

AL-FARABI KAZAKH NATIONAL UNIVERSITY КАЗАХСКИЙ

**APPROVE**

**Vice Rector for Academic Affairs**

\_\_\_\_\_ **A.K. Hikmetov**

« \_\_\_\_ » \_\_\_\_\_ **2020**

**PROGRAM  
ENTRANCE EXAM FOR ADMISSIONS TO DOCTORS  
FOR SPECIALTIES  
«8D02304 – LITERARY STUDY»**

**ALMATY 2020**

The program is compiled in accordance with the State educational standard in the specialty «8D02304 – Literary Study». The program was compiled by full professor, higher doctorate of philological sciences A.B. Temirbolat, full professor, higher doctorate of philological sciences A.B. Abdulina

The program was considered at a meeting of the Department of Kazakh Literature and Theory of Literature

Protocol No. \_\_\_\_\_ of «\_\_\_\_» \_\_\_\_\_2020

Head of Department \_\_\_\_\_ A.B. Temirbolat

Approved at a meeting of the Methodological Bureau of the Faculty of Philology and World Languages

Protocol No. \_\_\_\_\_ of «\_\_\_\_» \_\_\_\_\_2020

Chairman of the method bureau \_\_\_\_\_ G.T. Ospanova

Approved at the meeting of the Scientific Council

Protocol No. \_\_\_\_\_ of «\_\_\_\_» \_\_\_\_\_2020

Chairman of the Scientific Council,

Dean of the Faculty \_\_\_\_\_ O. Abdimanuly

Scientific Secretary \_\_\_\_\_ L. Alimtaeva

## **1. Goals and objectives of the entrance exam in the specialty «8D02304 – Literary Study»**

The program of the entrance exam for doctoral studies in the specialty «8D02304 – Literary Study» is compiled in accordance with the prerequisite level of literary disciplines of the magistracy, which include actual problems of literary study, psychologism in artistic literature, the theory of artistic text, literary and folklore studies, literary editing of artistic text, methodology and planning of literary studies, the theory and practice of comparative literary studies, the theory of epic, lyric, dramatic genres, plot-compositional construction of literary works, composition of a poetic text, typology of prose plots, psychological analysis in artistic literature.

The program contains a set of questions designed to analyze the preparedness of applicants for doctoral studies in order to identify knowledge and skills in the field of literary studies, as well as related humanitarian fields – aesthetics, historiography, cultural studies, linguistics, philosophy.

The program focuses on the fundamental principles of theoretical literary studies as a science that studies the specifics, genesis and development of verbal-artistic work, in terms of the use of progressive literary-theoretical heritage, aesthetics and criticism.

The entrance exam's form is a combined written-oral exam. Examiners write down their answers to questions of the examination ticket on the answer sheets, answer the examination committee verbally. In the event of an appeal, the basis for consideration is the written entries in the answer sheet.

## **2. Requirements for the level of training of people entering doctoral studies**

The applicant must show a high degree of preparedness in the field of literary studies, theory of literature, literary criticism, literary editing, folklore, textology, in order to identify opportunities for the development of scientific reflection skills as a candidate of PhD degree.

A set of questions is formulated based on the specifics of the subject of literary studies, the originality of literature as a form of art, the disclosure of which will help to clarify the degree of preparedness of the applicant in the following positions:

An applicant must demonstrate knowledge of the fundamental principles of theoretical literary studies, innovative directions of modern science of literature, its connection with other sciences, methods and techniques of literary work, the current state and current trends in the development of science. In addition, to show the ability to conduct research in the field of literary studies at the highest level, to have a holistic view of the modern scientific picture of the world, of public life, to master the traditional and innovative, new methods of literary analysis, to produce and synthesize new ideas, to prove professional preparedness and creative initiative

at the level of necessary to solve the tasks that will be set in the subsequent development of training programs in doctoral studies in the declared specialty.

### **3. Prerequisites of the educational program**

APL5102 Actual Problems of Literary Studies – 3 credits, TNT 5103 Theory of Artistic Text – 3 credits.

### **4. Exam Topics**

#### *The discipline «Actual Problems of Literary Studies»*

##### **1. Traditional and innovative paradigms of theoretical literary studies.**

Actual problems of modern literary studies. The traditional socio-historical paradigm of theoretical literary studies. Writer and time. Trends in the development of modern literary studies. Innovative comparative, intertextual, gender, semiotic, narratological, discursive, postmodern, ontological, hermeneutic, psycho-poetic paradigms of theoretical literary studies.

##### **2. Methodological problems of modern literary studies.**

The historical development of the methods of literary studies – biographical, mythological, comparative. The mythological theory of the brothers Grimm, the theory of borrowing Benfei, the philological method of G. Paul and V. Peretz (textology), the psychological method of A. Potebnya, the concept of Z. Freud, the cultural-historical method of I. Ten. Formalistic, structuralist theory at the beginning of XX century. Socio-historical method. Modern literary studies and new technologies and methods of studying literature (intertextuality, deconstruction, poststructuralism, interdisciplinary research, semiotic research).

##### **3. History of literature and culture.**

Literature and culture. The historical-cultural process and its influence on the consciousness of the writer. The main tasks, facing artistic work and the problems of poetics. Literary work and science. The nature of art. Irrational factors in the psychology of work, their role in the creative process and codes of figurative reflection. Literature and national outlook.

##### **4. Prose, poetry, drama from the point of view of modern science.**

Poetry and prose. The principles of differentiation. Modern prose. Features prose of modernism and postmodernism. Neomythologism and neomythological consciousness. Problems of rhythm in poetry. Genre forms of modern poetry. The problem of tradition and innovation in modern poetry. The structure of the dramatic work.

##### **5. The system of genres.**

The concept of the literary genre. Literary kind and literary genre. Genre and style. The meaning of literary innovation. Genre content and genre form. The problem of

genre typologies. Genre nature of the artwork. The system of genres of modern Kazakh and Russian literature.

#### **6. Actual problems of literary comparative studies.**

The purpose and objectives of comparative literary studies. Contact-typological relations of literature. The conceptual and methodological apparatus of literary comparative studies.

#### **7. The problem of the interaction of literature of the East and West.**

Typological features of Western and Eastern romanticism. National identity of romanticism in the poetry of Kazakh akyns of XIX century. Romanticism in the Kazakh literature of XX century. Typological features of modernism. Modernism in Kazakh, Russian and European literature. Realism in Kazakh and Russian literature of XX century. Literary relations of Kazakhstan.

#### **8. Intertextuality: basic concepts.**

Text as a concept of philology. Text as a concept of semiotics and cultural studies. Text in postmodern concepts. The concept of intertext. The philosophical foundations of intertext. Theory of Yu. Kristeva. Intertext in prose of XX century. The text as a dialogue between the author, the reader and the cultural context. Quote, allusion. Reminiscence.

#### **9. Mythopoetics and archeopoetics.**

Mythopoetics and archeopoetics as a field of literary studies. The concept of archetype. The functions of archetypes in fiction. Myth and literature. Mythological images and motifs in modern literature. The functions of myths in artistic literature.

#### **10. Semiotics and narratology.**

Semiotics as a field of scientific research. The basic concepts of semiotics. Moscow-Tartu and French schools in semiotics. The subject and tasks of narratology. The concept of narrative. The nature, types and functions of the narrative. Narrative and discourse.

#### **11. The category of chronotope in the structure of an artistic work.**

Features of artistic time and space. Time and space in the structure of the work. The theory of chronotope of M. Bakhtin. The concept of time-space in modern literary studies. The category of temporal rhythm in literature (theory of A.B.Temirbolat). The functions of chronotope in an artistic work.

#### **12. Artistic anthropology.**

Artistic anthropology: external and internal people. Types of characters in the literature. Means of revealing the character of the hero in an artistic work. Type and character. The inner world of the hero. Man and culture in literature. Theory of V.V. Savelyeva.

### **13. Psycho-poetics. Hermeneutics. Receptive aesthetics.**

Psychoanalytic literary studies. The problem of the author. Theory of Z. Freud. The genesis of artistic work and the concept of dreams. The problem of perception of art. Forms of Freud's psychoanalytic criticism. Theory of C. Jung. Modern psycho-poetics in the works of E.M. Meletinskiy. Structural-psychoanalytic literary studies of J. Lacan. Hermeneutics and receptive aesthetics.

### **14. Mass literature.**

The problem of mass culture and literary hierarchies. Elitist and anti-elitist concepts of art and literature. Literary classics. Fiction. Artistic features of mass literature. Genres of mass literature.

### **15. Trends in the development of modern literary criticism.**

Literary criticism and theory of literature. The tasks of modern literary criticism. Critic and author. Critic and reader. Literary criticism and the fate of an artistic work. Genres of literary criticism. Scientific article and literary critical article.

### **16. Literature and religion: their historical and philosophical connections.**

Literature and the spiritual world of personality. The influence of religious beliefs on fiction. The ideas of humanity and humanism, the problems of their embodiment in modern literature. Ideological-artistic searches of writers. Synthesis of national and universal. Social problems and concept of writer.

### **17. Tradition and innovation.**

The problem of continuity in literature and culture. Tradition and innovation in artistic work. The literature of realism and the literature of modernism. Artistic searches of modernist writers. Traditions and innovations in modern literature of Kazakhstan.

### **18. Psychologism as a generic feature of literature.**

The category of psychologism in the literature. Psychology and drama of events in the compositional-structural system of the work. The origins of psychologism. Psychologism as an aesthetic principle of artistry.

### **19. Literature and folklore: community and specificity of scientific tools.**

Modern science about literature and folklore. The specifics of folklore as an oral-poetic art. Genesis, specificity and patterns of systemic relationships of folklore and literature as forms of art of the word. Literature and folklore, religion, ethnography, ethnology, philosophy, history.

### **20. Literature and culture.**

Literature in the social space and the laws of cultural communication. International cultural-literary relations as an important source of enrichment of national literatures. Typological convergence and convergence in literature and culture.

Literary text as a constant of culture. Artistic picture of the world as a literary reflection of the worldview concepts of culture.

### **21. Folklore in various fields of modern culture.**

Traditions in culture and the field of folk work. The myth in folklore and literary poetics. Literature, folklore and folk-artistic culture. National and regional specifics of literature and folklore, determined by ethnic characteristics and ways of cultural-historical development of peoples.

### **22. Methodical problems of literary studies.**

New technologies, methodological innovations and applied aspects in literary studies. Creation and translation of various types of texts. Annotation and abstracting of texts. Literary style.

### **23. Literary study about the nature of artistic psychologism.**

The nature of psychologism in the content and structure of the psychological novel, in memoirs and in dialogical speech. Varieties of psychologism and methods of psychological analysis of works of literature. Functions of a monologue, portrait.

### **24. Types of psychologism.**

Dynamic psychologism. The dynamics of the narrative and events, their relationship with the inner world of the hero. The principles of psychologism in the introspective coverage of the inner world. Synthetic psychologism. Internal monologue and introspection of the hero. Analytical psychologism.

## ***Discipline «Theory of Artistic Text»***

### **1. The main approaches and directions of the study of artistic text.**

The structural and functional approach, the teleological approach, the literary approach and the historical-sociological direction of the study of artistic text. Cultural-psychological direction. Literary hermeneutics, receptive theory. Formalism in literary studies. A semiotic approach to the study of literary text and structuralism. Deconstructivism and its basic methods of studying artistic text. Cognitive direction and its role in comprehension of the text. Linguistic approach.

### **2. Functional-pragmatic theory of artistic text.**

Pragmatics of the text as part of a communicative model of the text and the subjects of the literary process (author, reader), language and reality. The subject and tasks of the functional-pragmatic theory of artistic text. Basic levels of text. Functions of the literary text: mythopoetic, intensional, expressive, representative, evaluative and interpretative.

### **3. Epistemic aspects of the artistic text.**

Reference in the artistic text. The hypothesis of linguistic relativity and its role in understanding the relationship of text and reality. Linguistic theory of F. de Saussure. The concept of semiosis (the concept of C. Pierce, W. Eco). Modalities “from the addressee” and their role in the artistic text. Factual, plot, metaphorical statements in the text. Artistry as a manifestation in the text of its multifunctional nature. Theory of possible worlds. The main stages of artistic generalization: generalization and mythologization. Story and mythological texts, their features.

### **4. The artistic world and its main components.**

The plot space of artistic text. Prediction as a mechanism for deploying and creating complex text characters. The metonymic principle of the representation of action in the literature. Linear and cyclic actions and their transition to the events of the work. The theory of affective plot units (W. Lehnert) and its role in comprehending the effects of artistic work. Time and space in literature. Real and artistic chronotopes. The plot and fabula of the work.

### **5. The form and content of the artistic text.**

The basic principles and ideas of the hypothesis of the linguistic similarity of cultural and social phenomena (Yu.M. Lotman, K. Levy-Strauss, R. Barthes). Literature as a “secondary coding system” (theory of Yu.M. Lotman). Understanding the artistic text as a “tertiary coding system”. Linguistics of the literary text. Iconic text.

### **6. The nature of literary work.**

The dualistic nature of literature as a verbal art. Antique representations about creativity and creative personality. Understanding the nature of art in the era of classicism and romanticism. The value and main provisions of the works of positivists (O. Conte, I. Taine and others). The concept of literary influences. Theory of intertextuality Yu. Kristeva. C. Lombroso on the creative person. Freud’s trend in literary studies. The holistic approach of A. Maslow to the interpretation of the nature of literary work.

### **7. The image of the author in an artistic text.**

Biographical approach to the study of literature. Author and narrator, the proximity of their images. Reflection of the facts of the biography of the writer in the content of the artistic work. Types of author’s narration. Classification of texts through the prism of the “text – author” problem: narrative text, representatively oriented text. The narrator’s plan and its reflection in the works of modern literature.

### **8. Literature as an expression of relationships and moods.**

Literature as a carrier of a certain ideology. An understanding of literature in critical realism and by romantics. Expressive function of literature. Receptions of the artistic image of the spiritual world of the author. The rhythm of feeling and its reflection in the structure of artistic text. Attitude and mood, ways of their



reflection in the works of literature. Literary style. Humor and irony in a literary text, their functional significance. Comic of literature's works.

### **9. The narrator's plan and the character's plan as a form of representation of the artistic world.**

The narrator's plan, its features. Narrative as a key element in the narrator's plan. The process of narratization in literary-critical discourse. Narrator and lyrical hero, their differences. Personal and impersonal narrative, forms of their reflection in the work. Character outline. "Another's speech". Ways of organizing someone else's speech in the structure of artistic work. Direct speech. Polyphonic organization of artistic text. The stream of consciousness, especially the reflection in it of the narrator's plan and the character's plan.

### **10. The addressee of the artistic text.**

Prerequisites for understanding the meaning of artistic text. The concept of literary competence. Real and perfect reader. The components of the literary competence of the reader. Positioning of the perceiving subject.

### **11. Principles of interpretation of artistic text.**

The nature of the relationship between the "reader" and the "text". The nature of reading perception of artistic text. Types of "understanding" of artistic work according to N. Fry. Interpretation of artistic text and its contextualization. Artistic text as a taxonomic structure. Perception of a literary work as a model of the world. The main approaches to the interpretation of artistic text: ethical, receptive. Basic procedures for the interpretation of artistic text.

### **12. Artistic landscape and psychologism in a work of literature.**

Landscape as a form of psychologism. Landscape as a form of disclosure of the internal state of the characters. Landscape as a psychological background for the development of the plot. Landscape through the perception of the hero. Landscape as a form of the presence of the author.

### **13. Types of psychological portrait.**

Portrait as an integral part of the psychological characteristics of the hero. Poetry of portrait images. An abstract portrait in the definition of A. Beletsky. Portrait in the process of creating an image. Subjectivism and objectivity of the portrait. Individual and mass portrait. The role of detail in the portrait. Folklore traditions in portraiture.

### **14. The psychological function of narrative.**

Narrative and narration. The problem of the author, narrator, and storyteller in narrative typology. Compositional-speech forms of narrative. The narrative system of the novel. Narrative as an object of study in narratology.

### **15. The visual system of folklore and literature and psychological parallelism.**

Psychological parallelism in the theory of folklore of A. Veselovskyi. Psychological parallelism in folklore at the intonational level. Psychological concurrency, epithet and trails. Psychological parallelism at the plot level. Psychological parallelism in the description of the landscape.

### **16. The principles of analysis of artistic text.**

The main methods and techniques of analysis of artistic text. Textological analysis. Text and reality. The nature of the artistic text. Speech of the author and heroes. Features of the language of literary work and artistic style.

## **5. References**

### ***Main literature:***

1. Bakhtin M.M. Questions of literature and aesthetics. – M., 2005.
2. Bakhtin M.M. Literary-theoretical studies. – M., 2003.
3. Borev Yu. Aesthetics: In 2 volumes. – M., 2005
4. Veselovsky A.N. Historical poetics. – M., 2000.
5. Dzhanishbekov N.O., Temirbolat A.B. Theory of literature. Tutorial. – Almaty, 2009.
6. Dzhanyshbekov N.O. Problems of modern comparative literature. – Almaty, 2000.
7. Zenkin S.N. Introduction to Literature: Literature Theory: Textbook. – M., 2000.
8. Lotman Yu.M. Analysis of the poetic text: the structure of the verse. – Saint-Petersburg, 2002.
9. Maytanov B.K. Psychologism in artistic work. Tutorial. – Almaty, 2004.
10. Meletinskyi E.M. Theory of literature. The main problems in historical coverage. Childbirth and genres of literature: In 2 volumes. – M., 1999.
11. Savelyeva V.V. Literary text and the art world. – Almaty, 2003.
12. Temirbolat A.B. The poetics of literature. Tutorial. – Almaty, 2011.
13. Theory of literature. In 2 volumes. / Ed. N.D. Tamarchenko. – M., 2007.
14. Theory of literature. In 4 volumes. // Ed. Y. Boreva. – M., 2000.
15. Theoretical poetics. / Ed. N.D. Tamarchenko. – M., 2001.
16. Tomashevsky B.V. Theory of literature. Poetics. – M., 2001.
17. Halizev V.N. Theory of literature. – M., 2000.
18. Readings on the theory of literature: In 2 volumes. / Ed. N.D. Tamarchenko. – M., 2007.

### ***Additional literature:***

1. Averintsev S.S., Andreev M.L., Gasparov M.L., Grinzer P.A., Mikhailov A.V. Categories of poetics in the change of literary eras // Historical poetics. Literary eras and types of artistic consciousness. Six articles. – M., 1994.
2. Bakhtin M.M. Literary-theoretical studies. – M., 2003.
3. Bushmin A.S. Methodological problems of literary research. – Saint-Petersburg, 2005.

4. Vygotsky L.S. Psychology of art. – M., 2006.
5. Dzhanishbekov N.O. Problems of comparative typological study of literature. – Almaty, 2001.
6. Zholkovsky A.K., Scheglov Yu.K. Works on the poetics of expressiveness. – M., 1996.
7. Foreign aesthetics and theory of literature of XIX-XX centuries: Treatises, articles, essays. – M., 1987.
8. Kosikov G.K. History of foreign criticism and literary criticism. - M., 2001.
9. Literary encyclopedic dictionary. – M., 2003.
10. Lotman Yu.M. Selected Articles. In 3 volumes. – Tallinn, 2002.
11. Nurgaliev R.N. The poetics of drama. – Almaty, 2010.
12. Problems of the theory of literary criticism. / Ed. P.A.Nikolaeva, L.A.Chernets. – M., 2000.
13. Modern foreign literary studies. – M., 1996
14. Temirbolat A.B. Chronotope and temporal rhythm categories in the literature. - Almaty, 2009.
15. Freidenberg O.M. Poetics of the plot and genre. – M., 1997.
16. Kolshevnikov V.E. Poetry and poetry. – L., 1991.
17. Eco U. The missing structure. Introduction to semiology. – M., 2007.
18. Etkind E.G. Psycho-poetics. – M., 2000.

## **7. Scale of an assessment of answers on questions of examination tickets:**

The general rules for assessing knowledge entering to doctoral studies are governed by the Regulation on a 100-point system for assessing the knowledge of students, operating at the Al-Farabi Kazakh National University.

The answers for each question of the exam ticket are evaluated on a 100-point scale, the final score for the exam is displayed as the arithmetic average of the points received for each answer of the ticket, and converted into a score on a five-point scale according to the following scheme:

Assessment by letter system	Digital equivalent of points	% content	Assessment by traditional system
A	4,0	95-100	Excellent
A-	3,67	90-94	
B+	3,33	85-89	Good
B	3,0	80-84	
B-	2,67	75-79	
C+	2,33	70-74	Satisfactory
C	2,0	65-69	
C-	1,67	60-64	
D+	1,33	55-59	
D-	1,0	50-54	
F	0	0-49	Unsatisfactory

**Assessment of the examination work is carried out on a 100-point scale, taking into account the degree of completeness of the applicant's answer:**

<b>Evaluation</b>	<b>Criteria</b>	<b>Scale, points</b>
A Excellent	<p>1. Given the correct and complete answers to all theoretical questions, the answers have a fundamental scientific basis in the direction of preparation.</p> <p>2. A systematic understanding of the problem has been demonstrated, the ability to think critically and analyze, evaluate and synthesize new and complex ideas in the field of literary studies has been shown.</p> <p>3. The practical task was fully completed and the skills to effectively solve the problems posed were shown.</p> <p>4. The entrant is able to formulate and solve modern scientific and practical problems in the field of literary studies.</p>	95-100
A- Excellent	<p>1. Given the correct and complete answers to all theoretical questions.</p> <p>2. The practical task was fully completed and professional competence was demonstrated.</p> <p>3. The material is set forth correctly in a logical sequence.</p> <p>4. Responses demonstrated the ability of the applicant to successfully carry out research activities.</p>	90-94
B+ Good	<p>1. The correct but incomplete answers to all theoretical questions are given, minor errors or inaccuracies in the definitions are made.</p> <p>2. The answers of the practical order are correct and showed the ability to solve the tasks at their level, however, a minor error was made in solving them.</p> <p>3. Demonstrated skills and abilities to integrate existing and new social knowledge to formulate scientific tasks and solve problems.</p>	85-89
B Good	<p>1. The correct but incomplete answers to all theoretical questions are given, minor</p>	80-84

	<p>errors or inaccuracies in the definitions are made.</p> <p>2. The answers of the practical order are correct and showed the ability to solve the tasks at their level, but mistakes were made in solving them.</p> <p>3. The material is set out correctly with the observance of a logical sequence, but with minor errors.</p>	
B- Good	<p>1. The correct but incomplete answers to theoretical questions are given, errors or inaccuracies in the definitions are allowed.</p> <p>2. The answers of the practical order are correct and showed the ability to solve the tasks at their level, but mistakes were made in solving them.</p> <p>3. The material is set forth correctly in a logical sequence, but with errors.</p>	75-79
C+ Satisfactory	<p>1. The answers to theoretical questions are, in principle, correct, but incomplete, inaccuracies in the wording and logical errors;</p> <p>2. The practical task is not fully completed, but for the most part completed;</p> <p>3. The material is presented correctly, but the logical sequence is broken.</p>	70-74
C Satisfactory	<p>1. Answers to theoretical questions are correct, but incomplete, there are inaccuracies in the wording and there are logical errors.</p> <p>2. The practical task is not fully completed;</p> <p>3. The material is presented, but the logical sequence is broken.</p>	65-69
C- Satisfactory	<p>1. Answers to theoretical questions are incomplete, do not reveal the essence of the problem, significant inaccuracies in the formulations are made and there are logical errors.</p> <p>2. The practical task is not completed.</p> <p>3. The material is presented inconsistently.</p>	60-64
D+	1. Answers to theoretical questions are	55-59

Satisfactory	incomplete and contain gross errors. 2. The practical task is not completed. 3. In the presentation of the answer, significant grammatical and terminological errors were made, the logical sequence was violated.	
D Satisfactory	1. The answers to theoretical questions are incomplete and contain serious errors. 2. The practical task is not completed. 3. The statement of the answer made significant grammatical, terminological errors, the logical sequence is violated.	50-54
F Unsatisfactory	1. Answers to theoretical questions contain gross errors. 2. The practical task was not completed, the inability to process information was revealed.	0-49