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The Psychological Study of Mukhagali Makhatayev's Creativity

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Abstract

What is the point of analyzing poetry? One simple answer is that the more we know about anything the more interesting it becomes: the thought of the poet is different from that of the ordinary man of action, and is closely related to the dreamer's associative thought and voluntary or purposive thought. The poetic vision, like the ordinary dream, is concrete, while at the same time it derives its material only indirectly from the senses; this vision is the source of true poetry. The poets are in general excellent psychologists, and where the question concerns the working of their own minds they are the best. Psychology must obtain most of its facts ultimately from introspection. This paper presents psychological analysis of m.makhatayev's poetry, the process of poetic creation, in the poet's personality; his ability to work plays an important role. In our study, we try to analyze the poet - m.makhatayev and his poetry. General methods of description, analysis, classification, generalization, and systematic-structural and historical-comparative methods are used in the article.

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Introduction

Consciousness, educational impact, the role of cognition, psychological processes of the poet's soul, inspiration, M. Makhatayev's imagination in poetry and full consideration in helping the mentally ill are the subject of this work. That's one of the last entries in his diary Makhatayev: "Dear my Comrades! If you really intend to explore my biography, my work, do not forget to read anything written by me, where I was in my 'I', not hiding, led a record in verse of my life. "[1]. M. Makhatayev lived short and full of dramatic life's path, like a psychology reflected in his poetry. Makhatayev was born on Feb. 9, 1931 in the village-Karasaz, Narynkol district (now Raimbek), district of Almaty region.

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Objective of the Study

Mukhagali Makatayev's skill as a poet - psychologist:

- To systematize available materials about poet's life and creative works;
- To reveal the ideological - art and genre-stylistic nature of poet's creativity;
- To determine the characteristics of the poet's creative laboratory;

To explore M.Makhatayev's variety genre of creativity

- To reveal specific features of his creative skill alongside with studying of the psychology;
- To characterize an originality and art features of poet's life and creativity;
- To determine features of Mukhagali Makatayev's heritage who continued the best traditions of the Kazakh national creativity and psychology.

Literature Review

Each poet, in contrast to the usual inhabitant, endowed with extraordinary poetic gift - to display his work in different areas of the world's existence. Poets have always been "divinely inspired" people, endowed with divine and charming gift. Carl Gustav Jung wrote two types of work: psychological and visionary [2]. The first one dwells in the human every day, in general, we have known the experience of psychological experiences, the second - "endowed with an alien essence and secret by nature, and it is happening as if from the depths of centuries subhuman or superhuman nature of the worlds." This first experience of a certain timeless state of the human spirit, that man cannot imagine and express in words or sounds. As Aristotle argued that good writing consists of a balance of ordinary words that make the writing comprehensible and strange words that make the writing distinguished (Aristotle, 1998). We see that poetic beauty stems from the level of individual words [13].

The gift of the creative individual is that he can introduce his self into an altered state, and thus connected to some of the cosmic mind, drawing from the depths of stellar certain level information. Poetry as it unites man with God, which passes all the first unearthly beauty and truth firstborn, tying thus a micro space of the human with the divine macro space. According to the esoteric, which is why, thanks to the "inductive knowledge" fails to lift the veil of mystery which still unaware scientists. Creativity improves internal man, and vice versa, improving human - elevates his work.

According to James W. Pennebaker: "The words we use in daily life reflect who we are and the social relationships we are in. This is neither a new nor surprising insight. Language is the most common and reliable way for people to translate their internal thoughts and emotions into a form that others can understand. Words and language, then, are the very stuff of psychology and communication. They are the medium by which cognitive, personality, clinical, and social psychologists attempt to understand human beings" [4, p25]

Caston (2007) likens termination of psychoanalysis to the “poetic closure” that both reader and writer may experience at the conclusion of a poem[5]. In her commentary on Caston’s notion of poetic closure, the poet Irene Willis (2007) notes that Caston uses the word *poetic* in a colloquial rather than precise sense; by contrast, she asserts, “*Words* are what we are talking about when we speak of poetry—words as they move through space, making their own music” [6,p. 44].

The ability to use language in a flexible way that meets the demands of particular meanings, with the right mix of rationality and expressiveness, is a sign of psychological maturity, as well as of the poet’s talent.

Content analysis is a research tool used to determine the presence of certain words or concepts within texts or sets of texts. Psychology of the creative process, individual authors, technology and culture write and poet’s creative work during this period received a deep theoretical study of the writings of J.C.Kaufman, Robert J. Sternberg, K.B.Zharikbayev, P.Medvedeva, A.Kovaleva, B.Meylaha, A.Tseytlina. They also outlined the contours of the methods which will be needed to researchers’ creative work, emphasizes the need for studying the characteristics of the creative process every true writer and poet.

Poetry is nerved with ideas, blooded with emotions, held together by the delicate, tough skin of words. Research in psychology has confirmed poets’ intuitions about the powerful effects of rhyme on perception and learning. For example, an aphorism that contains a rhyme is more likely to be perceived as true than a non-rhyming aphorism with the same meaning (McGlone & Tofighbakhsh,2000) [8].

Researchers in psychology and discourse analysis have shown that alliteration reactivates readers’ memories for previous information that was phonologically similar to the cue (Lea et al., 2008) [9].

Effective imagery allows readers to bring in their own associations to understand and truly experience a new emotion, and Mukhagali Makhtayev is able to pick out specific sensory details that evoke deeper abstractions and generalizations.

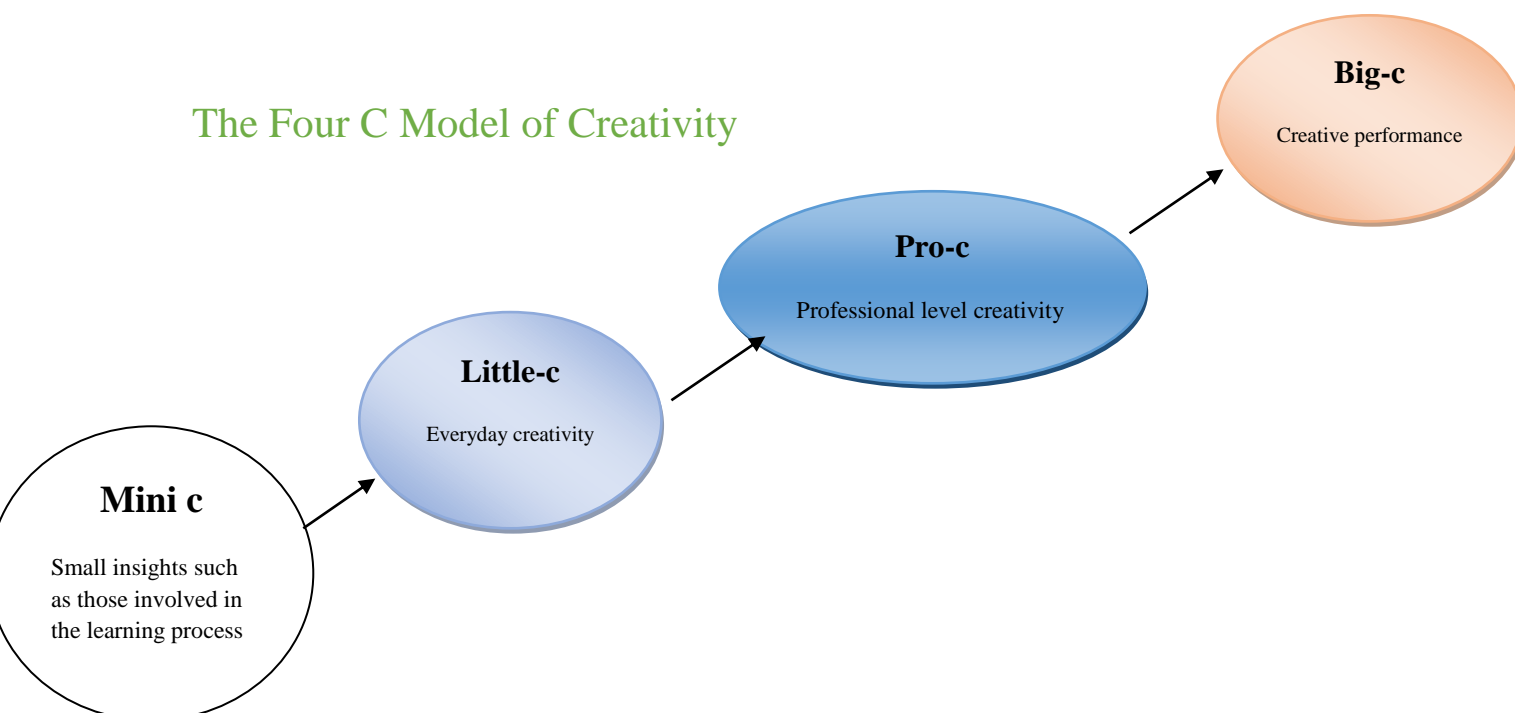
The appeal of concrete imagery may have roots in processes that facilitate learning and memory. Previous research has shown that concrete noun pairs are easier to memorize than abstract noun pairs, which suggests that imagery can enhance the learning of word pairings (Paivio et al., 1966) [10]. Other studies have shown that mental imagery facilitates relational association between concepts (Bower, 1970) [11].

Research Model

One answer of our research question is that only an analytical approach can help us arrive at an informed appreciation and understanding of the poem. Whether we like a poem or not, we should be able to recognize the masterpiece. Creative person who gained recognition may have creativity life like J.C.Kaufman Robert and J. Sternberg’s model. We use in our research.

J.C.Kaufman Robert and J. Sternberg, ’s model: [7].

The Four C Model of Creativity



Data Analysis

What is the point of analysing poetry? One simple answer is that the more we know about anything the more interesting it becomes: the thought of the poet is different from that of the ordinary man of action, and is closely related to that of the dreamer. associative thought and voluntary or purposive thought and content analysis. The poetic vision, like the ordinary dream, is concrete, while at the same time it derives its material only indirectly from the senses; this vision is the source of true poetry.

Content analysis is a research tool used to determine the presence of certain words or concepts within texts or sets of texts. Content analysis is a technique for systematically describing written, spoken or visual communication. It provides a quantitative (numerical) description. Quantification allows us to characterize the material in a way that is potentially reliable and valid. The information is broken down into categories and then summarized. Content analysis has been applied to the following, and other possibilities exist: personal documents - autobiographies, poetry, plays and diaries

Mukhagali is the poet having continued the Abay's best traditions and literary school in his creativity. That's one of the last entries in Mukhagali Makhatayev's diary: "Dear my comrades! If you really intend to explore my biography, my work, do not forget to read anything written by me where I am, through its "I", not hiding chronicled my life in verses". Let's follow to the poet's will and go with him to the pain with short and full of dramatic way of life, as his poetry reflected in a mirror. Despite the change of external circumstances, Makhatayev was constant in the main - selfless love for poetry. For twenty-five years of his creativity work Makatayev wrote more than 1,000 poems. Among them - "Greetings, friends!" "When swans sleep", " My Light ", " Sadness heart ", "Life-Poem" and others. He was the author of poems such as "Lenin", "Raimbek! Raimbek! ", " Mountain Eagle ", " The

Fugitive, "" The Moor ", as well as short stories and novels, plays" Goodbye, love. "He wrote poems about the people that he cares about the love for his native Steppe, preserving for posterity pure origins of the Kazakh language.

Discussion

Mukagali Makhataev knew that his poetry will always find a reader. And it will not just his contemporaries', in his diary he wrote shortly before his death, there are these lines: "It will take years, a new generation will come new generation, and they will put each of us in our place. For centuries so it was, so it is, so it will be! Statement what I want to tell you: I'm a peer of the twenty-first century generation. "Because, as a poetic nature Mukagali isn't like anyone and has his own feature and peculiarity. Makhatayev's creativity can be divided into four periods. The first -a half-starved wartime childhood. He had difficult years of adolescence. They left a deep, indelible mark on the soul of a poet. First, even children love inflicted wound to the heart, which he could not cure all his life. In the heart of the poet there's a great love for people. It is impossible to read his poems without tears.

The second period of M.Makhatayev's creativity, in our opinion, includes the work of the poet on translations of European classics. Collections of sonnets of Shakespeare and "Leaves of Grass" W.Whitman, "The Divine Comedy" by Dante Alighieri skillfully shifted to the Kazakh language, these translations became the property of native poetry. Mukagali Makhatayev - one of those few real poet. He lived a short, but bright, hard, full of creative life.

The third period - a poet student in Moscow at the Higher literary courses and after graduation. It was a different Mukhagali ...

There was difficult life, there was tragic note in his verses therefore he worked a lot, published his little effort and poems that only further emphasized his love for life and people. This is already a mature Mukhagali. In those years the poet rose to the heights of his poetry. M.Makhataev dedicated the poem Yesenin, which discloses his affinity with Russian poet ("Hey, Sergei!"). By this time, he created famous little poem "Mozart's Requiem." In this poem there were Pushkin, Yesenin and Mozart. This explains why almost identical to Pushkin's lines on a black man:

He came, someone dressed in black ...

"I - I order a requiem, Mozart! .."

Again he touched the piano keys,

The sadness of the string passed to each other,

And the sound hung, pressing on the nerves,

As if life and death wept:

"We order the Requiem, Mozart!"[12,p.87]

Mukhagali had a keen understanding of things, instinct peculiar poet enabled him to identify the most important quality of not only his poetry, but poetry in general - is present, the foundation of which is the Spirit." I want to be understood, It means people's understanding me, myself. Here it is - the essence of my poetry. For me, poetry - the cry of the soul. Nothing more. ""I'm not used to write poetry in fits and starts, wherever as anywhere. No! Poetry - this impulse of the soul. When the rush, flow comes, you have to sit then work. As anyone, but I don't leave my chair, without squeezing out all the juice of inspiration. The disease is a disease, but it works perfectly. Sometimes it (creativity) heals me from all ailments "[1 p.17].

The fourth period is his heredity, creative work after his death(table2).

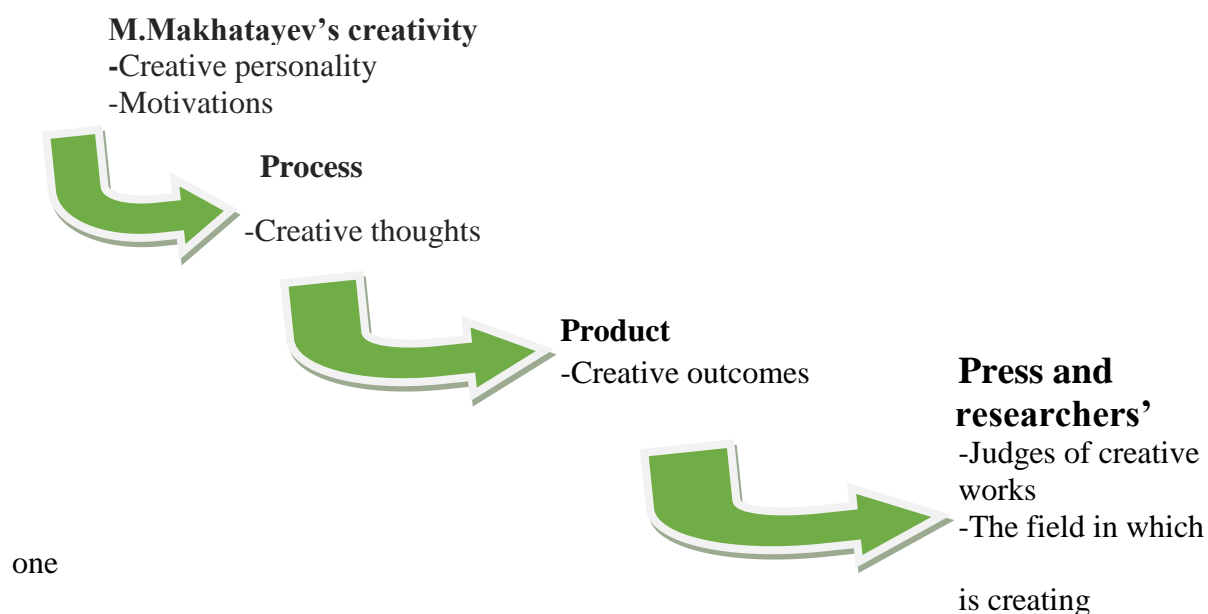
Таблица№2

М.Мakhatayev’s creativity

Period, year	Poetry and poem	stories	Play	diary	Translation
I 1949 1951	His two poems were published first time: “At the wheat field” and Shepherd-Akitay” in the newspaper “In the Soviet border”. “My brother’s thought” “Masterpiece” in the book “Youth poems”	“Memorial stone”, “Marusya’s mountain” “Remain unchanged”, “Grandmother”, “Couple of swallows” “Migratory birds”	“Goodbye my love”		
II(1962),(1964), (1966), (1970)	"Appasionata". "Lenin", "Hello Friends" The Moor"				William Shakespeare’s poems (1970),
III (1968), (1972), (1974), (1975), (1976)	" My Swallow " "My Heart" ,"When swans do sleep" "The warmth of life" "The Poem of Life"			Diary 1972-1976	W. Whitman Leaves of Grass (1969), the poem "The Divine Comedy" by Dante Alighieri (1971)
IV(1978),	"River of Life" "Heartbeat" (1-2				

1982), (1984)	books, "Sholpan" "Two Swallows" (1988).				
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In his work he also included poetry, poems, prose, drama, diary and translation 1967-1976 years M.Makataeva printed works continuously - this period can be considered the peak of his creativity. The last period of life coincides with the time of study in Moscow at the Higher literary courses. He rises to the heights of his poetry, but it is difficult to live. . The poet died when he was only 45. We can also describe M.Makhatayev’s creativity according to .C.Kaufman Robert and J. Sternberg, ’s model: [7].



Mukagali is original, no one else like a poet develops the best traditions of Kazakh poetry or reveals the Kazakh psychology. Real poet never dies. The Second Life of a Poet is continued. Today Mukagali - a legend. Today Mukagali - truth.

So the poet thought that people're in debt to the Motherland and their duty to give the fire of their heart to the Motherland her. He devoted his poetry heat to his homeland. What striking is that the high patriotism is organic property of his poems completely. Makatayev teaches how truly necessary to protect the homeland, which nurtured his soul, became a source of inspiration: "I cherish, nurture you, the Great Motherland". What is the homeland for Makhatayev? The answer can be found in the poem "My Motherland". The homeland is spirit and culture, language and history, the amazing beauty of the earth and talented people . He is happy and proud to have been born on this earth. The thought of this poet's heart, like a bird, torn from his chest, and in his soul song sounds the word "Motherland".

In his diary he wrote: «There is only one dream in my mind. It is to be useful to your people. Only I want to tell the whole truth to my people. My people how do I bring my voice to you? "[1]. Creativity was born in the depths of national traditions and national consciousness - the only thing that the poet can give to his people, and in this way he sees his service. Mukhagali differs with his unique poetic style.

Makhatayev created a separate poetic text, which is a full blessing (edification, exhortation, etc.), because his poetry is not as prone to the transformation of the world as it is an integral

part of it. The poet-philosopher, he saw the world in unity. Childhood and love, nature and war, friends and children, poetry and loved Karasaz, the Kazakh people and the Motherland, life and death, good and evil are instructive. Blessing is increasingly becoming an integral part of the whole, one of the factors being huge for Makhatayev. For example: "Let babies do not cover the cold in the cradle, And no tears poured out old men and women! Let brides whiskey will not cover gray hair! Precious legacy of love will not be trampled!". Good words of edification, wishes, commandments, etc. in the form of actionable treatment are included in the poetic text string or a small shaped fragment. They constitute a unity as a dotted line connecting in a brilliantly simple, wise and pure world of the poet. As psychologically the poet conveyed accurately wisdom of life in situational instruction: "Let's laugh, first crying on / Let's go, before falling!" This is a clear aphoristic formulation, which has deep philosophical content, is the result of memories of the rampant and reckless youth, first fame and life in the glorious city of Almaty. Therefore, the total instruction worldly wisdom, as if it creates a moral and spiritual code of human development. For example: "Grow, improve, rages, But, being exalted, elevated, don't puff up".

Oh, the creator! Don't hurt me again,
Do not make a mockery out of me for frivolous friends.
Help me to reach desired to dream
Do not let friends scoff, enemies gloat.

Help to my exhausted forces
Give worthy food to mind.
Calm the sadness, dwell joy in the chest
Let me get back into the circle of friends and enemies! [12, p26]

Makhatayev created a number of nominations the God: "Most High", "Creator", "Allah", "Almighty", "Defender". Two poems in 1965 [6, 175], addressed to the Almighty, are pleading for help. In contrast to the above, the earlier time of the poem, they sound desperate man, tested and experienced tremendous trouble, "I was lonely in a house in the desert", "heart down, despair in his mind, the soul is on fire". Starting from the 60s Makhatayev's life is full of sorrow: tragic death in 1962, his beloved daughter Maigul, envy of spiteful critics, alcohol dependence, poor living conditions. The trials of fate will accompany him to the end of life. The poet anticipated moral burden of these tests in these 2 poems. In the first of them conventional etiquette words of prayer sounded so bitter:

Oh my God
The Creator!
Support,
 help me, help!
I do not have support, protection,
My Creator!
 I'm falling, help!
My Creator, give me strength,
To win my struggle, my hell.
My Creator, give light,
To pour myself and others.
O Allah!
My Creator,
My Defender,

You are life, you are the power, the rock
Let friends support outstretched hands
O Allah!
Do not let people become the enemy,
Do not let happen unhappy under the blue sky.
O Allah!
Save from evil,
Do not let a bad step, mischief [6,175].

Here, the default is the hope for a response in the form of a blessing from the God. Like cry from the heart a poet continues in the second poem, which further extends the range of pleas: "Give me support", "bring to the benefits", "Save" . And in the final poem it is vital to the poet to pronounce that: ""bless me".

In analyzed poems the implied information associated with the biography of the poet as well as in the poems containing parental blessing. Therefore, the category of full blessing can still be regarded as an autobiographical and in which the dyad "bless and receive the blessing" is based on the role-playing game. In the text of the poem poet's parents' words were included giving him a blessing.

His father's image was passed by him through all the poetry. His words and heroic life - a poet sacred heritage and ever-burning light "Do not you suspect that your fire is not extinguished", the poem "For Father," " My thirty-fifth spring "," Words about father "," Father, you left a legacy, heritage ... "," "Father," " Father's word". Makhatayev's father went to the front in 1941, gave his son a blessing-mandate: to reach the top and take care of mother. Suleimen Makhatayev didn't return from the war. From the age of ten Mukhagali remained in charge of the house and always took care of his grandmother, his mother and two brothers.

All his life the poet tenderly loved his mother - Nagiman Batankyzy. She was everything to him. He always lived with the pain of losing his father, was so afraid that he could lose mother, so tried as best, he could and knew how to protect her from all adversity. Makhatayev wrote his poetry on the relation to her(poem "Mother," "My mother" and the words with which he referred to his mother: "Dear mother", "noble, intelligent, you - strength, honor», «Dear, sorrowful, sad, precious, tender"). His career began with a mother's blessing: "Be happy, my dear!", "Respect your elders!"

Many roads in the desert and on slopes, at higher elevations,
Do not get lost, my son, be careful not to stumble into the pit! "-
So saying, my dear mother sent me out of the house
On the road, like wrinkles, furrowed her face [12 p.112].

Makhatayev's hard experience made him caution their children from repeating their mistakes. In the poem "Son", he listed his own troubles and errors (lack of paternal, disobedience mother, arrogance and indifference). He gave farewell-blessing to his and asked to pardon him:

You walk on the life of the other way,
Avoid, son, father's paths!
Comprehend its meaning, and be careful...[12 p.31]

Mental and sorrows of life which Makhatayev transferred are reflected in his work, so the full blessing autobiographical moment plays a crucial role. This is especially true in cases where the words of the blessing is not pronounced, but its image is due preformative "desire»,

«if you will accept my wish", Wishing happy to the child," I am your son, who had desires of the willing ," ... wish - the whole human race of good intentions "[12 p124].

In cases where a blessing in the text verbalized, it serves as a classic in the way of blessing "Let your way is the best, "- said for good luck "Let things move forward," – suggested for the well-being:"Hey, people, be more friendly, be united! ". There are cases of blessing to himself:"I wish, May my life be long!". They are in the poem in which the poet often spoke in his difficult moments of life. At this time, he even wanted to leave it "I'd like to leave live ", but he found a foothold in the words of blessing to himself: «Be patient, live, do not be disappointed!". Therefore it is important to assert him and get human blessing, he wished to anyone "Do not bend!", "Provoke my proud temper ".The tradition of blessing for the Kazakhs has magical properties. This kind of energy supply required at the level of the subconscious: "Let the war will disappear! Will not fire! Let the soul of man does not destroy the disease! With the great banner of struggle Stand up against the war, The working class!"[12 p214]

There are the four semantic groups of therapy: the blessing of the homeland, friends, nature and poetry in the poet's creativity:

“ . Be cool breeze of your homeland,
Let the golden steppe make you be a nightingale
Be the sword in the scabbard Motherland,
Keep your word, sparkling steadfastly”[13 p.188] .

For the sake of the motherland so he agreed on everything, even sacrificing his well-being and happiness, to receive evil desires: " Let me make sad and happy, / Let not give me happiness, / Let make cry, let comfort ... ". Here he used repetition of the word ". Let" in the position of anaphora, which is enhanced by a negative desire to 3 lines of the stanza II. Semantic and emotional turning point is the 4th line: Makhatayev expresses his wish - he wants his native land not considered him as a stranger.

Mukhagali dedicated poems to friends and friends, they are not uncommon suggestions, guidance with aphoristic form. They include a maximum of psychological thoughts and feelings of the author. Makhatayev blesses friendship as one of the important aspects of human existence: "Do not gasp forever / Friendship Fire blaze!". Poet wrote about friendship "Friendship - that human beauty / Friendship - that's intelligent man's companion "), suggested " Dear, respect my friend! / If you want to become friends with my other friends ". An integral component of Makhatayev's meditations are his viewpoints about poetry.

Poetry - the meaning of his life. "For me days without poetry - dead days. I am grateful to God who gave me this consolation in life. What would I do without poetry? The poet has its own state, its society, and its own universe. It's not enough. So I live for this, for the sake of fighting” He's afraid that poetry can get lost in solitude, so bless the poetry for the courage, determination and upwards willingness to take risks. All can be realized, provided that the poetic imagination soared, choose from the most precious life. For Makhatayev it's very important that poetry could live forever, so he gives poetry his blessing: "Poetry is my, even if I die - you live!"[8, 368].

Makatayev's poetic world and model is nature-centered people. They are the same: man and nature are in constant interaction with each other: "Thank you, steppe! / You multiply my wealth / radiating from the heart as a huge light / Filling handful gold / Thank you, steppe!". In Makatayev's poetry nature is like a living creature with a heart and the ability to request a person to become a heart for him, "Open the chest, the Universe / the Universe with boundless wonder land / please come as a heart into my body! ". Blessing of the poet can get a tree which he admonishes: "Innovating with the sun, / Rusty, fills, cheer

up!". This can be a swallow: "My Swallow, return to your home, nest, do not panic" as well as a crane, a bird, bird, owl, cuckoo, which he called inspired to sing.

Our results reveal an interesting distinction between words with positive and negative outlooks and connotations versus words that reference positive and negative emotions. While the two pairs of categories are strongly correlated, they capture different aspects of a text's emotional content. The positive and negative outlook categories contain many words that are not emotions but may evoke certain emotional attitudes, such as clean and death. By applying both stylistic and content analyses to the quantitative assessment of contemporary poetry, we were able to examine poetic craft on a representative set of poems and reveal potential elements of skill and sophistication in modern poetry.

Mukhagali Makhatayev's subtle, profound, conscious psychologist, who scientifically got inside souls. He could enter the inner world of Ziash. He revealed Ziash's emotions, dramas of mental conflict. You can find psychological monologues between Ziash's teacher Smagul and Talip (a teacher of another grade), arguments between her parents. While reading you admire Ziash's empathic understanding for the person's character and dilemma, all the force of her intellect and all the strength of her imagination. "Khulpytas" serves Mukhagali Makhatayev as an example of "dramatic-psychological" technique.

Conclusion

Poet's works are considered in their close connection with psychological and spiritual traditions of Kazakh people. Mukhagali Makhatayev's genuine interest to a life of people, aspiration to represent national problems and social contradictions of the Kazakh reality in his time is found out in all his creativity;

Makhatayev's poetry carries a huge charge of true patriotism, the main component of which is the love of his homeland, his native land, love for his people and their native language. The poet couldn't imagine himself without his homeland. All his poetry riddled with patriotism: "Love the Motherland!". In the appellative, the draft form of treatment contains hidden blessing, bright imaging system which conveys a sense of reverent love for the motherland Makatayev:

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