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КЫРГЫЗ АЯЛДАРЫНЫН ПОЭЗИЯДАГЫ СОЦИАЛДЫК АБАЛЫ

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СОЦИАЛЬНОЕ ПОЛОЖЕНИЕ КЫРГЫЗСКИХ ЖЕНЩИН В ПОЭЗИИ

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SOCIAL POSITION OF KYRGYZ WOMEN IN POETRY

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Макалада Жыпара Исабаеванын “Чоң энем” аттуу ырын талдоо аркылуу аялдардын көйгөйлүү маселелери жана алардын социалдык абалы изилденет. Критикалык талдоо феминисттик багытта жүргүзүлүп, ырды кыргыз тилинен англис тилине которуу өзгөчөлүктөрү да камтылган. Кыргыз аялдарынын абалы жөнүндө чыгармада берилген идеяны стилистикалык көркөм сөз каражаттарынын талдоо аркылуу тереңдетилип изилденет. Ырды жана анын котормосун лингвистикалык жана адабий жактан талдоо менен кыргыз акын аялдары постсоветтик ой толгоолорун жана аялдардын иденттүүлүгүн кандайча чагылдырганын баамдоого болот. Акын аялдардын чыгармалары аркылуу Кыргызстандагы феминизмдин өсүп өнүгүүсүн да аныктоого мүмкүндүк алабыз. Феминисттик критикалык багытта талдоо аялдарды коомчулукка каршы үгүттөө эмес экендиги жана анын максаты аялдардын социалдык абалынан кабар берип, алардын ички дүйнөсү, ой толгоолору менен бөлүшүүгө багытталганы эске алынат.

Негизги сөздөр: поэзия, критикалык анализ, метафора, персонификация, социалдык абал, феминисттик көз караш, экспликация.

В этом исследовании раскрываются женские проблемы и социальное положение женщин в обществе через стихотворение «Чоң энем» кыргызского поэта Джипары Исабаевой. Также предлагается критический анализ стихотворения с феминистской точки зрения и его перевод с кыргызского на английский. Анализ стихотворения основан на объяснении некоторых проблем, с которыми сталкиваются кыргызские женщины, путем тщательного чтения и объяснения темы, персонажей и стилистических средств, используемых в стихотворении. Это исследование основано на исследовании того, как кыргызские женщины-поэты в постсоветский период создают произведения о женской идентичности. Анализируя работы женщин-поэтов и поэзии о женщинах, мы можем определить феминизм в кыргызском обществе. Более того, в статье анализируются культурные особенности Кыргызстана и их влияния на социальное положение женщин.

Ключевые слова: поэзия, критический анализ, метафора, персонификация, социальное положение, феминизм, экспликация.

This research explores women issues and their social position through the poem *My Grandmother* by Kyrgyz poet Jypara Isabaeva. It provides critical analysis of the poem from feminist perspective and its translation from Kyrgyz into English. Critical analysis of the poem is based on the explanation of some issues faced by Kyrgyz women by close reading and explication of the theme, characters and poetic devices used in a poem. This study is based on discovering the ways in which how Kyrgyz women poets in post-Soviet era create works of female identity. Analyzing the works of women

poets and the works about women, we can define feminism in Kyrgyz society.

Key words: poetry, critical analysis, metaphor, personification, social position, feminism, poetic devices, explication.

This study is based on discovering the ways in which how Kyrgyz women poets in post-Soviet era create works of female identity. Analyzing the works of women poets and the works about women we can define feminism in Kyrgyz society. This type of feminism manifests in the form of protest against oppression, women's (mainly domestic) roles, legal rights, and private and public liberties.

While feminism as “the belief and aim that women should have the same rights and opportunities as men; the struggle to achieve this aim (1, p 210), “organized activity on behalf of women's rights and interests” (2, p.309) helps us to identify feminine issues, feminist criticism introduces us to explore and analyze how women are represented in fiction, how the text discussed gender relations and differentiations. Feminist critical approach is a powerful base to unify the position of women, that they can be “read as women, write as woman and interpret works of literature as woman” (3, 76).

The meaning of “reading as woman” is the reader's awareness that there are important differences on the meanings and struggles over the meaning of literary works. Reading and interpreting poems with feminist perspective is crucial to understand the message of the poem. Ruth Robbins stated that “feminist literary criticism places women at the center of literary-critical discourses: a critical practice committed to struggle against patriarchy and sexism, not simply a concern for gender in literature” (5, 14).

From time immemorial, women are generally trapped in their homes and perform domestic chaos and duties. Nature and the society have given them roles as the home keepers, ethical keepers for the home and for the entire society, as well as house wives for their families. The roles as house wives meant to bear children, and take care of the young ones as well as submitting to the husbands. Time passed, but social position of women remained the same. Socially, women are considered weaker hence unequal to their men counterparts. Their key purpose was and is to look for a husband, give birth and take care of their husbands.

Women's status is still a complex issue nowadays and a hard-to-define subject. Around the world, women's status in each society and culture varies in different ways. In some societies, women's status improved gradually, while in other, it declined or remained unchanged.

As for our society, we are gradually retaining it, by pursuing to show our academic competitiveness, seeking a seat in the workplace to be considered for a staff position, and thriving in the fields of occupation we have chosen. This research paper will discuss certain variables like motherhood and marriage that slow down the process of self-realization of women in the society. Moreover, we will focus on Kyrgyz cultural peculiarities and how they affect women's social standing.

«ЧОҢ ЭНЕ»

Жыпара Исабаева

*Бүк түшүп, ыйлап жатып сени эстедим...
Күз түшүп, көңүлүм жаз эмес менин!
Ансайын эркеймин, Энекебай,
Айланым, чебеленсе элестерин.
Санаалар тынч уйкумду бузат дагын,
Талаалар, тоолорду ашып учат жаным:
Мынакей бала чагым, биздин айыл,
Анан да мени шаарга узатканын.
Ошондо, апакемдин көздөрү ай!
Ишеним, үмүт, мээрим толуп турган,
Күлүмүш болгон менен жүрөгүнүн,
Учунда бир убайым конуп турган!
Анткени, "Кыз жаманы кыроо" болуп,
Мага эми башка тагдыр ыроолонуп,
Өзүңдөн, балалыктан, айылымдан,
Узагам окуу алгачкы сыноо болуп!
Колдору!.. Апакемдин колдору ай!
Нан жапкан, мал да баккан, очок жаккан!
Шуудурап туруучу эле алаканы,
Тынымсыз тарткан түйшүк, ысык-сууктан!
Уядан учуп чыгып ошол күнү,
Карааным карегиңден үзүлдү эле!
Жашоонун жалгандыгын, апакебай,
Ал кезде кызың кайдан түшүндү эле?
Күлүк бол! дечү элең күйүкпөгөн!
Кусалуу карачусуң эртеңиме,
Каректе мелт-калт толгон үмүт менен!
Жашоо - жол!
Жашоо - турмуш, түмөндөгөн!
Кубаныч, кайгысы да түгөнбөгөн!
Бүгүн сен жоксуң апа!
А мен- сендей энемин жөжөлөрүн түгөлдөгөн!..*

MY GRAND MOTHER

By Jypara Isabaeva

*Crouching,
Shed I tears in distress,
Sticking to your envisage ...
And fall to me has brought melancholy and stress!
No matter when, but mom, it hurts
When I see your envisage.
Memories make rude intrusions into my spotless
dreams,
Fields are scattered shadowing the rocky hills,
There's my childhood, my countryside!
The place from which,
You, my mummy, let me stride.
If I indulge into my memories her eyes,*

*With trust, and hope, along with tenderness
welllined,
I see a sinking-feeling in her semi-smile
Though she endeavors her uneasiness to hide!
Since, It's always time to venture out for girls,
following the pre-determined course,
I broke away from you, my childhood, and from my
place of birth
Oh, these hands!
My mother's hands!
That baked breads and cattle grazed!
Oh, these fire-kindling hands
Along with flats, yet withered
In all that labor and bafflements.
That day, when I had left my nest,
Vanished from my sight your silhouette!
How could I know, then, mom,
That world would be so fabricate?
To run the race against the time, that flies on wings
of lightning,
To be as hard as nails and mighty would you on me
opine!
And with orbs abounding reverie
You taxed about my day to come!
Life- is a journey!
Life- is a fate, yet doubtful!
It's a gaiety and a ceaseless doleful,
Mom, today you are gone,
But I became a mom like you,
Holding kids as one!*

Critical analysis to a poem My Grandmother by Jypara Isabaeva

We all know that a mother has a very special place in the heart of her children. She has lots of responsibilities and does all continuously without getting tired. We cannot give anything in return, however we can say her our deep appreciation and give lots of respect. So does Jypara Isabaeva did as an honor to her mother and to motherhood in general.

Vision: As a reader we got what the poet was trying to convey. To be specific, it is completed by means of a real-life example from the background of Jypara Isabaeva who as a local girl was raised in a society that was bestowed with special characteristics endemic namely to Kyrgyz culture. For instance, who can bake breads, graze cattle if not a Kyrgyz woman? Who can cook on the fire that was enkindled by herself, if not the Kyrgyz woman? Despite the fact that we live in one of the Muslim-majority countries, Kyrgyz women are involved in labor to the same extent as men, doing the same hard work. Several countries of Central Asia have proclaimed their commitment to achieving gender equality and economic empowerment of women. However, data analysis clearly demonstrates that effective tools to expand women's economic opportunities have not yet been created: there is a significant gap in employment and wages, there is labor discrimination, and women's access to financing is limited.

Meantime, our women are doing well in both fields without being financially supported and appreciated as Isabaeva endeavored to raise this issue in her poem.

Though showing a mother's worth in her life, she makes us contemplate their social position in the Kyrgyz culture.

Language: Jypar Isabaeva uses a strong language, since we hear a sad music while reciting her poem. It's clear that a poem has a nostalgic mood from the very first line: "*Бүктүшүп ыйлап жатып сени эстедим*". In point of fact, humankind has a tendency to regret or feel repentance only when something bad happens. Here lies a big moral issue of people who fail to treasure what they possess, and appear to undergo the excess of remorse after losing it.

The word "*Күз*" in the second line of the first stanza and is closely associated with the term labor. There is a proverb "*Жаз жарыш күз күрөш*". And probably namely this season of the year makes the poet reminisce her mother and her hands that became withered due to hard work. The word "*санаалар*" in the opening line of the second stanza "*кусалуу карачусуң эртеңиме*" are used to fortify a feeling of sadness.

Beside mother's hands, there is a special place referred to mother's eyes, they are indeed always full of hope. No one believes in us as mothers do. As a daughter, we never felt as if we need to earn our mom's love. As for the hope that mothers anchor on us, it is given unconditionally to establish trust and a firm foundation of emotional intimacy in the child's life.

The first few lines of the last stanza deal with a broad term - life. What is life, it is nothing but a journey. If god is the one to give it, mother is the one to guide. As long as you have a mother to guide you, then it doesn't matter whether it's pristine or rocky, it won't be difficult. If it so happens that you lose your path, no matter what she has to undergo through or how long the journey takes, she will find the way to be by your side and instruct you. These lines seem to agree with above mentioned statements: "*Жашоо жол, жашоо турмуш*" - *Life is a journey, Life is a fate*. Life of a child at any age is always under mom's guidance.

The word "*апакемдин колдору*" was used several times in the course of the poem. This recurring phrase constitutes the core sense of Jypar Isabaeva's poem. The great homage is rendered to motherhood and to mother's hands, that rocked cradle from the moment of birth, and their tender touch banished childhood fears. And according to Jypar Isabaeva they are not soft and silk anymore because of the unceasing work.

Literary devices: Metaphors

Jypar Isabaeva's poem abounds with stylistic devices like metaphors and personifications.

1) "*Мезгил деген күлүк*" - it is very difficult through the course of translation to find an equivalent of one and the same metaphorical expression. But as time is such a broad and meaningful notion. There is a phrase in English "Time is bird that flies on wings of lightning".

2) It's universally accepted that life is a journey, with problems to solve, lessons to learn and mostly experiences to enjoy. In the poem "*Апакемдин колдору*

ай" Jypar Isabaeva uses the same metaphor by naming life is a journey to reinforce the core meaning of the poem, namely to treasure life and time given by God and led by moms...

3) In the 3rd stanza of the poem Isabaeva describes her mother's eyes saying: "*...апакемдин көздөрү ай! Ишеним,*

үмүт, мээрим толуп труган".

This lines makes reader envision vulnerable state of a woman who cares for her daughter's new beginnings in the bigger world.

Personification:

1) The poem begins with the revealing of the authors emotional plight in which she is crying crouched in her bed. Then she adds: "*күз түшүп, көңүлүм жаз эмес менин!*", prescribing a human act to an abstract notion like the season of the year.

2) The same stanza displays her agony and desperation to see her mother again in her life:

"Ансайын эркеймин,

Энекебай,

Айланып, чебеленсе элестериң."

In word to word translation it would sound like the visage of her mom swirls and flatters when she thinks of her mother.

3) The very first lines of 2nd stanza open with: "*Санаалар тынч уйкумду бузат дагын*", constituting the fact that the author is undergoing very emotionally hard times that leads to sleepless nights disturbed by her sad nostalgic mood.

4) Isabaeva says that her mother's attempts to smile at her, when she was leaving she couldn't help noticing her uneasiness and trouble: "*Күлүмүш болгон менен жүрөгүнүн, учунда бир убайым конуп турган!*" Here we see how she personified smile not to her mother, but to her heart.

In conclusion, the plight of Kyrgyz women in society could be more favorable, if there were no restraints like cultural rules, mentality and traditions. According to the results of both text interpretation of Jypar Isabaeva's poem and the questionnaire, it's worth noting that Kyrgyz women are likely to choose one of two options, to be specific, they will pursue their academic and career plans, combining it with their familial responsibilities.

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