

## ANNOTATION

The doctoral dissertation by **Balnur Rakhymbaevna Karabalaeva** entitled «**National Identity and Mythological Consciousness in the Works of Kazakh Painters (1980-2025)**» is submitted for the degree of Doctor of Philosophy (PhD) in the program «6D041600 – Art Studies»

This dissertation focuses on the phenomenon of how contemporary artists in Kazakhstan understand lost cultural-historical heritage in their quest for national identity.

The topic has always been relevant for the creative intelligentsia throughout the last century but has become particularly acute in recent decades due to global instability. Having entered a state of chaos following the collapse of the empire, post-Soviet nations continue to navigate a complex path of self-determination.

The primary reason for this is the ongoing large-scale geopolitical upheavals that many countries worldwide are unwillingly involved in. On the other hand, recent scientific and technological breakthroughs, particularly in the field of artificial intelligence, require a reconfiguration of the entire global existence.

Thus, the emerging picture of the world demands another profound reflection on the realities of the time and the determination of one's place within it. In this context, the mythological thinking of the artist enables the construction of artistic frameworks that appeal to the ideas of national identity.

The research provides an in-depth analysis of the transformation of mythological images, their role in contemporary visual art, and their significance in national culture. It examines the artistic representation of mythological consciousness and national identity, reflecting them in historical and folkloric genres in light of the contemporary development of Kazakh visual art.

The study aims to define the place and role of mythological images as social and cultural constructs in Kazakh society, while also offering a new perspective on questions of renewing and preserving national culture through art.

The findings of this research prompt a reassessment of the spiritual values of traditional Kazakh culture, shedding light on their role in the modern cultural development of the country.

### **Relevance of the Research Topic**

Over the thirty-five years of its existence, the state cultural program has sought ways to create an idea of ethnic unity and socio-political stability in a society with a diverse ethnic composition. In this context, the quest for a new ideology capable of uniting everyone involves both society and governing powers.

The cultural program "Rukhani Zhangyru" aimed at addressing these goals, enabling significant research in the field of culture and art. Currently, President K.J. Tokayev has initiated the program "Formation of a New Kazakhstan," incorporating the principle "Different Views - United Nation," emphasizing that the development and renewal of national values is crucial in strengthening national identity.

Conversely, the artistic intelligentsia is in constant search of ideas that can unify the country into a cohesive entity. However, this journey requires new narratives, where the mythological consciousness of individuals offers a means to construct concepts of community and unity within Kazakh society. It aims to create an image of the state, characterized by a complex millennia-old existence, oriented toward the future, while firmly acknowledging its roots and spiritual values.

Thus, the relevance of the dissertation research is determined by the contemporary context of Kazakhstan's development, where cultural programs clearly demonstrate an interest in searching for a concept of national ideology, restoring true values lost during the colonial period, and re-evaluating existing and newly discovered heritage. Mythological constructs have become foundational in the creative works of modern artists within the framework of new historical reconstruction and interpretation.

In this regard, contemporary masters frequently transform past experiences and new narratives of the current moment in their consciousness. The history and traditional Kazakh mythological worldview from legends and fairy tales, presented in a fantasy style in recent years, are actively studied and interpreted. Historical narratives mostly consist of authors' interpretations and conjectures based on known facts.

In this context, the dissertation examines the works of artists from the late Soviet period of the 1980s. It was during this time that a vector for the active search for the depths of traditional Kazakh culture emerged. The chronological framework extends to 2025, as this broad spectrum signifies the stable interest of artists in the theme of national heritage.

This subject has not previously been explored in the art studies of Kazakhstan, introducing new positions and conclusions into academic discourse.

This topic is the first to be comprehensively introduced into the scientific discourse of Kazakh art studies and serves as a foundation for further investigation into the role of mythological motifs in art within the context of cultural transformations.

**Research Object:**

Historical, ethnic national narratives, motifs, and images in the mythological consciousness of artists from 1980 to 2025.

**Research Subject:**

The peculiarities of interpreting the pages of history, traditions, and traditional folk heritage in the quest for the revival of national culture in the works of Kazakh painters from 1980 to 2025.

**Research Aim:**

To examine the characteristics of the representation of ethnic cultural codes in the mythological thinking of Kazakh painters (1980–2025) in search of the national identity concept and restoring the integrity of contemporary cultural space.

**Research Tasks:**

To achieve the aforementioned aim, the following specific tasks are established:

- Analyze and theoretically substantiate the concepts of "mythological consciousness" and "national identity" in the humanities, based on the views of global and domestic scholars.
- Identify manifestations of the fundamental principles of mythological thinking in the works of artists.
- Discover forms of representation of mythological consciousness and national identity in the works of Kazakh painters from 1980 to 2025, presenting a classification of archetypal images.
- Define the mythological paradigms of historical and folkloric genres in Kazakh painting and analyze their artistic aspects.
- Conduct an analysis of neomythology within the context of contemporary Kazakh painting and describe its main directions.
- Investigate the specific reflection of mythological narratives in the techniques of modern murals as part of the aesthetic renewal and renovation processes in Kazakh cities.

### **Level of Study of the Topic:**

In the perceptions of most contemporaries, myth and mythological thinking are still often classified as phenomena of primitive culture. However, historical practice reveals their deep-rootedness in human consciousness.

In the realm of humanities (particularly in philosophy, sociology, psychology, cultural history, etc.), various aspects of mythological thinking have been studied in the works of many eminent authors. Notably, structuralists, led by Claude Lévi-Strauss, have occupied a significant place in this context, as have scholars exploring the psychology of cultural unconsciousness, such as Carl Jung, and those examining cultural phenomena like Yuri Lotman and many others. Meanwhile, our focus is naturally concentrated on studies of artistic culture and modernist art, as this is directly linked to the development of national histories of visual arts.

As is well known, the formation of modernism as a global phenomenon of 20th-century art was not merely an explosive rebellion and total denial of everything; it was a time of complete reevaluation of the past experience of humanity. During this period, the principles of mythological thinking emerged as one of the factors leading to a return to archaic forms of understanding the world. In a publication by Belozertseva, it is emphasized that the 19th century marks revolutionary shifts in the understanding of myth as opposed to its previous place in the history of human culture. It notes that "myth is a special way of describing the world, a unique type of thinking..."

The mythological foundation of scientific knowledge has also been discussed by many authors. For instance, in I. Ilyin's book, it is stated that "the hands of scholars give the epoch a myth of its own self-explanation—and the more chimerical and illusory the epoch, the more fantastic this myth becomes." V. Mironov asserts: "Myth arises as a special type of worldview... which has influenced and continues to influence all human culture."

The formulation of the concept, as seen from the provided list, was most fully articulated in publications at the end of the 20th century. According to E. Meletinsky, "myth is one of the central phenomena in the history of culture and the most ancient

way of conceptualizing surrounding reality and human essence. Myth is the primary model of any ideology..., the syncretic cradle of literature, art, and religion..."

From research studies in the early 21st century, significant interest lies in the materials of the collection "Myth and Artistic Consciousness of the 20th Century" edited by N. Khrenov. He designates the 20th century as an era of the rehabilitation of myth, distinguishing two phases: the first half of the 20th century—an era of spontaneous myth-making, and the second half—an era of reflection on myth.

In relation to contemporary Kazakh culture, this fact is particularly characteristic of its formation within the milieu of 20th-century Russian-Soviet artistic practices, which are entirely intertwined with Soviet history and ideology.

At the same time, within contemporary humanities, there is already substantial research into the origins and structures of Soviet state ideology. Although there was a rejection of the religious foundations of societal spirituality, the mythological framework itself was preserved.

The theme of national identity and mythological consciousness in the works of Kazakh artists (1980–2025) is one of those issues requiring closer and more comprehensive study. The works of researchers investigating the link between mythology and art, as well as defining the place of myth in public consciousness and its social functions, are noteworthy.

Thus, numerous studies are dedicated to examining the content of the term "mythological consciousness" or its subject area.

Among Western scholars examining mythological theory and semiotic issues are: Mircea Eliade, J. Beirlein, L. Lévy-Bruhl, A. Losev, C. Lévi-Strauss, E. Cassirer, R. Barthes, E. Tylor, C. Jung, E. Meletinsky, B. Malinowski, K. Hübner, N. Khrenov, I. Tronsky, A. Potebnja, P. Gurevich, V. Shestakov, N. Toporov, Y. Lotman, B. Uspensky, L. Abramyan, A. Baiburin, D. Beirlein, W. Wundt, J. Campbell, M. Müller, and J. Frazer.

Among Kazakh researchers, the works of A. Mashanov, E. Tursynov, S. Kondybai, S. Kasqabasov, G. Akpanbek, T. Ensigenuly, A. Toysanuly, Z. Nauryzbayeva, A. Ramazanova, and others should be noted.

In studying the concept of identity, works by scholars such as F. Fukuyama, J. Locke, M.S. Orynbekov, A. Erjanova, B. Nurzhanov, A. Aytimbetov, and others were employed.

Research on mythological narratives and the foundations of identity in visual art has been central to the works of art theorists such as S. Batrakova, E. Nekrasova, A. Leontiev, B. Barmankulova, K. Truspekova, R. Yergalieva, D. Sharipova, K. Mukazhanova, A. Jadaybaev, S. Kobzhanova, A. Yusupova, K.V. Lee, E. Reznikova, A. Asylbekova, K. Orazkulova, and others.

For the development of this theme, several studies dedicated to the general theory of systems are also essential, particularly the works of A. Rapoport, S. Batrakova, E. Nekrasova, A. Leontiev, B. Barmankulova, K. Truspekova, R. Yergalieva, D. Sharipova, A. Yusupova, E. Reznikova, and others.

Research concerning myths actively developed in the 18th century in the works of G. Vico and B. Malinowski, while E. Durkheim, L. Lévy-Bruhl, and others examined myth in the context of social psychology. Scholars such as Z. Freud and

C. Jung argued that "archaic representations and archetypes formed in human memory manifest through special phenomena." French ethnologist Claude Lévi-Strauss highlighted unique traits of mythological thinking, demonstrating that myths are subject to endless transformations. E. Cassirer argued that "mythical symbolism allows actual objects to transform into symbols and signs that penetrate our consciousness; actual objects can remain the same without losing their particularity, while simultaneously becoming signs of other objects and phenomena," emphasizing the enigma of mythology. W. Wundt elaborates on this thought, noting the "creative qualities of myth and its vitality."

A. Losev highlights that symbols and objects that have become traditional representations accurately reflect the myth itself, while A. Potebnja delves deeply into the significance of myth in folklore. Russian art critics such as S. Batrakova, in her work "Art and Myth: From the History of 20th-Century Painting," explore the role of the archaic myth in 20th-century painting, also considering the close relationship between the neoclassical language of painting of that era and mythological thinking. E. Nekrasova unveils "the foundations of mythological structures in the art and culture of the Soviet period," while A. Leontiev raises opposing viewpoints regarding the notion that "the works of man in the realm of creativity can be formed without the involvement of consciousness."

In Kazakh painting, the earliest mythological images stand out due to their ethnic awareness. Art critic R. Yergalieva notes that the first mythological images in Kazakh painting are characterized by ethnic awareness, asserting that "mythopoetic and epic principles of traditional consciousness permeate the ethno codes of painting, introducing corrections into the perception and interpretation of new forms of art." The academic monograph by K. Truspekova, "Avant-Garde Ideas of the 20th Century in Painting and Contemporary Art of Kazakhstan," is a significant study upon which we rely, as it touches upon the topic of interest (the works of Bapishev and several other masters). This monograph examines the experience of artistic reflection and the transformation of images through the lens of avant-garde ideas of the time in Kazakh art.

In the works of B. Barmankulova, "The Space of the Steppe in the Space of Kazakh Art," and A. Yusupova, "Kazakh Painting of the 1980s-1990s: Paths and Searches," questions regarding the audience's perception of traditional artistic images and motifs, as well as their interpretation, are addressed.

Art critic D. Sharipova highlights the significance of mythological and folkloric narratives and mythological motifs in Kazakh visual art. Her research has become a fundamental basis for a comprehensive analysis of these themes in Kazakh painting.

In the context of studying mythology in the works of Kazakh artists, A. Jadaybaev's conclusions regarding the notion that "the striving of contemporary artists to create new forms can be called 'new mythology.' This process encompasses the unity of universal and individual cognitive concepts" are particularly noteworthy.

In the research of scholars such as A. Galimzhanova ("The Freedom of Artistic Creativity as a Phenomenon of Culture"), B. Baizhigitov ("Theoretical

Problems of Visual Art"), and K. Orazkulova ("Archetypal Images and the Collective Unconscious in the Works of Kazakh Artists: A Cultural-Philosophical Analysis"), contemporary aspects and current questions of Kazakh painting, as well as the philosophical foundations for forming archetypal images, are comprehensively analyzed. Furthermore, works by specialists studying mythology and philosophy serve as significant references for unraveling the primary semantic load of mythological images in artists' works. Among them, Kazakh philologists S. Kondybai in his book "Kazakh Mythology," G. Akpanbek in "Worldview of Kazakhs," and T. Ensigenuly in "Turkic Rune Writing Poetry and Philosophy" provide profound philosophical analyses of the mythological beliefs and representations of the Kazakh people, paying special attention to archetypes and their characteristics.

In examining the theme of mythological consciousness in Kazakh painting, studies on the significance and importance of "figurative" resolution were conducted. Individual studies by art critics investigating the role of traditional imagery in literature and its place in visual arts, such as K. Kalykov, emphasize the significance of the visual image of man in visual art. At the same time, folklorist A. Toysanuly highlights the cognitive function of mythology as a tool for mastering the surrounding environment.

Thus, the content of mythological images, intertwined with symbolic meaning, actualizes the process of classifying the universe and creating a system of mythological constructs, ultimately leading to a comprehension of the world and its Creator. By studying the realm of mythological consciousness in the works of Kazakh artists, we have established its close relationship with Kazakh folklore, the political-social environment, and historical memory. Since myth emerges in the political-social realm, this serves as a fundamental premise for the development of humanity. The modern social landscape also vividly demonstrates the phenomenon of political myths, which find expression in painting. A. Ramazanova notes that "in the theoretical analysis of the phenomenon of political myth, social-psychological aspects are considered on one hand, and its role in realizing social processes on the other."

One of the researchers examining the continuity of mythological, religious, and philosophical foundations of national worldview is M. Orynbekov, who defines the integrity of ancient Turkic worldview at the intersection of epochs and the fundamental principles of perceiving the world. In the context of our dissertation topic, the comprehensive analysis of the concept of "identity" by A. Erjanova and B. Nurzhanov in "Culture, Communication, Media" is particularly significant. American scholar, political scientist, and philosopher F. Fukuyama thoroughly investigates the issue of identity, with his new book "Identity" serving as a critical work that broadly explores this topic and presents important conclusions. In this work, the concept of identity is analyzed comprehensively, linking cultural-social processes with the idea of identity and offering substantive insights. Scholar J. Locke formulates the idea that "the identity of the individual is formed in consciousness... What makes a person identical to themselves is their stable self-consciousness; thus, the uniqueness of the individual depends solely on the presence of this

consciousness. This consciousness can be linked to one individual substance or continue across various substances that follow one after another."

The late 20th and early 21st centuries marked a period of active analysis of the most pressing issues facing humanity. Researchers note that "art, utilizing its own forms and diverse methods, boldly approaches the study of identification processes, crucial for contemporary culture."

Throughout the research, we were able to examine the concepts of mythological consciousness and identity by analyzing the indicated scientific works and scholarly positions of art theorists.

### **Scientific Novelty of the Research:**

The scientific novelty of this research is ensured by the following results:

1. In contemporary humanities, the concept of mythological consciousness is not only viewed as a cognitive form of traditional society, but also as an important representational mechanism of national identity. The art of the late 20th and early 21st centuries pertains to the era of "reflection on myth." It has been investigated that the basis of this reflection consists of genetic codes of consciousness, which, manifesting in creativity, operate beyond the will of the artist at the level of cultural unconsciousness. Within every dimension, mythic content acquires signifying value through color, form, and space, confirming the historical continuity of national artistic consciousness.
2. The transformation of the artist's mythological consciousness has been examined in the context of the development of global culture throughout the 20th century, conducting a comparative analysis. The art of Kazakhstan is intricately linked to the formation of new mythology within the context of avant-garde (and subsequently Soviet) art, associated with the so-called "zero point of creation of a new world" from the perspective of avant-gardists. In the context of modern Kazakh art, this has become a mosaic structure based on the synthesis of archaic, partially visual forms of Soviet ideological narratives, and new narratives of the time.
3. The analysis has identified the characteristics of imagery and symbolic interpretations in the mythological thinking of Kazakh artists during the period from 1980 to 2025, revealing their archetypal features.
4. Contemporary forms of interpreting folkloric-mythological images (such as Zhetyrnak, Albasty, Ubbe, Zhalmauyz Kempir, Korkyt, etc. by artists like S. Smagulov and A. Zhanet) have also been identified, along with modern mythologization of historical narratives (archetypization, historical genre works created through state commissions by Kazakh painters such as A. Zhamkhan and N. Karymsakov).
5. The features of neomythological constructs have been analyzed in the context of the development of the contemporary art of the country.
6. Neomythological motifs in mural painting have been studied within the context of urban space renovation processes in Kazakhstan. Key positions of contemporary artists in the interpretation of ethnic codes of consciousness have been identified.

### **Methodology of the Research and Methods Used:**

The theoretical methodological foundation of the dissertation ensures a comprehensive investigation of the concepts of "mythological consciousness" and

"national identity," based on interdisciplinary approaches, including cultural, art history, and semiotic methods. The chosen methods allow for complete and systematic characterization of mythological structures in the works of Kazakh artists, their semiotic nature (theories by E. Cassirer, Y. Lotman, A. Losev, and K. Hübner), archetypal foundations (theories by C. Jung), and historical memory (Memory Studies of Maurice Halbwachs and Pierre Nora) within the context of national worldview, artistic transformation, and neomythological sources (theories by R. Barthes and J. Campbell).

### **Research Methods:**

- The **hermeneutic method** allows for uncovering not only formal but also cultural meanings of artistic images, as well as their connection to the historical memory of the nation.
- The **mythological method** enables a deeper understanding of cultural and societal features through the study of myths contained in folk culture and traditions, exploring the worldview and values of the people and their role in the cultural context.
- The **cultural-philosophical method** analyzes the philosophical foundations of culture, exploring the role of cultural elements in human life. It emphasizes the significance and impact of cultural norms and values in society.
- The **typological method** classifies the research object into types and categories, identifying their similarities and differences, effectively ensuring the systematization and organization of the research results.
- The **hermeneutic method** aims at deeply understanding the meanings of texts and symbols through their interpretation, helping to reveal contextual meanings and identify cultural codes.
- The **Memory Studies method** investigates the role of memory in culture and history, analyzing the processes of individual and collective memory formation, as well as the impact of historical recollections on society.
- The **semiotic method** is intended to analyze the meanings and functions of signs and symbols, uncovering the significance of symbolic signs used by artists, such as archetypes, folkloric codes, totem signs, and sacred symbols.
- The **comparative method** serves as an effective tool for systematically explaining universal and local characteristics of national art.

Each of these methods strengthens the theoretical foundation of the scientific dissertation and assists in achieving specific research objectives. Throughout the research, each method was effectively employed in accordance with its aims and contributed to the overall research findings.

### **Key Propositions to be Defended:**

1. Mythological thinking serves as an important representational mechanism and a tool in the reconstruction of national memory and historical unconsciousness in the post-Soviet space. In contemporary culture, myth manifests itself as a universal code of knowledge and interpretation of the past. The art of several generations of Kazakhs, who have completely lost their connection with history and traditional culture (from the late 20th to the 21st century), can be referred to as an era of "reflection on myth." The genetic codes of



consciousness and cultural unconsciousness manifest in creativity, defying the artist's will. They reflect in the system of perceiving space and time, in the plastic expression of composition.

2. In every historical period, the mythological system of understanding the world has been inseparably connected with the social and cultural context. In the late Soviet period, when the myths of official ideology still dominated, there was a revival of steppe mythology and symbolic texts in the works of Kazakh artists. The end of the 1980s, characterized by a return to ancestral roots and collective myth, marked a turning point toward searching for the deep codes of national self-awareness, awakening interest in the archaic heritage of culture. By the end of the 20th century, trends in the reconstruction of classical Kazakh myths had emerged.
3. In the search for national identity in contemporary Kazakh art, a basic imagery array appears, interpreted in various ways by artists in terms of compositional structure and representation methods. Mythological thinking from archaic periods is reflected in the modern mythological consciousness of the artist.
4. Historical and folkloric genres have occupied leading positions since the late 20th century in the efforts to restore national identity in Kazakh painting. The use of historical figures and epic narratives by artists is regarded as an act of representation aimed at forming the spiritual unity of the nation. Classic folkloric mythological images—Zhetyrnak, Albasty, Ubbe, Zhalmauyz Kempir, Korkyt, etc. (by S. Smagulov, A. Zhanet, and others)—are interpreted in this art. Within historical genres, the authors' mythological systems of thought are often based on the artistic experience of the past century (archetypization, state-commissioned historical genre works by artists like Zhamkhan N. and Karymsakov N.).
5. Neomythological constructs reflect the process of reconstructing cultural codes using a new artistic language, uniting archaic myths and contemporary metaphors, thereby expressing the dynamic and multi-layered nature of national culture. Trends towards the formation of new mythologems are observed.
6. In contemporary culture, myth serves as a universal code for knowledge and interpretation of the past, enabling the symbolic reprocessing of the historical, social, and mental experiences of the nation. Thanks to programs for aesthetic renewal and urban space renovation, artists have gained opportunities to promote national heritage to a broad audience. Notable examples of mural paintings in urban spaces establish a dialogue between the cultural experiences of the past and the present.

#### **Scientific and Practical Significance of the Research:**

This dissertation explores, for the first time, the phenomenon of mythological consciousness of the artist in the interpretation of traditional ethnic cultural codes contributing to the formation of a new worldview in the eyes of contemporaries. A comprehensive systematization and classification of interpretations of the imagery of folkloric and historical genres in contemporary Kazakh painting has been conducted for the first time. Furthermore, it studies neomythological constructs

manifested in contemporary Kazakh painting at the intersection of the last two centuries.

The main conclusions and findings of this research can be utilized in other studies within art history, cultural history, and education for teaching specialized disciplines, such as art history and art theory in higher educational institutions. Additionally, this research provides supplementary information for specialists studying contemporary Kazakh visual art and can enlighten and enrich the understanding of audiences.

#### **Validity and Justification of Scientific Results:**

The research material is based on a wide range of theoretical bases, utilizing works on art theory and history, philosophy, and cultural studies, as well as studies on the history of Kazakh painting and culture, alongside explorations of the place of mythological consciousness and concepts of national identity in the contemporary realities of the time. The practical part relies on personal experience in studying the works of Kazakh painters, the exploration of Kazakhstan's history, and the pursuit of reference materials on individual artists' works.

**Research Base:** Faculty of Art Studies at the Kazakh National Academy of Arts named after Tamerlan Zhurganova.

#### **Validation and Expertise of the Research:**

The results of the research have been published in peer-reviewed journals and collections proposed by the Ministry of Education and Science of the Republic of Kazakhstan, as well as the Committee for Control in Education and Science.

#### **Structure of the Research**

The dissertation consists of an introduction, three chapters, six subsections, a conclusion, a list of references, and appendices.

In the introduction, the relevance and novelty of the topic, objectives and tasks, theoretical framework, methods, as well as the theoretical and practical significance of the research are outlined along with the propositions to be defended.

The first chapter, titled "Theoretical and Methodological Foundations of the Analysis of the Concepts of Unity and Mythological Consciousness," comprises two subsections.

In the first subsection, the concept of "mythological consciousness" in contemporary humanities is explored. The function of myth as a representational mechanism of national identity in the reconstruction of national memory and historical unconsciousness in the post-Soviet space is discussed. In this context, genetic codes of mythological consciousness and manifestations of cultural unconsciousness in creativity are examined.

The second subsection addresses the characteristics of mythological thinking in artists' works. Social and cultural contexts of mythological understanding in different eras are investigated through examples of the artists' works. The relationship between mythological consciousness and visual art, as well as its influence on compositional structure and representation methods, is analyzed.

The second chapter, titled "Aspects of Mythological Thinking in Kazakh Painting," consists of two subsections.

The first subsection of this chapter studies the paradigms of mythological consciousness in Kazakh painting from 1980 to 2025. Archetypal classifications of mythological ideas in the works of Kazakh artists (Umai, Kokborei, Tengri) and forms of mythological narratives, as well as changes in the interpretations of these forms over time, are defined. The system of mythological classification is based on the following aspects: symbolism, marking, folk and mythical narratives, as well as symbolic abstract forms.

The second subsection analyzes the role of historical and folklore genres in the quest for national identity (the beginning of the second half of the 20th century). The use of historical characters and epic narratives by artists is seen as a means to form the integrity and unity of national culture. Folkloric images and the historical genre are explored within the artists' works, which represent folkloric-mythological images (Zhetyrnak, Albasty, Ubbe, Zhalmauyz Kempir, Korkyt, etc.) (by S. Smagulov, A. Zhanet, and others), as well as the mythologization of the historical genre (archetypization, historical genre works commissioned by the state—by Zhamkhan A., Karymsakov N., etc.).

The third chapter, titled "Transformation of Mythological Consciousness in Post-Soviet Kazakh Painting," consists of two subsections.

The first subsection investigates the new narratives of the time reflected in neomythological constructs within Kazakh visual art. Neomythological constructs demonstrate the reinterpretation of historical and cultural codes through a particular structure of artistic cognition, combining archaic myths with modern metaphors, thereby expressing the dynamic and multilayered nature of national culture. The research identifies conceptual aspects in the works of A. Bapanov and A. Akanaev. New myths are formed based on glocal paradigms, hyperbolic methods, and bricolage elements, as seen in the work of Bolat Turghynbai, where digital symbolism illustrates the foundations of numerical coding. The works of Almas Nurgozhaev focus on new symbols and social themes, while the creations of Nelli Bube and Georgy makarov open avenues for new mythological explorations. The discussion considers how mythology becomes a source for the modern interpretation of collective unity, examining the integration of political critical perspectives (B. Asemkul, O. Kaboke) in the formation of new myths.

In the second subsection of the chapter, the function of murals in contemporary urban environments is analyzed as an effective tool for combating dull, gray surroundings and as a means of dialogue between the artist and a wide audience. Despite engaging with diverse contemporary issues reflected in artists' works, the predominant themes are often traditional national and historical motifs, particularly mythological narratives. The compositions can be described as an authorial mythologization of each artist, as they typically craft their narrative of the "creation" of our present at the intersection of times.

In line with the research theme, the analysis of Kazakh artists creating murals in architectural spaces (Mukhtuly Akanayev, B. Asemkul) aims to identify effective methods for establishing foundational unity within social environments.

The conclusion presents the findings and results of the research conducted.

The dissertation encompasses a total of 140 pages, and the list of references includes 130 items.