

экономии места, рекламодатели уменьшают объем информации до минимума, таким образом, часто избегая использование знаков препинания.

Таким образом, в качестве одного из важных элементов успешной рекламы является эффективное использование языковых средств, к которым относятся фонетические, лексические, грамматические, синтаксические, стилистические и др. В настоящей статье мы рассмотрели синтаксические особенности рекламного дискурса в английском и кыргызском языках. На синтаксическом уровне в английском и кыргызском рекламном дискурсах используются простые повествовательные, повелительные, вопросительные и восклицательные предложения.

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**КОЛИН МАККАЛОУНУН «ТИКЕНДЕ КАЛГАН ЧЫМЧЫКТАР» РОМАНЫНДАГЫ  
АРХЕТИПТИК АНАЛИЗИ**

*Бул изилдөөнүн максаты Коллин Маккалоудун “Тикенде калган чымчыктар” аттуу романын Юнгдун критикасы аркылуу анализдөө жана бул көркөм чыгарманын ичиндеги манызы жогорку денгээлде баарына түшүнүктүү болгон беш архетиптик калыпты ачып берүү.*

**Негизги сөздөр:** Юнгдун критикасы, архетиптик анализ, архетиптик калып, жалпы түшүнүктө.

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**АРХЕТИПНЫЙ АНАЛИЗ В РОМАНЕ КОЛИНА МАККАЛОУ  
«ПОЮЩИЕ В ТЕРНОВНИКЕ»**

*Цель статьи – проанализировать роман Колина Маккалоу «Поющие в терновнике» с точки зрения критицизма Юнга, определить конкретные итеративные модели, образы и символы в романе, смысл которых можно интерпретировать в связи с тем, что они наследуются и относятся к основным убеждениям, которые мы разделяем.*

**Ключевые слова:** критика Юнга, архетипический анализ, архетипические модели, основные убеждения

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**ARCHETYPAL ANALYSIS IN COLLEEN MCCULLOUGH’S NOVEL  
“THE THORN BIRDS”**

*The purpose of this paper is to study the novel of Colleen McCullough, “The thorn birds” from the perspective of Jungian criticism, to analyze particular iterative patterns, images and symbols in the novel, the meanings of which are interpretable due to the fact that they are inherited and refer to basic beliefs we share about them.*

**Keywords:** Jungian criticism, archetypal analysis, archetypal patterns, basic beliefs

The purpose of this paper is to study the novel of Colleen McCullough, "The thorn birds" from the perspective of Jungian criticism, to analyze particular iterative patterns, images and symbols in the novel, the meanings of which are interpretable due to the fact that they are inherited and refer to basic beliefs we share about them. One more aspect to be explored is a comparison of meanings of the same archetypes in other sources. So, the study is to show that namely this approach is effective in interpreting literary work in the way that it reinforces its value. Based on Jungian criticism, we have identified five archetype patterns in Colleen McCullough's "The Thorn Birds".

*"There is a legend about a bird which sings just once in its life, more sweetly than any other creature on the face of the earth. From the moment it leaves the nest it searches for a thorn tree, and does not rest until it has found one. Then, singing among the savage branches, it impales itself upon the longest, sharpest spine. And, dying, it rises above its own agony to out-carol the lark and the nightingale. One superlative song, existence the price. But the whole world stills to listen, and God in His heaven smiles. For the best is only bought at the cost of great pain."* (I, 1915-1919, p.24, Meggie)

### **1. The archetype of the thorn**

By its title, we might naturally become aware of its significance as a central symbol in the novel. Therefore, it deserves special concern and care in our analysis of this image. Obedience to ascetic religious dogma about the Catholic principle of a celibacy of priests serves as a barrier between two lovers. And the "thorn" to a spine of which the singing bird impales itself upon, is a curse. A curse which they deserved by violating a Divine Law about the chastity of a man of God. This catholic norm all in all restrains the human nature and results in the destruction of the lives of Meggie and Ralph.

One of the strongest Christian themes in "The Thorn Birds" is sin. Those who engage in reprehensible activities lose someone intimate to them. Fiona, for instance, had a child before she was married to Paddy Cleary; that child, Frank, eventually gets imprisoned for thirty years. Meggie loses both de Bricassart and Dane. De Bricassart loses the son he never knew and eventually his life. God, as envisioned by Colleen McCullough, is not only a jealous God, he is a vengeful one, as well. The punishment comes without a delay like a curse put on all humankind when the first sinners disobeyed God (Genesis 2:17).

As for the act of transgression, Meggie is an ordinary girl and not religious to that great level, at which Ralph was, in order to repent for her wrongdoing, since she has only poignant memories about the sisters of mercy in the monastery she used to go with her brothers. Ralph, on the contrary, gains the attention of the church and is promoted several times in his rank from an ordinary priest to a bishop. Before he leaves, Meggie confesses her love for him. Ralph refuses her because of his duties as a priest and he entreats Meggie to find and marry another man. So, the "thorn" in the novel represents also a barrier in the face of a Catholic church, which makes him keep a distance from the woman he loves, hurts both of them forcing them to accept its dogma, that bluntly deprives them of the right to feel infatuation towards each other. Thus, his occupation of a preacher is a spine that prickles and tears his heart into millions of bleeding pieces.

The same meaning of "thorn" is given in mythology. It is said that, when Aphrodite ran to her wounded beloved, she pricked a leg upon the thorns of a white rose, and drops of her blood made a flower red. In this context, the archetype of "thorn" also emblemizes an obstacle through which a Goddess of love had to pass in order to chase her lover. What is more, this symbol has deep roots not only in Bible and mythology, but also in some literary works.

**Table 1. Equivalentents of thorn in different sources**

Source	Quote	Meaning	Reference
Bible	"Both <b>thorns</b> and thistles it shall grow for you; And you will eat the plants of the field."	Badness, woe	Genesis (3:18)
Mythology	Androcles pulled out the <b>thorn</b> and bound up the paw of the lion, who was soon able to rise and lick the hand of Androcles like a dog."	Pain, misfortune	"Fable of Aesop by Joseph Jacobs, 1894
Poetry (Kyrgyz)	"Чечиндирип, чалкан менен сабатсын, <b>Тикен</b> , ширеп, жүрөгүмдү канатсын."	Tool of torture; torment, ache, agony	"Ырлар, проза, арноолор"(Т.Үмөтал иев),2003
Novel (English)	"They were both very attentive to her comfort, certainly. It was not the <b>thorn</b> bending to the honeysuckles, but the honeysuckles embracing the <b>thorn</b> ."	Harmful, hurtful and evil person	"Wuthering Heights" by Emily Bronte, chapterX ,p.114
Novel(under analysis)	We create our own <b>thorns</b> , and never stop to count the cost. All we can do is suffer the pain, and tell ourselves it was well worth it."	Difficulties, problems, complications	"The thorn birds" by Colleen McCalough, chapter V, p.461

The Archetype of thorn in proverbs of different nations gives the same meaning of it, thus constituting the veracity of Jung's theory about "collective unconscious".

**Table 2. Proverbs about thorn in different cultures**

Proverb	Origin	Meaning
"He who sows thistles reaps <b>thorns</b> ."	French Proverb	Damage, badness
"If you lie upon roses when young, you will lie upon <b>thorns</b> when old."	Darkovan Proverb	Bad condition
"Per <b>aspera</b> ad astra"	Latin Proverb	Hindrance, hardship
"If you scatter <b>thorns</b> , don't go barefoot."	Italian Proverb	Foul
"Тикенди тубунон жул"	Kyrgyz Proverb	Evil

In conclusion, the archetype "thorn" reveals shared role of it among many societies, thus making it recognizable to their representatives. This archetype creates a shared imaginary, which is defined equally in different contexts. Moreover, the meaning of this archetype in the novel of Colleen McCalough doesn't go far from other works of literature and from the references provided. Thus, all traditional, religious and mythical frameworks above discussed, define it as the universal symbol of curse, misfortune, hardship and pain.

## 2. The femme fatale archetype

This character archetype is a representation of a woman that embodies an intertwined mixture of sexuality and danger. The first femme fatale is illustrated in the third chapter of Genesis. Eve's temptation of Adam is often considered as the foundation for the femme fatale (Genesis 2:17). Adam is tempted in to participating in a divinely forbidden act in order to gain illicit knowledge, eventually leading to his death, and death for the rest of humankind.

The femme fatale archetype in the story is Meggie .She was only 10 years old, when she first met Ralph. He was kind to her and treated her with an utmost care of a father. As a child, she feels

absolute warmth and nuisance at Ralph's end. That father-daughter like relationship ends, when Mary Carson organizes a ball. Meggie looks splendid. She is temptress and is dressed in a way to advertise her figure and make herself seem more appealing to her male counterpart, Ralph. She is a young woman, who has not told and learned to hide her affections. However, Father Ralph does not speak directly to Meggie during that dinner, nor does he afterward. Throughout the evening he studiously ignores her, when she wants to be noticed namely by him and endeavors to change with him with an eyesight. He aches to stop by her chair and explain to her that it would not do his reputation any good if he paid her more attention than he did with other ladies. But he can't talk and dance with her, partially, because he is afraid to fall into her charms. The way she talked her mother, Fee, to leave the upper part of her dress open, and insisted on not sewing sleeves to it, so that her neck would look longer and she herself charming, is all about her plan to seduce and torment Ralph. Further, when Meggie gets weaker and weaker and the family she is staying with pities her greatly. Therefore, they sent her to a quiet summer resort called Matlock for rest alone, without her husband who left and rarely visited her. Meanwhile, Ralph comes back on a holiday to find Meggie. The family tells him where Meggie is. Then Ralph joins Meggie, and then a revelation comes over him and the story finally reaches its climax. He loves Meggie more than *He loves God* and he is indeed only a man, no matter how godlike he had tried to become, Meggie charms him in bonds of irresistible desire, so that they spend two days together and it certainly leads them into dangerous situations.

So, just like Eve from the story of Genesis or Pandora from Greek mythology, who was held responsible for releasing the ills of humanity into the world, Meggie Cleary is also a femme fatale character type who brings upon catastrophic and disastrous events. To be precise, by going into a physical act with a person of God she makes a great transgression. From that day on, when she started to feel Ralph in another way, and see in the priest a man whom she wished and desired, she went against the Catholic Church. And what is more, she dares to steal from God his son, Ralph, and gives birth to Dan, the most transcended and spiritual soul that God has ever created.

### 3. The archetype of the Scapegoat

The "scapegoat" is certainly, as the name implies - a character who takes the blame for pretty much all wrongdoings or bad things that happen, even if it's completely out of anyone's control. The best illustration to it is Genesis, that reminds us of why Jesus went to the cross, to take the penalty for sin on people's behalf. He died as the perfect sacrifice for their all misdeeds, as a scapegoat in the Bible (In Leviticus 16 Tyndale, 1530, William Tyndale)

*"I am sure, Dan heartily welcomed death, it isn't surprising that the Lord didn't hesitate further and hurried to accept him in the bosom. Yes, I grieve, but not about Dan. I grieve over his mother — here whose sufferings, has to be, and they are immense! And about his sister, about uncles, about the grandmother. No, I don't grieve over it. The venerable father O'Neill all the life kept nearly perfect purity of spirit and thoughts. What for it death? — only the introduction in life is eternal. For all of us this transition will be not so easy" - says Lyon to Vittorio (VII, 1965-1969, 615, Justine).*

So, the perfect example of the scapegoat is Dan. He is the son of Meggie and Ralph, bestowed with divine traits of a true son of God. Despite of his mother's disapproval, he decides to find Ralph in order to join him in his spiritual path to serve God, not knowing that acknowledged Cardinal Ralph de Bricassart who used to visit them in Drogheda, is no one, but his biological father. Spending 8 years in Rome, Dan succeeds in his pursuit for purity and proximity to his God. Before giving his saint oath of celibacy, he travels to Italy and Greece, the last destination of him where he drowns, endeavouring to save two sinking women's lives. Even in those fatal moments of his life, he blames himself for being born in the way, that his appearance attracts others, the drowning girls, for instance. He cannot accept so much privileges and thinks that it is not fair to possess too much.

*"If this is Thy will, so be it. Like a child, I put myself into Thy infinite hand. Thou art too good to me. What have I done to deserve so much from Thee, and from the people who love me*

*better than they love anyone else? Why hast Thou given me so much, when I am not worthy?"* (VI, 1954-1965, p.598, Dan) he asks his God and willingly goes into his creator's hands.

Thus, we see in Dan typical traits of the scapegoat, or even of a Christ, who took all the blames and bad things of others on his head before he was spined. He is too pure even for repentance. And therefore, the nearest people of him, cardinals and Lyon, accepts his death as Lord's favor. Indeed, his death is neither a tragedy, nor a requital, but God's will.

#### **4. Archetype of the rose - "ashes-of-roses"**

*"Half of him hated her appearance tonight, the short hair, the lovely dress, the dainty ashes-of-roses silk slippers with their two-inch heels; she was growing taller, developing a very feminine figure"* (II, 1921-1928, p.178, Ralph).

At the sumptuous, brilliant, glorious party organized by Mary Carson, Ralph realizes for the first time that his Meggie is not a little girl anymore, but a young lady.

*"In the rosebud dress her retreating form was graceful, womanly and a little unreal. Ashes of roses. "How appropriate," he said to the angel"* ( II, 1921-1928, p.187, Ralph).

Rose is a very popular and difficult symbol amongst all flowers archetypes. According to the legend, rose, a queen of all flowers lived in the heaven without thorns and obtained them after the Curse (Genesis 2:17)

In Greek mythology this archetype is love, joy and desire. In the ancient Greece the rose is an emblem of the Goddess of love, Aphrodite.

However, in the West the rose archetype symbolizes romantic and sensitive love. To make a rose path at the weddings means to make the way easy to pass and to eradicate obstacles. The rose petals were the sign of purity and softness.

In addition, this archetype represents also mystery and : all that is said "sub ross" (literally means: "under the rose") It means it is not the topic under discussion.

The key words mostly used are as follows: love, passion, mystery, beauty, purity.

The diversified meaning of this archetype in the novel is what that makes it so significant. Firstly, it is Meggie herself, so beautiful and charming and her sacred feelings towards Father Ralph. It is a sign of her being virgin, her purity. And then only, it is an emblem of desire and passion of a man who has vowed to his creator not to expose them.

As for the ashes-of-roses, it mainly emblemizes the tragedy of Ralph. His fate plays a villain joke with him, since being a priest is the way he has chosen heartedly and willingly. But human never chooses someone to love, neither commands his heart to obey not to tremor. Probably, McCalough here by raising this religious topic, wants to oppose this doctrine. This harsh rules that priest were to obey are breaking the rules of nature. So that, the one who chooses one of two agonies for the Christ's sake is condemned to be in the cage alone with the Lord till the rest of his life. And to extinguish feelings, burning his heart into ash-petals is the only way to struggle.

#### **5. Archetype of the mother**

There are two mother archetypes in the story: Fee and Meggie, mother and daughter, who shared the same fate. Both of them could not get their lovers, but stole a part of them, giving birth sons in the face of Frank – son of Fee and Pakeha (he was named like this by Fee for the purpose); and Dan –the son of clergyman Ralph and Meggie. However, these characters do not fit in the universal archetype of those mothers, who treat their children with an utmost care, distributing their maternal love equally among their offspring. Since both of them are closer to their sons, certainly because they thought the world of their sons biological fathers. For the same reason, they are cold and ignore other children.

*"I kept hanging on to Frank, and ignoring the rest of you. Ignoring Paddy, who was the best thing ever happened to me. Only I didn't see it. I was too busy comparing him with Pakeha. Oh, I was grateful to him, and I couldn't help but see what a fine man he was . . ."* ( V, 1938-1953, p.458, Fee )says Fiona to her daughter and reveals the reason of why she was relatively cold toward her and kept distance with other kids as well.



Therefore, while dealing with an archetype patterns in the face of these two women and closely scrutinizing the text of the novel, we can regard these two female characters partially to stepmother archetype characters only with regard to their attitude toward other children. But still these characters are symbolic and their prototypes can be found in other works of literature. For instance, Scarlett O'Hara, a heroin of the novel "Gone with the wind" by Margaret Mitchell. Wade, son of Charles and Scarlett is brought up without attaining maternal love at Scarlett's side, because he was a product of her silly decision to marry the person whom she didn't love at all. So, for we can find mother archetype characters in other literary works, and mark their proximity, there is no room for doubt Carl Jung's theory.

To review this research, using Jung's criticism, we interpreted archetypal patterns of the thorn and rose, also the archetype characters of the mother, scapegoat and femme fatale. Further, we gave supporting examples of these archetypes from different sources. The study showed that it is important to use this approach in literature in order to understand the latent messages of the author and be able to interpret other works as well.

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#### АМЕРИКАЛЫК ПРЕЗИДЕНТТЕРДИН ДИСКУРСУНДАГЫ ПРЕЦЕДЕНТТИК ФЕНОМЕНДЕР

*Бул макалада Американын президенттик дискурстагы прецеденттик феномендердин колдону талдоосу жүргүзүлгөн, атап айтканда, президент Барак Обама жана Жорж Буштун. Алардын өлкөнүн башкаруу учурунда бир нече сүйлөөлөр талдоого алынган. Саясатчылардын прецеденттик феномендердин колдонушу жана алардын эффекти талдоого алынган.*

**Өзөктүү сөздөр:** *прецеденттик феномены, прецеденттик аты, прецеденттик сүйлөмү, прецеденттик ситуациясы, саясий дискурс*

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#### ПРЕЦЕДЕНТНЫЕ ФЕНОМЕНЫ В ДИСКУРСЕ АМЕРИКАНСКИХ ПРЕЗИДЕНТОВ

*Статья посвящена анализу использования прецедентного феномена в американском президентском дискурсе, в частности, президентов Барака Обамы и Джорджа Буша. Были*