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GENDER ISSUES IN THE TRANSMISSION OF THE ARTISTIC IMAGE OF WOMEN IN THE WORKS OF M.AUEZOV AND E. HEMINGWAY

Annotation. The article narrates the theme of women in the works of the two world-famous classical writers E. Hemingway and M. Auezov, as well as the most talked about gender issues today. The psychological basis of the problematic issues that prevented women from being happy in the works of two writers is revealed. According to a modern person's perspective, all of the issues mentioned in the article are distinct from those in classical and earlier works since they represent the complicated reality of contemporary life. The article's core thesis is that complicated interactions may be resolved in straightforward ways.

Although sometimes the same decisions are tragic in nature, the fact is that people strengthen their game about humanity based on high humanism. In general, the peculiarities of the portrayal of women by two writers, consonant with the realities of the time in which they live, lead to interesting stories. The overlapping manifestation of the image of a woman in the realities of the era and the thoughts of humanity as a whole is associated with the internal psychological state of a woman as an individual. One of the main goals of the article is to determine how the term gender is characterized in world literature and Kazakh literature. At the same time, one of the eternal themes – the manifestation of spiritual and sexual relations between a man and a woman – is differentiated by the fact that it is connected with the National worldview of writers.

Keywords. Equality of women, gender in literature, the problem of society in literature, the image of women, comparative literature, spiritual relations.

Introduction. In any society, at any time, one of the biggest problems facing humanity was the relationship between men and women, which was considered relevant. The world-recognized classic writers did not bypass this problem either.

Although the internal struggle that has existed since the time of Adam and Eve has manifested itself in different forms in the order of social circumstances as times change, its base is the gender problem between a woman and a man.

It can be said that the image of women has existed in world literature since the first book written about a person. The artistic image of a woman as a lever of life was reflected in almost all works from different angles. Analyzing the works written in different eras, we note the features of the psychological, philosophical, aesthetic, artistic representation of the image of a woman. The image of women, which we took into the form, is borrowed from the works of the two classic writer. The general goal is to determine the creation of the image of a simple woman in the works of the two writers and its place in the life of society, to draw attention to the artistic methods of creation.

Methodology and research methods. In the research work, the method of hermeneutic analysis of literary works is used as a basis. Methods of comparative analysis, differentiation, and conclusion are used in comparative literary studies. The features and similarities of the transmission of the image of women in the works of the two writers were analyzed, putting them side by side.

Discussion and observation. In his works, M.Auezov gave the fate of the Kazakh woman on the basis of the Kazakh national worldview due to the social character and historical character of the Kazakh people. The American writer E.Hemingway, on the other hand, portrayed the image of a woman from the point of view of his social identity and the time in which he lived. But the ultimate thought of both writer's are universal problems. For example, the popular soviet writer K. Simonov expressed his opinion on the images of the female image as follows. «In many of Hemingway's books, love for a woman occupies a large place in his works the question of human courage, selflessness of life in the face of danger, willingness to give life to a friend is an integral part of Hemingway's approach and also, in his opinion, the word «love» is combined with some personalities and some are not even relevant» says he [1, 3].

That is, it draws attention to the fact that the psychological state of the personal life of the writer relates to the presentation of the female image of the writer, to the fact that love is born. The main idea that follows from reading the works of E.Hemingway is that people who are cowardly and love only themselves are not capable of love. If, as they say, they have feelings, love, the author leaves it on his conscience. However, not all readers like the truths that Hemingway openly describes the relationship between a man and a woman. E.Hemingway describes in depth the man and woman's mutual relationship. The writer himself is interested in the topic of love only if there is a great feeling there, and about relationships in which feelings are not awakened, he only mentions about it, but does not tell or narrates about it.

On the topic of love, the relationship between a man and a woman is

intertwined in the same images, coming on two different channels. For example, in the story «The Cat in the Rain» there are many hidden motives that make the reader think. E.Hemingway explains the artistic style of his works: «the part of a high iceberg on the water surface is only one – eighth of it». Hemingway scholars call this stylistic feature of the writer «iceberg theory». Therefore, the reader should take their own conclusions when reading E.Hemingway based on the characters' psychological states and hidden motivations. This kind of writing generated interest in his work. Together, the reader and the author were able to evaluate the characters' quality of life. The writings of M.Auezov also contain such profound phrases. But in the analysis of his work, having the finished model in hand, he continues to consider many things. Having analyzed the entire biography of the work, we considered the female images portrayed by M.Auezov only in the role of the mother-wife, the owner of the female hearth, who takes care of the woman's husband. Therefore, it can be said that the «iceberg theory» also applies to the works of M.Auezov.

Mukhtar Auezov shows here the position of the Kazakh woman in society. Therefore, she could skillfully portray the artistic image of the Kazakh woman through Kazakh literature, and through her readers she was able to raise the long-standing female inequality in society. The American writer E.Hemingway not only described the character traits inherent only in a woman in the image of a woman, but also showed how fragile her inner world is and the mysteries of a woman's nature. Both writers have works in which the psychological excitement and inner excitement of a woman are successfully presented. The image of women in M.Auezov's works has been analyzed a lot, and many research works have been published. In particular, M.Bazarbayev [2], A.Nurkatov [3], T.Zhurtbay [4], B.Isabaev [5], B.Maitanov [6], K.Syzdykov [7] and other scientists specifically focused on the image of women in the writer's works [8]. As we have seen, the theme of women in the works of Mukhtar Auezov has been somewhat studied in Kazakh literature. But it can be said that in all studies there was an analysis within the framework of thought in the Soviet framework. When analyzing the image of a woman, each researcher looked only at its historical basis and found only a society guilty of inequality in the head of a woman. And another aspect of the problem, and the simple communication of ordinary people, remained unnoticed. For example, in the research on the images of women in the epic novel «The way of Abai», only the images of beauties and mothers in love with Abai are abundantly revealed. And there is little that is analyzed and differentiated from the point of view of these women. This is the fact that we still evaluate the issue of gender, which we pay attention to only from a social point of view. That's true that the works about difficulties and problems which women have were one of the main topics in Kazakh literature at the beginning of the XX century. The works of M.Auezov, Zh.Aimauytov, M.Zhumabayev, M.Dulatov, S.Toraigyrov, B.Mailin and many other writers touched upon the inequality of women and their difficult fate. The main theme of these works was the analysis of

women who died from grief, unable to marry their equal partners and women who suffered from social inequality. But even in these works there was a psychology of a woman and their attitude to men. For example, in M. Auezov's story «A fastidious girl», in order to please Gabbas, Gaisha smiled at the first meeting and said:

– «That's true, the peak of the garden also begins at this time. In addition, the Kazakh nature itself does not always love noise and holes like this. If you come because it's interesting, there will be time to get bored. Therefore, the man is not always in a hurry!».

When Gaisha spoke about the Kazakh nature, the two Kazakh guys behind her could not reveal anything in front of Madina, looking at each other met with their eyes. They both laughed, as if something had fallen into their mouths, which was uncomfortably touching with the sweetness of a breath. Inside: it's called «Scarecrow!» they said.

«There were some people who studied in the province, told about Gaisha that her mother was probably Tatar, not completely Kazakh. But Gaisha always told those people who have just seen the nature of the Kazakh women that she was a real Kazakh. She was proud of that. It was really one way for Gaisha, who spoke differently to everyone» – M. Auezov said, made readers draw attention to Gaisha's inner feminine world [9, 78]. This is how the writer gives the sexual nature of gender. At first glance, the girl's attempts to please the guy, to show her social image, and on the other hand, as a woman, was the first trap to the guy.

Gaisha's attitude to life and principles of life are very brilliantly revealed at the end of the work. Only in a small passage we can see the characteristic of a woman who is inclined to live all her easy life. For example: «She also said goodbye to them in her thoughts, looked at the wrestler's thick thighs with the side of their eyes, brought the poison dish to her mouth and turned it upside down... Opium dripped wheezing on the ground over her chin. Gaisha turned the poison dish upside down until the poison ends, then she broke the dish on the ground, made herself free from the death again, sighed and calmly sat down.

«That is enough for my sin... «I didn't feel sorry for myself. Even if I really want to die, I can die... Well, go away for now, Gaisha!.. This time you are justified! «I've been waiting for days to come» she said. And these lines mean the above said [9, 83].

It is known that today the topic of gender is quite broad. But in the times of these two classics there is a difference in the relationship between people and the process of relationship between people today. Now the question is how modern people perceive the works of our writers, who delve into the essence of a woman, and here is the question. And why did such a distinction appear? We are wrong to say that as our time is flourishing and the human race is rising to a new stage of development, humanism will prevail, and people will only become better.

In order for the world to stand in a stable and normal state, it is necessary to balance. It is like the relationship between a man and a woman. We look for a lot of deep meaning in which E. Hemingway also wrote about the fate of women. But it's not as complicated as we think. It's just a relationship. But the interesting thing about these works for people in general is that everyone finds answers to the questions they ask themselves. For example, E. Hemingway's story «The cat in the rain» narrates about the rupture of the connection of soul and body between a married couple traveling around Europe. The chain of events that begins with the couple staying in an Italian hotel has shown that the two souls have nothing to do with each other. The plot of the story consists mainly of nonessential and meaningless dialogue between spouses. But, from that «meaningless» dialogue, the reader understands the author's hidden thoughts. The matter is about loneliness – the loneliness of a married couple.

The story tells about the ongoing crisis in the relationship of two close people. The conversation of a married couple is like a dialogue of «deaf people». Spouses do not understand each other at all, or do not want to understand. The writer is well aware of the life of his characters, their feelings, their interests. In the narrative of the story, the author cites «rain» as an image, the lyrical dominant of the story. At the beginning of the story, the beautiful Italian nature (the sea, the wave, the fact that it «comes and hits the shore», tall palm trees) is described, but there is also a public garden, monuments to the victims of the war. All these places cannot restore the relationship between the two characters.

The story begins with the depiction of the image of the main character – a woman, as if the author describes her heroine with strange nervousness, her disappointment. The character is not even named and he gives it as «American woman». When an American woman looks out the window into a rainy field, she sees a cat hiding under a table from the rain and «rolling around». And this phrase is also found when talking about the hero herself: «It shuddered with fear» here the reader understands why the hero has pity for the cat, because she also feels that she is carefree and homeless. Here it is felt how much the hero wants to change her homeless life, stop moving from hotel to hotel and desperately yearn to have a home, to have children, as can be seen from these words: – «I'm tired» – she said. – «I'm tired of looking like a boy» she said. Because, «her hair on the back of her head was cut very short». – «I want to grow my hair and pull it hard, I want my hair be straight and have a big knot at the back of the head, and so I can hold it» she said. Just a simple desire. Behind this desire we notice the sigh of a woman who simply dreams of female happiness.

«I wish I had a cat and I would rather he sit on my lap than meow», these words were the sigh of the woman who dreamed of family and happiness. It is known that the cat is a cute and free animal in many nations in general. The presence of a cat at home is characterized as the warmth of the family. We can see that her external image (the boyish short hair) and the inner soul world are incompatible.

Here the writer shows the absence of affection among spouses. For example: «He lived in an office in the corner of a dark room. The American woman liked him. She liked that he listened to her every complaint with seriousness. She liked his serious look. She liked the way he served her. She liked the fact that he kept his hotel as the owner. She liked his big face and big hands despite his old age» [10, 31]. Here all qualities that a woman cannot find in her man is in another man. As mentioned above, her husband treats her only as a child who accompanies him, and a woman needs affection, feelings, attention. «His heart was pounding inside him, as if it had gathered in one place. In front of padrone, she felt very small, but also very serious. For a moment, she felt herself very serious. «This statement sounds paradoxical. The reason is that the hotel owner – a strange man understands her and shows his courtesy and politeness. The fact that that strange man understands the soul and loneliness of that woman and gave her a cat. Even if she spoke to her husband in the same language as him, her husband did not understand her, and even if she spoke Italian to the stranger, he was close to her» [1, 31].

In the creative world of E.Hemingway, the laws of life are divided into two types, they are real and symbolic, the heroine of the story – the woman feels like «A cat in the rain», even if she has a husband because she is weak, defenseless, wishes to have her own home, warmth, care, because she cannot find them from her husband.

Features of the works of M.Auezov and E.Hemingway can be called the characteristic of the literature of the XX century.

In all the works of Hemingway, each of his stories has a connection with historical events, facts, and he has a way to express them [1, 3]. For example, a character named Maria in the story «Nobody ever dies» has a similarity with Joan of Arc of France. The main character asks the dead for her wishes. – «Try to help me», – she said to the grass because there was no one around. Then, she cried out again and repeated:

- «Help me, Vincent».
- «Help me, Felipe».
- «Help me, Chucho».
- «Arturo, help me. And you, Enrique, help me!».

Perhaps she would have prayed, but he would have disappeared, and she needed support!

– «Help me not to bite anyone if they take me away» – she said, laying his mouth on the grass» Obviously, the woman succumbs to her suffering and looks for support and protection. But there is no one to hope for. However, she believes that close people who she believes to have passed out heroically and her loved man will give her the strength to go through the trials that await her from the «other world». In each extreme case, the hero is also ready to take her own life to achieve justice, and therefore the author opens the roots of history to find the connection of her human achievements in the essence of humanity as a whole, in order to make this great force true in her story [1, 37].

For the study of the works of E. Hemingway, an attempt to understand the role of female images in the restoration of reality in this case requires an understanding of human and human race's morality, the fact that a person is given in the spiritual world as an integral part of human life, the constant rethinking of each generation of a person.

E. Hemingway clearly knows that in extreme conditions, realizing the correctness of his\her work, a person is tense with heroic heroism; in order to convey this tension, to reproduce it with reality, it is necessary to connect her roots, her connections with the moral achievements of protecting humanity as a whole. The story ends with the fear of a traitor accompanying the police, because the arriving policemen kill Enrique and arrest Maria. Even the trusted «Amulet» of the traitor does not save him from this feeling of fear, because the «amulet» remains an object that hides selfish, cowardly, treacherous people. In this case, it is a feeling of fear of the person without a passport, who sold those, who fought for independence and for the motherland for 50 dollars. «This fear froze his entire gut, as if the fear of all other traitors joined his sin and fear». For a long time since that day, when the privateer appeared and traded humanity, it causes the disgust for these people fear among traitors and cowards. Judas Iscariot having thirteen silver want to hide deeper in the pit of his house. But he is haunted by a sense of fear and he commits suicide. So the Negro feels the fear of death, and no «amulet» will save him. If he is not killed by someone, he will kill himself [11].

Mukhtar Auezov wrote the story «The Fate of the Defenseless» in 1921. In this story, he depicted the pitiful plight of a Kazakh woman, a gloomy life of humiliation and service, the lives of ordinary people who do not have protection, the fate of orphaned children.

In this story, he realistically described the terrible condition of a Kazakh woman, the pitiful life of humiliation and concubine, the fate of ordinary people who suffered from torment and did not have protection and also the fate of orphan children. «The Fate of the Defenseless» brings to the eyes of the reader a picture of the life of the poor in the indigenous Kazakh village from the bottom of the root and very truthfully tells about the terrible suffering and pain in the life of poor, defenseless people. The life of the defenseless is so hard. If today's people did not know about this state of their compatriots yesterday, they would not be able to underestimate the current state. At the same time, «The Fate of the Defenseless» has a great educational value. Yes, a little girl does not want to show to her old grandmother and mother her suffers and cruel violence attitude because the dignity of her parents is extremely high for her [9, 12].

The «heavy» anxiety of Gaziza is widowhood and orphan hood common to the three women in their house. They face a very hard storm. The new graves in front of the barn are caused as a result of the storm. Both the joy and the hope of these women were buried in the these cold grave with the dead. There is Gaziza's father Zhakyp and her only little brother Mukash in these graves... When three helpless,

defenseless women fell in an abandoned barn, and the neighbors gathered and buried them in the cold graves, Gaziza's heart was always pierced, her face turned into white and hot tears dripped from her eyes» [9, 11]. Gaziza, a teenage girl who can not stand the humiliation and violence she gets from Akan, tells her father and brother in the grave about all the grief inside. «Gaziza is now in the will of cold, harsh nature. It is not known where and when the last remaining part of her life will go out. A cold wind gets into the thin clothes, begins to blow, makes her be cold. Her final wish is to go to her father's and brother's graves and cry sitting between their graves! The main thing is to tell them about her sufferings and torments that she had being orphan and lonely. Gaziza lays her face on the grave and says: «Oh, God, now my desire is to join my father, let me do it!». Here two writers point out that these fragile defenseless women know that no help will come from anyone, and now they are waiting for the last helpless help from the dead [9, 14].

In fact, these women had to live in harsh times. Their places were replaced by men and their fragile beings were forgotten and devastated. Comparing the stories of these two famous classic writers, we came to the conclusion that Hemingway could demonstrate the psychological thoughts of European women, and Mukhtar Auezov – the fate of Asian women, including Kazakh, thereby the mentality of that country. In any country, the place of a woman is secondary, they really need the man's care and opinion. But can those men give the care they expect?

About social inequality, injustice, arbitrariness in the former Kazakh villages, about the conflict between people, the painful condition of a woman, terminal sadness, grief, the writer wrote a series of different stories, the fruits of which in the same 20s ranged from «The Fate of the Defenseless» to the «Karash-Karash story»: «The educated citizen», «The stories of the Steppe», «Wedding», «In the shadow of past», «The Capture», «A fastidious girl», «A girl in mourning», «Zhuandyk» and others. The fate of the defenseless, victims of violence and domination are also reflected in these stories realistically and with great artistic skills [12, 31].

Among the many characters in the story «Karash-Karash story», Baktugul's wife Katsha also occupies a significant place, although the author does not make her the main character, we think her place in this story is special. Her presence is written unnoticeably. «Twenty years of Bakhtygul's labor, ten years labor of his wife on milking and slavery serving did not move forward», «... is that all what Katsha could do, who is able to do all physical work», if you look at this example, the labour of Katsha are insignificant, insignificant. But reading the work, we noticed that her merits is not insignificant. Because the only person, who takes care of the main hero Baktygul, his only friend who he can rely on and trusts his children is his wife Katsha. In order not to be locked in the prison Baktygul before escaping to the mountain and steppe (uncertainty), he said: «In the evening, after twilight, his wife Katsha brought him some oatmeal, without saying how long he would leave, he said goodbye saying «Let the God bless you», he took one more fat chestnut horse to his

light-brown horse and rode towards the mountain».

Young scientist M. Amangazykyzy in her research article features in modern prose: «Even since literature is a human science, we can find these problems in the image of characters in works of art. In the work of art, the author tells about the manifestation of a certain period by describing the life of characters who strive for freedom and reject the truth life and are deprived of it. Our main goal is to identify the circumstances that caused the events that happened to the heroes, and to show ways out of this situation» [13] at any time, it is said that literature is a first tool of human studies.

In this place, he himself, going to the uncertain direction, leaves his children to his wife Katsha because he has no other people in this world whom he could trust. No matter how insignificant the place of a woman in the Kazakh land is, finally, every man relies on woman. Because a woman is a mother, is there a sacrifice for her child that the mother does not go to? Being a mother is a great spiritual strength and valiant labor that goes to the whole life of a woman. When she takes care of her child, she spends all her energy forgetting about herself. In the same way, we believe that Katsha is a real heroic woman – mother who managed to endure the fate that befell her without any objections, facing so many difficulties and a life of slavery.

Results. Analyzing the image of women in the works of M.O. Auezov and E. Hemingway, an analysis of the features of the gender problem in each country was carried out. In the works of the two writers, a woman was distinguished by a sense of inner peace and passion for life, beauty. Taking into account the psychological state of the characters in general, it was found that the writers aimed to draw attention to the image of a woman in that society and thereby describe the place and authority of a woman in society. It reveals the problem of society through various situations that the women have.

Conclusion. The theme of the defenseless is the most relevant item of the works by M.O. Auezov and E. Hemingway. The main problems of M.O. Auezov's works are social inequality, injustice, arbitrariness, colonialism, in general, the fate of the defenseless in the former Kazakh lands and villages. Here also the thoughts and opinions of the two writers converge, and in each of their works they show the people who strive for independence are defenseless, but strong in spirit and proud.

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М.ӘУЕЗОВ ПЕН Э.ХЕМИНГУЭЙ ШЫҒАРМАЛАРЫНДАҒЫ ӘЙЕЛДЕРДІҢ КӨРКЕМ БЕЙНЕСІН БЕРУДЕГІ ГЕНДЕРЛІК МӘСЕЛЕЛЕР

Аңдатпа. Мақалада әлемге танымал қос классик жазушы Э.Хемингуэй мен М.Әуезовтің шығармаларындағы әйел тақырыбы мен қазіргі кезде көп айтылатын гендерлік мәселелер баяндалады. Екі қаламгердің шығармаларындағы әйелдердің бақытты болуына кедергі болған түйткілді мәселелердің психологиялық негізі ашылған. Мақалада көтерілген мәселелердің барлығы да қазіргі заман адамының көзімен қаралады және өткен дәуір шығармасынан бүгінгі адамның алдынан шығатын күрделі өмір шындығын саралаумен ерекшеленеді. Мақаланың басты ерекшелігі де күрделі қарым-қатынастың қарапайым шешімдері болатыны туралы. Кейде сол шешімдер трагедиялық сипат алса да, адамдардың биік гуманизмге негізделген адамзат туралы ойын нықтайтынында. Екі жазушының әйел бейнесін сомдаудағы ерекшеліктері өздері өмір сүріп отырған заман шындығымен үндесе берілуі қызықты оқиғаларға жетелейді. Дәуір шындығы мен жалпы адамзаттың ойындағы әйел бейнесінің қабаттаса көрінуі жеке тұлға ретіндегі әйел адамның ішкі психологиялық жай-күйімен байланысты қарастырылған. Мақаланың алдына қойған негізгі мақсаттарының бірі – гендерлік терминінің әлем әдебиетінде және қазақ әдебиетінде қалай сипатталатынын айқындау. Сонымен қатар мәңгілік тақырыптардың бірі – әйел мен еркек арасындағы рухани және нәпсілік қарым-қатынастың көрінуі де жазушылардың ұлттық дүниетанымымен байланысты шыққаны сараланып берілген.

Түйін сөздер: әйел теңдігі, әдебиеттегі гендерлік, әдебиеттегі қоғам мәселесі, әйел бейнесі, салғастырмалы әдебиет, рухани қарым-қатынас.

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**ГЕНДЕРНЫЕ ПРОБЛЕМЫ В ПЕРЕДАЧЕ ХУДОЖЕСТВЕННОГО ОБРАЗА
ЖЕНЩИНЫ В ТВОРЧЕСТВЕ М.АУЭЗОВА И Э.ХЕМИНГУЭЯ**

Аннотация. В статье рассматриваются гендерные проблемы в произведениях всемирно известных писателей: классика американской литературы Э.Хемингуэя и одного из основателей казахской прозы М.Ауэзова. Раскрывается психологическая основа положений, мешавших женщинам быть счастливыми в произведениях обоих классиков. С точки зрения актуальности, все проблемы, упомянутые в статье, отличаются от проблем в классических и более ранних работах, поскольку они отражают сложную реальность современной жизни. Основной тезис статьи заключается в том, что сложные взаимоотношения могут быть разрешены простыми способами.

Иногда одни и те же решения носят трагический характер, но факт заключается в том, что люди играют в человечность, преувеличивая пафос гуманизма. В целом особенности изображения женщин двумя писателями, созвучные реалиям времени, в котором они живут, приводят к интересным историям. Совпадающее проявление образа женщины в реалиях эпохи и мыслях человечества в целом связано с внутренним психологическим состоянием женщины как личности. Одной из основных целей статьи является определение того, как термин гендер характеризуется в мировой литературе и казахской культуре. В то же время одна из вечных тем – проявление духовных и сексуальных отношений между мужчиной и женщиной – отличается тем, что связана с национальным мировоззрением писателей.

Ключевые слова: равенство женщин, гендер в литературе, проблема общества в литературе, образ женщины, сравнительное литературоведение, духовные отношения.

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