

The Duality of the Mask Archetype in Works of Art

By

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Abstract

The article studied the cognition of the concept of archetype through images and symbols, figures and motifs in works of art, introduced and grounded by Swiss psychoanalyst K. Jung in the field of science. K. Jung considers the unconscious dividing into two types, which is not subject to the will of man, temptation, as an archetype of personality (individual unconscious). The purpose of the article is to analyze from the works of art that the archetypes of the Mask and the Person that are the collective unconscious, represents the image of a person in society, a person recognizable in the environment, self-expression or demonstration of oneself in communication with other people. The mask is in the fact that a character in a work of fiction, hiding his face, enters into different roles in the public environment in order to manifest his personality as a person (individuality). In this article, in the comparative analysis of the poems of the Kazakh poet Abai and the Russian poets of the XIX century M. Lermontov and V. Vysotsky, the specificity of the mask in the character of each poet is identified. Having studied the problem of the mask, O.V. Kulishova convinced us that the mask is one of the most important elements of culture and «one of the main secrets of ethnography» as a means of conveying the character, human qualities of people from the ancient Greek theatre to the present.

Key words: archetypes of Mask, Person, image, motif, carnival, character

Introduction

Nowadays, new types of research have been formed in the world literature and various aspects of the analysis of art work have emerged. In the world of literary studies, great attention was paid to the comprehensive research of the text from an aesthetic, psychological, philosophical point of view, understanding the psychological specifics of the characters and the process of transformation of symbols and images in the mind of the author who depicted him. It is obvious that the images and plot events of the art work are based on the writer's national worldview and genetic code (Yusupov, 2020; Galimullina et al., 2019). Literary scholars tended to identify the folk worldview in works of art, the way of thinking, language relations originating from ancestors in the text through analyzing the concept of archetype. Abai's works are also characterized by world and national archetypes.

Swiss scientist, founder of analytical psychology K. Jung revived this concept as a philosophical category. In his work «Archetype and Symbol» he pointed out that the archetype dates back to ancient Greek thinkers: The contents of the collective unconscious are the so-called archetypes. The expression «archetype» is already found in Philo Judaeus (De Orif. Mundi, § 69) in regard to the Imago Dei in man. Also, in Irenaeus, where it says: «Mundi fabricator non a semetipso fecit haec, sed de aliens archetypis transtulit» («The Creator of the world did not create this from himself, he transferred it from archetypes that are alien to him»). Although the word «archetype» does not meet in Augustine but it is substituted by «idea» - so in De Div. Quaest, 46: «ideae, quae ispaie formatae non sunt... quae in divina intelligentia continentur» («Ideas which are not themselves created... which are contained in the divine mind»). The concept of «archetype» is certain and useful for our purposes as it means that speaking about the contents of the collective unconscious we are dealing with the oldest, or rather, primary types, i.e., overall images available at all times» (Yung, 1991).

In the course of the creative process the author explains that based on the illusion of archetypal images already existing in his psyche, he reproduces random, but real and new images that he did not even think about, with sophistication according to the ideas of his contemporaries.

«Jung explained the author's «mysterious» state during the creative process that many researchers cannot decide how to «start with archetypal images» in his creative personality, thereby forgetting about everything else, creating characters that he did not initially think about, and describing terrible situations in the unconscious impulse of his hero» (Orazbek, 2018).

Methods

From the point of view of the method on comparative analysis, as a result of comparative scientific research of the archetypes of the mask, the persona in the works of Abay with the works of Russian poets M. Y. Lermontov, V. Vysotsky, we will achieve the definition of concepts inherent in the consciousness of humanity as a whole, and a special phenomenon inherent in the works of Abai himself. Comparative study of the literatures of different peoples in recent years has become a topical issue of literary criticism (Venera & Amineva, 2018; Gilazov et al., 2015; Galimullin et al., 2014).

We also study Abay's works through the method of historical and genetic comparison. Because the character – the qualities of the masked hero in Abay's poems are a collective unconscious. Consequently, the unconscious inherent in the consciousness of many people, Abai warns against the «ego» so that it does not grow in the psyche of others. Showing opposite poles, such as life and death, good and evil, friendship and enmity, knowledge and ignorance he expresses his attitude to life, philosophical thoughts. Therefore, we deal with Abay's works through historical – genetic method.

Through the hermeneutic method of research, it is necessary to interpret archetypal images, figures in Abai's works, namely the mask in the poet's poems, the archetype of the persona with the help of K. Jung's archetype of the mask and the mirror mythologeme.

Results and Discussion

In order to identify a creative personality, it is necessary to study psychologically the

images that are depicted in his work. At the beginning of the XX century Zh. Aimauytov explained about this as follows: «In order to study and get familiarized with the phenomena of the human soul it is necessary to trace what the heroes [type] of the same works experience» (Aimauytuly, 1995). So, looking into the archetype of the image which is embodied in the writer's work we define the idea of the work of art, the author's position.

K. Jung divides collective unconscious into several types:

- 1 Self, Ego (Self or me)
- 2 Anime and animus (woman or man)
- 3 Child
- 4 Shadow
- 5 Persona (Mask or explosion of a person in two)
- 6 Old wiseman

Famous Russian literary scholar E.M. Meletinsky remarked the following about these archetypes: As the most important mythological archetypes or archetypal mythologems, Jung singled out first of all the archetypes of «mother», «child», «shadow», «animus» («anima»), «old wiseman» («old wisewoman»)» (Meletinskiy, 1994). E.M. Meletinsky recognizes six main archetypes that are mentioned by K. Jung as mythological archetypes.

The essence of the Person archetype is the image of a person in society, a person recognizable in the environment, self-expression or manifestation in communication with other people. To say simply, a veil or mask which a person wears for recognition in a certain environment.

Kazakh poet - educator Abay, who lived in the XX century in his poem «The fire of youth is burning»:

The tail of a scorpion, the face of a man,
Do not believe every mate!
Cunning outside, inner – evil-minded,
Can meet a pity man (Abay, 2014).

in this poem the poet warns his hero against actions inherent in the beast of close people near him, who, having entered the human image are «cheeky outside, malicious inside». In Abay's poem, the motif of the mask defines a scorpion in the image of a man.

Russian poet Vladimir Vysotsky in his poem «The Mask»:
I'm laughing so hard - like at crooked mirrors
– I must have been cleverly played:
Hooks of noses and ear-to-ear grin –
It's like a carnival in Venice!

In this poem, the archetype of the mask is revived in the creative world and becomes the main motif in the poem. Scientist – researchers consider the appearance of the mask from ancient times to the present day, associating it with a carnival or theatre. V. Vysotsky also described the image of his contemporaries through the method of a carnival mask, peering into the face and inner soul of the people of the society in which he lived. The Russian scientist, historian O.V. Kulishova says the following about the origin and main features of the mask in

the ancient Greek theatre: The mask is fairly considered one of the most important elements of culture, it is found in all ancient human communities known to science, R. Kayua calls the widespread use of masks in primitive times «one of the main mysteries of ethnography». The mask has existed throughout the history of mankind and retains its significance in the modern era. In accordance with the fair remark of V. Vs. Ivanov, «the ability to make and use a mask or its analogues can be recognized as one of the universal human properties» (Kulishova, 2013). V. Vysotsky in the poem «The Mask», points to the game of masked people at the carnival, expresses the behavior of his close contemporaries with mocking and irony.

A ring closes around me –
They grab me, involve me in a dance, –
Well, well, my normal face
Everyone probably took it for a mask (Vysotsky, 2021).

He transfers concurrence and envy with utter irony through those who hide their faces, surround him and always pay attention: «shouting with all their voices, intensively watching me that I don't step on my partner's foot».

A common motif characteristic of both poets' poetry is the archetype of a Person or Mask, embodied in human image or covered with a veil.

V. Vysotsky says about this:
All in masks, in wigs – all as one, –
Who is fabulous, and who is literary...
My neighbor on the left is a sad harlequin,
Another is an executioner, and every third is a fool.

saying all in masks, in wigs – all as one, someone is fabulous, someone is literary, the neighbor on the left is a sad harlequin, another is an executioner and every third is a fool, he points out their unknowable human images in society. All of them are personalities who take their places in the social environment.

The famous actor, art critic A.V. Tolshin said about such a role of the mask: «The mask is not only a mean of covering up and changing the appearance, but also a mean of creation, a mean of marking or designating a socially significant phenomenon» (Tolshin, 2018), thus he gives importance to the social significance of the mask.

Scientist N.B.Kirillova, who has studied the origin and genesis of the mask in the world of literature and art, in the culture of humanity as a whole, its socio-psychological essence says in her work «The Cult of the Mask: historical context» about the origin of the concept mask emphasizes that world scientists express various opinions: «For instance, American ethnographers D. Nunley and K. McCarthy believe that it came from the Arabic maskhara, that meant «to transform into an animal». In Ancient Egypt, the word msk («second skin») was used. In Latin, the mask is designated both as a maska, and as a larva («demonic creature») and as a persona» (Kirillova, 2020). The concepts in these countries are concretized in the verses by V. Vysotsky and Abai analyzed above, described in masks or animals of human appearance and scorpions.

While the characteristic image of an animal mask shown by scientists above is described at a carnival or in the theatre through comedy, a bitter smile and satire, in Abay's

poems it is clearly expressed through a certain image, figure. And in V. Vysotsky's poem this is described in the image of a buffoon and a harlequin in a carnival mask.

In the poems of both poets, they fear the person behind the mask in the image of a man. Therefore, hypocrisy is a collective unconscious. The peculiarity of a person not to obey his will. Consequently, having a title, a place, a position, even performing their duties in society, it is impossible to recognize his face. Because his soul is hidden.

That is, as K. Jung points out, he is afraid to look into his inner self as into a mirror. They fear of their real faces.

In number of his poems Abai meets face to face with people of his living time, as if he was looking at their faces in a mirror discloses their true faces. We feel the complicated relationship between the common people and the volost, the complex personality of Abai like a mirror reflected on someone else's face from how the leader is disappointed in his business.

When there is a congress,
There is no rest for my heart,
I do not let others notice,
I'm just laughing, -

here in the poem the volost says himself about he burns with the desire to become a volost in the congress and that he does not let the others know about this. Thus, the poem makes him dig the secret in his inner soil, trust his secret to himself and checking it on himself.

Summary

We can see that Abay thus deeply rooted in the atrocity, including the creation of a masking archetype of the country's governing system. Here we clearly see that K.Jung took the mirror mythologeme of the archetypes of persona and mask as a basis.

Therefore, we make sure that K. Jung reveals the archetypal essence of the mask, a hidden trick which a person never shows to the world with acting skills.

The unconscious states of Abai's heroes are described through concepts and motifs which are most familiar to Kazakhs in the outside world. The warlike people, inspired by the spirit, freely owned the expand steppe, under subordination of the Russians are described like «unhappy as a dog», «hunt for each other», «bite each other», «grumble like crows», «do tricky things with sly speech», «orphan lamb – cruel», «outside - insidious, inside – wise», describe the existence of the Kazakhs through the images of «black crow», «orphan lamb», «insidious», «evil dog», «rock». Thus brings any Kazakh to the idea of the meaning of his life. In his poems, Abay skillfully connects the country's mentality of his time with interpreting archetypal images, traces of which have been preserved in the collective consciousness of Kazakhs since time immemorial.

Conclusions

In the works of Abai and V. Vysotsky, M. Lermontov, the explosion of a person in two, the fear of disclosing the real face, the «passion» of human consciousness are the basis for the archetype of the mask. In Abai's poem «I have become a volost», he has to reprimand himself, tell about his mistakes, and thereby get rid of his sins through K. Jung's mirror mythologeme.

Then we can note that the archetype of the mask, the persona are opposed to the mirror mythologeme. Because he himself unclasped the mask that hid his face. Thus, the problematic issues which concern the country's authorities that have developed throughout the Kazakh society were touched upon. Above scientists have considered deeply into the social background of the mask, emphasizing that it causes justification of the tragedy of the country hiding under it, based on the evil laughter, bitter mockery. Thus, we can confidently say that the archetypal samples of Abai's poetry have aesthetic value.

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