a prison: “It had been used, apparently, in remote feudal time, for the worst purposes of a donjon-keep, and, in later days, as a place of deposit for powder, or some other highly combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been, also, similarly protected. Its immense weight caused an unusually sharp, grating sound, as it moved upon its hinges” [14, 17 p.].

So the basement occupied a basic position among the European peoples. The absence of such place among the Kazakh people, in accordance with mythological knowledge is associated with the world of death. In addition, it is obvious that this is directly related to the peoples’ life of the world. However, the use of a special basement as a prison is also mentioned in the modern Kazakh literature. For example, in the novel “Altay Ballad” by A. Altay, the hunter Ular is unexpectedly captured by Russian soldiers and subsequently got into such an underground prison “going down the stone steps of a stone house cold as mountain clay, he thought “is this a prison?” [15, 60 p.]. The hot, strong hunter, who was locked in such a strange place, tried to open a small iron door in the small window above or open the door, but he could do nothing. Here

you can see that the unsociable character, who is used to living in freedom, is alienated, because for the Kazakhs, who live in a yurt and, if they want, can move to a place convenient for them, this world for them is different, alien. Depending on the national worldview of each nation, based on the understanding of the underground and the earth world, for the Turks, the underground is associated with evil, death. Therefore, the Kazakhs, who understood the underground as a "grave", did not use basements, and other peoples, for example, the Europeans, in any mansion and castle there were necessarily basements, dungeons. It is known from history that it was only in the Middle Ages that the Turks, who began to adapt to sedentary, urban civilizations, built underground roads for the purpose of conquest. At the same time, it is important that to understand the world of each nation, its life and crafts should be empathized, for example, if the nomads focused on the construction of house at that time, the main occupation of the Kazakh people was cattle breeding, which used items related to the profession in everyday life. In particular, straw, bricks, clay, sand, livestock manure and water were used in the construction of the house. As you can see, all this is a natural product, i.e. the Kazakh people, who have long been in unity with nature, tried not to harm their environment. Kazakh livestock breeders even used manure (excrement) for home heating in winter.

One of the signs which indicate the national archetype is folklore, superstitions, customs, beliefs. If to turn to Jung's opinion "...the symbol manifests itself in dreams, fantasies, folklore, etc. And we must admit that this is the most important archetype" [16]. At the same time, let's focus on the superstitions concerning the house - yurt:

- When a swallow nests on the roof of a house, it is a symbol of good;
- Those who get married spread some butter on the door jamb;
- Burn fire and remove evil from home;
- You can't kick at the door, and close the door hard to which you will go again.

Such rites have been preserved in almost many modern Kazakh homes and are used in

everyday life. It can be noted that some of the beliefs associated with the refuge reached the era of the early Tengri cult, and some were formed due to emerging the Islamis religion.

A house is not only a place which protects a person from the cold, precipitation, the house and the owner are always considered in integrity. For example, in the novel "A life at noon" by T. Asemkulov [17], when in a new house Azhikerey endured the harassment of his step-grandmother, and living in a yurt and being in the care of his grandfather, he felt as if he was in the same early Kazakh aul, when a noble guest came home at noon, he several times fell asleep listening to the guest's story, poems, etc. For example, "It was an unforgettable evening. The smoke of the fire covered the entire region... A yurt, a lot of people. Close relatives, neighbors and loved persons. Azhikerei wants to be everywhere. He goes from room to room. Stands in the doorway near the elders having an entertaining conversation... At the midnight hour, he gets very tired and falls asleep, curled up at the base of the yurt" [17, 75 p.].

The author touches on the archetypal layers stored in the collective unconscious of the Kazakh people, through borrowing ethno-cultural objects of the Kazakh home, craft, and blacksmithing art as a background.

In the novel, the archetypal meaning of the yurt lies in the perception of the house as a cosmos, the essence of the entire Kazakh people is revealed and all its worldview, history, civilization, culture and art are covered inside this Kazakh yurt. The hierarchy of people, life, everything is reflected at the gathering of the guests.

Also, being of two houses in the same courtyard is not in vain, it is the connection and contradiction of the new and the old, as well as the continuity of the past and the future, the parallel between life transitions. Besides, the yurt is a space, and in the second house – chaos for the Azhikerei, in which he endured the harassment of his step-grandmother. Here you can see that the home/homeless, that is, "anti-house".

Even if you take the story "The fall of the house of Usher" in foreign literature, it is no accident that the ancient castle has a boring appearance

and the misfortunes of the owners of the house inside, their unusual death, a crack on the wall, which was originally spoken of by the hero of the work, and the death of the last member of the family, and the fall of the house with the destruction of the wall at the end of the work, all these coincidences are not in vain: "I saw the mighty walls rushing asunder – there was a long tumultuous shouting sound like the voice of a thousand waters – and the deep and dank tarn at my feet closed sullenly and silently over the fragment of the "House of Usher" [14, 25 p.]

The concept of G. Bachelard "House is one of the most powerful forces that integrate human thoughts, memories and dreams. The connecting principle of this integration is imagination. The past, present and future give the house impulses of different dynamics" [4, 28 p.], house can also be considered as a mirror of the owner, since the energy of the owner of the house is preserved inside the house that is also connected with the Jung archetype "mirror" (mask). This is stated in the old Slavic legends of the "house spirit", as well as in fiction, the experience, the life path, the fate of the characters are connected with house. Therefore, it is not for nothing that the Kazakh people have such rites as "spray some butter on the door jamb", "blessed land", as well as other nations "cursed house", "before entering a new house, first let the cat in first to good". That is, the mood, the energy of the hostess is transmitted, preserved, and has a direct impact on a person's life. The house can be reflected as a mirror, give good or bad energy, emotions. There is an understanding that the grief and joy of the master, the past will save everything. This indicates that many of the houses of poets and writers and famous personalities that have

survived today are later turned into museums, visiting such places are in the same mood as in those days, the house retains its atmosphere.

### Conclusion

In comparison with the peoples of the world, the Kazakh the history of formation as a nation, an ethnic group is rooted in the past. The proof of this is the ancient Scythian culture and folklore, rich historical mounds and monuments. It is known from history that the ancient nomadic Kazakh history was formed at the junction of the Turkic world and Islam in Central Asia, culture and history, language and literature, and art developed. Therefore, Kazakh history and folklore, literature and culture are multifaceted, artistic. Today, the Kazakhs occupy a large territorial territory, but one of the reasons for preserving the national identity is the value of this rich cultural heritage. In this way, in the time of artificial intelligence, it is important for people to revive national values, to popularize spiritual, national characteristics, to awaken love for the nation, the country, the land, to turn to the archetypes stored in the collective unconscious in interpreting archaic values which are soaked in the blood of saints in modern language.

If to conclude the paper with the statement of C.G. Jung "The archetype, wherever it appears, has an irresistible, compelling force coming from the unconscious, and where the action of the archetype is realized, its distinctive feature is numinosity" [2, 48 p.]. The archetype is determined as the driving force of human consciousness, and the mighty word is a powerful tool which directly affects the reader's consciousness through art.

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### Көшпенділер баспанасы (киіз үй) архетип ретінде

**Аннотация.** Баспана архетипі кеңістік тұрғысынан әлем халықтары мәдениеті мен таным-түсінігінде сакралды қызмет атқарады. Дегенмен әр ұлттың географиялық орналасуы мен тарихи-әлеуметтік жағдайына байланысты баспана түрлі коннотацияда қолданылып келеді. Бүгінде баспана архетипі универсалды мәнге ие болғандықтан, мәдениетаралық байланыс негізінде зерттеу өзекті болып табылады. Мақалада баспана архетипі қазақ және шетел әдебиетін негізінде салыстырыла талданды.

Зерттеу жұмысында авторлар К.Г. Юнгтің архетиптің ұжымдық бейсаналық концепциясы бойынша көне миф пен фольклор, салт-дәстүр мен көркем шығармаларға тоқталды. Этномәдени архетип ретінде баспананың түрлі мотив пен образдарда келуін басшылыққа ала отырып, қазақ және басқа ұлттар мәдениетіндегі ерекшеліктері айқындалды.

**Түйін сөздер:** архетип, ұжымдық бейсаналық, мәдениет, этнос, Юнг, әдебиет, мифология, Көшпенділер, баспана, киіз үй.

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### Юрта кочевников как архетип

**Аннотация.** Архетип дома выполняет сакральную функцию в культуре и познании народов мира с точки зрения пространства. Однако, в зависимости от географического положения, исторического и социального статуса каждой нации, жилье используется в разных коннотациях. Сегодня, поскольку архе-



тип дома имеет универсальное значение, актуальны исследования, основанные на межкультурной коммуникации. В статье анализируется архетип дома в сравнении с казахской и зарубежной литературой.

В исследовании авторы сосредоточили внимание на античном мифе и фольклоре, традициях и произведениях искусства на основе концепции архетипа коллективного бессознательного К.Г. Юнга. В качестве этнокультурного архетипа были выявлены особенности культуры казахов и других народов, ориентируясь на жильё в различных мотивах и образах.

**Ключевые слова:** архетип, коллективное бессознательное, культура, этнос, Юнг, литература, мифология, кочевники, жильё.

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