

Omarova G.T.

Senior lecturer, Master of Ped. Sciences

Kukenova G.A.

Senior lecturer, Candidate of Ped. Sciences

Tuksaitova R.O.

Professor, Doctor of Philology

KATU named after S. Seifullin

Astana, Kazakhstan

THE ROLE OF WOMEN AUTHORS IN CHANGING THE IMAGE OF WOMEN IN CONTEMPORARY KAZAKH LITERATURE

Abstract: *the article is devoted to a comprehensive study of the image of women in modern Kazakh literature. The analysis is carried out by studying the works of female authors and their contribution to the creation of these images. The main objects of consideration are Ayagul Mantai, Torgyn Zholdasbekovna, Asylzat Arystanbek and their works. The purpose of the study is to reveal the image of women in modern Kazakh literature, to determine the contribution of women authors, and to study the changes that the image of women has undergone. If earlier male writers prevailed in literature, now the number of female writers is growing. It was hypothesized that an increase in the contribution of women authors to literature will lead to the development of public consciousness and the image of women.*

Keywords: *public consciousness, image of women, stereotype, writer, modern literature, image.*

Омарова Гульнар Турсуновна

магистр, старший преподаватель

Кукунова Гульжихан Ануарбековна

канд. филол. наук, старший преподаватель

Туксаитова Райхан Омерзаковна

д-р филол. наук, профессор

НАО «Казахский агротехнический
исследовательский университет им. С. Сейфуллина»
г. Астана, Республика Казахстан

РОЛЬ ЖЕНЩИН-АВТОРОВ В ИЗМЕНЕНИИ ОБРАЗА ЖЕНЩИНЫ В СОВРЕМЕННОЙ КАЗАХСКОЙ ЛИТЕРАТУРЕ

***Аннотация:** статья посвящена комплексному изучению образа женщины в современной казахской литературе. Проводится анализ посредством изучения произведений авторов-женщин и их вклада в создание данных образов. Основными объектами рассмотрения являются Аягуль Мантай, Торгын Жолдасбековна, Асылзат Арыстанбек и их произведения. Цель исследования – раскрыть образ женщины в современной казахской литературе, определить вклад женщин-авторов, изучить изменения, которые претерпел образ женщины. Если раньше в литературе преобладали писатели-мужчины, то сейчас число писательниц растет. Была выдвинута гипотеза о том, что увеличение вклада женщин-авторов в литературу приведет к развитию общественного сознания и образа женщины.*

***Ключевые слова:** общественное сознание, образ женщины, стереотип, писатель, современная литература, образ.*

Since the emergence of Kazakh literature, a woman has been described as a mother, a keeper of the hearth, an embodiment of tenderness, in the language of modern times, she has been shown as a stereotypical image. In the first epic novel "Abai Zholy", which raised Kazakh artistic prose to a high level, Mukhtar Auezov depicted these images through Zere, Ulzhan, Togzhan, and Aigerim. As for the male character, Kunanbai, although a secondary character, is multi-layered: fair, but also strict, he has decisions that the reader both agrees with and disagrees with. And the women of the work, "Zere with a kind face, Ulzhan who is smart and patient, Togzhan who is beautiful, Aigerim who is engaged in singing and dancing" – these characters not only show women as perfect but also demonstrate that «morality in society is the result of maternal

upbringing» [2]. Zere is Abai's grandmother, Ulzhan is his mother, Togzhan is his unattainable dream, Aigerim is his wife. In these and the majority of works of Kazakh literature in general, the woman is in the shadow of the main character, the man. However, Kazakh literature in the 20th century developed and updated in terms of genre, idea, and theme. As a result, the theme of women acquired a new meaning and works were born that described the image of women from a new perspective. The themes of women's fate and inequality formed the basis of the works of several prominent writers. Mirzhakyp Dulatov's "Bakytshy Zhamal", Sultanmakym Toraigyrov's "Kamar sulu", Zhusupbek Aimauly's "Akbilek", "Kunekey's Plain" novels, etc., depict the "tender nature" and psychology of a woman (Literature Portal). These works undoubtedly had an impact on the departure of the image of women in Kazakh literature from the traditional image. For example, the fact that Akbilek, who did not submit to violence, studied and achieved her goal can be considered an "achievement of the times". However, we cannot say that the image of women in Kazakh literature in the 20th century was fully represented. First, in the above-mentioned works, the human nature of women was not revealed, but social changes were measured through the image of women. The main issues of the 20th century, such as colonialism, the destruction of values, and the formation of urban culture, were raised [10]. The Kazakh girl is revealed as the mother of the nation, the educator of the generation, and her image is closely connected with national traditions and values [10]. This image can be translated into an image of value from the point of view of literary theory. Secondly, in the 20th century, there were few Kazakh women writers and poets who gained fame for introducing a female perspective and a new perspective. Today, among the writers whose work is taught in grades 5–11, we did not find a single female writer, except for the famous poet and writer Fariza Ongarsynova [1].

It was noticed that the image of a woman still often plays a secondary, indirect role. As the young poet Akerke Asan said: "There are few female images placed as the main character, in the center of complex dramaturgy" [4]. As a result, female characters in works are not developed, not encouraged, and are formed as only episodic characters, which is likely to contribute to the growth of stereotypes about women. One of the most

common indirect images of a woman is when a woman plays the role of only an object of interest for the main character. For example, we can take the characters Natasha and Umit from Turysbek Sauketay's work "Men Zhyndymyn". The fact that Natasha has become an object of love for the village boys can be seen from how the author introduces her to the reader, saying, "As if a traveling exhibition were leaving, those who passed by just glanced at her and stared at her with admiration" [13]. The second, Umit, Taufikh's lifelong love, is depicted as a flawless, perfect girl, a clichéd female character. Another widespread stereotype is that women play only the roles of daughter-in-law and mother. This can be seen in Dulat Isabekov's work "Kara Shanyrak" where the characters of the progressive daughter-in-law Zerkul and the traditional mother Saliha are written solely to portray the decline of national values [9]. As in the 20th century, the personalities and human nature of female characters are not revealed, they are used to embody collective images and raise the issue of changes in society.

Although the signs of the image of women formed in the 20th century are still visible today, the difference between the past century and today is the increasing share of female authors and their increasing influence on the formation of the image of women. The replenishment of the ranks of authors with girls' names creates a change in the process of eliminating stereotypes and enlivening the image of women. One of the writers who proposed such a new approach, the author of the works "Illusion" and "Kargys", is Ayagul Mantai. Mantai, whom Dulat Isabekov considered worthy of the Nobel Prize, changed the image of women in Kazakh literature with her example. Her suggestion that it is not too late to get married at the age of 39 goes against the established position in the nation. In Ayagul's words: "None of the events written for fate are too late" [7]. In her story "Illusion", the main character (a woman) presents several complex, philosophical reflections and shares her inner turmoil. The inner dialogue of a girl who is in love with a man who has a family and cannot tear her thoughts away from him is depicted [11]. The dialogue touches on topics such as relationship with God, family issues, and the castle of imagination. Continuing the list of female characters written as individuals, the main characters of Mantai's work "Kargys" Aya and Alexandra reveal their inner worlds during the plot. From the dialogues between them,

we can learn about their views on fate, the value of life, suicide, and topics related to God [12]. Ayagul Mantai's female characters are filtered through dramaturgy, are able to raise existential issues, and are revealed as having internal conflicts, giving a comprehensive character to female images.

Torgyn Zholdasbekkyzy, who influenced the formation of a new approach to the image of a woman, is known to readers for her unique approach to life. T. Zholdasbekkyzy's revelation to readers as an author and a person contributes to eliminating the "stigma" or misconception in society about female writers. In her interview with the Zhetysu TV channel's "Zhurek Sozi" program, she touches on existential topics and shares her deep thoughts about her relationship with God and the meaning of life [8]. In T. Zholdasbekkyzy's work "Zhyndy", female characters play the main roles. The mother is a character who is dissatisfied with her life and is ready to die so that her son can come to his senses but does not understand the danger of her desires. Her daughter, Zhadyra, is a character who is ashamed of her brother, Zhakyp, in public, and has a negative side [5]. Contrary to the usual positive female character in Kazakh literature, female characters who show people's shortcomings offer a new, negative image of a woman to national literature. Akerke Asan: "There are enough works that make tenderness the main armor of the female image, and many more are being written. We need writers who reveal the human nature of a woman. "We want to see him not only among the positive characters, but also among the complex antagonists", – as he wrote [4], the multi-level characters of Torgyn Zholdasbekkyzy's works can be considered a step towards progressivity in Kazakh literature.

Asylzat Arystanbek, a prominent poet of modern Kazakh literature, also made a great contribution to the formation of a progressive image of women in society. She is a poet who has demonstrated the courage of Kazakh women through her work. Her courage is evident in the fact that she not only overcame cancer, but also openly writes about topics that were considered «forbidden». As she herself said in an interview with the "Zhurek sozi" program: "In poetry, the topic should not be limited" [6]. This is her position as a writer, and Asylzat Arystanbek is a poet who, without fear of public anger, did not shy away from writing on erotic topics. Although erotic works by a female

author may cause different opinions within society, there is no doubt that A. Arystanbek introduced an unprecedented innovation for Kazakh literature and expanded the field of art. And in her poem "They say that love is happiness...", which became her «passport», the themes of love and happiness are raised. According to Asylzat Arystanbek, if a person is carefree before falling in love, then when they fall in love, they start to look at themselves critically, which leads to limitations and complexes [6]. The author criticizes those who believe that a person will be happy after finding a soul mate, those who strive to meet the perfect person [3]. Thus, Asylzat Arystanbek offers a new perspective on the topic of love, which is stereotypically associated with a woman.

To conclude, the image of women in Kazakh literature is changing rapidly, and the contribution of women writers to this process is increasing every day. Although the image of women in the previous century was traditionally that of a perfect mother and keeper of the hearth, the image of women today is being formed as an individual personality. The prototypes of the characters in the works of the female authors nowadays are taken from life and, thanks to the narration of various events, give woman various characters, principles, and views. The works mentioned in the main section complement the image of women in various ways. The works of our national literature, which truly depict the nature of Kazakh women, should continue to grow. This change, in turn, leads to the development of the consciousness of Kazakh society and the image of women from a traditional image to a progressive one.

References

1. List of literature for grades 5–11 // Municipal state institution «School-gymnasium No. 59» [Electronic resource]. – Access mode: <http://59.alschool.kz/meroprijatija-prazdniki/2199-5-11-synypa-arnalan-debietter-tzm.html> (date of application: 08.03.2021).
2. The image of women in the world of Abai // Skif.news [Electronic resource]. – Access mode: <https://sn.kz/sn-akparat-agyny/71266-abai-lemindegi-ielder-beinesi> (date of application: 23.06.2020).

3. Arystanbek A. They say that love is happiness... // Literature portal [Electronic resource]. – Access mode: https://adebiportal.kz/kz/news/view/asylzat-arystanbek-suiudi-baqyt-deitinder__1326 (date of application: 26.02.2018).
4. The image of a woman in our literature is tender and pitiful // Kazakh literature [Electronic resource]. – Access mode: <https://qazaqadebieti.kz/44126/debietimizdegi-jel-obrazy-ayauly-m-ayanyshy> (date of application: 12.03.2024).
5. Zholdasbekkyzy T. Zhyndy // Qalamger.kz literary and educational portal [Electronic resource]. – Access mode: <https://qalamger.kz/literature/proza/tor-yn-zholdasbek-zyzy-zhyndy/212> (date of application: 12.03.2024).
6. Zhurek sozi – Asylzat Arystanbek // Zhetysu TV Channel YouTube channel [Electronic resource]. – Access mode: <https://www.youtube.com/watch?v=Wt4uM6MzaTE> (date of application: 15.02.2020).
7. Zhurek sozi – Ayagul Mantai // Zhetysu TV Channel YouTube channel [Electronic resource]. – Access mode: <https://www.youtube.com/watch?v=Wt4uM6MzaTE> (date of application: 15.05.2021).
8. Zhurek sozi – Torgyn Zholdasbekkyzy // Zhetysu TV channel YouTube channel [Electronic resource]. – Access mode: <https://www.youtube.com/watch?v=Wt4uM6MzaTE> (date of application: 01.02.2020).
9. Isabekov D. Kara Shanyrak // Literature portal [Electronic resource]. – Access mode: https://adebiportal.kz/kz/news/view/dulat-isabekov-qara-sanyraq__3459 (date of application: 20.12.2022).
10. The image of a woman in Kazakh literature // Literature portal [Electronic resource]. – Access mode: https://adebiportal.kz/kz/news/view/qazaq-adebietindegi-aiei-obrazy__20842 (date of application: 8.11.2018).
11. Mantai A. Illusion // Abai.kz information portal [Electronic resource]. – Access mode: <https://abai.kz/post/49768> (date of application: 02.04.2015).
12. Mantay A. Kargys // Ult [Electronic resource]. – Access mode: <https://ult.kz/post/ayagul-mantay-kargys-angime> (date of application: 17.02.2017).

13. Sauketai T. Men zhyndymyn. // Calameo [Electronic resource]. – Access mode: <https://www.calameo.com/read/0069783774b54f8135362> (date of application: 07.04.2025).