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The phenomenological transformation of Abay's poetry

Abstract. The article analyzes the phenomenological character of Abay's poems, cognitive and aesthetic representation of being (activity). The fact that the manifestation of human characteristics in the social environment is studied within the framework of an existential dichotomy (E. Fromm) is a characteristic feature of most of Abay's philosophical poems.

We see that the division of existential dichotomy summarizes the classification of the concepts «myself» and «other» in Abay's poems. The separation of the poet from his «I» is associated with his psychological state, incompatible with the social system.

The reasons for the contradiction between the individual and society are, at first, a phenomenon that takes place in consciousness. Abay's identification with the social environment was ambiguous. The psychological and phenomenological features of the discrepancy are clearly visible in Abay's poetry. The main motive of Abay's poems is the search for answers to the reasons for these contradictions.

At the same time, reflections on the meaning of life in terms of the dichotomy of life and death are accompanied by a search for the path of truth.

At the same time, sending thoughts to the essence of existence from the point of view of the dichotomy of life and death is combined with the search for the path of truth.

The formation of a transcendental phenomenological consciousness in Abay's poem «Time is like whisps of fog on the hills» is found in many of the poet's poems.

Keywords: phenomenology, existential dichotomy, dichotomy of life and death, “myself” and “other”, time and space, reference, reduction, identification, motif.

Introduction

When we pay attention to the poetic and intellectual personality of Abay, to the subtleties of the creative process, to the fact that we still cannot focus from the point of view of transcendental phenomenology, we first find that in the history of the formation of the subject of Abay studies, the concepts associated with them remain at the basis of the dominant and analyzed materialistic, atheistic, ideological platforms. It is particularly evident that materialistic philosophy does not care about the transcendental nature of consciousness, the phenomenological and reflexive nature of thinking, what pre-thinking phenomena (unconscious) consist of and their impact on consciousness. The emphasis on these was attributed to the flow of idealistic philosophy.

Methodology

Although the results of the approach to Abay's poetry with a limited platform are not valid now, a theoretical and methodological platform with a new justification has not yet been proposed.

The purpose of the article is to delve into the phenomenological aspects of Abay's poetry, to think about the mystery of the poet's existential dichotomy. The dichotomy of life and death occupies a special place in this issue [1, p. 59]. In Abay's poems, written after the age of forty, the meaning of life, the characteristics of Man and society, and the meaning of social relations are intertwined in the transcendental aspect with the irrefutable reality of life passing into death. The path to the knowledge of truth is permeated by the subconscious.

The results of the phenomenological study of Abay's works clearly contribute to the disclosure of the secret of this problem.

Analysis

The relationship between consciousness and being is first formed on an experimental empirical basis, and the information obtained from it begins to be regulated in time and space according to the development and principles of the mind. «When thinking about the world, the innate intuitive actions of the mind are necessary. They help us understand the transcendental principles of reality that are not limited to sensory data in our minds.» [2, p. 369]

At the same time, it should be noted that through life experience, many important concepts occur before transcendental consciousness. He focused on studying the power of the mind, its natural state and abilities. Following the concepts of I. Kant [3, p. 97], E. Husserl [4, p. 89-102], modern scientists and philosophers in this matter emphasized the role of ethics in human interaction with others.

Various phenomenological, transcendental, psychological aspects of the relationship between the «other» and the «myself», the influence of the «other» («others») on the «myself», mutual responsibility, contradictions between them, the influence on cognition, the basis of the formation of an attitude are studied as the subject of the problem.

According to E. Levinas, who considered the relationship between these two concepts in the phenomenological and existential (ontological) direction, the attitude to «other» indicates the limitations of the «myself» [5, p. 427].

If we look at the transcendental nature of Abay's poetry, we may not notice that his «Myself» in relation to «others» has risen to a completely new level, to a higher level of knowledge. Few people carefully understand responsibility to others like Abay.

The poet, who was trying hard, tormented, and did not find an adequate answer to his time, sought an ethical solution and connection not from the heights of communication, from the negativity that occurs in his society, but from the idea of perspective, from the truth that he wanted to see [6, p. 44]. Now let us look at the phenomenological formation of this.

Abay's thoughts about social relations and the ethical norms of his time split into two is an open-ended question. The peculiarity of consciousness is that in order to correct the gap between oneself and others, a person strives to harmonize their World (worldview) with others.

Since the desire leads to discomfort and dissatisfaction, it encourages a person to find a new path. The separation in the inner world is otherwise harmonious, the desire to seek the path of truth. Because through this person tries to identify himself, others, and society.

About such a double separation in human consciousness E. Fromm says: «this has come down to the dichotomies that I call existential, because they are dense in the very essence of a person: this is counteraction, which people can not destroy, but they can react in different ways, in the human world, in compliance with its character and culture» [1, p. 59].

It was as if he perceived the soul of Abay as a spiritual companion, as if he was looking at his own life, thinking about the meaning of his life, looking for a support for his mood when suffering from discomfort, and thus giving him a spiritual companion. The movement of the poet's inner world is not in the process of some humanism, some abstract ascent, but the main reason is related to the search for the need for a soul that is not in harmony with the environment, to find the way to the truth.

The main reason arises from the situation with respect to the ethical characteristics and state of Kazakh society, and we see that it is reflected in such fundamental issues as the meaning of life, the mission of a person in life. To this is added the fact that life experience and witnessing various injustices and wrongdoings in the power of the country constantly push and supplement the process of counting.

It is not difficult to see that as the problem matures, the most fundamental manifestation of the existential dichotomy is the emergence of the concepts of life and death. [1, p. 59]. The tragedy of Abay's personal life, the premature death of his children, his brother, the lack of results and expectations from his children, who studied and knit, created a dichotomy of life and death. For Abay, this issue can be called the main basis of his works, the main key of mood, which he wrote towards the end of his life.

The dichotomy of life and death is a theme that Abay sought answers to with all his being. Both religion, ethics, man and society are in this context, in the dimension between the emergence and departure of a person. "Why did you come to this life, what did you take away from the world, where is «me», Where Is «Mine»?". The answer to all this boiled together in the cauldron of life and death. The question has now moved to the question of eternal truth. At first, the experience developed from the realities of Kazakh life gradually moved from the village to the universal dimension, to the planetary dimension of time and space. Human self-consciousness and feeling have shifted to a philosophical pedestal [7, p. 305].

In this regard, looking through Abay's poem let us consider the concepts of religion, ethics, man, and society in unity in the aspect of the poet's dichotomy of life and death. The dichotomy of life and death in his other poems can to some extent be said to be a separate branch and distribution of thought in this poem.

*Kok tuman – aldyndagy keler zaman,
Umitti saule etip koz kop qadalğan.
Kop zhyldar kop kundi aidap kele zhatyr,
Sipat zhoq, suret te zhoq, kozim talğan.*

*Ol kunder – otken kunmen bari bir bas;
Keler, keter, artinda iz qaldyrmas.
Sonyng biri – arnauily tauynshak kun,
Argysyn bir-aq Alla bileri ras.*

In translation:

*Time is like wisps of fog on the hills¹.
You watch them and boredom your spirit fills.
You look at the chain of featureless days
And sense of fatigue their flow instills.
Days like as twins, days gloomy and grey,
Like birds, they arrive and they fly away.
Some one among them conceals your death,
Yet which will be last, only Allah can say.*

Time is a constant companion, the only witness of the future and the past. Its truth and existence – a true reality that lives in the human mind, which we spend every day with, the existence of Man, birth, departure, foresight of the future and the future – are all concepts that are understood through time. Person can consider biological state of existence and where they are by looking at time [8, p. 110]. This is the truth of human consciousness. It is a miracle that now when human consciousness and time intersect – time is real. The dimensions associated with the body limit the capacity of consciousness, the sense of time. Therefore, the future is a blue fog.

A person knows his time, feels the past and predicts the future. In this way, he becomes convinced that time does not stop even when he dies. It is indisputable that a person, through his thoughts, studies different times, abstract dimensions, and the relationship between time and space from different angles. However, it is still related to the state of consciousness when it is with the flesh. Now only Allah knows the truth of the separation of consciousness from the flesh. Time is a matter of truth.

*Akyl men zhan – men ozim, tan meniki,
«Meni» men «menikining» magynasy eki.
«Men» olmekke tagdyr joq auel bastan,
«Meniki» olse olsin, ogan beki.*

¹ Note: the translation of the poem into English is taken from the book: Abai Kunanbayev. Selected poems. Translated from the Russian by Dorian Rottenberg. First printing in 1970. Moscow, Progress Publishers. Printed in the USSR. S.146

*Shyraktar, yntalaryng menikinde»,
Tan qumaryn izdeisin kuni-tunde.
Adilettik, arlylyq, mahabbat pen,
Uy zholdasyng qabirden ari otkende.*

In translation:

*Your soul and your consciousness make up your I,
Flesh and blood are its envelope, doomed to die.
But the soul is immortal, and so, for its sake,
Bear all, let your conscience be ever awake,
By day and by night
The flesh seeks delight
But how trivial, how petty it is, how trite.
Love, conscience and truth – let them be your guide
Till the time when you merge with eternal night.*

When the body and the soul are separated, the measure of time remains with the soul. It is known from the very beginning that the «Myself» is immortal. However, how the «Myself» conforms with time, how it feels, its response cannot be expressed by the soul in the womb of the body.

The transcendental consciousness of Abay conveys this in such ways as «blue fog», «the eye is filled with hope», «there is no character, no image - time cannot be described by a measurable amount. Even for this reason, human enthusiasm cannot leave «mine» forever. The soul is forced to count on the flesh. In life, these two are connected.

But the problem is that every person feels the existence of eternal time: many days pass over the years.» «Daily life» ends person's life anyway. Therefore, life is one of the characteristics of consciousness that is combined with the flesh within this period, the term given for the test. Consciousness («myself») must not leave the body. If the consciousness is therefore conscious, then there is justice, love of conscience. A person's consciousness is given for this, he can give an account to himself. It has the ability to go with time, to establish itself.

Abay connected this character of consciousness with the ethics of his era, with human qualities, with the life that takes place:

*Malga sat, paydaga sat qylygyngdy;
Ylayda ylai oimen tunygyngdy
Sonda da omirden aldamsHY bola almassyng.
Ol bildirmey urlamaq qyzygyngdy.*

*Adam gapyl dunieler meniki.
Meniki dep jurgening bari onyki
Tang qalyp, mal da qalyp, zhan ketkende,
Soni, oila bolady ne seniki.*

In translation:

*For wealth with your soul you will have to pay.
From honours – from slander your heart will despair.
Life will not be deceived – it will break you one day
Like a thread grown thin with long wear and tear.*

*Man deems that this world of ours is his own,
But in fact it belongs to Allah alone.
All that men possess are their flesh and goods,
Yet they too will dissolve in the vast Unknown.*

The poet's reference to the accusation is based on the root of the problem. Orientation leads to substantive concepts on the other side of the meaning of the word [9, p. 46].

The problem was not only the lack of moral qualities, but also the lack of ethics built on trade. The deception of life, the deception of time – this is something that a person cannot do. Such an attempt is to deceive yourself, to become trapped in the end. All what a person cares about are that they are a temporary whim in a continuous time, and that they need to do many good, love many good.

*Mazlumga zhanyng ashyp, ishing kuisin,
Hareket qyl, paidasy kopke tisin
Kopting qamyn auelden tangiri oylagan.
Men suigendi suidi dep ieng suisin*

*Kopting barin kop deme, kop te bolek,
Kop it zhengip, kok itti kunde zhemek.
Gadalat pen markhamat – kop azygy;
Qaida korseng bolip baq sogan komek*

In translation:

*Let your heart feel for compassion for others' woe.
Work selflessly for your fellow-men, so
That for loving his children Almighty God
His blessings on you will also bestow.*

*All people are different, each has his worth.
Strong, together, are those who were weak since birth.
To everyone deal out mercy and truth.
Give aid to all men – 'tis your mission on earth.*

The characteristics and actions of an individual that are in harmony with time are determined by the essence of what they have done together with the society. Good and bad are criticized in relation to society. Allah, who created humanity with love, loves those who love many. However, it is better to distinguish that «many». The misguided, unruly crowd persuades the one. There is harmony only when the connection between the individual and society is based on this, the spirit of the uninitiated many – justice and mercy-intercession.

The field of this concept is very wide. On the one hand, the health of society, the basis of social relations, is based on just, benevolent, loving qualities, on the other hand, these characteristic features are a moral image that energizes the image of the individual. Man and society are one whole, and true harmony reigns between them.

The problem does not end there either. The characterization of both the individual and the society is a way to receive and respond to the love of the creator. The essence is to strive for one truth, to keep the soul clean, to grow into the next time of life.

It turns out that time, Man, society, religion, and ethics have found a key solution in a single projected image. Poetry has long offered an artistic aesthetic model by summarizing the solution of the sonar spiritual phenomenon into a compact phenomenological reduction [10, p. 82]. Thoughts and feelings seem to have evolved over time, allowing us to see human existence as a whole within the dichotomy of life and death.

The emotional impact and content of the poem is perceived as a series of summarized conclusions of life experience, which is described from the point of view of a person who has reached a certain age. Looking at the current time and future – the light hope of better life is not clear. The tired state of

consciousness is explained. The reader is also given the impression that a person who thinks about life has not reached the thought tube. It seems that this was also facilitated by the realities of the poet's era.

In this way, it can be seen that the last syllable of the poem is the limitless power of consciousness, the truth that lies on the other side of the poet's thought, which has not yet reached the bottom.

1. Gadelet (Arabic) – justice, truth.
2. Markhamat(Arabic) – kindness, grace.

*Arkinnin maqsaty oz kereginde,
Bile almadym pysygyn, zeregin de
Sayaz zhuzer saykaldar gapyl kalar.
Khaqiqat ta, din dagy terenindeo*

In translation:

*Who is bad, who is good, one cannot say for sure.
False spirits may often appear to be pure.
Only scoundrels praise themselves out aloud.
The richest in virtue in words are poor.*

Reaching the truth is an unstoppable process. The meaning of human life is living to reach life's truth. The knowledge of truth in relation to the purpose, intelligence, and human qualities of everyone (Man, Half Man) is also not at the same level. It is clear that the reality of life will bring its own natives to this.

The expression of the life and death of the dichotomy, which has become the main idea of Abay's, is linked to the time, spread in the context of the time, has a dominant meaning. This is a somewhat modified model can be seen from the idea, the structural system of such poems: «Kartaydyk, kaygi oyladyk, uyki sergek» (*Old Age Is Here – Sad Thoughts, Poor Sleep and All*), «Bir dauren kemdi kunge – bozbalalyk», «Okinishti kop emir ketken otip» (*It pains me now to realise that I have tinkered*), «Ne izdeisin, konilim, ne izdeisin?» (*My Soul, What Are You Seeking, Pray?*), «Kulimsirep aspan tur» «Al senein, senein» (M.Yu. Lermontov). «Olse oler tabigat, adam olmes» (*Maybe Nature Is Mortal, But Man Is Not*), «Rakhat, meni tastap koimadyng tynysh» (M.Yu. Lermontov), «Erekshe esten ketpes kyzyk kaida?», «Sum dunie tonap zhatyr, ising bar ma?», «Sagattyng shykyldagy emes ermek» (*The Thick of a Clock Is Not Something Slight*), «Balalyk oldi, bildin be» (*Childhood Flew Past*), «Korkytpa meni dauyldan» (I.A. Bunin), «Uyalamyn» degening konil ushin», «Zhurekte kop kazyna bar, bari zhaksi» (Ya. Polonskii), «Olsem ornim qara zher syz bolmay ma?» (*Is Not the Cold Damp Earth to enclose My Clay?*), «Zhuregim menin kyryk zhamau» (*When the heart of a Bard*), «Adam – bir boq kotergen boqtyng qaby», «Nurly aspanga tyrysyp oskensing sen», «Allanyng ozi de ras, sozi de ras». Looking at the meaning of human life in the context of time study – social, moral, ethical, religious ideas of these poems are reflected in the fact that they are realized in aspects. The essence of life in the middle of Abay's phenomenology, the consciousness of a person in relation to the time, to the social environment, the relationship between personality and society the problem of regulation is indisputable.

In this case, one of the most interesting questions is the poet's real reality

how it is represented from the outside and from what point of view it is distributed. In the meantime, it is obvious that he aims some political and ideological position, method, flow, order, for own benefits. According to Pierre Bourdieu, these are the requirements of the time, the authorities, and the customer [11, p. 167].

And we can't say that about Abay. For him, it is clear that he wrote poems to express the position, desire, thoughts and mood and to heal the soul. The problem here is real the transcendental subjective aspect of the poet's consciousness about the reception.

Conclusion

We noted above that the thoughts and feelings in Abay's poems, the received and generalized results of life experience, have a categorical character, are studied in the philosophical terms. If we

continue the question further, we can see that in the context of the accumulation and generalization of various concepts in the inter-subjective level is realized in any case in the dichotomy of life and death.

The main reason for this process lies in the result of the current of Abay's time, the characteristics of Man, the state of society, the ethical standards of communication, and the reasoning between the life and death.

The main direction is the direction of eternal life, one truth. For Abay, there is no greater value, everything is based on this and is derived from it.

Good-bad, right-wrong, friendship-hostility, love-hatred, the constant price of everything, the constant criticism of the concept of change, from time to time the character that passes through society and humanity without change is in contact with the same truth.

This is meaning of humanity, being a human, false world, and truth of death. This is how Abay's worldview and creativity are intertwined.

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Абай поэзиясының феноменологиялық түрленуі (трансформациясы) жайында

Аннотация. Мақалада Абай өлеңдерінің феноменологиялық сипаты болмыстың танымдық және эстетикалық бейнеленуі шеңберінде талданады. Адам мінездемесінің әлеуметтік ортадағы көрінісі экзистенциалдық дихотомия (Э.Фромм) аясында зерделенетіні – Абайдың философиялық өлеңдерінің көбіне тән өзгешелік.

Абай өлеңдеріндегі «мен» және «олар» ұғымдарының жіктелуі экзистенциалдық дихотомия контекстінде жинақталатынын көреміз. Ақынның «менінен» ажырап, екіұдай күй кешуі – оның өз ішкі дүниесін байыптауымен, әлеуметтік жүйемен үйлеспейтін психологиялық жағдайымен байланысты.

Мақала авторының тұжырымдауынша, тұлға мен социум арасындағы қарама-қайшылықтың себептері – ең алдымен өзінің ой-әрекетін пайымдай алатын шығармашылық иесінің санасында орын алған құбылыс. Абайдың өзін әлеуметтік ортамен сәйкестендіруі қарсылықты жағдайда өткен. Абай поэзиясында сол екі арадағы сәйкессіздіктің феноменологиялық психология тұрғысынан қарағандағы өзгешеліктері барынша айқын көрінеді. Абай өлеңдерінің негізгі мотиві – осы қайшылықтардың себептеріне жауап іздеу. Бұл ретте тіршіліктің мәні туралы өмір және өлім дихотомиясы тұрғысынан философиялық ойлар қорытуы ақынның ақиқат жолындағы ізденісімен ұштасады.

Абайдың «Көк тұман – алдындағы келер заман» атты өлеңіндегі трансценденталды феноменологиялық сана-сезімнің түзілісі ақынның көптеген өлеңдерінде кездесетіні анықталады.

Кілт сөздер: феноменология, экзистенциалды дихотомия, өмір және өлім дихотомиясы, «мен» және «олар», уақыт және кеңістік, референция, редукция, сәйкестендіру, мотив.

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Феноменологическая трансформация поэзии Абая

Аннотация. В статье анализируется феноменологическая природа стихотворений Абая в рамках познавательно-эстетического изображения действительности. Особенность многих философских стихотворений Абая состоит в том, что проявление человеческих качеств в социальной среде исследуется в контексте экзистенциальной дихотомии (Э. Фромм).

Мы видим, что классификация понятий «я» и «они» в стихотворениях Абая резюмируется в контексте экзистенциальной дихотомии. Раздвоение личности поэта связано с его саморефлексией, психологическим состоянием, невоспринимающей социальную действительность.

Автор статьи утверждает, что причины противоречия между индивидом и обществом – это, прежде всего, феномен рефлексии сознания творческого человека. Идентификация Абая с социальной средой была неоднозначной. В поэзии Абая достаточно ярко прослеживаются психологические и феноменологические особенности несоответствия. Главный мотив стихов Абая – поиск ответов на причины этих противоречий. В то же время философские размышления поэта о смысле жизни в терминах дихотомии жизни и смерти сопровождаются поиском пути истины.

Также автор статьи приходит к выводу, что утверждение трансцендентального феноменологического сознания в стихотворении Абая «Сизый туман – грядущие времена» встречается и во многих других стихотворениях поэта.

Ключевые слова: феноменология, экзистенциальная дихотомия, дихотомия жизни и смерти, «я» и «они», время и пространство, референция, редукция, идентификация, мотив.

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