

ISSN 1999-4214 (print)
ISSN 2957-5095 (online)

ЕУРАЗИЯ ГУМАНИТАРЛЫҚ ИНСТИТУТЫНЫҢ

ХАБАРШЫСЫ

ВЕСТНИК

ЕВРАЗИЙСКОГО
ГУМАНИТАРНОГО
ИНСТИТУТА

BULLETIN

OF THE EURASIAN
HUMANITIES
INSTITUTE

№3/2024

Жылына 4 рет шығады
2001 ж. шыға бастаған

Выходит 4 раза в год
Начал издаваться с 2001 г.

Published 4 times a year
Began to be published in 2001

Астана, 2024

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Меншіктенуші: «А.Қ. Құсайынов атындағы Еуразия гуманитарлық институты»
Қазақстан Республикасы Ақпарат және қоғамдық даму министрлігі Ақпарат комитетінде қайта есепке қойылды. Тіркеу № KZ92VPY00046970 17.03.2022
Басуға 24.09.2024 ж. қол қойылды. Пішімі 60*84 1\8. Қағаз офсеттік Көлемі. БТ.
Таралымы 200 дана. Бағасы келісім бойынша. Тапсырыс № 89
«Ақтаев У.Е.» баспасында басылып шықты

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Телефон/факс: (7172) 561 933; e-mail: eagi.vestnik@gmail.com, сайт: ojs.egi.kz

Вестник Евразийского гуманитарного института.
Собственник: «Евразийский гуманитарный институт имени А.К. Кусаинова».
Министерством информации и общественного развития Республики Казахстан Комитет информации постановлено на переучет № KZ92VPY00046970 17.03.2022
Подписано в печать 24.09.2024ж. Формат 60*84 1\8. Бум. Типопр.
Тираж 200. Цена согласовано. Заказ № 89
Напечатано в издательстве «У.Е. Актаева»

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Bulletin of the Eurasian Humanities Institute.

Owner: «A.K. Kussayinov Eurasian Humanities Institute».

The Ministry of Information and Public Development of the Republic of Kazakhstan Information Committee decided to re-register No. KZ92VPY00046970 17.03.2022

Signed for printing 24.09.2024 Format 60 * 84 1 \ 8. Paper. Printing house

Circulation 200. Price agreed. Order No. 89

Printed in the publishing house of «U.E. Aktaev»

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M. AMANGAZYKZY 

A.K. Kussayinov Eurasian humanities institute, Astana, Kazakhstan

(e-mail: moldir_amangazyky@mail.ru)

*THE MOTIF OF THE URBAN ENVIRONMENT'S INFLUENCE ON THE INDIVIDUAL

Annotation. The article analyzes the motif of the influence of urban life on the characters (the fate of people) of Tolen Abdikov's story "The right hand" and Didar Amantay's story "I miss you". Also, issues such as loneliness, misunderstanding within the family, lack of time in the city, the density of the life schedule, people's envy and jealousy, that are part of city life were comprehensively analyzed through examples from the works. The influence of city life on the consciousness, mood and soul of a person, conflict situations in communication between people were revealed based on a psychoanalytic analysis of the heroes' characters and analyzed with examples of situations which took place in the personal practice of the scientist K. Jung who studied the psychology of creativity.

The hermeneutic method is employed for the interpretation of the text of a literary work, while the psychoanalytic method is utilized for discerning the author's unconscious imagination and analyzing the unconscious actions of characters within the literary piece. Furthermore, the article sets forth the task of analyzing changes in the psychology of urban characters in relation to societal transformations.

The conclusions drawn from this study can be applied as additional educational material in preparation for lectures and practical classes in the disciplines "Theory of Literature", "Modern Kazakh Literature", "Literary Analysis and Literary Creativity" which are taught in universities and also during studying the formation of new directions in literary criticism.

Keywords: urban prose, urban characters, archetype, the empty city archetype, unconscious, collective unconscious, analytical method.

Introduction. The works of art that explore the influence of one's hometown on a person contain many significant indicators. When artists describe the city's influence on the protagonist, the subjective often comes to the forefront – the phenomenon of impressions and emotions. The urban influence is not an abstract process; rather, each individual experiences specific, immediately noticeable changes unique to them, which can be observed in their behavior, condition, and orientation. As noted by A. Cheshmeh zangi and T. Zou «Urban spaces in literary works often transcend their role as mere settings, becoming dynamic entities that shape the narrative and reflect the complex social and psychological landscapes of the characters» [1, 243].

The artistry of the image of the city and the search for oneself in the spiritual world of modern people and the aspiration in the souls are combined with the image of an «urban» person that allows us to study the life form of one group of new people in modern society. The article analyzes the psychological situations in the works of Tolen Abdikov and Didar Amantai, the conflict in the inner world of the characters, the connection between the author and the character, as well as the technique of influencing the reader and the writer's style.

* This research is funded by the Science Committee of the Ministry of Education and Science of the Republic of Kazakhstan (Grant No. AP19176500 «The image of the city and the typology of characters in modern Kazakh literature»).

Methodology and research methods. The study primarily employed hermeneutical, comparative analysis, and psychoanalytic research methods.

Since the scientific research work was considered within the framework of the project AP19176500 "The image of the city and typology of characters in modern Kazakh literature", funded by the Science Committee of the Ministry of Science and higher education of the Republic of Kazakhstan, special attention was paid to works on the urban theme of the Soviet period and works on urban themes of the independence period. In this regard, the theme of the city and man in the story "The right hand" by Tolen Abdikov and "I miss you" by Didar Amantai were taken as a basis.

In the research work the conclusions from the works of scientists K. Jung and E. Neuman "Psychoanalysis and Art" were taken as a guide. This work analyzes the role of archetypal images in the creative process: "the creative process that we can observe consists of the unconscious activity of an archetypal image and its further processing and transformation into a finished work. Can When the descriptor is not satisfied, he returns to the original image that originates in the same unconscious and can also compensate for the inconsistencies and biases of the present existence. The creator draws an image lying deep in the unconscious, combined with conscious values, changing it so that the modern reader perceives it according to his \her abilities" [2, 28]. That is, as the literary critic M. Orazbek showed «Jung explained that in the process of creativity the author of a "mysterious" state, that many researchers cannot solve, "originates in archetypal images" of his creative personality, forgets everything otherworldly, gives birth to characters he did not initially think about, and draws terrible situations in the unconscious temptation of his hero" [3, 37]. In this research work the actions of the author creating the work of art and the characters of the work are analyzed using the method of psychoanalytic research.

In the course of the research, it became possible to define a new artistic direction forming in modern Kazakh literature through analyzing the works taken into consideration. This is due to the fact that individual creative laboratories and characters of writers serve as the basis for many discoveries about the life of a modern group of people out of sight.

Discussion and observation. The city primarily means an environment where people are on the move, day and night. Kazakh masters of the literary word also paid great attention to the reflection of this character of the city in their works written at the beginning of the 20th century. In particular, in the novel by Zh. Aimauytov "The Singer", the writer describes the change in Kazakh life, the period when it began to move from the steppe life to the bustling life of urban life as follows: "Zhetishatyr – is a good city. There are a lot of Kazakhs. In summer – winter – kumis, entertainment – "riding". Ait, wedding, kudalyk, horse racing, wrestling. Drunkards. Fights. Women in flowing dresses visiting each other's houses... In summer, a steamboat, a ferry, a sailboat, a green island, a dense forest... Having a picnic, a fun, a joy...Syrnai-kernei... Fun and feast... A busy city after all" [4]. From this example, it is not difficult to see that the life of the "crowding Kazakh", who started to concentrate on the city and turn into an urban nation, has changed over the past century and has become adapted to the urban life. We also see that the city has brought new types of entertainment to Kazakh life. "Drunkards. Fights. Women in flowing dresses visiting each other's houses... In summer, a steamboat, a ferry, a sailboat, a green island, a dense forest... Having a picnic, a fun, a joy... Syrnai-kernei... Fun and feast..." [4] by describing the noisy urban life in this way, the writer hints that "having a picnic and having fun» developed bad habits among the Kazakh people, such as drunkenness and fights, and thus taught them an easy life. The writer makes it clear that Kazakhs, who are beginning to move from steppe life to urban life, perceive the urban world as a place where you can only go for a walk, have fun, cheer up and entertain.

By the end of the 20th century the image of the city started to take on a different character. To convey the hero's emotional experiences the writers preferred to choose the image of a city in which dead silence reigns. Scientist Yu. Manin in the article "The Archetype of the empty city" connects the vision of the future of the city with the collective unconscious of scientist K. Jung [5, 28]. No wonder that the scientist speaks about thought in urban planning of the 30th century:

the author of the article avoids an absurd situation, that is, refuses to identify the unconscious by means of consciousness. Yu. Manin sees this not only as a warning against a negative trend in the development of civilization but also sees it as close to falling into the abyss, sinking into despair. Therefore, the researcher came to the following conclusion: the result of the interaction of the collective unconscious and the urban city will be the archetype of the “empty city” (a devastated form of society devoid of the desire to replenish). According to the scientist, the fantastic novels of the brothers Arkady and Boris Strugatsky are a good example of literary works: “The Beetle in the anthill”, “The Doomed City”, “The Snail on the slope” [5, 28]. “The Beetle in the anthill» is a unique work among the works of the Strugatskys. The work began with an epigraph – “a poem by a very young boy” written in 1975 by Boris Strugatsky’s young son:

The animals were standing
Near the door
They were shot
And were dying.
(From a poem by a very young boy).

The plot touches on vital topics in the city, such as the right of special services to kill for a greater cause. The Internet and ultra-high information technologies remind us that humans can only control a well-known program, and it poses a danger to the entire world. The hero of the work Lev Avalkin, one of the 13 “abandoned” children who grew out of embryos is discovered in a certain sarcophagus in December 2137 on an unnamed planet in the EH 9173 system. Extremely highly advanced information technologies remind people of the danger posed by a city with millions of people to remain empty. Although the title of the work is called “The Beetle in the anthill”, the heroes are Special Forces or the service –a state body performing special services (security, intelligence, etc.). The writers hint that in cities with tall buildings, where the population continues to be influenced by the hustle and bustle of the city and obeys the world based on the Internet will not differ from an anthill. This suggests that the population may fall into the state of an anthill, broken by a beetle.

Results. In Kazakh literature, the archetype of the “empty city” is reflected in the story of the writer Tolen Abdikov “The right hand”. Most of the events in the story take place around a psychiatric hospital located “on the west side of the city” [6, 315]. In the work, the author describes the city as an empty space: “since there is no street nearby for car driving there is dead silence in the area” [6, 315]. The work tells about the psychological illness of a character named Alma. The character’s right hand “performs unreasonable actions on its own” [6, 316], that is, when a girl falls into a deep sleep, the right hand tries to kill the girl herself. The writer tries to explain this in the character’s (doctor’s) words as follows: “in one body, two different soul owners» alternate and coexist. Indeed, these are all unsolvable riddles of the brain...” [6, 316]. The phenomenon of living with a split personality, where two different ‘owners of the soul’ coexist, is a topic constantly studied in philosophy, psychology, and medicine. It began to be the subject of literary studies starting from the middle of the twentieth century. In the twentieth century, the famous Russian philosopher N.A. Berdyaev studied this mysterious aspect of the human mind in detail. In his work, the scientist sought to analyze the process of splitting human nature through characters in the works of F. Dostoevsky, Kierkegaard, Nietzsche. “The man is <...> an ambiguous and contradictory being, polarized on a high level, of divine and predatory origin, high and low, strong-willed and slavish, capable of both rising to heights and falling, great love, sacrifice, great cruelty and endless selfishness” [7]. This means that human creation is always two-sided, once free, free thinking, once slaveholding consciousness moves forward, the higher it rises, the higher it tends to go down. They warn here that a person is capable of both good and evil. It concludes that split personality is characteristic of a person who is faced with a mental illness, “But the split personality is more expressed in primitive man and the mentally ill” [7].

The scientist K. Jung, who laid the foundation for analytical psychology, sought to determine the state of mind of patients suffering from psychological disease with the help of dreams. If we

pay attention to the doctor's observation about the situation which Alma experienced: «Once I was reading a book near sleeping Alma. Suddenly, I felt some kind of movement around and I raised my head. Then I saw that her right hand was slowly moving along the chest like a snake towards her throat. It was really a very scary sight» [6, 319]. The main character Alma's doctor monitors the movements of the sleeping girl and makes sure that the time when the right hand threatens the girl is the time when she is sleeping. "I hardly stopped Alma, who was screaming in fright. – What happened? Why are you scared? "I had a dream" she said in a trembling tone. – What kind of dream?.. – Strangled – she said with more trembling voice. I was startled. If the right hand started strangling in her sleep, I can't do anything about it» [6, 320]. As we can see, the awakened heroine said she dreamt that she was being strangled. The doctor also notes that the girl suffers from a psychological illness, saying: «If the right hand started strangling in her sleep, I can't do anything about it».

K. Jung in his work "Psychology of the unconscious" makes the following conclusions about dream: «Dream often preserves irrational details that at first sight seem absurd or so confusing that in many cases we do not know how to understand. Together with the patient we constantly have to face the resistance we are used to until we learn the complex tricks of his dreams. Only when we understand the true meaning of a dream will we get to the center of the secret world of the dreamer and we will be surprised to learn that a dream which at first sight seemed meaningless has a deep meaning, about important and serious things. This testifies that our belief that dreams inspired by rationalistic thought should have a sense. As Freud said, dream analysis is a *via regia* (royal path) leading to the unconscious. Dream analysis opens the way to secrets that lie deep in the personality and therefore it is a valuable tool in the hands of a soul doctor and carer» [8, 34]. In T. Abdykin's story "The Right Hand" the doctor internally interprets the mystery of dream and tells that she fell ill with a psychological illness. The girl does not know that her hand attacks her out of her will. But she has dreams that someone is strangling her. The doctor notices the girl's hand moving at the moment while she is dreaming. After a medical examination the doctor comes to the following conclusion about Alma's condition: «Since that night I've been recording a personal diary of Alma's illness. I can't even hide the fact that I'm happy about the discovery of a scientific item. The right hand attacks Alma only when she falls into a deep sleep. That is, no matter how incomprehensible it may be to oneself, there is a desire to commit suicide in the girl's thoughts. But whose intention is this, where did it come from? Having studied Alma's entire past life, her behavior and relationships with people, I could not find a reason to call this a desire born of her own head. This is an intention that is inherited through bloodline. The patient's mother, father, or father's father, once tried to commit suicide. Now they want to commit suicide being in Alma's mind with some kind of secret legitimacy. But they are not there. The owner of consciousness – the girl must die. This desire is awakened by an amazing malignant reflex when the girl's body enters complete sleep and gives a signal to her right hand» [6, 317]. Here you can see how the hero makes the right judgments. That is, in the depths of the girl's consciousness, information about this death has been preserved, which acts unconsciously in the girl's dream, that is, unconsciously.

The scientist K. Jung gives the following opinion about the individual and collective unconscious: «the unconscious consists of two layers – individual and collective. The individual layer is limited by memories from early childhood; and the collective unconscious, on the contrary, includes the period preceding childhood, that is, preserved from the life of ancestors. Whereas a person has images that they go through, the memory of the individual unconscious is overflowing with images, and the archetypes of the collective unconscious remain empty because they are not the things that a person experiences. On the other hand, when psychic energy recedes, mythological images awaken at the moment when they go beyond the boundaries of early childhood and invade the legacy of ancestral life; here they are – archetypes. A new spiritual world opens before us, we have never felt before that such a world exists, the exact opposite of what we knew before appears. These images are so active that one can understand why millions of educated people go into theosophy and anthroposophy. The reason

this happens is that modern Gnostic systems are mostly correspond to the need to uncover these inner, silent events... The works related to analytical treatment make it possible to define the feeling of the archetypal nature, which requires that the archetypal nature see and recognize itself. Certainly, this is not the only possibility of this kind of experience; an archetypal state that is often unexpected, and not only in "psychologically minded" people. I have heard that experts stating the absence of diseases talked about incredible dreams and illusions. People who have experienced the archetype try to keep it as their most valuable personal secret, because they intuitively know that it refers to something that is at the bottom of their existence» [8, 93]. In the story "The right hand" the doctor says: "The patient's mother or father, or father's father once tried to commit suicide. Now, by some secret law, they want to be in Alma's mind and kill themselves" [6, 317], here we see that they recognize the situation in Alma's mind as a collective unconscious. That is, it includes the period preceding childhood, that is, what has been preserved from the life of the ancestors.

There are the doctor's words about the work: "To calm Alma's fear: – These are simple dreams that come from the fact that she thinks a lot" [6, 320]. In fact, the doctor knows that these dreams are not simple dreams. But as the girl is sick, the doctor considers that there is no need to explain it to her. In fact, a person dreams about what he/she thinks a lot about. Therefore, in this case, the doctor should be especially careful. Jung remarked, "I... would like to note that there are not so few cases when a doctor has to work with the unconscious, the doctor only has to fundamentally study this unconscious, analyze it and do everything possible to check it. This, of course, is a completely different matter, and not an interpretation (explanation). And during the interpretation, the doctor knows the situation in advance and therefore can explain it. In the first case, an analysis is conducted, and during the evaluation, in addition to the interpretation, different things are discussed: that is, unconscious processes that pass through fantasy into consciousness are explained. In most cases it can also be very important that the patient has at least some idea of the meaning of his fantasy. However, it is crucial for the patient to experience this fantasy constantly, as well as to understand its meaning, since this feeling generally refers to intellectual perception. However, I would not put understanding at the forefront. The doctor, of course must facilitate the patient's understanding but since the patient cannot understand everything equally, the doctor must be careful with "smart" interpretations. This is because the main essence of the matter lies, first of all, not in the interpretation and understanding of fantasy, but in its feeling» [8, 242], he gives this statement. Alma's condition in the story is close to the unconscious process that passes into consciousness through this fantasy.

K. Jung shares the following situation that occurred in his practice: «One of my patients had this fantasy: «He watches his bride run down the street to the river. It is winter, the river is frozen. The girl climbs on the ice and he also climbs after her on the ice. The girl goes on and at that moment the ice cracks and ordinary wormwood appears from the depths and he is afraid that the ice will crack and the girl can fall. The girl really falls under the ice and the guy is sad looking at the place where the girl drowns». This fragment, though taken out of context, provides a clear description of the purpose of consciousness: this goal is to refrain from judgments and tolerance, i.e. a fantastic image passes in front of the subject as two-dimensional and the person who gives free rein to his imagination is not involved in this process a lot. In this case, the fantasy remains just an image, although clearly expressed, arousing feelings, but not as a dream, without action. Such nonconformity with reality is caused by the fact that the author of the fantasy does not have an active role. If the same fantasy had really come true, he would have taken some action to prevent his bride from committing suicide. For example, he would catch up with the girl and strongly grab her so that she would not fall. If he had been in the same situation in real life as in this fantasy, he would either have been shocked or his arms and legs would have stiffened when he realized through an unconscious thought that he didn't care if the girl killed herself or not. The lack of activity in her imagination indicates her attitude to the general unconscious: was distorted by the unconscious, became deaf. In fact, she suffers from various depressive ideas and beliefs; she thinks that she is ruthless, can do nothing, powerless against hereditary mental

pathologies and an imbecile person, etc. Such negative feelings are often caused by self-induction and she quickly gives in to such induction. In fact, she can understand all this, she also knows that it is unrealistic, but even in this case, such a state is constantly happening with her» [8, 243]. Alma, the heroine of the work is also in such a state from internal stress. She is also powerless against the action that occurs only in her dream.

Jung judges the above event as follows: «We know nothing about the being of things and the absolute being. However, we are faced with various “external” effects that are realized through the senses and “internal” effects realized through fantasy. We can never say that the green color arises spontaneously, just like we can't say that fantasy arises spontaneously and lives for itself, so it's better to accept it as it is. It appears as a manifestation and an external being of something unknown, but it is not absent, it exists. The fantasy fragment I mentioned above coincides in time with a wave of depression and despair, so this story is reflected in this fantasy. The patient has a fiancée in real life. This girl emotionally connects this patient with the world. The girl's death would have broken his connection with this world. If this had been happened, they would have completely lost hope. However, the fiancée is also a symbol of his anime, which means that he reflects his attitude towards the unconscious. Thus, fantasy simultaneously shows that anime for its part is not subject to obstacles but is again immersed in the unconscious. This development of the situation assumes that his mood does not obey itself. He sets everything free and this in itself is indifferent to him, he looks from the outside. It was possible to intervene in the situation and keep the anime. Since the patient is an introvert, I choose the second position, because his attitude to life depends on internal circumstances. If he were an extrovert, I would choose the first approach, because for extroverts life consists basically of treating people. He could not accept his fiancée when he has no mood, thereby changing himself, but in this case the introvert would greatly damage himself if he radically changed his attitude towards anime, that is, his attitude towards an inner goal. Thus, my patient's fantasy clearly demonstrates the negative nature of the unconscious, the tendency to deviate from the conscious world, which is so intense that even could master libido, that consciousness relaxes and falls. Recognizing a fantasy can disrupt the unconscious flow of that fantasy. If the patient himself took an active part in the process described above, he would have a libido in fantasy, on the basis of which he would receive an additional effect from the unconscious [8, 247]. T. Abdikov's story does not reveal the secret of the girl's mental state. At the end of the story, the girl experiences a tragedy. In addition to the illness, the conversation also mentions the spiritual loneliness of the girl. The person who understood the girl's loneliness, her soul was only a doctor. In a conversation with the girl, the doctor was amazed at her “speeches of a healthy person” [6, 321]. That is, the doctor himself perceives the girl as sick. In fact, the girl's psychological illness is caused by an internal shock. The doctor notes that a person is exposed to psychological illness from a state of deep mental stress (deep psychological depression).

In a brief conversation, the following problems of urban life are highlighted:

1. Loneliness. To be isolated and separated from society. Alma feels lonely even though she has a family, that is, close relatives. An example can be drawn from the words of the heroine: «Yesterday I read a book by a great poet... – There is a poem “The Storm” ... The ship's mast was destroyed, the rudder was broken, the sail was torn. With the sun setting on the horizon, the ship is also sinking into the sea. Everyone is trying to read the prayer of death. Everyone is hugging and saying goodbye to their loved close ones. Only one person does not think about the fear of death or escape. He just says, “Oh, what a fortune to have someone to hug and say goodbye to at the moment of death”, he mumbles from inside... You see, even the most unhappy people on the verge of death now seem so happy to someone. Because they have loved close ones who say goodbye at the moment of death. Do you understand me?..» [6, 321]. These words convey a message from the girl's inner world. She is not afraid of her illness, she is afraid of loneliness, which corrodes her soul. After a short period of close contact with the doctor who took care of her soul, she meets death emphatically. That day, although she feels her death, she tells a lie and lets the doctor go to have a rest.

2. Misunderstanding in the family. In the work, one can trace the coldness of Alma towards her mother and brother. This means that the girl did not have a happy life in the family. We can see it in this episode: «Alma's mother and brother arrive at nine o'clock on Saturday... – My foal, – the mother says, wiping her eyes with a handkerchief. Then they say that last night guests came to the house, asked for the number of the hospital room where Alma was and that they might come next Saturday. Alma keeps silence. The mother says that one of Alma's friends read poetry on television. Alma frowns» [6, 318]. That is, the girl does not like any of the stories told by her mother. She doesn't want to listen. The doctor's judgment about this situation was as follows: «The mother silently looks at her daughter's appearance, understands in her own way that she is frowning because of her illness and immediately falls silent. They don't realize that every interesting story happening in their house is hurting Alma» [6, 318]. The girl's mother seems to belittle Alma by mentioning that her friend was reading a poem on TV. Her daughter in such a situation does not need such conversations, but on the contrary, she needs words that will support her.

3. Lack of time in the city. Alma's mother and brother come to the hospital only on Saturdays due to lack of time. From the conversation between Alma and her mother we also learn that urban people are always at work and they can visit Alma only on Saturdays.

4. Jealousy. Envy. The work says that other doctors evaluate the good deeds that Alma's doctor does to her not as caring, humane, but as «she is writing a PhD thesis and does not tell about it to anyone» [6, 320]. We can observe how people in society envy each other, causing mutual tension.

In the work under analysis, the writer likely included the character's dream for a specific reason. Scientist K. Jung notes that the analytical method consists in the analysis of dreams: «In general, the analytical method (except for Freudian psychoanalysis) consists mainly of analyzing many dreams. During the healing process, the things underlying the unconscious is gradually radiated into light, and then it remains under the influence of the sterile power of daylight, thereby revealing how many valuable, lost things... The psyche of a neurotic is equivalent to the psyche of a child, banalities are painfully imposed on her, which she does not understand the meaning herself; she tries to master maximum morality, but at some point remains from self-awareness, on the one hand, wants to suppress herself and on the other hand wants freedom and this struggle is called neurosis. If the existing detail of this conflict were differentiated with consciousness, she would never have any neurotic symptoms; these symptoms arise only because of the persistence of problems associated with her, since he cannot see the second aspect of her existence. Only in these cases does a symptom appear that can help an unrecognized aspect of the psyche manifest itself. Thus, a symptom is, according to Freud, the conscious realization of unrecognized passions that contradict moral beliefs. As is well known, this shadow aspect of the psyche cannot be consciously recognized; therefore, the patient cannot perceive it. Either he cannot fix it, but only comes to terms with it or refuses it, because he unconsciously "cannot" demand it [8, 34].

In this short work the writer notes that the collective unconscious in urban society, such as loneliness, nervousness of each other, jealousy, and envy can put a person in a dangerous situation, psychological illness and death.

The events of Didar Amantai's story "I miss You" written during the period of independence take place in Almaty. The story begins with: "Mukhtar shot himself on Friday" [9, 128] and ends with the words: "He shot himself on Friday in spring in April in search of God in the valley of the Medeu canyon" [9, 138]. The work touches on the problem of the people's suicide.

The work depicts a city "in dead silence" [9, 128], the loneliness of people, mental suffering, a woman who cheated on her husband. In the work there are lines about Mukhtar, who committed suicide that he "desired an honest wife, missed pure art" [9, 129]. A literary and philosophical analysis provides several conclusions in understanding the phenomenon of suicide. Firstly, literature, which, according to Georges Bataille, manifests itself as a "Clear manifestation of evil" [10, 15], and as a "returning childhood" [10, 16], immerses the reader in the dialectic of suicide in

the depths of philosophy and philosophers mostly turn to literary discourse (for example, Jean Paul Sartre's famous novel «Nausea» (1938)). Both literati and philosophers focus on those who willingly pass away, many of them are those who could not stand the torment of love. Antoine Rocantin, the main character of the above-mentioned novel by J. P. Sartre positively solves the problem of suicide, finds freedom and hopes that someone will consider his life "valuable and even legendary" [11, 317].

Another sign that brings literary/literary criticism and philosophical discourses closer together in understanding the phenomenon of suicide is that in both cases there is no emphasis on suicide analysis, while different thinkers discuss this topic only between words. In our opinion, the deepening of this approach to the problem of suicide in literature is the XIX century. In the main classical works, they formed a philosophical approach to the most important problems of human existence (according to existentialists).

If we approach the understanding of the problem of suicide from the point of view of the philosophy history, we can determine the third conclusion: In the philosophy of the twentieth century, there is a special pathos of despair in the understanding of death and suicide than in the eras that preceded it, at that time, life was seen as a postponement of what was destined, and suicide as an opportunity to establish life, which was even impossible to meet in the analysis of suicide at the end of the nineteenth century. Sociologist and social philosopher Emil Durkheim analyzes suicide on the basis of statistical materials and clearly says that he knows what it is in his tractate «Suicide. Social Etude» (1897) which is based on a direct methodology and is recognized as the standard of scientific work [12, 452], and other thinkers of the twentieth century avoid such a strong opinion, on the contrary, they often think around one question that remains important to this day, the question is: «How can one commit suicide?». What led to Mukhtar's death in Didar Amantai's story? This question lingers in the reader's mind.

At the end of the work it is revealed that Mukhtar's death was influenced not by the situation in the family, not by loneliness or any other reason, but by the following specific situation: «Later, he tells Yerbol the truth, but it seems that this does not concern Galiyabanu. I am going in search of God, says Mukhtar, and suddenly an unknown sadness settled in his immaculate face, the homeland of the great Almighty and the nest of sin and goodwill should be there. He shot himself on Friday in spring in April in search of God in the valley of the Medeu canyon» [9, 138]. The words that "this does not concern Galiyabanu in any way" state that the reason for this situation is the inability of the spouse to show loyalty. And there are the following lines in the work: «He was lying on his back. He continued to remember Galiyabanu, said many times that he loved her, but it was too late, Mukhtar said. There was a gunshot right near and the slope echoed inside. Mukhtar, dragging, hung on the threshold and, sweeping his chest, fell onto the slope. Opening his eyes, he looked at Yerbol: "I don't want to die" the voice sounded breathless. The moon on the sky is reclining» [9, 130]. Does anyone who has a loyal spouse, a sincere friend rushes to death? And anyone who believes in God does not know that suicide is the greatest sin, of course knows.

Conclusion. After analyzing the story "The right hand" by Tolen Abdikov and the story "I miss You" by Didar Amantai we tried to show the features of urban life common to both works in Table 1.

Table 1 – Peculiarities of urban life

The story by Tolen Abdikov "The right hand"	Features of urban life	The story by Didar Amantai "I miss You"
The main character Alma does not find a person who understands her, with whom she could sincerely talk.	Loneliness	The main character Mukhtar also needs a person to be with.
From Alma's dialogue with her mother and brother, it is clear that she was not happy.	Misunderstanding in the family	Mukhtar's wife cheated on him.
Alma kills herself because of a psychiatric illness.	Death in the city	Mukhtar shot himself and died.
«The city which is always in dead silence» is depicted.	The "Empty city" archetype	«The city in dead silence» is depicted.
In both works, the relationship between people was intense. People stopped understanding each other.		

From the works analyzed above, we gain insight into urban life at the time the works were written. For example, in T. Abdikov's story «the right hand» one can see the faces of people standing in line in front of shops, which took place in the life of the city at the end of the twentieth century. So, in T. Abdikov's story "The Right Hand" images of people standing in line in front of shops are conveyed that took place in the urban life at the end of the twentieth century: «Finally, at one of the distant shops, I came across a large queue standing for a women's dress» [6, 322]. And in Didar Amantai's story "I miss You" the names of the streets familiar to Almaty residents are mentioned: "Dostyk Avenue" [9, 131], "Kabanbai batyr Street" [9, 136], "Furmanov" [9, 136].

It is known that the works written about the life of the city and the city person come in different themes and different ideas. Nevertheless, since the work of the writers we took into account is a work of a new trend in modern Kazakh literature, by delving into their specifics, we can differentiate these and other works by Kazakh writers alongside those of authors exploring human identity in world literature. That is, in this regard, we agree with the opinion of the researcher D.R. Sabirzyanova, who proposes to consider the creative person and the characters in her work of art, their psychology in unity: «To identify a creative personality, it is necessary to study the images psychologically depicted in her work» [13, 922].

Over time, difficulties in the lives of urban citizens have increased. This is especially noticeable by the fact that relationships between people are undergoing changes. We can clearly see this in the works focused on today's urban themes. Topics such as human loneliness, misunderstandings in the family, wife's cheating on her husband, sacrificing a person's life by himself/herself, not particularly noticeable in works written at the beginning of the twentieth century occupy a place in modern Kazakh literature. That is, changes in society negatively affect human consciousness. Yu. Manin's vision of the future city in the archetype of an empty city, which was mentioned above, hints at the closeness to falling into this bottomless abyss, plunging into despair. This is reflected in the works that we have taken as the object of analysis. At first glance, under the influence of urbanization, might have been expected to become more cultured, friendly, and intelligent. In the works taken for research, the characters, unable to solve their internal problems, interfere with each other's lives and lead to death. Because "To anyone ... it's hard to accept the tumultuous urban life» [14, 254]. The authors emphasize that such actions of people are influenced by urban life. In addition, "The description of each object in the city, its connection with the character is also given through a conceptual understanding, rather than a direct image" [15, 123].

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М. АМАНҒАЗЫҚЫЗЫ

А.Қ. Құсайынов атындағы Еуразия гуманитарлық институты, Астана, Қазақстан

ҚАЛАЛЫҚ ОРТАНЫҢ АДАМҒА ӘСЕР ЕТУ МОТИВИ

Аңдатпа. Мақалада Төлен Әбдіковтің «Оң қол» әңгімесі мен Дидар Амантайдың «Мен Сізді сағынып жүрмін» повесіндегі қала тіршілігінің кейіпкерлерге (адамдардың тағдырына) әсер ету мотивіне талдау жасалды. Сондай-ақ, қала өмірінде кездесетін жалғыздық, отбасындағы түсініспеушілік, қаладағы уақыттың тапшылығы, тығыздығы, адамдардың іштарлығы мен қызғаншақтық сияқты мәселелер шығармалардан мысалдар келтіріле отырып, жан-жақты талданды. Қым-қиғаш қалалық өмірдің адам санасына, көңіл-күйі мен жан-дүниесіне әсері, адамдар арасындағы қайшылыққа толы қарым-қатынас жағдайлары кейіпкерлердің мінез-құлқына психоаналитикалық талдау жасау негізінде ашылып, шығармашылық психологиясын зерттеген ғалым К. Юнгтің жеке тәжірибесінде орын алған жағдайлардан мысалдар келтіріле отырып талданды.

Көркем шығармалардың мәтінін түсіндіруде герменевтикалық әдіс басшылыққа алынса, автордың көркем шығармадағы бейсаналық қиялын тануда, кейіпкерлердің бейсаналы әрекеттерін талдауда психоаналитикалық әдіс қолданылады. Сондай-ақ мақалада қоғамның өзгеруіне байланысты қалалық кейіпкерлердің психологиясының да өзгеретіндігін талдау мақсат етілген.

Зерттеу нәтижесінде алынған тұжырымдарды жоғары оқу орындарында оқытылатын «Әдебиет теориясы», «Заманауи қазақ әдебиеті», «Әдеби талдау және әдеби шығармашылық» пәндері бойынша дәрістер мен тәжірибелік сабақтарға дайындық

кезінде қосымша оқу материалы ретінде, сондай-ақ әдебиеттанудағы жаңа бағыттардың қалыптасуын зерттеуде пайдалануға болады.

Түйін сөздер: қалалық проза, қалалық кейіпкерлер, архетип, «бос қала» архетипі, бейсаналық, ұжымдық бейсаналық, аналитикалық әдіс.

М. АМАНГАЗЫҚЫЗЫ

Евразийский гуманитарный институт имени А.К. Кусаинова, Астана, Казахстан

МОТИВ ВЛИЯНИЯ ГОРОДСКОЙ СРЕДЫ НА ЧЕЛОВЕКА

Аннотация. В статье проводится анализ мотива влияния городской жизни на героев (судьбы людей) на материале рассказа «Правая рука» Толена Абдикова и повести «Я скучаю по Вам» Дидара Амантая. На примерах из выбранных произведений всесторонне рассмотрены такие проблемы, как одиночество, непонимание в семье, нехватка времени, плотный график жизни, зависть и ревность — все те явления, которые являются неотъемлемой частью жизни в городе. Влияние городской жизни на сознание, настроение и душу человека, а также конфликтные ситуации в общении между людьми раскрываются через психоаналитический анализ характеров героев и подкрепляются примерами ситуаций из личной практики К. Г. Юнга, изучавшего психологию творчества.

Герменевтический метод используется для интерпретации текста художественного произведения, а психоаналитический метод — для распознавания бессознательных образов автора и анализа бессознательных действий персонажей. Кроме того, в статье ставится цель проанализировать изменения в психологии городских персонажей, обусловленные изменениями в обществе.

Выводы, полученные в ходе исследования, могут быть использованы в качестве дополнительного учебного материала при подготовке к лекциям и практическим занятиям по дисциплинам «Теория литературы», «Современная казахская литература», «Литературный анализ и литературное творчество», преподаваемым в вузах, а также при изучении формирования новых направлений в литературоведении.

Ключевые слова: городская проза, городские персонажи, архетип, архетип «пустого города», бессознательное, коллективное бессознательное, аналитический метод.

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Автор туралы мәлімет:

Аманғазықызы Мөлдiр – философия докторы (PhD), А.Қ. Құсайынов атындағы Еуразия гуманитарлық институтының доценті, Астана, Қазақстан.

Аманғазықызы Молдир – доктор философии (PhD), доцент Евразийского гуманитарного института имени А.К. Кусаинова, Астана, Казахстан.

Amangazykyzy Moldir – Doctor of Philosophy (PhD), Docent of A.K. Kussayinov Eurasian humanities institute, Astana, Kazakhstan.