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THE IMAGE OF KAZAKH WOMEN IN ABAI'S POETRY

*Daribayeva A.A.¹, Aulbekova Zh.S.¹, Aitmambetov F.U.¹,
Bimurzina A.A.¹, Rysbaeva M.K.¹*

¹SKU named after M. Auezov, Shymkent, Kazakhstan

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Abstract

The article examines in detail the artistic image of Kazakh women in Abai's poetry. In the image of Kazakh women born from Abai's pen, their holistic world is revealed, starting from the external portrait, norms of behavior, clothing and behavior, ending with psychological, emotional mood and inner spiritual soul. The article also emphasizes that the process of transforming the traditional female image into a deep, complex, mysterious image of a mother, a loving spouse, a friend, a beautiful girl, a homeland, a muse of love is differentiated through specific texts. And this was, first of all, the need and desire of the author to present national peculiarities to the reader in its original form, to immerse him in the atmosphere of originality and uniqueness.

Keywords: *Abai, poetry, female image, female emancipation, poetics, muse of love*

Introduction

Since birth, the Kazakh heart repeats lines from Abai about the majesty of the dzhigit, the irresistibility of Kazakh girls, glory and heroic deed, love for the people, about the Kazakh steppe, its expanses covered with shrubs and trees, beautiful impulses of the soul that form a national flavor in a person.

In Kazakhstan, the beginning of literature, music, and culture, and humanism towards women was Abai. He is a heavenly light, an outstanding personality of Kazakh poetry.

The image of Kazakh women in Abai's works includes different interpretations:

a) a woman is a charm, a fragrance woman who captivates with her irresistible beauty;

b) a woman of tenderness, an inspirer, who gives special courage and an amazing spiritual impulse;

c) a woman is eternity, a woman is light, laughter and tears on her face can lead to joy and sadness.

Method: In the process of working on the article, the methods of literary hermeneutical, literary-interpretative, cultural-historical analysis were used.

Results: In the article, the poems were classified into thematic groups illustrating the unique individuality, the feeling of the inner soul of the Kazakh woman played by Abai and their moral, mental state were praised with aesthetic taste. Only one line of Abai "Sağan qurban mal men bas" reveals

the whole position of the female world, the intuitive nature, the whole characteristic of female philosophy. Illustrative examples and arguments were the female images of the poet in various typological guises: mother, sweet wife, beautiful girl, friend, muse of love.

Discussion:

One of Abai's works, which fully reflects his aesthetic ideal and proves that he is a follower of the correct view of women, is a poem "Jigit-ter, oıyn arzan, kúlki qymbat" – /Guys, games are cheap, laughs are expensive/. This poem represents the poet's conclusion about various life phenomena, relationships between people, behavior, over which he thought for a long time, deeply reflected, reflected through life, in the last lines spoken for the future.

Bireydi kórki bar dep jaqsy kórme,
Lapyldap, kórseyzar nápsige erme!
Áiel jaqsy bolmaidy kórkimenen,
Minezine kóz jetpei, kónil bólme!..

Therefore, the aesthetic ideal of the poet is a woman with a big conscience, who has the opportunity to create a good family, can be a real life partner. The poet's voice, which has a great psychological effect, contains kindness, purity, mystery, passion, spiritual space and perfection.

In the poem "Imitation of the East", Abai creates the image of a fragrant woman, using expressions and paradigms peculiar to Oriental poetry, comparing the woman's face with an emerald, eyes with a precious stone, and the name of the flower "rayshan" great.

Iýzi – rayshan, kózi – gayhar,
Lágildek bet úshi áhmár.
Tamağı qardan ám bihtar,
Qashyń qudret, qolı shıǵa.

Creates the image of a young, blooming woman, comparing in the poem the wide, white, even forehead of a girl with pure silver, eyebrows, just appeared in the sky by the moon, teeth, as if made of pearls strung by hand:

Qaqtaǵan aq kúmisteı keń mańdayı,
Alasy az qara kózi nur janaıdy.
Jińishke qara qasy syzyp qoıǵan,
Bir jańa uqsatamyn týǵan aıdy.
Aýzyn ashsa, kóriner kirsiz tisi,
Syqyldy qolmen tizgen, ish qanaıd

In his opinion, the happiness of a family lies in mutual love, a woman who does not give rise to slander is considered a standard

of sublimity, a woman inspirer, the following lines can serve as an example of this:

Úiıne tatý qurbyń kelse kirip,
Sazdanbasyn, qabaqpen imendirip.
Eri súıgen kisini o da súıip,
Qyzmet qylsyn kónili taza júrip.

The poet-innovator understood with his heart that the future of the culture of the nation, the upbringing of the younger generation, which form a national flavor in a person, depends only on a woman.

The poems – "Ayttym salem, kalamkas...", "Kozimnin karasy, kunilimnin sanasy" are masterpieces of Abai's love lyrics. The enormous power of the feeling of love, the bright, bold images in its description, and the masterly mastery of form are characteristic of these poems. These words add depth and emotional intensity to the text. For example,

Aıttym sálem, qalamqas,
Saǵan qurban mal men bas.
Saǵyngannan seni oilap,
Keler kózge ystyq jas.

The text is also presented in English:

I'm sending hello for you, Kalamkas
It was not like as you, warmed the world
When I miss you –
Tears overshadow the light.

They represent a message-an appeal to a loved one. They create an ideal image of a renaissance-type lover. Quite freely, in the spirit of the traditions of Kazakh folk poetry, Abai draws the physical advantages of his beloved. He celebrates her beauty in vivid realistic images, using bold, unexpected comparisons, original metaphors, subtle allusions and epithets.

At the same time, the spiritual appearance of the lyrical heroine also appears in the poems. The poet's beloved is a proud, brave, passionate woman. As the poet says:

Qylyǵyńda joq oǵat,
Qarap toıman júz qabat...

She appears to us now an angry, then gentle, then sad, then joyful beauty. Modesty and coldness are replaced in her character by humility and passion. The strength, sincerity and sublimity of feeling, a brilliant and refined form of expression of various nuances of love experiences made these poems folk songs, examples of intimate lyrics of Kazakh poetry. We can safely say that they are on a par with the masterpieces of the world's love lyrics.

This poem, written on behalf of the heroine, naturally reveals her spiritual appearance, her aspirations, and dreams and hopes most fully. The heroine of the poem connects her fate with the fate of her lover, the “daring white falcon”. She sees her happiness only in being with him:

Qabyl kórseń, kónlim jai,
Tastap ketseń, ıapyрмаı,
It qor adam bola ma
Bul jalǵanda sorlyńdaı?

But even in passion, in her submission to her lover, she does not lose her sense of self-worth. With its simplicity and directness, tenderness and sincerity of feelings, the image of a girl in love, the lyrical heroine of the poem, ignites the hearts of involuntary sympathy for her. The passionate and tender, insidious and trusting, cold and submissive, angry and straightforward lyrical cycle of love poems of 1889–1891 is replaced by a lyrical heroine of a completely different type, a heroine grieving and longing, a heroine to whom the poet addresses with words of consolation, paternal love in the hours of heavy grief, the death of his beloved son Abdrakhman. This is Magish, the poet’s daughter-in-law, the lyrical heroine of the poem “Magish, dear, don’t cry...” As an equal in grief and sorrow, a mentally close person is addressed by the poet with words of comfort to her:

Магиш, родная, не плачь.
Будь в грозном горе сильна.
Иначе смертная боль

Отравит сердце до дна.
Увял твой алый цветок.
Душа от скорби темна.

Together with her, he grieves for his son. And in severe grief, it is only in her, in his courageous heroine, that he sees support. This poem could be attributed to “joqtay”, a lament song, a traditional genre of Kazakh poetry, if it did not contradict it with all its content. Most likely, it is closer to another genre form of Kazakh oral poetry, “kónil aıtı”, a song of condolence, but the address of the address in it is unusual. Therefore, the truly innovative embodiment of the female image in this poem makes it a work of the classical style of Abai, an example of a new literary era in Kazakh poetry.

Thus, the evolution of female images in Abai’s lyrics went from an external ornamental description and imitation of oriental models of classical poetry to more penetrating and deep female characters, embodying the best national traits of a Kazakh woman, expressing her humanistic ideals in this image. To summarize, we see the socio-psychological atmosphere of different eras. Abai has modernized the traditional structure of gender issues in Kazakh society in an unprecedented way. Abai’s poems clearly describe not only what a female image is, but also what a female image should be, what qualities should be found in it and what female beauty is. Through his poems, the poet strives to create an image of a Kazakh girl.

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Contact: anardaribaeva@mail.ru