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THE IDEA OF NATIONAL REVIVAL IN THE WORKS OF THE ALASH FIGURES: A HISTORICAL ANALYSIS

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Abstract. Introduction. The article explores the issue of national revival in the literary legacy of the early 20th-century Kazakh intelligentsia, focusing on the works of Zhusupbek Aimaurov as a case study. Zhusupbek Aimaurov is one of the outstanding representatives of Kazakh literature who deeply comprehended the ideas of national revival and social justice, which he comprehensively reflected in his works. *The aim and objectives of the research.* The study undertakes an analysis of Aimaurov's key literary works, including *Kartkozha*, *Akbilek*, and the novella *Kunikey's Guilt*, which address social inequality, the processes of national consciousness formation, and issues related to the preservation of national identity. Additionally, the article examines the author's conclusions as articulated in his journalistic writings concerning the fate of the nation. *Materials and methods.* The study's methodology was based on an integrated approach combining historical-literary and ideological-artistic analysis, enabling the exploration of how national consciousness is reflected in the works of Zhusupbek Aimaurov within the socio-political context of the early twentieth century. The research material consisted of prose works – the novels

«Kartkozha» and «Akbilek», the novella «Kunikei's Guilt», the author's dramatic works, as well as literary studies, scholarly works, and archival documents, which ensured an interdisciplinary analysis of the national question in Zh. Aimaurov's oeuvre. *Results.* Findings indicate that Zhusipbek Aimaurov's oeuvre significantly contributes to a profound artistic and ideological elucidation of the national question in early XX century Kazakh society. His literary heritage holds an important place in shaping the national idea, as well as in preserving historical memory and the spiritual legacy of Kazakh literature. *In conclusion,* the journalistic writings of Zhusupbek Aimaurov also offer valuable reflections on the fate of the nation. Through his works, which artistically portray the historical era, Zh. Aimaurov emphasizes the significance of developing national consciousness and spiritual renewal, while consistently advancing the concept of national identity.

Keywords: Beginning of XX century, Kazakh intelligence, intellectual history, literature, Zhusipbek Aimaurov, national question, Soviet power, national consciousness.

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АЛАШ ҚАЙРАТКЕРЛЕРІНІҢ ШЫҒАРМАЛАРЫНДАҒЫ ҰЛТТЫҚ ЖАҢҒЫРУ ИДЕЯСЫ: ТАРИХИ ТАЛДАУ

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Аңдатпа. *Kipicne.* Мақалада Алаш зиялыларының әдеби мұрасындағы рухани жаңғыру мәселесі Жүсіпбек Аймауытов шығармашылығы аясында қарастырылады. Жүсіпбек Аймауытов – ұлттық жаңғыру идеясы мен әлеуметтік әділеттілік мәселелерін көркемдік тұрғыдан терең меңгеріп, оларды әдеби шығармаларында жан-жақты бейнелеген қазақ әдебиетінің көрнекті өкілдерінің бірі. *Зерттеудің мақсаты мен міндеттері.* Мақалада Жүсіпбек Аймауытовтың «Қартқожа», «Ақбілек», «Күнікейдің жазығы» сияқты көркем шығармалары талданып, онда бейнеленген әлеуметтік теңсіздік, ұлттық сананың қалыптасуы және ұлттық болмысты сақтау мәселелері сараланады. Сонымен қатар,

жазушының публицистикалық еңбектеріндегі ұлт тағдырына қатысты тұжырымдарына да назар аударылады. *Материалдар мен әдістер.* Зерттеудің әдістемелік негізі ретінде тарихи-әдеби және идеологиялық-шығармашылық талдауды қамтитын кешенді тәсіл қолданылды, ол Жүсіпбек Аймауытовтың шығармаларында XX ғасырдың басындағы әлеуметтік-саяси жағдайларда ұлттық сананың көрінісін айқындауға мүмкіндік берді. Зерттеу материалы ретінде проза туындылары – «Қартқожа» және «Ақбілек» романдары, «Күнікейдің жазығы» повесі, жазушының драматургиясы, сондай-ақ әдебиеттану зерттеулері, ғылыми еңбектер мен архивтік құжаттар пайдаланылды, бұл Ж. Аймауытовтың шығармашылығындағы ұлттық мәселе проблемаларын талдауға жағдай жасады. *Нәтижелері.* Мақалада Жүсіпбек Аймауытов шығармашылығының XX ғасыр басындағы қазақ қоғамындағы ұлт мәселесін көркемдік және идеялық тұрғыдан терең ашуға мүмкіндік беретінін көрсетті. Жазушының әдеби және публицистикалық мұрасы қазақ әдебиетінде ұлттық идеяны тұжырымдауда, тарихи жады мен рухани мұраны сақтауда маңызды орын алатыны зерттелді. *Қорытынды.* Жүсіпбек Аймауытовтың публицистикалық еңбектерінде де ұлт тағдырына қатысты маңызды тұжырымдар мен көзқарастар көрініс табады. Ж. Аймауытов өз шығармаларында тарихи кезенді көркем тілмен сипаттай отырып, ұлттық сананың қалыптасуы мен рухани жаңғырудың маңыздылығын ашып көрсетеді және ұлттық бірегейлік идеясын алға тартады.

Түйін сөздер: XX ғасырдың басы, қазақ зиялылары, зияткерлік тарих, әдебиет, Жүсіпбек Аймауытов, ұлт мәселесі, кеңестік билік, ұлттық сана.

Алғыс. Мақала Қазақстан Республикасының Ғылым және жоғары білім министрлігі «XX-XXI ғасырдың алғашқы ширегіндегі зияткерлік тарихты қазақ тарихшылары мен әдебиетшілерінің еңбектері арқылы кешенді пәнаралық зерттеу» бағдарламасы шеңберінде дайындалды (ЖТН: BR28713085).

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ИДЕЯ НАЦИОНАЛЬНОГО ВОЗРОЖДЕНИЯ В ПРОИЗВЕДЕНИЯХ ДЕЯТЕЛЕЙ ДВИЖЕНИЯ АЛАШ: ИСТОРИЧЕСКИЙ АНАЛИЗ

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Аннотация. *Введение.* В статье рассматривается проблема национального возрождения в литературном наследии казахской интеллигенции начала XX века на примере творчества Жусупбека Аймауытова. Жусупбек Аймауытов — один из выдающихся представителей казахской литературы, глубоко осмысливший идеи национального возрождения и социальной справедливости, которые он всесторонне отразил в своих произведениях. *Цели и задачи исследования.* В статье анализируются такие художественные произведения Аймауытова, как «Картқожа», «Ақбілек» и повесть «Күнікейдін жазығы», в которых анализируются проблемы социального неравенства, процессы формирования национального сознания и вопросы сохранения национальной идентичности. Также особое внимание уделяется выводам автора, изложенным в его публицистических трудах, посвящённых проблематике судьбы нации. *Материалы и методы.* Методологической основой исследования стал комплексный подход, включающий историко-литературный и идеологическо-художественный анализ, который позволил выявить отражение национального сознания в произведениях Жусупбека Аймауытова в условиях социально-политической ситуации начала XX века. В качестве исследовательского материала использовались прозаические произведения – романы «Картқожа» и «Ақбілек», повесть «Күнікейдін жазығы», драматургия автора, а также литературоведческие исследования, научные труды и архивные документы, что обеспечило междисциплинарный анализ проблематики национального вопроса в творчестве Ж. Аймауытова. *Результаты.* исследования подтверждают, что творчество Жусупбека Аймауытова способствует глубокому раскрытию национального вопроса в казахском обществе начала XX века с художественной и идейной точек зрения. Литературное и публицистическое наследие писателя занимает важное место в формировании национальной идеи, сохранении исторической памяти и духовного наследия казахской литературы. *Заключение.* В публицистических трудах Жусупбека Аймауытова также находят отражение важные выводы и взгляды, касающиеся судьбы нации. Ж. Аймауытов в своих произведениях, описывая историческую эпоху художественным языком, раскрывает значимость формирования национального самосознания и духовного возрождения, а также продвигает идею национальной идентичности.

Ключевые слова: начало XX века, казахская интеллигенция, интеллектуальная история, литература, Жусупбек Аймауытов, национальный вопрос, советская власть, национальное сознание.

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Introduction. At the beginning of XX century, which brought fundamental changes to Kazakh society, the Alash intelligence encountered the challenge: to liberate the Kazakh people from political and spiritual slavery. This is the main reason for the active participation of Alash people in state and public affairs in that historical period.

In the early XXs some well-known figures of the National democratic intelligence held responsible positions in the public administration system of Kazakhstan and the Turkestan ASSR. For example, A. Baitursynov was the people's Commissar of education of the Kazakh ASSR, M. Auezov was in a responsible position in the Central Executive Committee of the Republic. A significant group of former Alash movement activists held responsible positions in the Kazakh ASSR and Turkestan ASSR at the Republican, provincial and county levels [Nurpeisov, 1998:10].

During this period, the national intelligentsia that became involved in public administration clearly understood that serving Alash was only possible through educating the younger generation, contributing to the Kazakh press, and publishing their works. Therefore, through their writings, they sought to awaken the national consciousness of the Kazakh people. And this was contrary to the class ideology of the Bolsheviks. For this reason, the name and works of Alash people from the influence of the Communist Party were forgotten for a long time. The works of Zhusipbek Aimaurov, one of the brightest representatives of the Alash intelligence, have also been unknown to the public for many years. Only in 1989, after the decision of the Commission of the Central Committee of the Communist Party of Kazakhstan on the study of resolutions adopted in the 30-40s and early 50s on the issues of literature and art on the vindication of the creative heritage of A. Baitursynov, Zh. Aimaurov, M. Dulatov, M. Zhumabayev, Sh. Kudaiberdiev [Socialist

Kazakhstan, 1989: 2], the work of the figure began to be evaluated to the extent to which it belongs. Aimaurov's works were considered one-sided, only in the context of communist ideology. And the idea of nationalism in his works was not clearly revealed. The opportunity to evaluate the creative activities of Zh. Aimaurov, who spent all his life in the struggle for the liberation of the nation, without distortion, is available only on the day when our Republic gained sovereignty.

In recent years, authors are mainly limited to literary criticism and analysis of in works written about the work of Zh. Aimaurov, [Baigaliyev, 1991: 269; Kirabaev, 1993: 224; Tazhibayev, 1993: 400; Sagynbekovich, 1997: 222]. However, the reflection of the idea of independence, nationalism principles and national consciousness, national destiny has not been sufficiently considered as a specific object of study and in the writer's works.

Zhusupbek Aimaurov's socio-political views are closely intertwined with his artistic works. The writer's viewpoint that "Being a nationalist is not a matter of humanity, but of the time" [Aimaurov, 1927] reflects the need to protect national interests shaped by the historical and social situation of Kazakh society during that period. This idea demonstrates that Aimaurov interpreted nationalism not as a narrow political ideology, but as a historical necessity aimed at preserving the spiritual integrity of the people, cultural values, language and national identity.

Aimaurov's novels "Kartkozha" and "Akbiyek" and journalistic works widely depict the fate of the Kazakh people in colonial oppression, the awakening of national consciousness, the influence of education and culture on the development of the nation. Through the life path of his characters, the author not only describes the process of national renewal, social inequality and spiritual depression, but also seeks a way out of them in national unity and enlightenment. Therefore, the idea of nationalism in his works is seen as a social and spiritual phenomenon that serves the future of the people rather than the interests of the individual.

In this regard, it is important to study the work of Zh. Aimaurov not only from a literary and artistic perspective, but also in the context of the formation and development of the national idea.

This allows us to more deeply reveal the essence of the concept of nationalism in the writer's legacy, its place in the historical development of Kazakh society and the evolution of national consciousness.

Materials and methods. The methodological basis of this study is the analysis of the manifestation of national consciousness through the differentiation of fiction from a historical, ideological and artistic point of view. It is known that one of the most important tasks of Kazakh literature at the beginning of XX century was to raise the fate of the nation, strengthen spiritual independence and national unity. In this regard, when analyzing the problem of nationality in the works of Zhusupbek Aimaurov, there is a need to rely on comprehensive research methods in national literary studies and the humanities.

The historical and literary method made it possible to analyze the works of Zhusupbek Aimaurov in conjunction with the political and social situation of that era. Through this approach, the ideological origins of the writer in addressing the problem of nationality and its significance in the historical context are revealed.

Method of ideological and artistic analysis. The artistic embodiment of the national idea in the writer's works, the socio-psychological nature of the characters, the artistic structure and stylistic features were systematically considered.

The prose works of Zhusupbek Aimaurov were examined and analyzed, including the novel "Kartkozha" – in terms of its depiction of the development of national consciousness among Kazakh youth and the dissemination of enlightenment ideas – and the novel "Akbiyek", which was considered from the perspective of colonial policy, national oppression, gender inequality, and its artistic interpretation of the concept of national unity; the story "Kunikei plain" reflecting the process of social distancing in society and the collapse of national values. In addition, the writer's plays, as well as scientific works related to the ideas of Alash movement figures, literary studies, archival documents were used as sources.

Discussion. The Alash intelligence, despite the class ideology in the Soviet era, in their works intended to form national consciousness in the Kazakh people. In the novel "Kartkozha", published by the Kazakh state publishing house in 1926, Zh. Aimaurov raises the question of the nation, vividly reflecting the life of the Kazakh people during the beginning of the national liberation movement in 1916, the February, October revolutions of 1917 and the Civil War.

The 1916 uprising represented a continuation of the long-standing struggle of Eastern peoples against colonial policies [Kozybaev, 1994:8]. It is well known that the immediate cause of this uprising was the decree issued by the Tsarist government on June 25, 1916, which mandated the conscription of Kazakh civilians for rear labor at the front.

The events of 1916, although ending in defeat, demonstrated the rising national consciousness of the Kazakh people [Kenzhebayev, 1994:117]. This is precisely revealed by Zh. Aimaurov in the novel "Kartkozha" by showing the evolution of the main character in adulthood. He gives in the novel how Kartkozha accepted the release of the June decree of the Tsarist government of 1916 through his internal monologue [Aimaurov, 1989:87].

In this novel, Zh. Aimaurov describes the national liberation uprising of 1916 from all sides. For example, they said that the Kazakh military, which were formed spontaneously in 1916, did not have cohesion. And the only reason for this is the partial division of the guys in the squad into clans [Aimaurov, 1989: 63-64]. In fact, at this time, the unity of the nation did not exist not only among the squad guys, but also among the population as a whole. Aimaurov makes this clear in the chapter of the novel "If there is God".

In fact, the formation of Kartkozha's worldview is presented in conjunction with the process of growing national consciousness in this novel. Initially, he was thinking only about his own difficult life, however he started thinking about the fate of the people and the future of the country. The change in his attitude to public events also indicated the spiritual evolution of the Kazakh people on the path to national awakening. From this point of view, the image of Kartkozha is a symbolic reflection of the renewal not only of a certain individual, but of the entire nation.

Zh. Aimaurov glorified the spirit of the Kazakh people's struggle against colonial oppression and emphasized the importance of national unity by describing the events of the uprising. According to the writer, people will achieve freedom, if they first get rid of tribalism and discord and unite around common national interests. Therefore, the theme of the 1916 uprising in the novel "Kartkozha" is not limited to the narration of a historical event, but also serves as an artistic means of propagating the idea of national consciousness and nationalism. In this work, the issues of national interest, the fate of the country, and the unity of the people are deeply revealed through the actions of the characters and public events, and the author's vision aimed at modernizing Kazakh society is clearly visible.

Results. Zh. Aimaurov's novel "Kartkozha" reflects the realities of the life of the Kazakh society during the uprising of 1916. In the chapter of the novel "Zhansau", he described how the Kazakh military were not ready for an armed uprising, the guys from the village of Kartkozha with primitive weapons. For this reason, during the events of 1916, the Alash intelligence called for a refusal to rebel, saying that the armed resistance of ordinary people who protested against the royal decree would only end in bloodshed, since there was no equal strength. However, the uprising of 1916 awakened national consciousness in the Kazakh people, opened the way for them to unite in the name of common interests and fight against colonialism.

Zh. Aimaurov in his novel "Kartkozha" showed that since September 15, 1916, when Kazakh men aged 19-31 began to work at the front, they, who were previously completely unaware of this, also inflicted physical injuries on themselves so as not to go to the Front Work.

Work at the front, a foreign land, a foreign country and a new environment had become a school of life for the guys. In a short period of time, the guys were hot and their political awareness grew [Koigeldiev, 1995: 205]. Zh. Aimaurov said that in the novel, Kartkozha's growth in front work, that is, on the one hand, he saw that all these miracles, such as a steamer, train, car, aeroplane, come only through reading and science, and on the other hand, his interaction with other nationalities, especially the Russian guy Andrei, who had spent about 5 years in exile in the Kazakhs, explained that the life of both the Kazakh and the muzhik and the worker will not improve until the fall of the Tsarist government, instilled in Kartkozha a sense of thinking about the interests of the people in general more than his own head.

The fact is that after the February Revolution, the vast majority of Kazakhs who were recruited to work on the battle did not return to their villages as naive people, unaware of political problems. Although they did not understand the socio-political changes taking place in Russia, they returned to the country if they had the desire and desire to understand [Nurpeisov, 1995:114].

Zh. Aimaurov reflects the changes that entered Kazakh society after the February Revolution in the novel, linking it with the evolution of old age. He revealed here the evidence that both the bolsheviks and the White army, which were in power in those turbulent times of Kazakh life, brought only suffering to the Kazakh people. In the middle of the civil war, they were captured by the White Army of Kartkozha, built in Kazakh villages, and sent to them by the lauster (guide-AVT.) indicates exactly where it happened. "A scream is a uigai run. In the arms-felt-carpet, to make-in the hands. Ring, haircut, russification, laughter... a cart, a cannon, a machine gun, a feed, a machine gun, and a horse. In the middle of the night, a young girl

was sitting on a horse, holding a beautiful Kazakh girl in a rocking chair. The girl's eyes twinkled. Wretched, sacrificed to the Black Power! What happened to the time?" [Aimautov, 1989: 120]. At the same time, the essence of the issue raised by Aimautov is to show the situation in Kazakhstan during the Civil War, the violence against the Kazakh nation.

Aimautov in his novel "Kartkozha" emphasized the issues of conducting "grain requisitioning" on the Kazakh land in the recent period of the establishment of the Soviet government, in other words, the acquisition of rich cattle in the government treasury, the resettlement of the Kazakhs from it. In the chapter of the novel "In the country" J. Aimaulytov, on behalf of the government, said that groups traveling to harvest livestock came to Kazakh villages and forcibly took livestock not only from rich cattle, but also from ordinary people, and in the next chapter, "After the downpour" the Kazakh population, deprived of livestock, did not master cultivation, or a mass sedentary lifestyle that does not possess the necessary tools for this, emphasizes the wrongness.

Under Soviet rule, "nomadic farming" was considered not only a form of "old way of life" but also a remnant of "still old". As it was, no one doubted the correctness of the need for its urgent destruction [Abylkhozhin, 1991: 23].

Zh. Aimautov in this novel "Kartkozha" loves Kazakhs and his country...If the Kazakh and Russian fight, the Russian wants to pretend to be violence. However, he does not forget the good he saw in Russia, and the Russian also wants to be held by the liver. Andrey, the Polydubians want to sacrifice how many Kazakhs" [Aimaulytov zh., 1989:142], thus he put forward the issue of interethnic relations. In fact, the main character in this novel by Zh. Aimautov is a man who was in the life of Kartkozha. Writer Z. Akishev "How did our schools form?" Kartkozha writes about the teaching of Toganbayev [Akishev, 1991:74].

In his novel "Kartkozha" Zh. Aimautov aimed to reveal the realities of the life of the Kazakh people during the socio-political, socio-economic, spiritual and cultural changes that took place in Kazakhstan at the beginning of XX century. This has achieved its goal. It is because the novel "Kartkozha" clearly shows that the uprising of 1916 brought together the Kazakh people on the path of national freedom, regardless of the clan, class, from which it was partially formed, and the double revolution, from which the final establishment of the Soviet government in Kazakhstan, led to fundamental changes in the way of life and spiritual life of the Kazakh people.

These aspects of this work of Zh. Aimautov, written on the basis of historical reality, have remained unspoken to this day [Rakhymzhan K.A., Akhmetov S.I., Dinashева L.S., Abdrakhmanova G.S., 2022: 301]. At the first congress of cultural workers in 1935, the well-known literary writer M. Karataev in his novel "Kartkozha" Zh. Aimautov distorted the uprising of 1916 not as a revolutionary event from a bourgeois-nationalist point of view, but simply as a rebellion, as well as the language of writing this novel by Zh. Aimautov was used by Soviet writers of that time, for example, in the new revolutionary Kazakh language is not like Musrepov's [CSA RK. F. 81.K. 3. C. 1086. P.48].

And when this novel by Zh. Aimautov was published, S. Sadvakasov evaluated highly that "This novel "Kartkozha" by Zhusupbek in terms of language and artistry, it surpasses all the works of other writers" [Sadvakasov, 1927].

The famous translator and writer G. Belger, in his article "Zh. Aimaulytov's stylistic features" wrote that in Aimaulytov's prose, completely unfamiliar, ignorant Kazakh words and phrases that I could not meet in my hands. For example: dukt, deer, sogym, saldaman, kyrylai no matter how much they say, I am a German, I do not know anything (I can ask)... how reasonable is it that all these words fall out of the funds of the modern Kazakh literary language?" asked the question [Belger, 1990], thus he emphasizes the richness of the language of Aimautov's works.

No one can deny that the Alash intelligence made a significant contribution to the formation of Kazakh literature. After all, the rich heritage left by them is the only proof of this. One of them is the novel "Akbiyek" by Zh. Aimautov. This novel is a work that has not yet been published as a separate book. It is published in several issues of the magazine "Equality of women" in 1927, 1928. For the first time, the book was published in 1989 by the writer publishing house with a preface by academician S. Kirabaev. It was a collection of Zh. Aimautov's works in the first volume.

In the novel "Akbiyek" Zh. Aimautov raises the issue of women's equality, as well as the issue of nationality. In this novel, she not only limited female happiness to the personal happiness of the main character Akbiyek, but, on the contrary, through Akbiyek, he aimed to show the political situation in Kazakhstan since the October Revolution, the socio-economic situation of the people, as well as to promote the issue of national freedom.

It is known that during the Civil War, some of the white troops defeated by the bolsheviks tried to flee to China. On the way, they attacked Kazakh villages, plundered the property of the people and killed themselves. This situation in Kazakh society has greatly affected the life of the local country. This is the question that Zh. Aimaurov was able to reveal very clearly in the novel "Akbiyek". This is evidenced by the fact that he began the novel by showing that the remnants of the white army, which was stationed in the Altai Mountains in order to cross China, destroyed the village of Mamyrbay (Akbiyek's father), shot Akbiyek's mother and took him to prison. It also follows from this novel by Zh. Aimaurov that at that turbulent time in history, two opposing forces (bolsheviks and whites). In the middle, it is clear that the Kazakh people were only an innocent victim. In the novel, "Russian" is summarized as a national figure. In the meantime, Aimaurov aimed to clearly emphasize to the reader that it is the Russian colonial empire that oppresses the Kazakh nation. And it is clear that this is due to the idea of nationalism. It is because nationalism is Kazakhism, and as academician M. Kozybayev noted, "Love for one's nation, patriotism" [Kozybayev, 2000].

Aimaurov expresses that such a great power as Russia looked at the Kazakh country only in response, through the thought of one of the main characters of the novel, a Russian officer: "Cattle smashed property, killed my man, took my daughter, a mischievous man sees us, the Kazakhs punish. When our tsar started the war (World War I -auth.), defending our homeland, we went to war. It is necessary to repent in Kazakh, as in Russian, with a wide range of people" [Aimaurov, 1989: 153]. However, Aimaurov further suggests that the Russian officer's patriotic feelings for his native country, his exile from his homeland, were forced by the change of times. This suggests that he viewed nationalism not as a blind feeling, but as a common feature inherent in the universal.

The writer R. Tokhtarov said that in the novel "Akbiyek" you can see an encyclopedia of human characters, [Tokhtarov, 1994]. Indeed, in the novel "Akbiyek" Aimaurov revealed his own character traits of each character. Especially in the novel, he was able to honestly describe the inner feelings of a person. For example, after returning to the village of Akbiyek, Zh. Aimaurov accurately conveys to the reader the inner feelings of the trampled Kazakh girl and his loved ones: "Sad Akbiyek! Who will if it is not you?.. You lost your beautiful mother!.. Your conscience is shed, your humanity is destroyed" [Aimaurov, 1989:202]. Thus, Aimaurov shows the suffering of the humiliated Kazakh girl. But he does not blame the fate of Akbiyek, who fell into such a state at the end of the novel, as usual, for example, in M. Dulatov's "Unfortunate Zhamal", S. Koboiev's "Thick Maly", S. Toraigyrov's "Kamar Sulu", on the contrary, the political change in society affected the entire life of the Kazakh girl, who became a victim of modern life, despite the difficult changes in her life, overcoming all difficulties and making her an educated and conscious citizen.

In conclusion, in the novel "Akbiyek", Zhusupbek Aimaurov presents the national question through the lens of class division within Soviet ideology, linking the destiny of an entire people with the turbulent historical period in Kazakh society that brought profound changes to its way of life. The author also places strong emphasis on the theme of humanity, which is reflected in Akbiyek's eventual reunion with her son Alexander, born of a different nationality. In his works, Aimaurov not only portrays the historical past and everyday life of the Kazakh people, but also explores human psychology and addresses the pressing social issues of his time.

Zh. Aimaurov raised the issue of nationalism along with the issue of women's equality in his novel "Akbiyek". He did not limit women's happiness only to the personal happiness of the main character – Akbiyek, but, on the contrary, through Akbiyek he aimed to show the political situation in Kazakhstan after the October Revolution, the socio-economic situation of the people, as well as to raise the issue of national freedom. The events of the novel coincide with a difficult historical period of Kazakh society. The civil war, the conflict between the Whites and the Reds, the struggle for power, internal instability and spiritual crisis brought great changes to the life of the people. These historical circumstances are beautifully depicted through the fate of the characters in the work. The difficult events experienced by Akbiyek had a symbolic character, hinting at the fate of the Kazakh people of that period. The hero's life path, full of humiliation and suffering, is intertwined with the state of the nation, which suffered from colonial oppression and political instability.

Through Akbiyek's image, the writer shows the struggle of not only the Kazakh woman, but also the entire nation for renewal. Akbiyek, despite various difficulties, did not collapse spiritually, but strived to gain knowledge and adapt to a new life. Her perseverance and zest for life demonstrated the strength of the national spirit of the Kazakh people. From this point of view, Akbiyek's image is seen as an artistic embodiment of the revival of national consciousness.

At the same time, the novel widely depicted the struggle between the old and the new in Kazakh society, the contradiction between the traditional worldview and new social relations. Zh. Aimaulytov emphasized the importance of education and culture as one of the main conditions for national development. Akbilek's pursuit of knowledge and involvement in public life expressed not only the idea of women's equality, but also the need to embark on the path of civilized development of the nation. According to the author, achieving national freedom was not limited only to political independence, it was closely related to the spiritual revival of the people, cultural growth and the formation of national consciousness. Thus, the issue of nationality in the novel "Akbilek" was deeply revealed through the fate of women. The writer, connecting the life path of an individual with the fate of the nation, concluded that the future of Kazakh society should be based on national unity, education, spiritual renewal, and the idea of freedom. Therefore, the novel was appreciated not only as a work that touches on the theme of women's equality, but also as a work of art that raises issues of national consciousness and national freedom.

Zh. Aimaulytov was a psychologist and a writer. His works educate human behavior. Zh. Aimaulytov once said that the words that describe the character of the Kazakh people, reveal their secrets, show their eyes, grieve the state of the country and lead to good things began since Abai. Before Abai, there was no mirror that described the behavior of the Kazakhs" [Aimaulytov, 1918]. And among the last poets and writers of Abay, Zh. Aimaulytov, who openly spoke about the shortcomings of the behavior of the Kazakh people. After all, Aimaulytov, who passed the Abai school, in his works connected the life of the Kazakh people with social and historical conditions, focused on the psychology and way of life of the people, and also sharply criticized the shortcomings of its customs. We can clearly see this in his story "The Plain of Kunikei", published in the magazine "New literature" in issues No. 7, 8, 9 in 1928 and No. 2, 3 in 1929.

To this day, the central theme of this story is often identified as women's inequality. However, in reality, Zhusupbek Aimaulytov, in addition to depicting the lifestyle of the Kazakh people before the October Revolution, also raises the issue of human morality by revealing national character traits and focusing on the fate of the Kazakh woman.

S. Sadvakasov noted that we must be grateful for the fact that they left valuable works that reflect the realities of life and the goals and ideals of man [Sadvakasov, 1927].

Zh. Aimaulytov in the story "Kunikei plain" describes the life of the Kazakh people at the beginning of XX century. He shows this in the story with the course of narration of the fate of Kunikei. In the meantime, it is very necessary to tell about the plain of Kunikei, which became the main basis for the writing of this story. After all, among literary scientists studying the literary heritage of Zh. Aimaulytov, there are different opinions on this issue. For example, the researcher-scientist R. Sagynbekov points out that Kunikei plain which was escaped by the whole country is the union of her beloved Baiman with contempt for her husband hoof [Sagynbekovich, 1997:222], and academician S. Kirabaev points out that another reason for Kunikei's loneliness is the abandonment of her husband Baiman after the absence of a child [Aimaulytov, 1989:14].

Zh. Aimaulytov in his work "Kunikei Plain" shows the way of life, traditions and customs of the Kazakh people in the past, such as moving, youth parties, courtship and bridesmaids, etc.

In general, Zh. Aimaulytov in this story considers the problem of human morality in the unity of purity of soul and body. That is why in the story he shows the shortcomings of human behavior and life side by side against the background of the realities of life. In the story "Kunikei Plain" Aimaulytov clearly describes the life of the Kazakh village, in which the degradation of human morality depends mainly on the character traits of a person and his upbringing throughout his life.

The author of the book R. Nurgaliyev claimed that the story "Kunikei Plain" should be regarded as a noble realistic work that reflected the former life of the Kazakh nomadic village in the form of a goose [Nurgaliyev, 1989: 83-92] and we want to say that this work of Zh. Aimaulytov primarily reveals the peculiarities of Kazakh behavior, the psychology of the nation. Aimaulytov's conclusion of this story with the success of Kunikei with Baiman does not mean, as many literary critics say, the accession of Kunikei to Baiman. Concluding the story in this way, Aimaulytov sought to show sincere feelings, love between two young people. And the reason why researchers disagree about the end of this story is most likely related to the development of the story: Youth, adult environment, marital status, common life path. In our opinion, "Kunikei Plain" is its easy gait. And Zh. Aimaulytov in the story shows that the reason for his appearance on this path was the upbringing of his family and his familiarization with unequal hooves. In Zh. Aimaulytov's story "Kunikei Plain", the problem of the Kazakh woman is considered by the ratio of society and man, that is, the importance of secondary education in human life.

It is not enough to consider Zhusupbek Aimaulytov's story "Kunikey's fault" only as a work about the fate of a woman. The story also reflects the social situation of the Kazakh nation, spiritual development, and national consciousness through the difficulties of a Kazakh woman. The writer criticized the shortcomings of Kazakh society, linking the fate of an individual with the fate of the nation. The story also reflected the problems of ignorance, poverty, and social inequality in Kazakh society. These phenomena are described as factors that hinder the development of the nation. The writer believed that in order to join the ranks of civilized countries, people must turn to education, culture, and respect for human rights.

The fate of Kunikey's fate is also perceived as a symbol of the state of the Kazakh nation at that time to some extent. His desire for freedom symbolizes the people's desire for renewal, and the difficulties in his life symbolize the obstacles to the development of the nation. Therefore, the drama of an individual in the work becomes a reflection of a social problem at the national level.

In conclusion, in the story "Kunikey's fault" the issue of the nation was revealed through the issues of women's equality, family upbringing, old customs and traditions and the renewal of national consciousness. Zhusupbek Aimaulytov, describing the fate of the Kazakh woman, demonstrated that the future of the nation is closely connected with the condition of women, the cultural level of society and respect for human freedom. In this way, the work rose to the level of a socio-psychological work that reflects the fate of not only Kunikey, but also the entire Kazakh society.

In his works Zh. Aimaulytov preached not the class idea of a totalitarian system, but the idea of nationalism. The nation's intellectuals mainly followed this idea in their works published in XXs. And this was contrary to the party and class principles of Soviet ideology. Therefore, the Communist Party, which also prevailed in the field of literature and art, banned the use of the works of Alash figures. For example, in 1930, the committee for press and literature under the people's Commissariat of Education "History of literature" by M. Auezov [CSA RK. F. 81. S. 1. C.102A.P.320] finds the research work "A work promoted by petty-bourgeois thoughts that form an anti-proletarian attitude to literature" and issues a special resolution to eliminate its source by sending it to waste paper [CSA RK.F. 81. K. 2. C.25.p.11]. Thus, the Bolsheviks, who disregarded the spiritual heritage and traditions of so-called "non-native" peoples such as the Kazakhs, regarded the works of the Alash intelligentsia as ideologically "unsuitable." In contrast, the Alash intellectuals aimed to achieve independence, liberate their people from colonial oppression, and build a civilized society based on the advancements of science and culture. After all, the ideal of the Alash intelligentsia to serve in the interests of the entire people contrasted with the class ideology. The Bolsheviks rejected the idea that the traditions, customs, mentality, and way of life of peoples cannot be changed overnight. Having come to power through destruction, Mirzhakip Dulatov, one of the most prominent representatives of the Alash movement, argued that the most respectful vision of social harmony is a society in which neither the rich nor the poor exist, emphasizing the idea of equal and friendly coexistence among all members of society [Dulatov, 1917, № 248].

The works of Zh. Aimaulytov, which served to revive the people spiritually, that is, to awaken their consciousness, were also included in the category of works written in the context of the "bourgeois nationalist" approach. For example, G. Tugzhanov in his work "Problems of literature and criticism", published in 1926, Zh. Aimaulytov in such significant works as "Kartkozha", "Akbiyek", "Kunikey plain" shows that the life of the Kazakh people before the October Revolution was written not through the eyes of a "communist", but through the eyes of "populism, nationalism" [Tugzhanov, 1926: 141], and today it is a well-known literary scientist, Professor T. Tugzhanov. Kakishev stated that the novels and dramatic works of Zhusupbek Aimaulytov "Kartkozha", "Akbiyek" reveal the ideological value of Aimaulytov's works [Kakishev, 1990], telling that in the era of the formation of our literature they were genuine, advanced examples of the traditions of realism.

In his dramatic works, Zhusupbek Aimaulytov primarily addressed issues of nationality. He emphasized that drama reflects the life and everyday experiences of contemporary people, encompassing all aspects of thought and consciousness, as well as both strengths and weaknesses. In this sense, he regarded drama as a true mirror of its time and of life itself [Aimaulytov, 1922].

For the first time, Zh. Aimaulytov raises the problem of women in the play "Rabiga", which was staged in 1917 at a literary evening organized by Kazakh students in Semipalatinsk, and in the comedy "Sylan kyz", written in the early 1920s. The main theme of the play "Rabiga" is female inequality, and the story is the desire of a 19 – year – old Kazakh girl for equality. Aimaulytov in this play aims to awaken the minds of Kazakh women, and thus encourage them to seek liberation by telling about the fact that Rabika is sold to

cattle and is a resource for a person who is not his equal (55 years old). We can see this in the dialogue that took place in the play between Isaac (a 25-year-old boy) and Rabi [Aimautov, 1997:7].

Aimautov encourages the Kazakh woman to make a conscious attempt to gain freedom. And in the comedy "Slender girl" he puts the problem of a woman from a different angle. The content of the story of this play is based on the description of the family of the rich daughter Batima, revealing her behavior, psychology, and strongly criticizes the frivolity of the woman's character. Aimautov explains in the play that Batima is light-minded, because of her ignorance. Therefore, he agitates the people here on the path of education, art and science.

Aimautov's next dramatic work, which raises the problem of human morality, is the play "Careerists". This is a two-curtain drama. Approximately, this play, written in the period from 1916 to 1917, originally appeared as a three-act play under the name "Zhebir volost". In January 1919, the Semipalatinsk school children's newspaper "Zhas Azamat", which began to be published in Petropavlovsk, was staged at a party organized by the aid of needy Kazakh students. And in 1925, this play was published in Moscow as a separate booklet. The theater researcher B. Kundakbayev wrote that in terms of the acuteness of the problem raised, artistic ideas and content, dramaturgical architectonics "Careerists" Zh. Aimautov's work is a high point" [Kundakbayev, 1990: 30].

Basically, Zh. Aimautov in this play raises the problem of humanity, highlighting the shortcomings of Kazakh behavior, such as careerism and bribery. The main characters of the play are Muslim (a relative of the volost), Kulyunda (a wife of the volost), Kaskirbay volost. The story of the play revolves around Muslim embarking on a dishonest path for the sake of a career. Sabit Mukanov, in his work "Kazakh literature of XX century", when referring to the biography of Aimautov, mentions that the main characters in this play "Careerists" are people from his own life: "Narrators: a corrupt volost named Kaskirbay Ospan in the play "Careerists" (Aimautov's brother) would say. It is worth noting that the Kazakh language is very similar to the Kazakh language, and the Kazakh language is very similar to the Kazakh language.). But Muslim was close to Kaskirbay's flock, and instead of killing the Kaskirbay, he was a volost. There was no volost. And was there Ospan's second wife? How was Zhusupbek with her? We do not know about it" [Mukanov, 2012: 419]. Zh. Aimautov in the play "Careerists" shows the degradation of human morality in the name of career, bribery, on the example of the actions of Muslim, Suleiman, Aubakir. This issue is mainly raised in Zh. Aimautov's works written on the basis of national unity and integrity. In the plays "Kanapia and Sharbanu", "El Kurgan", "Sherniyaz", he puts forward the problem of the nation by showing the realities of the life of the people based on the political events that took place in Kazakh society at the beginning of the last century. The first version of his 4-act drama "Kanapia and Sharbanu" was staged in 1923 in Ust-Kamenogorsk at a party dedicated to the Red Army Week, which at that time cost a net profit of one million rubles.

"The 16th year was a historical burden for the Kazakh people" Zh. Aimautov said. According to the decree of the Tsarist government on June 25, the Kazakh people were exiled to the war front-to black work. The Kazakh shanyrak swayed. The Kazakh steppe cries with blood [Aimautov, 1923, January 25]. This is the main theme of the play "Kanapia and Sharbanu" by Zh. Aimautov, the events of 1916. He started this play with a story about the crisis of the people during the recruitment of black workers from the Kazakhs to the front. The struggle of Kanapiya and Sharbanu for freedom is taken as the basis of the story of the play. Aimautov in the play accurately and vividly describes the realities of Kazakh life at that time. In a critical article published in 1926 in the newspaper "Enbekshi Kazakh" under the pseudonym "Taikeltir", the author focused in detail on Zh. Aimautov's play "Kanapiya and Sharbanu" concludes the story of 1916 [Enbekshi Kazakh, 1926, December 2].

In general, Zh. Aimautov adhered to the idea of nationalism, not class, when he reflected in his works the changes that the Soviet government brought to the life of the Kazakh people. From this idea follows the main theme of his 1-act play "El Kurgan", directed by Zh. Aimautov, dedicated to the five-year anniversary of the Kazakh Autonomous Republic in Kyzylorda in 1925. The most important thing is that Aimautov in the play "El Kurgan" clearly revealed the realities of the life of the Kazakh people during the Civil War. He gives his most important thoughts through one of the main characters in the play. "The Reds took the whole of Russia against themselves. The horses that fled to Siberia are ture-chasing and occupy big cities every day. The horse army is worn out like melting snow, and the soldier is fleeing, unable to stand the tremors of the Red Army... But not just leaving. It is destroying, demanding, destroying the vast Kazakh steppes, destroying the country in its path" [Aimautov, 2002:83]. Aimautov noted the political situation on the Kazakh land during the civil war. For this reason, Zh. Aimautov in this play raises the question of the need to

create an army to protect the Kazakh people in the era of both the revolution and the revolution. It seems that Aimaurov is talking about the creation of the Red Army in this dramatic work. However, in the meantime, the question is about creating a national army. He reveals the reason for this in the play as follows: "...the Kazakh people, unarmed, carefree, weak country, can be trampled under the feet of the army (White Guard and Cossack Army) and disappear. Do you want to sit quietly in your house, so that you can get what you want, and the rest will remain? Is it good to die, plunder? Is it good to survive?" [Aimaurov, 2002: 83-85] calls on the citizens of the country to protect their people. In scenes 6, 7, 8 of Aimaurov's play, he was able to accurately reveal the violence of the Cossack-Russian army against the Kazakh people during the Civil War. A white married woman became a ritual for the uncircumcised. The light of the Quran was captured without ablution. It is not for nothing that we are talking about pork" [Aimaurov, 2002: 92]. Zh. Aimaurov notes the suffering of the Kazakh people, and the story of the last play continues with the fact that the nation, which did not tolerate such humiliation, put its head to death and killed the soldiers of the White Army.

Saken Seifullin published in 1928 in issues 3, 4 of the magazine "New literature" "What is El Kurgan?". Aimaurov criticizes that this play combines the rich and working people in the country and also evaluates the ideological and content aspects of this play mainly from the point of view of Soviet ideology. In reality, Zhusupbek Aimaurov's play "*El Kurgan*" is a dramatic work that depicts the political realities of Kazakh society in the early twentieth century, a turbulent period in the nation's history.

In 1930, the main committee for the production of the people's Commissariat of Education Zh. Aimaurov's play "*Sherniyaz*", which was published as a separate book in Semipalatinsk in 1926, was ideologically and politically unsuitable for staging on the stage of the Soviet theater [CSA RK. F. 81. K. 2. C.25. P. 42]. During this period, the Alash intelligence was persecuted as "Enemies of the people". So, the reason for the ban on the stage of the play "*Sherniyaz*" by the successor of the ideology of Alash Zh. Aimaurov, which accurately reflects the suffering that befell the Kazakh people during the Civil War, is clear. This play by Aimaurov at the time of the opening of the Kazakh state theater (1926), according to the results of the competition announced by the people's Commissariat of Education, won the second place among 32 plays. The play is written in verse. The play highlights the consequences of the Civil War, which complicated the political situation in Kazakhstan and seriously aggravated the life of the local population.

In summary, it was then that the class principle prevailed in literature and art that Aimaurov, who wrote a work of such content, is distinguished by his freedom of thought and courage.

"We will create a real theater of the nation. But he must be too cynical... European culture has made our throats stretch, what are you doing? If we do not imitate, where do we get the name "theater"? What Kazakh grandfather created the theater?" [Aimaurov, 1926] wrote Zh. Aimaurov. Perhaps for this reason, he was engaged in the translation of several works from Russian drama into Kazakh. For example, he translated the plays of A.S. Pushkin "*The stone guest*", "*The Miser Knight*". The first translation was published in Tashkent in 1927 by the Kunshygyz publishing house as a separate booklet. And the subsequent 3-curtain translation was also released this year as a separate booklet and was also staged at the Kazakh theater.

Zhusupbek Aimaurov when studying Zhusupbek's work paid special attention to the reflection of the national idea in his works. In particular, in the novels "*Kartkozha*", "*Akbilek*" and the story "*Kunikey's fault*", the dramatic works "*Nation's defender*", "*Sherniyaz*", "*Kanapiya and Sharbanu*" the issues of national destiny, the future of the country, freedom and spiritual renewal were widely reflected. These works, reflecting the political and social situation of Kazakh society at the beginning of XX century, served to awaken the national consciousness of the people.

The national idea in Zh. Aimaurov's works is recognized primarily by showing the historical destiny of the people, their spiritual essence and their aspiration for a free life. The hero Alash glorifies that the future of the nation is in the hands of educated, conscious citizens who responsibly approach the fate of the country. His characters put the needs and aspirations of the people above their personal interests. Through this, the writer closely links the national interest and the fate of the individual.

The novel "*Kartkozha*" described the difficult life of the Kazakh people before and after the revolution, the consequences of colonial oppression, and the social inequality of the people. One of the main ideas in the novel is the need for education and enlightenment to change the fate of the people. The national idea was presented in connection with the fate of women in the novel "*Akbilek*". Akbilek's image symbolizes the efforts of Kazakh society to renew, survive and strive forward, despite historical upheavals. The novel considers the issue of women's equality as an integral part of national revival.

In his plays, Zh. Aimaurov put the ideas of national unity, national consciousness, justice and freedom at the forefront. Through the conflicts between the characters, social contradictions in society and the issues of protecting national interests were raised.

In general, the national idea in Zhusupbek Aimaurov's works is not limited only to the concept of political independence. It includes such important values as the spiritual freedom of the people, the preservation of national culture, the pursuit of knowledge and science, and the formation of historical consciousness. Therefore, the artistic heritage of Zhusupbek Aimaurov is not only an artistic example of the national idea in Kazakh literature, but also a spiritual phenomenon that contributed to the nation's self-awareness, preservation of historical memory and a confident look to the future. His works are still valued today as an important literary heritage that glorifies national values and strengthens national consciousness.

Conclusion. Kazakh literature at the beginning of XX century is an artistic chronicle of the most important period, which spoke about the fate of the nation and the future of the country. The Kazakh intelligence of this era, including Zhusipbek Aimaurov, viewed literature as a means of uniting the nation and awakening the spirit. The problem of the nation in the writer's works is closely related to historical reality, represented by deep ideological and artistic content.

In the course of the study, the methods of artistic expression of such problems as national consciousness, the consequences of colonial oppression, social inequality, spiritual revival in the works of Zhusipbek Aimaurov "Kartkozha", "Akbiyek", "Kunikey Plain" were analyzed. In addition, the writer's journalistic works showed that he is a clear reflection of his views on the preservation of national identity, appeal to enlightenment and social justice.

The consequences of colonial oppression are seen in these works not only as a historical backdrop, but also as a direct cause of human psychological distress and social inequality. The injustice of the power system in society, the lack of protection for vulnerable groups, the weakening of national values - all this is transformed into concrete artistic details through the fate of the characters.

The idea of spiritual renewal is realized in Zh. Aimaurov's works through knowledge, consciousness, and moral responsibility. His characters often awaken through difficult experiences and turn to new values. This is a reflection of the enlightened concept of the figure. That is, national renewal is interpreted not as a change coming from the outside, but as a process that begins with the internal spiritual evolution of a person. Zh. Aimaurov's works became a complex artistic and ideological model that explains the historical development of the nation through the fate of an individual. In this model, national consciousness, colonial experience, social inequality, and spiritual renewal are seen as four main concepts that are interconnected. In conclusion, Zhusupbek Aimaurov's work is a phenomenon that deeply revealed the national idea in Kazakh literature on an artistic and scientific level. Therefore, Zhusipbek Aimaurov's work is a unique phenomenon that has managed to raise the problem of the nation not only at the artistic level, but also from a deep socio-philosophical point of view. His works reflect the national interest, the responsibility of the individual to the nation and the continuity of historical consciousness. Thus, the works of Zhusupbek Aimaurov scientifically reveal the early twentieth-century Kazakh intelligentsia's struggle to revive national spirit, as well as the artistic representation of the country's political and social realities. This study helps to gain a deeper understanding of the role and significance of Kazakh literature in the history of the nation.

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