



DOI: 10.54919/physics/56.2024.213td3

The image of a human in the poetry of Abai Qunanbaiuly (1845-1904) and Ahmed Shawqi (1868-1932)

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Abstract

Relevance. The relevance of this study is conditioned by the importance of the variety of factors in the field of studying human nature and the concepts surrounding personality. Many researchers, working not only for the benefit of the literary world like Abai Qunanbaiuly and Ahmed Shawqi but also in the interests of philosophy, psychology, sociology, and many other sciences, put the phenomenon of human personality and identity at the centre of their studies.

Purpose. The main purpose of the study is to analyse the image of a person in the poetry of two authors who worked on the same fundamental moral axes – Abai Qunanbaiuly and Ahmed Shawqi.

Methodology. Research methods within the framework of this study were the ones that are basic for literary review. These include the analysis of poetic works, which reveals all the necessary categories, a historical method that allows getting acquainted with the specific features of the region of residence of poets or their historical homeland. Moreover, the psychological method was necessary for a more personal and deep acquaintance.

Results. Abai Qunanbaiuly and Ahmed Shawqi both portrayed complex, flawed human characters in their poetry, emphasizing freedom, courage, and tolerance. They transcended cultural boundaries, blending regional heritage with European influences. Qunanbaiuly promoted progressive ideas like women's rights, while Shawqi combined simple language with emotionally rich depictions.

Conclusions. Their nuanced portrayals of human nature continue to resonate globally, offering enduring insights into philosophical and psychological aspects of the human condition. Their work demonstrates lasting literary and cultural significance beyond their immediate contexts.

Keywords: poetry; comparative approach; Abai Qunanbaiuly; Ahmed Shawqi; human image; literary creativity.

Introduction

Literary creativity has always had a massive impact on human nature, gave emotions, made people think about important topics, and in some cases, even changed the reader's worldview. The image of a person also affects literature. Prose works are familiar to everyone, but poetry remains an elitist art form that is understandable and

interesting to far from everyone [1]. The poetic creativity of two seemingly completely different poets is brought together by the most important aspect – they put the image of a person at the head of the action. This feature allows considering the aspect of cultural differences from another angle and recognising the unity of moral and creative guidelines at the head of writing [2]. This aspect expands

Suggested Citation:

Kozhabekova R, Paltore Y. The image of a human in the poetry of Abai Qunanbaiuly (1845-1904) and Ahmed Shawqi (1868-1932). *Sci Herald Uzhhorod Univ Ser Phys.* 2024;(56):2133-2139. DOI: 10.54919/physics/56.2024.213td3

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the worldview of both writers and readers and opens up new perspectives. Not always a person in a poem is right or worthy of a reward, but each poem of these two creative geniuses lays an instructive thought for a person. Abai Qunanbaiuly is one of the most famous writers of Kazakhstan, who created not only within his homeland but also for the whole of Europe [3]. This allowed him to master new techniques and literary paths characteristic of the European environment. His broad views allowed many countries of the world to see his poetry and appreciate it. He was able to reform the attitude to literature, bringing it as close as possible to the spirit of European freedom, erasing most of the boundaries that stood in his way. Ahmed Shawqi is an aristocrat who lived in Egypt. All his life he travelled a lot and lived in countries such as France, Germany, and Spain. Based on this experience, he could examine people in real life and include these studies in his poetic works. His arsenal contains a wide variety of forms of literature from eulogies to humorous rhymes [4].

Despite the different historical roots and living in diverse cultural environments, there is a very evident similarity in the work of these two poets, which is directly related to the nature of man and one's central position in the literature published by them. This unity helps to realise the importance of world unity and the development of a common school of philosophy that contributes to solving global issues despite the difference in many everyday situations. The two poets were united by their education, which Ahmed inherited thanks to an aristocratic family and connections, and Abai thanks to his own thirst for knowledge and perseverance [5; 6]. Exploring the world, they managed to weave the most important questions from philosophy and psychology that concern many into their literary work. This caused a huge delight to readers since at the head of everything was a man burdened with existential questions.

Such questions have always worried readers of poetry and similar thoughts could be found in their works. This fact evoked empathy, and the poetic form gave this technique more sensuality. The images of a person in their works were absolutely versatile [7]. Even when Ahmed Shawqi wrote about nature, he certainly connected it with the human image. This technique is used in the poem "Nyl", the analysis of which is described in detail in the article quoting the author "Like a girl, he is fresh, like a fairy-tale warrior, powerful" [8]. Such comparisons underlie the reader's reception and open up new horizons to the poet. One of the most famous creations of Abai Qunanbaiuly is called "You are the light of my eyes", it is analysed by O. Khamitova [9] in her work. This poem reflects the wisdom of the author, who clearly separates passion from love, but understands that the human essence can be subject to both [10; 11].

The main purpose of the study is to analyse the image of a person in the poetry of two authors who worked on the same fundamental moral axes – Abai Qunanbaiuly and Ahmed Shawqi. The main task of the study is to familiarise with the poetry of the two authors presented and to conduct a comparative analysis of the main works in which the image of a person can be traced.

Materials and Methods

As part of the investigation of the poetic creativity of Abai Qunanbaiuly, Ahmed Shawqi, and the place of the human image in their works, various scientific methods of obtaining information became important means. The most important and necessary in the framework of creativity was the method of content analysis, which is reflected in the works of these poets. The detailed examination of the poems of Abai Qunanbaiuly, the main representative of Kazakhstan, and the Egyptian Ahmed Shawqi became the basic category from which it is possible to proceed to full-fledged stages of study. Both poets were able to contribute to world art with a lot of worthy works, including poetic ones. The image of a person in their work became the central theme in the content analysis and allowed tracing the fundamental similarity of these two creative natures.

The method of analogy that follows from the previous one allowed comparing the approaches, topics, and ways of transmitting information of two important writers in the poetic world. Since the image of a person became a single issue in this study, it is important to consider it in two aspects, which are observed in the poems of both Ahmed Shawqi and Abai Qunanbaiuly. An objective approach, which reduced some non-evident thought processes and subtext reservations, allowed identifying not only similar features in creativity but also in philosophical and social thinking. Upon comparing some categories that are somehow characteristic of the poets' thinking, it became evident that neither culture nor any other upbringing can change what a person feels from birth – the human soul. In this regard, common ground can be found in the views of different people.

The method of interpretation became an important part of the study which is conditioned by the importance of the philosophy of life of the author and the work that they create. Interpretation of life statements and biases has a strong effect on work and views, on fictional characters. Often, the created lyrical hero is only a reflection of a person who was desired by the author or, on the contrary, whom they hated. Therefore, all human images used in poems must be explored by reflecting and interpreting them to life. This approach allows learning much more than a position on a specific issue, life can be considered through the prism of creativity. The feature of escaping from reality and transferring it into poetic masterpieces is characteristic of both authors and they could not avoid this despite the complexity of the narrative and some excessive expressiveness in identifying a person in the lines.

The psychological method within the framework of the study devoted to the image of a person is an important part since the psychology of thinking plays a key role. Poets, whose creativity became the basis of this study, skillfully convey all the emotional reflections, thereby evoking readers' joy, anger, sorrow, or love. Psychology distinguishes the works of these poets from others. Various literary techniques like frequent metaphors, comparisons, or oppositions allow turning the situation the way the poet wants and doing it as competently as possible. Therefore, the psychological method is the part without which the human essence could not be conveyed so clearly and naturally. In addition, this method of obtaining and processing information became useful in investigating

receptive factors that clearly show the success of certain techniques.

Results

Almost all world literature is based on the difficult life situation of a certain person or group of people, including the ambiguity of moral duty, the hardships of fate or love catharsis [12]. For that reason, most authors write about problems familiar to many readers, all the ornate plots become classics and inspire many generations after their publication. The image of a person is always ambiguous, both in prose and poetry. Personality is a complex multi-sided construct that depends on a number of factors beyond the control of one thing [13]. These include culture, history, psychology, creative path, or hobbies. Neither flora nor fauna can give writers as much inspiration as the human soul. In this study, the image of a person is considered an integral part of the work of two writers who are not connected by anything other than common views on the diversity of a person and the reflection of this specificity in their poems. These poets are Abai Qunanbaiuly and Ahmed Shawqi [14].

Abai Qunanbaiuly is one of the most famous writers and philosophers of Kazakhstan. His views were recognised as quite progressive in the conservative society of Kazakhstan, but this trait led to great success in the field of reformation and orientation towards Europe. The 20th century, complex and saturated with various historical events, in which he was lucky enough to live, filled Qunanbaiuly's life not only with bright moments but also with difficult challenges [15]. The real name of the writer is Ibrahim, but all his life he preferred to be called by the nickname Abai, which was given to him by his grandmother. He was not only a writer but also a major philosopher of Kazakhstan. He discovered a new wave of literature and began to introduce his native culture to the European one [16].

The poet saw the maximum benefit and prosperity for ordinary Kazakhs and his fellow writers in this development. In the prime of his creative career, from which he never moved away, Abai Qunanbaiuly began to defend the rights of women, who were clearly not accepted in Kazakhstan at that time, and actively called for equality [9]. It is impossible not to see the influence of these ideas in his future works. Thus, in the poem "To Kulembay", the author wrote about the imperfection of the rank system and tried to show a person without a fair amount of embellishment, simply talking about a particular situation as he and the people around him saw it. The following lines clearly show the directness with which Qunanbaiuly writes about everything around:

*"Finally, I became a volost,
All the good was spent on bribes;
Without humps, my camels,
The horses have no manes left" [9].*

For such directness, he was respected and imitated. That is how his poetry became a world treasure. Qunanbaiuly wrote down all his important thoughts in stanzas, trying to reflect emotion, soul, and social importance. Therefore, the image of a person in Qunanbaiuly's poetry is always diverse and ambiguous. In any situation, there is a place for a hero and a villain, but he did not assign roles to anyone. According to

Qunanbaiuly, every person is vicious, everyone has flaws [9]. This is a reflection of the amazing tolerance with which Abai approaches each of his poems. Despite the misbehaviour, the author does not scold but also does not justify the hero. He considers any behaviour normal. Such realism makes the readers' interest genuine, and each poem lively and vivid.

The opponent of the Kazakh poet in this study was Ahmed Shawki, who was born in Egypt but managed to visit many countries of the world during his life and find a huge number of examples for the image of a person in his work. The life path of this eccentric man was full of colours and impressions, as he was a playwright, a poet, a lawyer, and even a member of the Senate in Cairo [17]. His political guidelines were not generally accepted and working as a translator did not give him the drive he needed.

Therefore, in his poetry, Ahmed Shawqi expressed his opinion as openly as possible, drew certain conclusions, and sought to show the world through the prism of his worldview. Despite the absolutely opposite disposition of Abai Qunanbaiuly, Shawqi also confidently considered the human personality in his works, dissecting it and taking it apart. Classical heroes and altars were not of great interest, so the main roles were given to people suffering in choosing the path, ambiguous and lost. Calmness was characteristic only of the sound of the verse, but the content excited the readers' consciousness almost every time. Thus, in the poem "No doubt", the poet actively defends his people, proves them right:

*"There is no doubt that the fatal deception will be dispelled,
That the key to their rights is now in the hands of the Egyptians.
The impulse of great valor is indomitable by nothing,
We will defeat the fate that defeated us" [4].*

Upon reviewing the content of the poem, it becomes clear that the image of a hero who will never be recognised appears there. Only a person who is confident in their rightness and ready to defend their Homeland without receiving recognition, according to the writer, can be a true hero. Thus, Shawqi could express his political orientation and remain free.

Despite completely different temperaments and lifestyles, Abai Qunanbaiuly and Ahmed Shawqi are united by extraordinary heroes in their poems. The image of a person in both is always imperfect, with contradictions and flaws. This is what the poets want to show. As for ordinary citizen, their lives can be destroyed, but the romanticisation of grief in these poems was not used, unlike many other European ones. The truth accurately hits the face and shows such sins as drunkenness, fornication, and disrespect. Power is an object of excessive permissiveness, and the poets harshly criticise and ridicule it in the most elegant forms. A free temper allows a person in these works to fight openly and selflessly, protesting against the whole world, which was not possible for writers in life. The time of their creative journey was not easy, Shawqi was disgraced and expelled from Spain after expressing his own opinion. Such events did not happen to the lyrical heroes, because poets write their fates themselves.

Creativity became a regret for the unfinished deeds that Qunanbaiuly aspired to, they remained only dreams and plans. The image of a person is an individual with great luck and abilities, but with the same vices as each of us has. Each person can find a topic that resonates with their emotional state since it was touched upon by poets in one way or another. Literary techniques, which are more common in Qunanbaiuly, a lover of ornate syllables, reveal different facets of feelings. While the straightforwardness and slight dryness characteristic of Shawqi are like a driving force for those who are not ready to fight for their future. Despite the different forms of poetry, both poets come to the same thing – the most natural image of a person familiar to all readers. Thanks to this, everyone can associate themselves with the hero and perceive poems that have already become classics for the regional poetry of Kazakhstan and Egypt increasingly deeper.

Discussion

The image of a person in poetic works is a very important and multifaceted issue for any critic or researcher. This study can be conducted not only from the standpoint of literary analysis but also for the purposes of psychology, philosophy, and cultural studies. Therefore, poetry is a very multifaceted construct, while the image of a person in it is an inexhaustible object of the study. Human motives, goals, and values are a vast space for a variety of theories and hypotheses. In addition, in the modern world, there are schools of literary art that promote certain thoughts about human motivation and its display in literature. Kazakhstan and Egypt, the representatives of which are Abai Qunanbaiuly and Ahmed Shawqi, also have their own, absolutely original and interesting views on the poetry of their contemporaries and compatriots. Since none of the poets considers himself an adherent of the literary style of his country only, it is important to note the multiculturalism of poetry and art in general. The researchers' studies present arguments that reveal the role of the human image in regional poetry, particularly in the works of Abai Qunanbaiuly and Ahmed Shawqi.

Thus, O.A. Donskikh [18], in the study on the importance of poetry in other sciences, discusses the enormous influence of regional poetry on the expansion of the boundaries of the philosophical paradigm in European countries. In his opinion, poetry greatly differs from prose in that in poems a person appeals to feelings more than to the analysis of the work. In poetry, all the knowledge that the reader acquires during life journey goes into the background, especially if one is a linguist or philologist, while innate sensory receptors come to the fore. Therefore, one can often come across statements that prose is studied, while poetry is directly passed through oneself, and that it is almost impossible to teach how to draft worthwhile poems. Regional poetry, which is considered in this study on the example of Kazakhstan and Egypt, reflects the absolute identity of these two countries, even without the strong influence of culture or history.

Since Qunanbaiuly and Shawqi were not absolute patriots of their own countries and in many ways were inclined to support Europe in its aspirations, their poems are also considered to be attached to another type of culture. O. Donskikh [18] sees this spark in the texts of poets, which gives them the right to identity. Whoever a

person considers themselves to be, and whichever canons they try to follow, they absorb the culture of their country in deep childhood and can never eradicate it, even if they want to. For this reason, the image of a man in the works of Shawqi and Qunanbaiuly is so fragmented and diverse, but it is also truly historical and culturally oriented. Within the framework of philosophy, as was explored in the study by Donskikh [18], it provides new and relevant reasons for rethinking the importance of cultural diversity in classical literature. People are tired of the same examples and endless American capitalism, they want real emotions that are in abundance in the African region or in Central Asia.

M.B. Nikolaeva [4] devoted her work to a detailed study of Egypt from its cultural side, investigating poetic literature as the main source of transformed thoughts and feelings. In her opinion, Egyptian poetry is underestimated and became known precisely because of the reflection of human nature in the works of Ahmed Shawqi and contemporary poets. His European orientation in creativity and thinking and his long residence in Italy allowed readers from various European countries to see that there are other types of people in the world who are similar to them in their perseverance, originality, and goals. After the publication of the first collection by Egyptian poets, critics and translators who previously paid attention to the Western republics solely realised what a large field of quality poetry they had missed.

Shawqi's poetry burst into the world and surprised it with its sharpness, while the heroes who came to life in the stanzas were always free and worthy of the best awards. The human reflection seemed familiar to many, and thinking, which included frameworks and standards, began to change under the influence of this kind of poetry. The translators began to cooperate more with the poets of Cairo and Egypt since the part of interested readers was considerable. The image of a person in the works of Shawqi and his colleagues became so multifaceted that at the moment more and more publishers want to have regional representatives in the ranks of their authors.

O. Khamitova [9] wrote about Abai Qunanbaiuly, his freedom of thought and tolerance, she managed to convey the originality of the poet's word and his absolutely unique creative response within the mentality of Kazakhstan. Her study is devoted to the most important quality of Qunanbaiuly's personality that does not fit into conservative thinking – tolerance. Its active participation in poetry and the transmission through the hero of the work, who was often the author himself, granted the poetry of the Kazakh author with an immediate and ambiguous combination. On the one hand, all the poems were saturated with love for human life and the recognition of the sins of a person, people's features and imperfect personalities.

On the other hand, Qunanbaiuly decried the society that put these unthinkable boundaries around the self-willed soul and tried to rethink the whole world in his poems to make it tolerant and open. In life, a valuable figure in the literary world of Kazakhstan was very ambiguous for conservative society. He talked a lot about freedom and focused on Europe and its values, which few people liked. The image of a man in his poetry was even more detached from the culture of obedience, it was bold and straightforward. The texts covered feminism which simply

could not fit into Kazakh thinking and hardly fits into the understanding of the older generation even now. But Qunanbaiuly was the one who wrote that the highest good is to live in a free world, accepting everyone as they are and not dividing people into those who can do something and those who cannot [9]. Everything could be found in this unconditional acceptance and tolerance, and therefore Europe supported the ideas of the author. Some people imitated the freedom of a person described in poems, ignoring shortcomings. Others farsightedly accepted everything conveyed by the poet and drew certain conclusions for themselves.

A.V. Mashakova [19], who examined the specific features of various factors in Kazakh literature and regional philosophy, considered it most important for a researcher to understand the motivation for writing works, whether poetic or prose. She focuses on the development of the writer in all aspects of personality and its importance for reflection in future works. In her opinion, the images that arise in the works of writers always overlap, and if one makes a thoughtful and structured chain of relationships, one can understand which character traits are the most important for the author and which are secondary. Upon analysing Kazakh literature and several authors at once, researcher concluded that cultural aspects and historical complexities have the most global impact on a person's inclinations and identity and thereby create further images in books and poems.

The most typical image of a person in the Kazakh book is a brave and courageous person, ready to stand up for their values, which is conditioned by the history reflected in the family. In the second place, the author puts sacrifice, which is characteristic of almost all women in Kazakh literature, who occupy an important place in the narrative. The third quality is loyalty to higher powers, namely God. This gradation shows the literal psychological transfer of disturbing problems in the authors' lives to literary plots. This approach is typical for all genres, including poetry.

The role of Eurasian poetics is best reflected in the study by G.I. Vlasova [20], in which she actively discusses the specific features of the literary world of the Asian region. In this study, there is a thesis that the poetics of the Eurasian region is an independent cultural layer and its evaluation requires advising knowledge not only in the field of linguistics and culture but also an internal connection with a foreign place. The values reflected in the works of Kazakh and other Asian authors may be incomprehensible or outdated in relation to the culture of most people in the world at the moment. In this segment, Abai Qunanbaiuly managed to do the impossible – to combine the Kazakh soul with European culture in his poems, which played its part the best way. This is a rare and accessible way to get acquainted with another world, filled with its own traditions and habits, through the prism of already familiar moral norms. According to G.I. Vlasova [20], the poetry of Kazakhstan helps to realise the unity of the world much better, to understand that all people are an integral organism. Everyone's goals, problems, pain are the same, just like soul.

E.V. Alexandrova [21] conducted a study in similar categories, it reflected the uniqueness of Egyptian poetry and its non-subjection to the structure and limitations within the framework of already existing styles. Thus,

researcher writes about the impossibility of limiting Egyptian poetry and literature in general. Its unwillingness to accept limitations and be part of the classical form, certain randomness and originality are distinctive features that are important both for the region itself and for the world. Even though Shawqi wrote with a simple syllable, his characters and the atmosphere of what was happening were incredibly twisted among themselves and highlighted from all sides with different metaphorical shades. This makes the poetry of Egypt difficult and incomprehensible to many, including publishers and translators. It is hard to combine different cultures, but Shawqi is an experienced writer, he learned a lot from living in other countries and began to write clearly. But the character and hypertrophied feelings and thoughts can never be confused with anything. E.V. Alexandrova [21] considers the poetics of the entire African region to be beyond the control of structuralism, one that needs to be felt, not analysed and fixed by rigid boundaries.

Thanks to such large-scale studies in the field of literature and poetry, it can be stated that the poetry of both Kazakhstan and Egypt has a number of difficulties and ambiguous sides. There is a historical background in both regions, which affects the work of Abai Qunanbaiuly and Ahmed Shawqi, who represent regional poetry. According to experts, this is an important criterion for evaluating the entire world literature due to its authenticity. Human psychology and philosophy in the works of these two poets show the balance of all categories of qualities, reflecting the duality of the human soul, its aspirations and desires. This approach is not new in the world specifics, but it is quite bold in the regions.

Conclusions

Thus, the image of a person in the poetry of Abai Qunanbaiuly and Ahmed Shawqi is very multifaceted and original. In addition to belonging to regional authors of world literature, these poets are connected by a special vision not only of the literary but also of the material world. In their poems, many common thoughts and reflections of inner philosophy and moral principles can be found. This study determined the peculiarity of the lyric poetry of Qunanbaiuly and Shawqi. It consists in absolute openness to describe negative or not always correct qualities of the human soul. Since both authors were focused on a European audience for certain reasons, the image of a person in their works was beyond the control of the traditions and norms of Egypt or Kazakhstan.

The history and culture of these regions became the foundation from which one could move forward, not a guiding star. Thus, Qunanbaiuly became known for his progressive thinking, praising the image of strong women, which was unacceptable for Kazakh society. This approach seemed completely new, but not too attractive, and was first appreciated only in a more revolutionary Europe. Ahmed Shawqi, travelling to many parts of the world, managed to combine a characteristic simple syllable and a human personality saturated with emotions and turmoil in his poetry. His image of a man was very similar to Qunanbaiuly's heroes, the main similarity is observed in freedom and courage. The tolerance of these two poets has become the main platform for their comparison and the person in it is an imperfect, but absolutely unique and

integral composition of feelings, emotions, reason, and beauty.

In the modern world, the works of Qunanbaiuly and Shawqi are still revered on all continents and in all countries, representing the unique experience of people of the 20th century who were able to open a new road with their creativity for exploring the philosophical facets of personality and one's psychological boundaries. Society, which has changed over time, accepts the human image

illuminated in the poems as true and worthy. This feature makes the works of poets truly eternal.

Acknowledgements

None.

Conflict of Interest

None.

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Образ людини в поезії Абая Кунанбайули (1845-1904) та Ахмеда Шаукі (1868-1932)

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Анотація

Актуальність. Актуальність цього дослідження зумовлена важливістю різноманітних чинників у царині вивчення людської природи та концепцій, що оточують особистість. Багато дослідників, які працюють не лише на благо літературного світу, як Абай Кунанбайули та Ахмед Шаукі, а й в інтересах філософії, психології, соціології та багатьох інших наук, ставлять феномен людської особистості та ідентичності в центр своїх досліджень.

Мета. Основною метою дослідження є аналіз образу людини в поезії двох авторів, які працювали на одних і тих самих фундаментальних моральних осях – Абая Кунанбайули та Ахмеда Шаукі.

Методологія. Методами дослідження в рамках цього дослідження були ті, що є базовими для літературознавчого огляду. Це аналіз поетичних творів, який розкриває всі необхідні категорії, історичний метод, що дозволяє ознайомитися зі специфікою регіону проживання поетів або їхньої історичної батьківщини. Крім того, психологічний метод був необхідний для більш особистого і глибокого знайомства.

Результати. Абай Кунанбайули та Ахмед Шаукі у своїй поезії змальовували складні, недосконалі людські характери, наголошуючи на свободі, мужності та толерантності. Вони виходили за межі культурних кордонів, поєднуючи регіональну спадщину з європейськими впливами. Кунанбайулі пропагував прогресивні ідеї, такі як права жінок, тоді як Шауці поєднував просту мову з емоційно насиченими образами.

Висновки. Їхні нюансовані зображення людської природи продовжують резонувати в усьому світі, пропонуючи глибоке розуміння філософських і психологічних аспектів людського буття. Їхні твори демонструють довготривалу літературну та культурну значущість поза межами їхнього безпосереднього контексту.

Ключові слова: поезія; порівняльний підхід; Абай Кунанбайули; Ахмед Шаукі; образ людини; літературна творчість.