ABSTRACT

To the doctoral thesis of Amankulova Laila Abdraimovna, prepared on the topic 'The concept of mentality in modern Kazakh lyrics' for the award of the degree of Doctor of Philosophy (PhD) in the specialization '8D02301 – Philology'

General description of the work. Elucidating the aesthetic nature of the concept of mentalité in contemporary Kazakh lyrics and examining its connection with the national worldview as well as with modern poetic discourse is one of the most significant theoretical and methodological problems within the contemporary literary studies. Contemporary Kazakh lyrics has become a literary phenomenon that reflects vividly the complexity of the socio-political and ideological paradigms of the 21st century. Shaped by processes of globalisation, the formation of postcolonial consciousness, digitalisation, and transformations in social structure and national identity, Kazakh poetry performs not only an artistic and aesthetic function but also a mental one. As a semiotic system, lyric poetry re-represents, preserves, and transmits historical memory and culturally embedded patterns of contemplation. By conceptualising the cognitive dimensions of national literature, one can discern the cultural code of society at large and facilitate an extensive examination of the evolution of public consciousness.

Relevance of the research topic. In modern humanities, especially within literary studies, anthropology, cultural studies, and related disciplines, the concept of 'mental' has emerged as a significant category that delineates individuals' consistent cognitive patterns, as well as mythical and symbolic codes. The semiotics theory and technique of the well-known academic Y. Lotman, a founder of cultural semiotic schools, and his concept of the "semiosphere" provide a useful methodological framework for viewing the literary text as a cultural-semiospheric space.

As a semiotic system that organises and modifies cultural norms, literature helps to preserve and revitalise national historical memory, worldview, and archetypal structures. According to this viewpoint, the aesthetic purpose of national mindset can be ascertained through the examination of textual discourses. Additional analytical methods for characterising the mentality are provided by M. Bakhtin's theoretical concepts of dialogism, chronotope, and polyphony. Through the link between the categories of "I" and "we", this theory enables the examination of the reciprocal impact between an individual's inner discourse and the socio-ideological environment, exposing the expression of mental inconsistencies and cultural codes. The relationship between a person's inner voice and public speech in modern Kazakh lyric poetry needs to be examined within this methodological framework.

The practical-empirical basis of the dissertation is provided by the prominent representatives of contemporary Kazakh poetry: B. Bedelkhan, E. Alashugan, A. Balqybek, Zh. Sarshek, M. Raimbekuly, T. Eshen, T. Tolkynkyzy, A. Shegebay, E. Zhunis, A. Elgezhek and the younger generation of writers N. Turghanbek, A. Khautai, M. Asan, Sh. Talap, B. Sarsenhan, N. Maitaiuly, and others form the practical-

empirical basis of the dissertation. The national myths, spiritual-aesthetic codes and elements of historical memory in the poetry of these poets are re-represented in a new poetic system, which laid the groundwork for defining the directions of the " mental revival" in contemporary literature.

The works of S. Qiraibayev, Sh. Eleukenov, A. Narimbetov, A. Eguebayev, A. Isimakova, B. Ibraim, and other scholars have analyzed the issues of national worldview and aesthetic consciousness in the literary process of the post-independence period and the works of T. Shapaev, G. Orda, S. Erzhanova and other scholars have looked into the issues of national worldview and aesthetic consciousness – that makes it evident that the mental concept in 21st-century Kazakh lyrics has not yet become the subject of comprehensive research. The works of B. Beddelkhan, E. Alash-tugan, A. Balkybek, Zh. Sarshek, M. Raimbekuly, T. Eshen, T. Tolkynkyzy, A. Shegebay, and the works of young-generation poets such as E. Zhunis, A. Elgezhek and N. Turghanbek, A. Khautai, M. Asan, Sh. Talap, B. Sarsenhan have not been examined in a coherent scientific framework from the perspective of mental models. This study investigates the aesthetic and conceptual dimensions of mentalité in contemporary Kazakh lyric poetry, focusing on its relationship to the national worldview and contemporary poetic discourse. It posits that modern Kazakh lyrics constitute a distinct literary phenomenon that reflects the complex socio-political, cultural, and ideological transformations of the twenty-first century. Emerging within the contexts of globalisation, postcolonial reconfiguration of consciousness, digitalisation, and shifts in social structure and national identity, Kazakh lyric poetry functions not only as an artistic and aesthetic form but also as a mental and semiotic system. In this capacity, it encodes, preserves, and transmits historical memory, collective experience, and culturally specific modes of thought. Conceptualising the mental dimensions of national literature enables the identification of the cultural code underlying contemporary poetic expression and provides a methodological framework for analysing the ongoing transformation of public consciousness.

Subject of the study. The concept of mentalité in the creative work of contemporary Kazakh poets.

Subject of the study: Contemporary Kazakh poetry.

Objective of the study: To clarify the aesthetic nature of the concept of mentalité in contemporary Kazakh lyrics and to examine its connection with national worldview and modern poetic discourse.

Research Objectives.

–To analyse the theoretical and methodological foundations of the concept of mentalité;

–To identify the traditional mentalité sources in Kazakh poetry (Abai, Magzhan, Shakherim, etc.);

– analysis of mythopoetic and historical-cultural codes in the poetry of contemporary Kazakh poets;

–identification of the mental development trends in contemporary Kazakh lyrics;

–identifying the revitalisation of ethnocultural codes, the new interpretation of archetypal images, and poetic freedom as the leading development trends of contemporary lyric poetry in the post-independence period;
–to examine how the artistic nature of the lyrical persona, through the synthesis of the individual "I" and the collective "we", portrays national identity at a contemporary poetic level;
–to prove that a new poetic typology of national memory and historical consciousness has been formed in the works of contemporary Kazakh poets;
–to examine lyrics in virtual space as a new model of literary communication, and to analyse its status as a significant component of the contemporary literary process.

Sources of the study. The sources of the study are contemporary Kazakh poets, namely B. Bedelkhan, E. Alashugan, A. Balqybek, Zh. Sarshek, M. Rayymbekuly, T. Eshen, T. Tolkynkyzy, A. Shegebay, E. Zhunis, A. Elgezhek and the younger generation N. Turghanbek, A. Khautai, M. Asan, Sh. Talap, B. Sarsenxan, etc.

Main findings to be addressed.

–The dissertation research systematises new paradigms of national mentality and clarifies its main theoretical and applied conclusions;
–the concept of mentality in contemporary Kazakh lyrics is comprehensively analysed as an integral artistic structure of national spirituality, historical memory and the system of poetic thought;
–the mentalite is systematically analysed as a complex structure that accumulates the nation's historical and spiritual experience, while the concept is systematised scientifically as its semantic and symbolic image in the literary text, and the relationship between them is examined;
–the revival of ethnocultural codes, the new interpretation of archetypal images, and the flourishing of poetic freedom are established as the main development directions of contemporary lyric poetry in the post-independence period;
–the artistic nature of the lyrical persona is determined to portray national identity at a contemporary poetic level through the synthesis of the individual "I" and the collective "we";
– it is established that a new poetic typology of national memory and historical consciousness has emerged in the works of contemporary Kazakh poets, and it is demonstrated that these models constitute a phenomenon intrinsically linked to the process of spiritual renewal of national identity;
–lyrics in virtual space is assessed as a new model of literary communication, and it is concluded that digital poetics is an important component of the contemporary literary process.

The theoretical and methodological basis of the research. The research is based on the theoretical complex of literary studies, cultural studies, philosophy and psychology. The issue of mentality has been comprehensively examined in the works of Y. Lotman, C. Lévi-Strauss, C. Jung and M. Bakhtin. In domestic literary studies, the issues of national worldview and aesthetic consciousness have been studied by Sh. Ualikhanov, A. Margulan, M. Auezov, Z. Qabdolov, R. Nurgali, in the works of S. Kaskabasov, Sh. Ibraev, A. Isimakova, B. Maitanov, G. Orda, and S. Erzhanova.

The theoretical and methodological foundation of the research is formed by scientific works that define the development trends and artistic-aesthetic directions of contemporary Kazakh literature. In particular, the collective monograph 'Contemporary Kazakh Literature: Development Trends, Names and Events' systematically examines the characteristics of literary trends and artistic explorations during the independence era. The work of scholars D. Kamzabekuly, B. Omar and A. Sharip, "National Literature and Traditional Mentality", was used as the main theoretical guide in defining the interconnection between national worldview and artistic thought. In the ten-volume History of Kazakh Literature, the conclusions concerning the relationship between folklore and literary tradition laid the historical-typological foundation for the study. In literary scholar A. Isimakova's monograph 'Literary Studies in the Era of Independence', the scientific methodologies and approaches of contemporary literary studies are analysed, playing an important role in defining the theoretical foundations of the research. The collective monograph 'New Kazakh Literature: The Creative Achievements of Talented Young People' was also used as a valuable source for studying the creative explorations of young writers in the contemporary literary process. These works formed the basis for defining the dissertation's structural content, methodological directions and analytical findings.

Research methods. In the course of the study, comparative-historical analysis, psychoanalytic and hermeneutic methods were employed in accordance with the specific goals and objectives.

Scientific novelty of the study.

–for the first time, the concept of mentalité in contemporary Kazakh lyrics has been examined as a comprehensive scientific object, and its theoretical foundations and artistic models have been systematically identified;

– the mechanism of the interplay between the categories of mentality and concept in poetry was identified, and a new scientific interpretation of the representation of the national system of thought in the context of Kazakh poetry was proposed;

– the mental-axiological structure of Kazakh lyric poetry of the Independence era was specifically analysed, and a new artistic typology was developed in connection with the revitalisation of ethnocultural codes;

–poets B. Bedelkhan, E. Alashugan, A. Balkybek, J. Sarsak, M. Raimbekuly, T. Eshen, T. Tolkynkyzy, A. Shegebay, E. Zhus, A. Elgezek and the younger generation N. Turghanbek, By examining the creativity of poets A. Khautai, M. Asan, Sh. Talap, B. Sarsenhan and others from a mentalist perspective, new poetic models of national memory, historical consciousness and archetypal images were introduced into scholarly arena;

– a conceptual model of the contemporary lyrical persona ("I" and "we") was developed, and for the first time, the artistic dynamics of individual and collective consciousness in poetry became the subject of a mental analysis;

–the media-cultural nature of poetry in virtual space has been systematically examined, and the role of digital poetics and interactive reader culture in contemporary Kazakh lyric poetry within the literary process has been defined;

– a new methodological paradigm was proposed, enabling the study of Kazakh poetry from ethnocultural, axiological and mediatic-poetic perspectives, and the theoretical issues of the mentalist approach in literature were analysed.

The theoretical significance and practical relevance of the research. The results of the dissertation can be used to establish a new methodological direction of mental-axiological analysis in Kazakh literary studies, as well as to serve as a guide for the comprehensive and systematic study of the phenomenon of contemporary Kazakh lyrics. The conclusions drawn from the research can serve as supplementary methodological material for the courses "Contemporary Literary Process" and "Poetry of the 21st Century". These results contribute to strengthening the interconnection between theoretical analyses and practical applied research within literary studies.

Main content and results of the research work. The main findings and results of the research were presented in 12 scientific articles. Of these, 4 articles are in international scientific -theoretical conference proceedings, 2 at foreign international conferences, and 4 in scientific publications included in the list approved by the Quality Assurance Committee for Science and Higher Education of the Ministry of Science and Higher Education of the Republic of Kazakhstan.

1. Amankulova L., Begmanova B. (2022). Artistic explorations in contemporary Kazakh lyric poetry (based on the work of the poet E. Zhunis). – *Keruen* Scientific Journal, 77(4). – pp. 254–263. https://doi.org/10.53871/2078-8134.2022.4-21 (in English)

2. Amankulova L., Kospagharova A., Eker G. (2024). Ethnocultural values in contemporary Kazakh poetry (based on the work of the poet A. Shegebay). – 'Keruen' Scientific Journal, 82(1). – pp. 211–219. https://doi.org/10.53871/2078-8134.2024.1-17 (in English)

3. Amankulova L., Zhalgasbaeva K. National mentalité manifestations in contemporary Kazakh lyric. – Herald of the Eurasian Humanities Institute. – 2025. – No. 3. – pp. 126-134 https://doi.org/10.55808/1999-4214.2025-3.10

4. Amankulova L., Zhalgasbayeva K. The Character and Innovation of the Development of Contemporary Kazakh Lyric. – Bulletin of Kokshetau State University. – 2025. (In press)

Works published in collections of international conferences:

1. Amankulova L. Ethnocultural characteristics of mental structures in Kazakh literature // Turkey, Istanbul. September 2025.

2. Amankulova L. The Artistic Depiction of the Concept of Mentality in Contemporary Kazakh Lyric // Turkey, Ankara. October 2025.

3. Amankulova L. Peculiarities of toponyms functioning in kazakh folklore (on the material of heroic eposes) // Proceedings of the 1st International Turkological Congress on the theme 'Research and Directions'. – Turkey, Karabük, May, 2022. – P. 202–210.
https://turkolojikongresi.karabuk.edu.tr/icerikGoster.aspx?K=S&id=14&BA=index.aspxhttp://dx.doi.org/10.32601/ejal.803004 ISBN 978-605955-471-87

4. Amankulova L. Explorations of Aesthetic Peculiarities in Kazakh Lyrics // III International Scientific and Practical Conference 'Art in a Multicultural Society:

Traditions and Innovations', organised as part of the 'Abirov World' project. – 2022. – P. 9-12.
https://drive.google.com/file/d/1bBDo9qxAcs0u0mYjwDCsKTTTXbW4T1x2/view

5. Amankulova L. The history of the development of Kazakh lyrics poetry. 'Current literary science and pressing issues in teaching and research of literature'. International Scientific and Practical Conference. 23 April 2025.

6. Amankulova L. Development trends of modern Kazakh lyrics and the manifestation of innovation // International Scientific and Practical Conference 'Philological Education: A Dialogue between Scientific Research and Teaching' (Süleyman Demirel University) 30 April 2025.

7. Amankulova L. Artistic Perception in Kazakh Lyrics // Materials of the IV International Scientific-Practical Conference 'Youth and Science: Present and Future'. – 2024. – 16 April. – pp. 665-669.

The dissertation was discussed and recommended for defence at a meeting of the Department of Kazakh Literature of the Kazakh National Women's Teacher Training University, which is authorised to evaluate research for the specialisation "8D02301 – Philology".

Structure of the research work. The dissertation consists of an introduction, three chapters, a conclusion and a list of references. The total volume is 182 pages.

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Подпись
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