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TO THE PROBLEM OF WOMEN INEQUALITY IN THE KAZAKH LITERATURE

Abstract. The fate of women is one of the most urgent issues at any time. Since literature and human society are closely related, poets and writers cannot refuse to write about human values. Poets and writers of all times were able to convey the true picture and main problem of their era through the fate of the main characters of their works. The article considers the nature and inequality of women in the Kazakh society through works of national literature written at the beginning of the 20th century. In the course of the study, the images of female characters in literary works were analyzed and their fate was considered from the perspective of humanism and morality. The authors pay attention to the topic of women's freedom and inequality in the works written at the beginning of the 20th century, delve deeper into a number of issues, and closely consider the problems of social inequality in the Kazakh society and the period of tension of relations within the framework of universal values. As a result, they determined the factors that affected the sad life of Kazakh women and limited their freedom and inequality at the beginning of the 20th century. The authors used the historical method, comparative and research methods, as well as the principles of synthetic psychology, which are widely used in the analysis of literary works, while analyzing the fate and images of female characters in the Kazakh society in the mentioned historical period.

Keywords: inequality of women, literary female characters, Kazakh women, tragic life, human values, the aggravation of relations.

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Қазақ әдебиетіндегі әйелдер теңсіздігі мәселесі

Аңдатпа. Әйел тағдыры – қай уақытта да ең өзекті мәселелердің бірі. Әдебиет пен адамзат қоғамы бір-бірімен тығыз байланысты болғандықтан, ақын-жазушылар адами құндылықтар туралы жазудан бас тарта алмайды. Әр заманның ақын жазушылар өз дәуірінің шынайы суреті мен басты мәселесін өз шығармаларының басты кейіпкерлерінің тағдыры арқылы жеткізе білген. Мақалада ХХ ғасырдың басында жазылған ұлттық әдебиет туындылары арқылы қазақ қоғамындағы әйелдердің табиғаты мен теңсіздігі қарастырылады. Зерттеу барысында әдеби шығармалардағы әйел кейіпкерлерінің бейнелері талданды және олардың ауыр тағдыры гуманизм мен мораль тұрғысынан қарастырылған. Авторлар ХХ ғасырдың басында жазылған шығармалардағы әйел бостандығы мен теңсіздігі тақырыбына

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назар аудара отырып, бірқатар мәселелерге тереңірек үңіліп, қазақ қоғамындағы әлеуметтік теңсіздік мәселелерін және жалпыадамзаттық құндылықтар шеңберіндегі қатынастардың шиеленісу кезеңін жіті қарастырады. Нәтижесінде олар қазақ әйелдерінің қайғылы өміріне және олардың XX ғасырдың басындағы бостандығы мен теңсіздігін шектеуге әсер еткен факторларды айқындаған. Авторлар аталмыш тарихи кезеңде қазақ қоғамындағы әйел кейіпкерлерінің тағдыры мен бейнелерін талдау кезінде әдеби шығармаларын талдауда кеңінен қолданыс табатын тарихи әдіс, салыстыру және зерттеу әдістері, сонымен қатар синтетикалық психология принциптері қолданылып, талдау жасау арқылы шығарма кейіпкерлерінің сипатын танытып, сол дәуірдің негізгі мәселелерін айқындап көрсеткен.

Кілт сөздер: әйелдер теңсіздігі, әдеби әйел кейіпкерлері, қазақ әйелі, қайғылы өмір, жалпыадамзаттық құндылықтар, қарым-қатынастың шиеленісуі.

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К проблеме неравенства женщин в казахской литературе

Аннотация. Судьба женщины является одним из самых актуальных вопросов в любое время. Поскольку литература и человеческое общество тесно связаны, поэты и писатели не могут отказаться писать о человеческих ценностях. Поэты и писатели всех времен умели передать подлинную картину и главную проблему своей эпохи через судьбы главных героев своих произведений. В статье исследуется характер и неравенство женщин в казахском обществе через произведения национальной литературы, написанные в начале XX века. В ходе исследования были проанализированы образы женских персонажей в литературных произведениях и рассмотрена их судьба с позиций гуманизма и нравственности. Авторы уделяют внимание теме женской свободы и неравенства в произведениях, написанных в начале XX века, углубляются в ряд вопросов, внимательно рассматривают проблемы социального неравенства в казахском обществе и период напряженности отношения в рамках общечеловеческих ценностей. В результате были выявлены факторы, повлиявшие на безрадостную жизнь казахских женщин и ограничившие их свободу и неравенство в начале XX века. Авторы использовали исторический метод, сравнительный и исследовательский методы, а также принципы синтетической психологии, которые широко используются при анализе литературных произведений, при анализе судеб и образов женских персонажей в казахском обществе в указанный исторический период.

Ключевые слова: неравенство женщин, литературные женские персонажи, казахская женщина, трагическая жизнь, общечеловеческие ценности, обострение отношений.

Introduction

The fate of woman is one of the most pressing issues at all times. Since literature and human society are closely intertwined, poets and writers cannot refuse to write about human values. Without it, the development of a creative personality also does not occur. In the world literature, there have been many writers, who depicted the real portrayal of their times through the fate of their main characters, mainly through the fate of woman characters. In literary works, woman characters are regularly portrayed as powerless and weak people that experience the circumstances around them. However, woman characters are represented to be strong in numerous cases. These can be seen from many Kazakh literal works written in the beginning of the twentieth century, the focus of

which is to promote the idea of fighting for the freedom of Kazakh people who suffered from the old tradition and the struggle for women's right. Mirzhakyp Dulatov, Sultanmakhmud Toraigyrov and Mukhtar Auezov are the writers of the works, in which Kazakh sadness, grief, dream, hope, conscience, trust, life and history are depicted through the description of women's fate. The main characters of such works are Zhamal (Mirzhakyp), Qamar (S. Toraigyrov) and Gaziza (M. Auezov). All the mentioned female images are unusual names that have touched the hearts of readers. The artistic reality of the female essence and destiny in each of the listed compositions is combined with the worldview of the nation, with everyday wonders or local contradictions, and is transformed according to the literary formation. In the present study, we will analyze the fate of Kazakh woman characters in the works of Mirzhakyp Dulatov's "Bakitsiz Zhamal (Unfortunate Zhamal)", Sultanmakhmud Toraigyrov's "Qamar Sulu (Qamar Beauty)" and Mukhtar Auezov's "Life of the Defenseless (Korgansizdin kuni)" and give explanations to the use of theme "fate of woman" as an object in their literary works.

Research methods and materials

The direction of sentimentalism that was developed in World Literature in the XVIII century contributed to the publication of works by Western European writers studying female psychology, reflecting their soul and inner essence. For example, the best creation of female images in French literature can be seen in the works of Guy de Maupassant, Gustave Flaubert and Jean Jacques Rousseau [1]. In literal studies, N. M. Karamzin is considered the founder of sentimentalism as literal direction. In his works as "Eugene and Julia", "Poor Lisa" and "Natalia, the boyar's daughter", he describes the inner world of woman on the example of European classics in Russian literature [2]. The images created by these authors are distinguished by sincerity in mind, tenderness in heart, transparency in soul and purity in heart. At the same time, outstanding Kazakh writers, who are considered the founders of the novel genre in Kazakh literature, skillfully created best images of Kazakh women by revealing the truth of the time through the tragic fates of young Kazakh girls. Mirzhakyp Dulatov's "Bakitsiz Zhamal (Unfortunate Zhamal)", Beimbet Mailin's "Shuganin belgisi (Shuga's sign)", Mukhtar Auezov's "Life of the defenseless (Korgansizdin kuni)", Sultanmakhmud Toraigyrov's "Qamar Sulu", Magzhan Zhumabaev's "Sholpanin kunasi (Sholpan's sin)", etc. serve as the evidence of this fact. These works prove that the skills and artistic thinking of Kazakh writers are not inferior to the level of the best world-class novelists. They are distinguished from the works of the above-mentioned European writers since in each work, each nation has its own world view and understanding. In the works, the image of Kazakh girl is intertwined with the traditions and values of the nation. In addition, the feudal structure and the old traditions and customs became the cause of spoiling the fate of Kazakh women. The pitiful state of the people who were not only degraded in material terms, but also weakened in spirit, became the basis for the works of the writers. In analyzing the fate and images of Kazakh woman characters in literal works written at the beginning of the twentieth century, the historical method, methods of comparison and study, analysis using the principles of synthetic psychology were used to recognize the nature of the characters of the work and to reveal the main problems of that era.

Discussion

In fact, talking about woman and mother's love is common to human literature. Assessing the world literature, great critic V.B. Belinsky says, "There is no love in the world more precious and tender than mother's intercession. The so-called strong brotherhood, fame and all love is weaker than mother's love..." [3]. Nevertheless, the main feature of the mother's existence in Kazakh literature is her desire for her child and her great educational and decision-making abilities. The wisdom characteristic of a mother and a woman in our national world is constantly connected and intertwined with field of ethno pedagogy and the reality of social life. "The basis of humanity is a woman" is a work that clearly and comprehensively explains the characteristics of woman's

existence and freedom in our literature, as well as her importance in the education of the nation and generations. Mukhtar Auezov states that “The piety (civilization) of the human being on the path of humanity continues to the woman” [4]. According to the author, woman's freedom is directly related to the quality of life, human rights and household potential, access to information, and equal rights since all of these enumerated needs lead to the creation of a civil society. Mukhtar understood this from a long time ago and said, “Kazakh people, if you don't want to lag behind, create conditions for your education and fix your cradle! If you want to do that, create conditions for the woman!” [4].

Having a look at the historical transitions, we can witness that every society has been strengthened in the way of such various changes and some socio-political transformations. Certainly, all the contradictions taking place in the transitional periods have been reflected in the works of writers and poets. By portraying the fate of Kazakh woman, writers strive to emphasize the spiritual needs of Kazakh girls for education, to increase their literacy, to open their minds, to protect their rights in the legal and normative direction and to involve them in social processes.

The second half of the XIX and early XX centuries in the Kazakh literature history is distinguished by the emergence of small genres of prose as novel and short stories. Mirzhakyp Dulatov was the first to develop the high genre of prose called “novel”. His large-scale work in this area is the novel “Unfortunate Zhamal”, which was warmly received by Kazakh readers. At the same time, Mirzhakyp's contemporaries – intellectuals, poets and writers, critics as A. Baitursynov, A. Bukeikhanov, K. Kemengerov, S. Sadvakasov highly appreciated the work in every way and considered it the success of Kazakh prose at the beginning of the twentieth century. In his article “What is a novel?” written under the pseudonym “Arysuly” in 1914, Akhmet Baitursynov wrote about the novel “Unfortunate Zhamal”, “there was no novel in Kazakh before. Among us, it was Mirzhakyp Dulatov, who wrote the first novel in Kazakh. His novel “Unfortunate Zhamal” was published in 1910”. S. Sadvakasov highly estimated the value of the work as it raised realistically the pressing issue of that era and stated, “It seems to me that Mirzhakyp's “Unfortunate Zhamal” is one of the old heritages. “Unfortunate Zhamal” is one of the Kazakh girls who could not get married to her beloved. It was the bald Zhuman who made her unhappy relying on his wealth and cattle” [5]. The outstanding critic Koshke Kemengerov noted the wide distribution of the novel to the public and concluded that “Mirzhakyp's “Unfortunate Zhamal” was like “Poor Liza”. Akhmet Baitursynov, who defined the genre of the work to be a novel in 1914, expressed different opinion in “Literature Guide” in 1926, stating that, “There is no work in the form of a great story published in the Kazakh language. Despite Mirzhakyp's “Unfortunate Zhamal” is called a great story and a novel, it is not a great, but a long story due to its small scope. However, this work of M. Dulatov is undoubtedly appreciated as the first novel in Kazakh prose, both for its shortages and success, which is ahead of others” [5].

By raising the most socially significant issues of Kazakh life like the Kazakh writers at the beginning of the twentieth century, Mirzhakyp Dulatov made a great effort to inextricably connect the desire of Kazakh girls for equality with the manifestation of the fighting nature of the Kazakh nation striving not only for female destiny, but also for spiritual equality and freedom. From this standpoint, “Unfortunate Zhamal” is the novel that made the idea of liberation the main one since Mirzhakyp did not only describe the fate of Zhamal, but also attempted to cover many aspects of Kazakh life with social problems. The novel reflects the realities of the real life in that time and depicts high-spirited, freedom-loving people artistically.

Zhamal is the protagonist, while Zhamal's father – meek Sarsenbai, her mother – a gentle, intelligent Sholpan, her forcefully engaged husband “Bald Zhuman”, steppe akims, cruel Baizhan, her beloved boyfriend Gali are secondary characters of the novel. Zhamal and Gali are both lovely young people who firmly believe in each other and set off in the struggle for their happiness. Having escaped with Zhamal, Gali shelters the kind merchant Tatar Patuhulla in the city. Unable to

see the reliable support from his faith, Gali leaves with Zhamal to his distant uncle, where he suddenly falls ill and dies. Zhamal, who has lost her lover and become homeless, is tormented and abused by her involuntarily engaged husband. Having suffered from a thousand torments of her husband, Zhamal comes to a firm decision and runs away on a stormy winter day. She prefers either freedom or death to the life she had in oppression. At the end, she gets lost in a thick blizzard and dies of frostbite in a snowy field.

By portraying Zhamal's severe life and fate, the author renders a conscious mature Kazakh girl who understood the tragedy of Kazakh girls and became brave enough to intervene in her fate. Zhamal's subsequent desire and braveness to fight for her freedom proves the existence of literate girls in the beginning of the twentieth century on the one hand, and the creation of healthy environment full of respect and care in which Kazakh girls grew up with a taste of freedom from their youth being cherished by their parents as the apple of the eye on the other hand. That is, the point is not only in the literacy of the hero, but also in the infusion of the spirit of freedom into the nature of the hero through the educational basis. This heartfelt desire for equality matures with the gradual growth of the girl's consciousness. Mirzhakyp gives these changes and increases not through psychological twists that reveal the inner world and behavior of Zhamal, but through indirect characterizations as Zhamal's attentiveness, quick letter recognition, eagerness to read books and desire to write that were sometimes expressed and mentioned by the author himself, sometimes by the words of outsiders. That is, we can see Zhamal in constant growth.

Through the combination of Zhamal and the natural blizzard, the author beautifully conveys the symbolic unity of the inner feeling and the external natural phenomenon in Kazakh prose. If the Kazakh girls in subsequent works are portrayed as those female characters who either submitted to their fate or died unable to withstand the pressure of harsh times, or are fictional souls that do not correspond to the realities of life, then the image of Zhamal is fiercely opposed to fate and is not inclined to the tyranny of people with a wolf character. Her escape in the snowstorm and her preference of a painful death to humiliation show her struggle for freedom. This can be evidenced from the lines on a piece of paper that came out of her pocket of her lifeless body:

Arasynda eki ottyń, (Between two flames)

Meni alla qor ettiń. (Allah, you humiliated me)

Ǵaryptyń kónilin muńatyp, (Saddened me, the poor,)

Dushpandy shat, zor ettiń. (By making my enemies happy and fortunate) [6].

Although Zhamal dies without achieving happiness, she fights for her happiness with the determination inherent in the Kazakh girl. The author used a symbolic approach in describing the fight between the blizzard and Zhamal. A raging blizzard that led Zhamal to the cold embrace of death symbolizes all the torments of the dark age. According to Sabit Mukhanov, the first researcher of Kazakh literature at the beginning of the XX century, "this novel praises the freedom of women on the one hand, and it is a novel against the old tradition, old customs on the other hand. Mirzhakyp showed the impossibility of not dying under the pressure of the terrible force that squeezed from all sides a girl who was pure and tender. It can be said for sure that this is the point where all the truth that reigned in the work, as well as the naturalness of the author's decision. In the novel, the life and customs of the Kazakh people of that time found a connection with the fate of one person. Through the experiences of Zhamal, we clearly understand the path of spiritual growth of the Kazakh people and the realities of the backward time.

In his turn, Mukhtar Auezov reveals realistically some of the contradictions in the Kazakh society through the fate of his female characters in his work called "Life of the Defenseless". The main goal of the work is the explosion of the evil of the times, the loss of dignity, pity, sincere understanding and common sense in people. By describing the difficult lives of the three woman characters that were neglected by the surrounding people, M. Auezov reveals the truth that people may become worse than beasts when they do not have any feelings of sympathy for each other [7].

The story takes place in a Kazakh village far from the center. The village is made up of poor people with a low standard of living. The story characters are an old woman, a blinded woman and Gaziza. The nature of each character carries the burden of three eras. As any Kazakh girl, Gaziza “was a child cherished by all members of the family from her childhood. No one ever dared to humiliate her. Both conscience and courage grew together in her heart. A serious, well-mannered child was devoid of nothing but poverty and defenselessness. The unrelenting violence and endless sufferings that befell them was not the situation belonging to only one family at that time. Especially, the tragic fate of young Gaziza that was “ruined” from a young age under the influence of evil intentions tells us about the hard times, which puts fetters on women's equality and freedom. “Everyone was completely against the orphanhood, humiliation, hardship, loneliness and insults that they experienced. Resentment and anger, which had never come out in her life, came out in her head with all her will and thunder...” [4].

In our opinion, it is not in vein that the hero dies at the grave where her father and brother are buried at the last point of the work. Through the conscience grief of a teenage girl, the author skillfully renders the idea that not only Gaziza, but also all Kazakh girls should be provided by special care, their freedom and human rights should not be restricted. Gaziza, the main character of the story, is an honorable character. A free person by her nature becomes arrogant under the influence of those who try to muddy her world of purity and finally make her embrace death. The end of the story plot in this way reminds us of Democrat’s opinion that “What is conscience? Conscience is self-embarrassment” [8]. If Gaziza had tolerated to the evils of society, she would surely have remained one of the many fragile creatures. The description of the situation in which a teenage girl suffered from the evil-minded Akan and Kaltai in a terrible winter defines the author’s main idea. Even Gaziza’s preference of embracing the graves of her father and brother before her death to the explanation to her grandmother and mother about the abuse of evil-minded Akan and Kaltai has its own essence. Desperate Gaziza understood that her old, weak grandmother and blind mother could do nothing if she conveyed the abuse of herself since due to their helplessness before Akan. Therefore, Gaziza preferred the death to the life without conscience and honor. Depicting the image of Gaziza from the height of honor and conscience, Mukhtar Auezov proves the significance of purity of conscience for the Kazakh girls on the one hand, and strives to show the discrimination in society and social inequality through the desperation of the poor and the violation and predominance of the rich.

“Qamar Sulu” is another novel the theme of which is the problem of women, the problem of freedom, tenderness of a Kazakh woman, the problem of being a social figure. The first of large-scale works of S. Toraigyrov written in a new genre occupies a special place in the work of the writer and clearly reveals his talent, worldview, political and social ideas. Sultanmakhmut sharply criticizes the purchase of young girls by rich old people, the violence of the weak by the strong, the life of the common people in the illiteracy and ignorance. On the same basis, he criticises the collapse of feudal-patriarchal customs and the ignorant behavior of the people, who do not realize it. From this point, it is clear that Sultanmakhmut is a defender of human rights and a lover of a free life. He wanted young people to get married to the beloved, get an education and become an ordinary citizen leading their country ahead.

By passionately portraying the great efforts of Qamar and Akhmet for freedom who encountered various obstacles and became victims of the old tradition at the end of the novel, Sultanmakhmut strives to draw attention of the people surrounding them and arise their feelings towards the pitiful fate of the young people [9].

Having a look at the characters of Sultanmakhmut Toraigyrov, we can witness that he reveals the truth by writing about the sorrow and dreams of Kazakh poor peasants, women and girls and his revenge against evil, violence and ignorance. Through writing about their difficult life, he depicts a real portrayal of the poor, women serving as female servant and grieving members of Kazakh

society, who were oppressed politically and economically, culturally and spiritually during the era of exploitation at the beginning of the XX century [10]. Highly appreciating the genius of Sultanmakmut, B. Kenzhebayev writes, “Sultanmakmut Toraigyrov wrote in accordance with the pace of his time and wrote many wonderful works” [11]. In fact, in any of his works, Sultanmakmut attempts to rescue illiterate Kazakh people from the old tradition by raising the most pressing problems faced by the Kazakh society.

“Qamar Sulu” is a unique work that successfully depicts the moments which accurately capture the spirit of the times, the secrets of the era and express its characteristic features. Sharp critics of the truth that tormented the common poor people and bold description of the scenes of the slow deterioration of the old tradition and consciousness in the life of Kazakh villages at the beginning of the 20th century prove the highest point of Sultanmakmut’s realism and his brave determination to seek a new path to the truth.

Qamar, who is the cherished daughter of Omar, is the main character of the novel. Despite the shyness and high level of conscience in her nature that are inherent to a typical Kazakh girl, Qamar is differentiated by her unique personality that yearns for something new and innovation. Being provided with all necessities, Qamar was bought up to be free and happy. Certainly, she had absolutely no idea to be the victim of inequality. The thing that destroyed the harmonious life created by her father was the envy of her father’s brothers, Ospan Biy and Kaltan qaji, as well as many ignorant people, who were against Omar providing his children with good education. Namely, they were against the happy marriage of Qamar with a person equal to her.

Being born into a rich family, well-educated Qamar is a new personality and a new character that appeared in Kazakh literature. At the beginning of the novel, she is characterized to be shy. However, her character and personality begin to stand out when she starts to fight against harsh days encountering the old tradition due to her great feeling of love to Akhmet, “When she read Ahmet's first letter, she blushed, turned gray, her heart tightened in her chest, and she looked at it and remained restless” [12]. Despite her pure feeling and true love, there is one thing that makes her think deeply. It is the great contradiction between her thoughts, dreams and social customs.

In his turn, Qamar’s beloved Akhmet is also a victim of an ignorant society. At the same time, he is a representative of a new era because he is well-educated and his life is closely connected with the city. From his letters sent to Qamar, we can clearly see that Akhmet knows how to appreciate a person as a representative of a new generation. However, the law of severe antiquity and old tradition dominating the era makes him timid. No matter how demanding and smart they were, this unjust force hindered the achievement of dreams for the youth with deep knowledge. The author knows that this unjust power should collapse, but he cannot say how to collapse it. Despite their great passion to each other, Akhmet and Qamar were happy about the existence of the Kazakh saying “Baı baǵa, saı saıǵa qıady (The rich give to the rich, the poor give to the poor)” since the life condition of Akhmet’s father, who was not so well off enough, was not equal to the wealth of Qamar’s father. Realizing that the issue “kalin mal” (the money given by a bride) would turn into a dispute as Akhmet’s father couldn’t afford, Qamar didn’t want to tarnish her father’s reputation and refused Akhmet’s proposal. Akhmet also realized the impossibility of being together forever and expressed his opinion to have a little fun. However, Qamar responds as follows:

Aqyl-oi, syn-symbatta maǵan tensin (When it comes to wisdom and beauty, you are my equal)

Shybynym, shyn súgenim - jalǵyz sensiń. (You are my only true love)

Tý bie, qara saba bolmaǵan soń, (When there is no a mare which is not pregnant, and a qara saba)

Ikemge meniń elim qaidan kónsin (How can my country be flexible?) [12].

Zhorga Nurym, who comes from the clan of Tore, is especially depicted as the richest man and an arbitrary akim in the novel. He is portrayed as a representative of the old age, by whom the author expresses his hatred towards the entire feudal environment. Sultanmakmut describes him as

an image lacking the sign of humanity and humanistic feelings. Likening Nurim to “an animal”, the author reveals a clumsy and rude villian image of him through the following sarcasm description of Qamar:

Atatai, boldym ġashyq murynyña, (Grandfather, I fell in love with your nose)

Kok býryl iektegi kurymyna. (With the soot curls on the chin.)

Kirpidei aiak-koly jyrylġan, (Will the day come ever when I get married to my equal?)

Qosylar kún bolar ma tulybyma? (Like a hedgehog with contracted legs and arms) [12]

Defending the strict order of the customs and traditions of the old village, Nurym firmly follows the feudal systems and oppresses his people very strictly. The following poem devoted to him by his people is the real appreciation given to him:

Boldyn goi zamanynda sorġa, Nurym. (Nurym, you are the sorrow of our life)

Halkyndy kan jylattyn, jorġa Nurym, (You have oppressed your people very much)

Ospan degen jyrkyshy taġy shyqty(Another oppressor called Ospan has come out)

Bara-bara kautersiñ qairan kúnim (How unbearable our life is getting day by day) [12].

Exposing the brutality of Nurym and his accompanies through this poem, the author renders the sadness and the burden of the people and laments the future of the country reined by such predators" [13]. He reveals the real portrayal of the people who do nothing with the iniquity of social groups trampling the human rights and honor of the common people and the people enduring insults and mockery. At the same time, he criticizes those who think of buying worldly preasure and achieving everything through the livestock they have and those who benefit by allowing them to do so.

As can be seen from the novel, through the tragedy of a love story of Qamar and Akhmet, Sultanmakmut portrays the attitude of various social powers to the issue of inequality in a society that does not take into account the fate of women and their human rights. He also attempted to raise this issue with the problems of future civilization [14]. That is, the analysis of the violence and struggle entering into the social life and customs was the main goal of S. Toraigyrov. The description of images of the people who seek for gifts and meal at the wedding of a girl weeping after being married off to an old man without any love reveals the importance of having a party and fun than the human sorrow and tragedy as they are accepted as a daily occurrence. Sultanmakmut shows the tragedy as the consequence of lawlessness and illegality, indifference, complacency and ignorance.

Through describing the fate of Qamar, Sultanmakmut could accurately and skillfully provide a comprehensive portrayal of the life of representatives of different classes and groups among the Kazakhs, the sufferings of Kazakh women, the behavior, customs and world view of the Kazakh people, the reality of Kazakh life at the beginning of the 20th century. He was brave enough to raise his voice against the feudal traditions that bind the fate of the common people and exposed the people ruling the country and firmly taking advantage of ignorance as the ancestral path and used it to make the people cry. At the same time he raised the most important and crucial issues of social and political life, about the fate of the Kazakh people and sought answers to them.

Results

As the analyses show the authors successfully convey the tragedy of the Kazakh people who were the object of oppression of the feudal system by raising the pressing issue of that time called “female inequality” through the description of pitiful and grievous fates of their woman characters. Mirzhakyp Dulatov reveals the truth of harsh times, the state of the people at that time through the fate of Zhamal since the novel shows the contradictions between Sarsenbai and Zhamal, between the class representatives divided into the rich and the poor, and the division of people not from the spiritual side, but from the point of view of wealth and the underestimation of human qualities. We would say that the main achievement of Mirzhakyp Dulatov's novel “Unfortunate Zhamal” is the

full-fledged creation of the image of Zhamal who is strengthened by reality. Mirzhakyp personified a fresh image that had not existed before in Kazakh prose. Zhamal, who was called “unfortunate” for resisting the tyranny of the treacherous steppe, is portrayed as a beautiful, skilled, intelligent girl with a poetry of the modern era. Through Zhamal’s image, the writer tried to reveal the truth about old traditions and customs that cannot be changed by life and to create a typical image of Kazakh girls who are eager for freedom, while M.Auezov exposes the contradictions in the Kazakh society, which put fetters on women's equality and freedom, glorified the quality of Kazakh girls who highly put conscience and honor above the death via Gaziza’s embracement of the graves of her father and brother after the abuse. The pitiful fate of Qamar was the core of Sultanmakhmut’s criticism of the purchase of young girls by rich old people, the violence of the weak by the strong, life of the common people in the illiteracy and ignorance.

In his work “Kazakh pre-October Democratic literature” (Almaty, 1966), the researcher-scientist Anuar Derbisalin gave different assessments of the author's decisions in two works (“Qamar Sulu”, “Unfortunate Zhamal”) about the death of the main characters (Qamar and Zhamal) and said: “The difference between the two deaths is like the difference between the Earth and the Sky. Qamar fights for loyalty and humanity until her death, trying to kill the ancient ritual, while Zhamal dies under the curse of her parents. As a result, the whole task-the goal of the work is to punish the girl who violated the blessing, who disobeyed the old customs with death, in any way, without getting dust into the feudal customs and consciousness”.

Analyzing the theme of women’s freedom and inequality in the literary works written at the beginning of the XX century (“Unfortunate Zhamal”, “Life of the defenseless”, “Qamar Sulu”, etc.), we have defined the factors that influence on the tragic life of Kazakh women and the restriction of their freedom (Table 1).

- Discrimination of Kazakh society under the influence of the feudal structure;
- The struggle and contradictions between the rich and the poor;
- Denunciation of actions contrary to human values and violation of women’s rights, disrespect for women.

The factors that influence the writers in the beginning of the 20th century to raise the issue of female inequality are as following:

- The desire of intelligentsia to improve the literacy and awareness of the Kazakh girl, the appeal to mass enlightenment of the people (“Qamar Sulu”, “Unfortunate Zhamal”);
- To reveal social problems and expose the contradictions in the Kazakh society, which put fetters on women's equality and freedom (“Qamar Sulu”, “Unfortunate Zhamal”, “Life of the defenseless”);
- to reveal the consequences of social inequality and women’s equality (“Qamar Sulu”, “Unfortunate Zhamal”, “Life of the defenseless”);
- to condemn the actions contrary to human values and violations of women’s rights and the disrespect for women (“Qamar Sulu”, “Unfortunate Zhamal”, “Life of the defenseless”).

Conclusion

The theme of the fate of Kazakh girl, which is closely associated with the phenomena as the land dispute and the widow's dispute, conflicts between the matchmaking and the giving of “kalin mal”, the struggle between the rich and the poor, worried all writers. In particular, writers such as Sultanmahmut Toraygyrov, Mirzhakyp Dulatov and Mukhtar Auezov made an effort to fully reveal the nature of women in literature and determine their equal personality and place in society. They depicted the nature of women in accordance with the reality of the time and considered their fate-tragedy from the point of view of girl's equality and girl's freedom. In addition to this, many personalities created by them aroused the desire of the Kazakh woman for art, education and innovation. In their realistic description of the social life of the 20th century, they condemned the

outdated attitudes and created woman characters, who became a hero fighting for freedom, who suffered from old tradition “kalin mal” and became the victim of the discrimination between the weak and the strong (the poor and the rich). We can say for sure that all these define their realistic power and unique personalities in kazakh literature.

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