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## Cultural memory archetypes Tomsk Polytechnic University

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### Abstract

Actuality of the theme is determined by the interest to the phenomenon of archetype and its ability to translate the content of cultural memory. The definition of “memory” contest is expanded and the history of the phenomenon’s study is examined in the article. The determinations of memory types as “historical memory”, “social memory”, “cultural memory” are given on the basis of the studied sources. The phenomenon of archetype, history of its study and basic types of human psyche’s archetypes on the basis of Carl Jung’s works are investigated. The concept of a cultural archetype, which is used to translate cultural experience of society, is identified in the work.

*Keywords:* Archetype, cultural memory, identity, collective memory, individual memory, identification, cultural archetype, social memory;

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### 1. Introduction

Memory of the past plays an important role in the life of any society and different social groups and helps to develop personality’s social-cultural identification.

Memory is a resource for changes – it can create new frames for specific people’s actions, revising values and set points of the past. Collective and social memory is transferred by elder generations to younger ones in each society in every country through the different channels (educational literature, media, monuments and memorable rituals, archetypes, myth, etc.), influencing on their cultural identification, value system, and their desire to invest this memory economically, politically and socially.

### 2. Definition of Memory

For the first time the term “memory” started to pretend to the status of the key concept of the new paradigm of modern social-humanitarian knowledge on the cusp of 1980-1990. The notion of cultural-historical memory appeared later, basing on the cultural-historical heritage of society and appearing in different spheres of life – habits, way of life, culture, traditions, rituals and this notion is divided by some scientists into historical and cultural memory

Thus, historical memory was understood as one of the individual and collective memory’s dimensions and as a symbolic representation of the historical past. Historical memory was not

only one of the transfer channels of experience and information about the past, but also the main component of individual, social group and society self-identification [15].

Cultural memory was considered as a special symbolic form of the cultural senses transfer and actualization, stepping out the frames of individuals and groups' experience, being preserved by the traditions, formalized, ritualized and expressed by various memorial symbols – memorable places, dates, ceremonies, and monuments [1].

Besides, the concept of social memory was viewed by many researchers (in particular by Maurice Halbwachs) as a multifunctional phenomenon, which was investigated by different disciplines (history, sociology, psychology) and which reflected the experience transfer, accumulated by society, from one generation to another [6].

Swiss psychiatrist K. Jung noted, that the “ability to reproduce unconscious contents and to support connection with subconscious things (suppressed or rejected)” is one of the most important attributes of memory [7].

Modern studies are based on the approach, where culture is considered as a synthesis of social, material and mental aspects, i.e. the notion of “cultural memory” is a catchall term, which includes such definitions as “social memory”, “mental memory” and “material memory” [4].

It is important to realize, that such definitions have a metaphoric nature, when each term “moves” to the culture level metaphorically and there scientists can speak about “literary memory”, “national memory”, “social memory”, “mental memory”, etc. [4] One of the famous researchers, J. Olick, supposes, that it is important to differentiate the levels, where culture and memory intersect: the individual and collective ones, or, what is more correct, the level of cognitive memory and the level of material memory, because two radically different concepts of culture are involved, one of which observes culture as a subjective category of values for human intelligence, while another one views culture as a model of available social symbols, existing in a society” [13].

### **3. Phenomenon of Archetype**

Memory of the past, expressed in a culture, is very important for a society and cultural-historical resources are called to preserve this memory. Such resources are the social development heritage of the past, needed for cultural, cognitive and observing purposes and include material objects of culture – museums, exhibitions, theatres, archeological places, and abstract ones – special rituals, traditions and archetypes, accepted in a society.

Archetype is a specific type of relations and connections, which exist between objects of the world and society, and it appears in the personality by instincts, perception, types of thinking, formed ways and rules of behavior.

The notion of archetype was shown and analyzed by the founder of analytic psychology, Karl Jung. He came to the idea of archetype's existence, studying dreams, hallucinations and drawings of his patients, where he found different ancient symbols, figures and characters, which patients showed on the unconscious level and as a so-called conditional knowledge. “Archetype is a hypothetical, unacceptable for contemplation character like the “pattern of behavior” in biology” [8].

Basing on this fact, Jung assumed that besides the individual conscious and personal unconscious, there is collective unconscious, which can translate accumulated experience from one generation to another and may be expressed as an archetype – specific models and samples of instinctive behavior, which help people to comprehend surrounding reality and respond for reactions of the individuals on events in their lives. “There are as many archetypes as typical life situations, and if something that suits to an archetype happens, archetype activates and an invincible compulsion appears like an instinctive reaction in spite of sense and will...” [9]

Jung considered, that there were four main archetypes – the Self, the Persona, the Anima/Animus, the Shadow.

The Persona is a specific model of behavior, a social role, which any person plays to obey requirements and expectations of other people. It is so-called “public face” (the “mask”), which is received by society and doesn’t coincide with real nature of a person. “The Persona is only a mask of a collective soul, which stimulates individuality and forces its holder and others to believe that he is unique, while he just plays a role though which collective soul speaks” [9].

The Anima/Animus archetype reflects characteristics of the opposite gender in the individual and has a basic influence on the person’s development and becoming. “Natural function of the archetypes is to establish interrelations between individual consciousness and collective unconsciousness” [9].

The Shadow is an “animal origin” of a person and a complex of his unacceptable, passionate, amoral desires and a source of spontaneity, afflatus and creative impulses. According K. Jung, the Shadow is a reverse side of a person, which carries the heritage of the lowest forms of life in itself and serves as a basis for personality’s (personalities’) formation on the unconscious level of human psyche.

Jung thought, that the Self is the main archetype, because it responds for integrity of human psyche, including conscious and unconscious aspects and helps person to reach the entirety of perception of his “Self”, which is called the process of individuation. Such process means to “become an integrated essence and own Self, because we consider our deep internal, maximum and incomparable uniqueness as individuality. Thus, “individuation” may be translated as “Self-creation” and “Self-embodiment” [9].

#### **4. Archetypes of Cultural Memory**

Speaking about archetypes of cultural memory, or so-called cultural archetypes, it is important to notice, that formation of such archetypes takes place not only on the level of culture of one person and society, but on the level of humanity culture. There are dominants of specific patterns of behavior and character, public viewpoint and influence of historical events in a culture.

Cultural archetypes are transferred by special symbols and forms – mythological characters, religious studies, rituals, national ideals, patterns of behavior, etc. Besides, cultural memory archetypes form models of mental life among society, and such actualization of archetypes may be not only a dispatch to the past, but a supposition to the future of society, because cultural archetypes translate not only an experience of the past, but tendencies, aims and hopes of the future.

#### **Conclusion**

Any society is archetypical, because culture of any society is archetypical. Culture is a way for transferring the accumulated experience, unique knowledge, and memory of the main events in history, development and life of a country from one generation to another. Cultural memory plays a big role not only in the life of one person, but in the life of the whole society, because it is a way of personal and collective identification. Memory may be transferred by different methods, one of which is an archetype – a specific pattern of behavior, laid inside the human psyche on the level of subconscious mind, which preserves and translates cultural experience of society, assuring a constant development and unity of a humanity’s general cultural development.

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