

DIFFERENTIATION OF THE CONCEPT OF THE «ARCHETYPE OF THE POET» BY THE EXAMPLE OF THE PERSONALITY AND CREATIVITY OF ABAY KUNANBAYEV

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Abstract. This article clarifies and differentiates the concept of «archetype of the poet» by Abay Kunanbayev's personality and creativity. The purpose is to consider the origin and formation of the poet's archetype in Kazakh literary studies on the example of a real (and not literary) personality. The main direction is theoretical issues of literary studies. The main idea – the poet's archetype is understood as a certain outstanding genius personality, which, due to its inherent individual qualities may have symbolic, archetypal features placing the poet's (genius's) personality in the timeless culture paradigm. Scientific significance – for the first time the «archetype of the poet» is understood as a phenomenon specific to Kazakh literature, its role in the formation of Kazakh social, philosophical prose is clarified. Based on the analysis of biographical data, literary works, philosophical treatises, the criteria based on which the «archetype of the poet» is distinguished are formulated. We followed various methods depending on the tasks facing us: historical-genetic method – in studying the origin sources of the phenomenon of the «archetype of the poet» defining its logic development; historical-functional method – in considering the issue concerning perception peculiarities of the «archetype of the poet» by readers and criticism of the late XIX – the early XX century. Comparative-historical method is used in comparing the «archetype of the poet» with biographical data, creative «automyph».

Practical significance of the results – it can be used as an additional educational material in preparation for lectures, seminars on the discipline «Abay studies», «Topical issues of Kazakh literary studies» in higher educational institutions and as the proposed concept of the poet's archetype can be used in university special courses and seminars in evaluating the reception and writers' creativity.

Keywords: archetype, archetype of the poet, model of the archetype of the poet, personality, Kazakh poetry, creativity of Abay Kunanbayev, personality of Abay, image of Abay.

Basic provisions

The following provisions are the main conclusions of the work:

1. The archetype of the poet is a changeable structure, the internal content of which is subordinated to the laws of historical dynamics and is conditioned by the above-mentioned qualities;
2. The personality of Abay during his lifetime thanks to individual myth-making was symbolized acquiring the features of an automyph that has archetypal qualities;
3. In the cultural space, the archetype model of the poet is subject to a panchronic change that is caused by the influence of semiotic equity – the reception

of society, critical assessments, the facts of biography reflected in the genius's creations.

4. Abay, considering himself «historically» set for researchers a timeless paradigm of change – the formation of a brilliant poet that was reflected in his work and autobiographical materials.

5. Visualization of the poet's archetype played an important role for Abay during modeling his image for future generations.

Introduction

The personality of the genius poet existing in a single semiotic space of culture constantly gets a new meaning. The development of the literary process is conditioned by the presence of historical dynamics and at the same time it is impossible without referring to the past in the context of modernity. The totality of these interrelations in development is placed in a kind of semiotic cultural space in which the personality of the genius poet is typified over time acquiring archetypal features thanks to the laws of historical dynamics: the personality of the poet, like the heroes of the works that he created is subjected to symbolization, mythologization, demythologization and remythologization again.

In the second half of the XX century, literary studies received a detailed examination of the archetype of a literary character as well as some plot-typological universals. According to Y.M. Lotman's definition, Don Quixote, Faust, Don Juan are «eternal images of culture». The cultural complex that is designated by the words «Doctor Faust» having passed through a number of successive cultural epochs, retains a certain invariance, constantly reconstructing in our minds those cultural contexts in which it was historically included. For each individual epoch it looks like from another time. Simultaneously, if we put before ourselves the problem: «Faust as a cross-cutting image of different epochs» then its invariance is activated that will only highlight the discrepancy between the image of Faust from German folk legends and the works of K. Marlowe, I.V. Goethe and T. Mann. From this point of view, it will have cultural activity as an organic part of the synchronous cultural context» [1, p. 616]. According to the scientist such images have «mnemonic features»: each subsequent image recreated by the writers contains «replicas» of the previous ones. A real person can also concentrate «the memory of previous contexts» in himself, over time the personality of a poet or writer obtains symbolic significance, so Yu.M. Lotman notes the lifetime symbolization of Leo Tolstoy's image. A.F. Losev in the «Dialectic of myth» stated that every living person is somehow a myth [2, p.99], emphasizing that it is the comprehension and design of personality by public consciousness which makes it mythological saying that it is only necessary to keep in mind that every thing is mythical not because of its pure material quality but by virtue of its attribution to the mythical sphere, by virtue of its mythical formality and meaningfulness. Therefore, personality is a myth, not because it is a personality, but because it is understood and framed from the viewpoint of mythical consciousness. Inanimate objects, such as blood, hair, heart and other entrails, ferns, etc. can also be mythical, but not because they are

personalities, but because they are understood and constructed from the viewpoint of personal mythical consciousness [2, p.99].

The scientific novelty of our research is that earlier in Kazakh literary studies the emergence and development of the archetype of the poet was not considered based on a historically real person, and not a character that is literary created. At the same time, by the term «archetype of the poet» we mean a kind of mobile changing model that is working in the world of art. The above definition completely corresponds to the point of view of C.G. Jung and current views on the archetype in philology.

In our opinion, the «archetype of the poet» is some well-known, highly talented person who due to his personal abilities has several archetypal qualities which place this creative personality in the eternal cultural space. Therefore, we will analyze the archetype of the poet ambivalently, because in its nature lies, on the one hand, the presence of several initial features of the archetype of the poet himself, and, on the other hand, the potential addition of newly formed characteristics of the person himself to this archetype.

The personality and creativity of Abay Kunanbayev (1845-1904) in this aspect are of particular interest, as the poet from early youth was characterized by self – mythologization of his own personality and symbolization of being that was fully reflected in his work. For this reason, his own «I» in his works unavoidably carries the features of an automyph and his image of a brilliant poet is typified, becomes archetypal, and Abay himself took an active part in this throughout his life.

Materials and methods

The theoretical and methodological basis of the research is based on classical works on the history of literature, psychology, semiotics. As a semiotic approach was taken in the work in constructing the concept of the archetype of the poet, references to the works of Yu.M. Lotman, V.N. Toporov, and R. Barth take a significant place. Literary creativity is understood in the research as a kind of universal system that is a «collective extragenetic memory of society», which in turn corresponds to the ideas of C.G. Jung, whose works also formed a significant basis for this work. During referring to the works of the founder of analytical psychology, special attention was paid to the following interpretations of Jung's terms such as «archetype» and «collective unconscious» in literary studies – in the works of M. Bodkin, N. Frye. In correction of the concept of archetype related to literature, theoretical provisions from the works of S.S. Averintsev, E.M. Meletinsky, V.B. Mirimanov, as well as A.Y. Bolshakova and V.G. Zusman were used.

Discussion

The theory of archetypes which K.G. Jung proposed at the beginning of the XX century was not fully formulated from the very beginning. In 1912 a Swiss psychoanalyst wrote that archetypes are primary images formed at the unconscious level in patients. In 1917, Jung supposed that archetypes play the role of dominant, impersonal «constructs» which affect the personality in a certain way. Finally, in 1919, Jung, using the definition of «archetype», emphasizes that the main thing in it

is not the content but an unconscious image, an external model. Through emotions this image becomes mobile and connects with each person.

In 1934, Jung in his article «About the archetypes of the collective unconscious» sheds light on the origins of the use of the term «archetype», at the same time notes a similar meaning of this term in the «Tractatus aureus» of Hermes Trismegistus and «Tractatus de igne et sole» of Wegenerus. We find a similar opinion in Philo of Alexandria and Dionysius the Areopagite. According to Carl Gustav Jung, spirituality and metaphoricity combine the archetype with the eidos from Plato's teaching: «the archetype is an explanatory description of Plato's eidos». Eidos is some fragmentary understood first principle that is rarely understood by our mind.

Our scientific interest is focused on the archetype «Persona». This archetype is vested by C.G. Jung with very significant properties that scientists successfully apply to well-known talented personalities. K.G. Jung shows the personality as a perfect image; during the course of personality formation, the collective, social is involved. Each personality is ambivalent by nature: the external mask is formed by the collective psyche, and the internal essence is the result of individual human traits. The person, as an archetype, includes the internal world and is a catalyst for the socialization of the individual. The etymological meaning of the word «person» in Latin means «mask, persona, personality», therefore K.G. Jung comes to the following conclusion that the archetype «Person» is only a mask of the collective psyche» [3, 183]. Dissecting a personality, it is enough for us to take off the mask and immediately it becomes clear that what we took for an individual turns out to be collective.

In K.G. Jung's philosophical tracts about personality, it is said that it is an «ideal image», partly here we see the influence of ancient Greek philosophers, who rightfully considered personality the most important triumph of the mankind. And even in this understanding, the Swiss psychoanalyst made his contribution, clarifying that he understands a person as the greatest embodiment of a genetically inherent individuality. This individuality, that is especially strongly found in the works of talented people also has a positive influence on the appearance of the archetype of the poet, in which the individual organically enters the collective worldview; society, taking to heart the creative and «behavioral codes» of talented people, projects the archetype of this person in its consciousness. In the world cultural space the archetype of the poet is always in movement: the genetically inherent properties of a talented person have a positive influence on society, that «recodes» this influence to form its «cypher» to understand genius. K.G. Jung supposes that naturally the inner individual voice in the personality is replaced by the voice of socium, society. Consequently, the personality goes through two stages: first it is the «formation of the self», then the «decomposition of the self» in order to create the person's outer mask, such as society expects from the person. As a result, it turns out that over time the spiritual content of the poet's archetype model undergoes changes but the external form is constant.

K.G. Jung inevitably emphasizes the fact that the archetype is an image that is constantly in movement and it is considered an integral part of the collective

unconscious. And also the Swiss scientist often focuses on the «matrix», the empty space of the archetype stating that again and again they have to face the false phenomenon that the archetype has a certain content. Connection of the poet's archetype model with the collective unconscious is quite obvious. Exclusively this model has a progressive influence on the formation of the archetype of the poet and the impact on his mythologization.

The term «archetype» with C.G. Jung's light hand in the 1930s was accepted in many branches of science and to a greater extent got its place in philology, mythocriticism and semiotics.

The semiotic point of view on the nature of the archetype in philology is reflected in the works of Yu.Kristeva, Ts. Todorov and R. Barta. So, Bart focused on the fact that at the present moment any person or thing is momentarily getting suggestive qualities. For example, in his scientific work «The Face of Greta Garbo» in «Mythologies» (1957) the literary critic shares his opinion that features of her face symbolize not the motive of mystery, but «the motive of the archetype face. Garbo presented to her viewers as it were, a Platonic idea of a human being, and this explains that her face is almost asexual, although without any ambivalence». Thus, R. Barth was the first to demonstrate and justify for scientific set of phrases such an understanding of personality, according to which a person after passing the stage of mythologization gets the properties of an archetype and becomes an archetypal personality.

The scientific work «Literary archetype» by researcher A.Y. Bolshakova [4] demonstrates in detail the transformation of this concept in the end of the XX – beginning of the XXI centuries and its clear division into two types in literary studies: 1. the archetype of personality (Pushkin, Goethe, Byron), as well as the archetype of a literary character (Don Quixote, Hamlet) 2. the archetype of motive, plot and «archetype of space» (N. Frye).

Consequently, these two categories of the archetype as a literary construct were recognized and started to be actively used in literary studies.

According to C.G. Jung and his students' concept the archetype has always been in the collective unconscious of human society.

Consequently, the first aspect in the formation of the archetype of the poet is that he acquires archetypal features most often after a person's life. The poet's personality must go through all archetypization stages: to become a symbol of his\her time, legends should form about him\her (a «legendary personality»), tightly settle in the mass consciousness, get a visual appearance and strong associative connections. At the initial level of becoming a symbol, it is important to pay attention to the following indicators:

1. Writing an autobiography and/or creating a personal myth;
2. Iconography – lifetime sculptures, portraits, caricatures;
3. The memory of contemporaries and reception is the society's response to the genius's life and creative activity. Two primary main archetypes are formed at these stages: verbal and visual. The poet simultaneously creates an autobiography and at the same time skillfully lets the personal into his creative works,

metaphorically perceives episodes of his life, at the same time turning the individual and typical into the archetypal and global.

The second factor in the formation of the archetype of the poet is iconography, first of all, lifetime portraits and photographs. In these factors we can see the main distinguishing feature of the poet's archetype: initially it did not exist, it is systematically formed and steadily established in the public consciousness. In other words: by creating a personal myth, visualization, becoming a symbol through personal creativity, the symbolic personality transforms into an archetype.

For instance, Kazakh writers began to praise Abay in their own way in their works devoted to Abay. That is, in the knowledge of each writer, his own image of Abay was formed.

Poet Magzhan in his poem «To Golden Hakim Abay» gave Abay Kunanbayev such a high assessment as «Hakim»:

Noble Hakim, your word is valuable,
Let the centuries pass, your glory is eternal.
Maybe the Universe never waits for
another Person like you.
But your people did not appreciate and do not appreciate
the Poet's high word in their temporal vanity.
Like a pack of dogs, they fight among themselves,
Hearing your name, they splash with an avenging cost.
Don't be sad, Poet. For the native people
Your Word will still sound like a revelation,
There will be time, and there will be worthy children,
And they will understand your Word – that life is the basis [5, p.17].

«Hakim is an Arabic word that literally means «one who judges between people» that is, a judge. It also means «the owner of wisdom» (hikma)» [6]. Abay explains Hakim as a person who looks for the cause of phenomena, events – in a word, everything that happens on earth [7, p.361].

Poet Zhambyl:

«What is it? Is this a portrait of Abay?
The power of words and songs flourish!
Equally great with his mind and courage,
What kind of poet can compare with Abay?
He proudly exalted the greatness of akyn,
The coming glorious example has increased.
Argyns and Naimans were surprised at him,
Words likened to the brightness of stars.
The flow of thought, like the sea, is deep...
And my heart whispers to me: «He was lonely...»
Without joy, but with an unyielding soul,
With disappointment, the genius left the world» [8, p. 10].

The further development of the archetype of the poet is conditioned, on the one hand by the rooting in the public consciousness of the image – the archetype of the personality, on the other hand by the change in the internal aspects of this image

that arouse the interest of society at one time or another. The ideological features of society dictate the interpretation of the inner features of the archetype of the poet, while its external structure remains unchanged. Each new serious research discloses new facets in the internal structure of the archetype. The number of concepts is multiplying, new biographies are being written, disputes and polemics arise – all this contributes to the expansion of the inner essence of the archetype of the poet. He unavoidably undergoes a process of revision, demythologization and even desacralization, not only the internal «codes» change, the attitude of society changes, the suggestive charge of the poet's archetype changes. Only its form remains unchanged, its, relatively speaking, «hypothetical», visual embodiment.

As researcher G. Yesim said that during the years of Soviet power they did not have the opportunity to study Abay on his native earth but now they were discovering a new world of history, that is expressed in one word – panturkism. Panturkism was discovered by the Bolsheviki and they themselves immediately declared war. In fact, it was not panturkism but the desire to study the culture and history common to all Turkic peoples. Today, when we have such an opportunity, we found it necessary to start our word about Abay from the origins of the Turkic culture. And this is not just a rush of the soul, our desire based on clear emotions [7, p.75].

The factors of time and space also have a significant influence on the formation of the archetype of the poet. This model is panchronic in its essence, its influence also does not observe strict time frames. Getting into the semiotic cultural process, the model of the poet's archetype cannot be «in repose» – it is constantly subjected to assessment discussion from historical, spiritual, cultural, social and many other positions. In the process of society's reaction to a certain archetype that has been actualized in the «present» for this society, replicas arise – judgments about its past and future. All transformations of the poet's archetype model are reflected in its past and future existence in the cultural space. Judgments about the archetype of the poet in the future depend on the assessment of today, however, this should not be taken literally, because it is not known which way next generations will choose to perceive the features of the archetype of the poet, what they will find adequate to their time and what is archaic. There is no doubt that the model of the poet's archetype is characterized by a violation of the existential laws of being as it is directed from our present not only to the future, but also to the past. The past of the poet's archetype in the semiotic space of culture is also changeable and to some degree unpredictable: it is not always possible to predict which facet of the inner essence of the poet's archetype will arouse the researchers' interest today and what interpretation it will receive, how certain facts will be «modeled». Hypothetically, it is also possible to suppose the influence of the future on the present of the archetype of the poet, there are cases not only of predicting their future by outstanding people but also of consciously programming it. Relatively speaking, «realizing» his future, the poet tries to model it, while setting a powerful suggestive attitude for future generations, the most striking example is Abay's poem «I'm not composing a poem for fun»:

«I'm not composing a poem for fun,

I do not fill the verse with fictions.
For sensitive ears, heart and soul,
For the young, I give birth to my own verse.
Who is visionary and sensitive in heart,
will understand that I am writing a verse in every one.
Come straight to me dear.
All that is hidden, will reveal my verse, –
Not immediately you will perceive, maybe,
These are the words you hear in the first.
How strange to me that people don't understand,
Immediately demand another one»[8, p.122].

Prediction of the future, prophetism is a rare quality that is found in some geniuses: they are given not only to look into the future from a scientific or historical – artistic position, they sometimes have the gift of foreseeing spiritual and social changes in society, that makes them and their creations immortal.

Conclusion

Based on the above, it is necessary to emphasize the foundational qualities possessed by the archetype of the poet and which ensure his timeless, changeable existence in the cultural space.

The archetype of the poet may possess the following qualities:

1. Symbolization. The personality having been symbolized gets into the category of the mythical, over time becoming a legend, a tale.
2. Mythogenicity is a consequence of symbolization.
3. Archaism, expressed in repeatability.
4. Dynamic development, transformations. The archetype of the poet like a crystal always turns with new facets of its inner nature.
5. External immutability with internal mobility.
6. Timelessness. Violation of existential laws of existence, panchronism.
7. Suggestiveness. The nature of suggestion. Among genius personalities: numinosity is a strong spiritual and emotional impact on society.
8. Passionarity, as a consequence of suggestiveness, it is an ability to capture the public consciousness with ideas, to lead it along.

The archetype of the poet changing over time is saved in the collective memory of human race. This memory has creativity to a certain extent, that is, it generates, actualizes the most essential aspects of the archetype of the poet in the public consciousness. Having been subjected to actualization, the image of the poet begins to be symbolized, or rather, it is an ongoing, constant process, but over time it acquires the features of mythologization.

Myth plays one of the essential roles in the formation of the archetype of the poet. Myth making according to a modern researcher of the theory of myths is a special specific activity of the spirit that is capable of historical unfolding, of diverse incarnations in culture, having many hypostases. Myth making is steadily reproduced in some fundamental relations of the way of human life and is a cultural universal. Therefore, it is more convenient to look for the key to the mysteries of

primeval myth not so much in the past as in the present – in the features of modern consciousness and its non-mythological constructions [9, p.27]. The myth in the XX century acquired the qualities of reality. It stopped to be «fabulous», «unusual», real events, moreover, real personalities clearly demonstrated to humanity the ability to be symbolized and mythologized in its collective consciousness. The myth poetizes our existence, symbolizes the historical personality of the poet, who, falling into the timeless context of culture, partially loses his individual qualities, acquiring archetypal features through reception, self-mythologization, typification, suggestiveness and other factors. And at the same time, it is impossible not to recognize that myth as a poetization (or rather, symbolization) of reality, is the «protoform of human spirituality» [9, p. 444]. The symbols often hide the proto-phenomenon, ideal prototypes, incarnations. Having emphasized the nuances in Jung's definitions, V.N. Toporov in his works considers archetypal models in the minds of writers as «suggestion», seeing in them a strong suggestive attitude [10].

Time, historical and literary methods of studying the poet's creative heritage, his biographies help us in disclosing and attaining his nature, through numerous reflections, symbols, images, we approach the perception of the archetype of the genius poet.

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«АҚЫН АРХЕТИПІ» ҰҒЫМЫН САРАЛАУ (АБАЙ ҚҰНАНБАЙҰЛЫ ТҰЛҒАСЫ МЕН ШЫҒАРМАШЫЛЫҒЫ НЕГІЗІНДЕ)

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Аңдатпа. Мақалада Абай Құнанбайұлының тұлғасы мен шығармашылығының негізінде «ақын архетипі» ұғымы айқындалып, сараланады. Ғылыми зерттеудің мақсаты – қазақ әдебиеттануында ақын архетипінің тууы мен қалыптасуын шынайы тұлғаның (әдеби

емес) мысалында қарастыру. Ғылыми зерттеудің негізгі бағыты – әдебиеттанудың теориялық мәселелері. Ғылыми жұмыстың негізгі идеясы – ақын архетипі ұғымының аясында бойындағы дара қасиеттерімен бірге символдық, архетиптік қасиеттерге ие ақынның (кемеңгердің) уақытқа бағынбайтын мәдениет парадигмасына сыйғызып тұрған танымал кемеңгер тұлғасы танылады. Зерттеудің ғылыми маңыздылығы ретінде «ақын архетипінің» алғаш рет қазақ әдебиетіне тән феномен ретінде танылғандығын және оның әлеуметтік және философиялық қазақ прозасының қалыптасуындағы рөлін анықтауды атауымызға болады. Өмірбаяндық мәліметтерді, сондай-ақ әдеби шығармалар мен философиялық трактаттарды талдау негізінде «ақын архетипі» анықталатын критерийлер тұжырымдалды. Зерттеу барысында алдымызда тұрған міндеттерге байланысты ғылыми талдаудың әртүрлі әдістерін басшылыққа алдық: тарихи-генетикалық әдіс – «ақын архетипі» феноменінің пайда болуын анықтауда, оның дамуын зерттеуде; тарихи және функционалдық әдіс – оқырмандардың «ақын архетипін» қабылдау ерекшеліктерін анықтауда және XIX ғасырдың аяғы мен XX ғасырдың басындағы сынға байланысты мәселені қарастыруда қолданылды. Салыстырмалы-тарихи зерттеу әдісі «ақын архетипін» өмірбаяндық мәліметтермен және шығармашылық «автомифпен» салыстыру кезінде қолданылды.

Мақаланы жоғары оқу орындарындағы «Абайтану» және «Қазақ әдебиеттануының өзекті мәселелері» пәндері бойынша дәрістер мен семинарларға дайындық кезінде қосымша оқу материалы ретінде пайдалануға болады, сондай-ақ зерттеу барысында ұсынылған ақын архетипі концепциясын жоғары оқу орындарында арнаулы курстар мен семинарларда жазушылар шығармашылығының рецепциясын бағалау мәселесінде қолдануға болады.

Тірек сөздер: архетип, ақын архетипі, ақын архетипі моделі, тұлға, қазақ поэзиясы, Абай Құнанбайұлының шығармашылығы, Абай тұлғасы, Абай бейнесі.

ДИФФЕРЕНЦИАЦИЯ ПОНЯТИЯ «АРХЕТИП ПОЭТА» НА ПРИМЕРЕ ЛИЧНОСТИ И ТВОРЧЕСТВА АБАЯ КУНАНБАЕВА

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Аннотация. В данной статье уточняется и дифференцируется понятие «архетип поэта» на примере личности и творчества Абая Кунанбаева. Цель научного исследования – рассмотреть зарождение и формирование архетипа поэта в казахском литературоведении на примере реальной (а не литературной) личности. Основным направлением научного исследования являются теоретические вопросы литературоведения. Основная идея научной работы – под архетипом поэта понимается некая выдающаяся гениальная личность, которая, в силу присущих ей индивидуальных качеств, может обладать рядом символических, архетипических свойств, помещающих личность поэта (гения) во вневременную парадигму культуры. Научная значимость исследования заключается в том, что в нем впервые «архетип поэта» осмысливается как феномен, специфический для казахской литературы, выясняется его роль в становлении казахской социальной и философской прозы. На основе анализа биографических данных, а также литературных произведений и философских трактатов сформулированы критерии, на основе которых выделяется «архетип поэта». В ходе исследования мы руководствуемся различными методами научного анализа в зависимости от стоящих перед нами задач: историко-генетическим методом – при изучении истоков зарождения феномена «архетипа поэта», определении логики его развития; историко-функциональным методом – при рассмотрении вопроса, связанного с особенностями восприятия «архетипа поэта» читателями и критикой конца XIX – начала XX века. Сравнительно-исторический метод исследования

используется при сопоставлении «архетипа поэта» с биографическими данными и творческим «автомифом».

Практическое значение итогов работы заключается в том, что статья может быть использована в качестве дополнительного учебного материала при подготовке к лекциям и семинарам по дисциплине «Абаеведение», «Актуальные вопросы казахского литературоведения» в высших учебных заведениях, а также предложенная концепция архетипа поэта может использоваться в вузовских спецкурсах и семинарах при оценке рецепции и творчества писателей.

Ключевые слова: архетип, архетип поэта, модель архетипа поэта, личность, казахская поэзия, творчество Абая Кунанбаева, личность Абая, образ Абая.

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