

Словом, автобиографические мотивы в повести Ч. Айтматова представляют собой форму художественной интерпретации событий из жизни писателя и способ самоизображения.

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6.5 Актуальные вопросы иностранной филологии (английский, французский, немецкий, китайский)

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THE FATE OF THE WOMAN IN Th.DREISER'S WORKS

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The idea of women's and men's equality, which became widespread among the American public in the second half of the XIX century, found its expression in the feminist movement. T.Dreisers ideology tried to "restore value to those distinctive features of women that often seem undervalued", considered "the differences between men and women not only in terms of biology, but also from a psychological, cultural and historical point of view". During this period, a new type of essay appeared in the press – bold, experimental and innovative: in them, the authors dealt with the topics such as marital dissatisfaction, female sexuality, and the literary and artistic aspirations of women (marital discontent, female sexuality and the literary and artistic aspirations of women).

As one of the dominant themes of American literature of the late 19th and early 20th centuries, researchers rightly consider the "women's theme" as "the key to understanding the place of women in society, their role in social progress, and clarifying the typicality and specifics of the issue of their rights and freedoms." During this period, the image of a "new woman" appeared on the pages of periodicals, about which L. Vitman wrote, appearing more and more often in works of art: "... this is a woman with an unlimited personality who seeks to throw off all the prohibitions imposed on her society, and is constantly looking for new opportunities." The American historian S. Evans also points to the last decades of the 19th century, emphasizing that "during this period, two new social types of women arose: the "new woman" of the middle class and the "working girl." Whose individuality

marked the transition from the Victorian culture of the common home to the modern "the side of independence, entertainment and consumption." The clearest evidence of the change among women was the emergence of an educated, often unmarried, independent "new woman." From the point of view of the struggle for equality, artists played an important role, for example, the artist Charles Dana Gibson at the end of the 19th century portrayed a "new woman" in his painting "Reason for being late for dinner" (1912): it depicts a girl painting a visiting policeman that "reflected the desire of young women to express themselves through art." Artists not only depicted the "new woman", but also formed a new way of thinking by the example of their own lives. During this period, about 88% of the subscribers to 11,000 magazines and periodicals were women; when women entered the artist community, publishers hired them to create illustrations that depicted the world from the perspective of the woman herself. The fate of one of these women was depicted by Th. Dreiser in the collection of short stories "A Gallery of Women" (1929). A significant number of works written in the United States in 1870–1910s, indicates that American prose writers felt the need to show the process of becoming a "new woman", the evolution of her life attitudes. They depict the way of life of the heroines, focusing on the changing role functions of women in the American society of the late XIX–early XX centuries. Since this period the most evident changes in different spheres of society: on the cultural (change of norms and values, associated with the image of a woman and her behavior), institutional (in the field of family, work, education), interpersonal (in the field of relations between men and women) levels. Most of the research works on the "women's theme" or the theme of feminism in Dreiser's works are devoted to the novels "Sister Kerry" and "Jenny". E.V. Yershova notes that Kerry's interest in such things as clothing, restaurants, entertainment and everything related to luxury "represents a consumer society, and a large metropolis is a desirable place for the consumer."». E. A. Morozkina holds a similar opinion, comparing the images of Kerry and Jenny: the researcher claims that "in Kerry, instinctive egoistic aspirations prevail, and in Jenny, instinctive kindness, empathy, compassion". This perception of images is true, but scientists miss an important aspect: both heroines can be attributed to the type of "new woman". In the end, Jenny and Kerry become independent and to some extent self-sufficient individuals, neither of them is obliged to look for a husband in order to have a livelihood, not she must be a mother (although everyone has their own point of view on this). Their way of life is rather reprehensible, because it is unusual for the society described by the author, however, in creating their images, Dreiser very accurately reflected the gender trends prevailing in American society. His first novels were considered obscene, they were actively criticized, but the subject of the writer's study was not only freedom for women, but also emancipation from outdated Victorian views on life in a broad sense. Writers like Th. Dreiser and E. Wharton, "artfully satirized the upper-class obsession with propriety, revealing a welcome levity and reflexivity about social .In the novel "Genius" by Th. Dreiser the issue of freedom of choice is connected with the female theme, the theme of feminism: do women have rights, what are they capable of and what is expected of them by society? To answer these questions, we can analyze the imaginative system of the novel, namely, by referring to the type of the hero-artist, in this case, a woman-artist. This type can include several heroines: the model-Ruby character of the XIX century, a woman without rights in the world of men.

The most interesting from the point of view of the study are the images of Christina Channing and Miriam Finch, they are "women of the new age, ready to fight against public opinion and eager for complete freedom, including moral freedom". These characters are a kind of "invariants of the image of the main character" and, although the images of the artists are more schematic, their appearance in the novel allows you to get an idea of Dreiser's views on the problem of freedom of choice of a creative person, if such a person is a woman. So, how does the writer see the fate of the artist in America at the beginning of the twentieth century? The first to appear before the reader is the sculptor Miriam Finch: "Her refined speech and manners immediately revealed her artistic nature»». Introducing the heroine, the author refers to such details of the portrait as the costume, which says a lot about the character's

personality: "Miriam dressed with a noble simplicity that distinguished her from others. She had little regard for fashion, but all her clothes were surprisingly becoming to her; one might say that «When she ordered dresses, she saw in herself as if a certain artistic whole, harmoniously combining individual requests with the requirements of the surrounding world». The portrait allows us to draw a conclusion about Miriam's social status: Kenny, journalist-Norma Whitmore, sculptor-Miriam Finch , opera singer – Christina Channing. Each of them faces the problem of freedom of choice, and each needs to decide what is more important: their own ambitions and desires or the socially encouraged role of a wife and mother. It is worth noting that for creativity and the worldview of Th. Dreiser is characterized by the use of the concept of "artist" in the broad sense of the word. By artist, the writer means an active person who sees the beauty of the world around him and is able to make other people see this beauty.

Not all of these female characters are equally important for the development of the plot, for example, Ruby is a supporting character, and Norma Whitmore is an episodic character. Nevertheless, they play a significant role in revealing the image of the main character-an aspiring artist Eugene Whitl. Ruby helps him get involved in the art world of Chicago. Compared to the other heroines involved in the art world, she is not free, because she has not received an education, and Eugene quickly loses interest in her. Norma Whitmore, as a fan of Eugene's painting, becomes, in modern terms, his advertising agent, making the aspiring artist an active participant in the creative life of New York. Eugene has only a friendly relationship with her, so she quickly disappears from the narrator's field of view. However, a less new Norm remains one of the examples of a "woman" both in the mind of the protagonist and in the mind of the reader, while Ruby, on the one hand, is more likely, on the one hand, she is an educated woman, a creative person, she even perceives her appearance and thinks like an artist , on the other hand, as a narrator, this woman is not destined to be a mother, most likely a wife, therefore for Eugene - the object of her admiration - Miriam Finch, soon everything remains a friend, since the radiance of her youth has already left her .. The reasons for such a sad situation are hidden in the past of the heroine: Miriam, who devoted her life to art, was so protected by her parents in her youth that she did not have the opportunity to fall in love and never risked. Her parents were "typical Midwesterners," which meant they weren't the most sophisticated people, nor did they share Miriam's passion for art. Convinced of the pernicious influence of the artistic environment, the heroine's mother, "a woman with an iron will," constantly accompanied her in London, Berlin and Paris - wherever her daughter studied. The emergence of her own views and tastes created friction in the family, later ruthless control and even pushed the girl to open rebellion: she had to set rigid boundaries in relations with her parents, which was facilitated by her career success.

Thus, becoming a "new woman", a successful artist, the heroine achieved professional success, but continued to dream of personal happiness, which could only be an extraordinary man. "Her ideal of a lover was partly influenced by Greek poetry and sculpture ... It was an elusive ideal, especially for a woman in her thirties, but why not dream?" The third irony of the author emphasizes the futility of Miriam's dreams. The social framework in which the parents placed the heroine led to the fact that, being a perfect artist and an outstanding personality, she is unhappy .

Christina Channing represents a completely different type of female artist: in her youth, her freedom was not restricted, and in her twenty-seven years (when Eugene meets her) she has not yet achieved great success, but, like the main character, she is confident in her abilities and still strives for fame. The images of the heroines are compared not only by the narrator (which is confirmed by the composition of the novel: women appear almost simultaneously, then the narrative about them alternates in several chapters), but also the main character, while noticing the significant differences in their personalities. The narrator notes that the heroine, like Eugene, is carried away by the dream of true love, but first of all cares about her future and career as a singer. In this she is more like Eugene than other heroes. This similarity is emphasized by the author with the help of associations and colors in the clothing of the characters: Angela in Eugene's mind is associated with white and blue, Miriam's

portrait is described in brown tones, Christina most often wears black and red: "She received them, dressed in a smooth black velvet dress trimmed with red. It reminded Eugene of the dress he'd first seen Ruby in. The beauty of the young singer struck him. "Indeed, red and black colors predominate in the clothes of Ruby and Christina, in addition, in the painting of the hero: he mainly uses contrasting white and black colors, diluting them with one more bright, for example, red. For the artist Eugene Whitl's colors are the colors of life itself, active, rich, and fast. Attention to the costume, its details and colors brings the writer closer to the Russian classic A.P. Chekhov: color in Dreiser's novel also manifests itself in intertextual connections. As a detail of a costume, black color appears in the portrait of one hero, passes into another and retains its semantics, as if "pulling" the previously fixed meanings, realizing them in a new image. Eugene considers Christina carefree, and all the decisions she makes are easy, but it seems easy. She talks a lot about the possibility of having a family and a successful career at the same time, but comes to the conclusion that this is impossible: "You can't live an ordinary life and remain faithful to art». Unlike Eugene, who has no knowledge of music or the music industry, Christina "knew almost certainly that success on the opera stage – and even more so the chances of brilliant success abroad - for an aspiring singer depends heavily on some kind of connection. Using inappropriate direct speech that conveys the thoughts of the heroine, the author reveals his own negative attitude to this problem. Christina formulates a semblance of a theory: how should people of art treat their family and friends ? marriage; notes that women, unlike male artists, are put in a more difficult position, as they have to think about what their parents and the public will say. The heroine deliberately refuses to marry for the sake of a career, despite the opinion of her lover – as the narrator notes, Eugene was amazed by her decision, because he was ready to marry her. Christina finds herself in a more difficult position than Miriam Finch, since at the time of meeting with Eugene she can still count on a successful match, while either refusing or continuing her career. According to the Canadian researcher A. Gammel, in "Genius" for a woman, the opportunity to be an artist is still not available. Christina Channing disappears from the attention of the narrator as soon as her relationship with Eugene is over", which, in turn, is a confirmation of the secondary nature of her image. From the point of view of the researcher, Christina is not a "genius", this word is correlated only with the image of Eugene. This point of view seems to be unfair both in relation to female images in the novel and in relation to the worldview of the writer himself, who sought to create images of strong and talented women. Kristina is an artist whose main value is her voice: "Her voice, rich and rich contralto, had an expressiveness and depth that gave warmth to even the most fervent songs of her repertoire." Her skill as a singer and her future success are presented by the narrator as a fact and are, in fact, a matter of time: "Kristina was already well known in musical circles and recognized that she was worthy to sing on the opera stage, so that her future success was more a matter of luck than merit. "Miriam Finch, too late to recognize the need for informed choice, is a conformist hero. Causal relationships of the formation of her personality Dreiser presents as a naturalist writer, showing the strong influence of environment and heredity in the formation of personality: while the heroine's mother decided how she should behave, Miriam became an adult intellectual with a weak will, while Christina Channing was lucky to have a family that didn't stifle her independence. Therefore, Christina is of a nonconformist: she decides to give up sincere love, so that feelings do not prevent her from achieving her main goal. With the main character, she shares an understanding of success according to the canon of the American dream: Kristina wants to achieve worldwide fame and sing at the best venues in America and Europe, for which she is ready to sacrifice my own moral principles. Her choice, conscious and irrevocable, leads to the desired result, making her a vivid example of the "new woman". It is worth noting that the problem of freedom of choice for the male artists in the novel has a different angle: there is no need for them to choose between love and art. Later, in the collection of short stories "Gallery of Women", Th.Dreiser will again turn to the "women's theme" and the related problem of freedom of choice. At a new stage of creativity, the writer captures the changes in society that allow us

to talk about greater freedom for women. In the book of 1929 Dreiser created images of strong women, some of them, like the heroines of "Genius", were artists; their author has given them great opportunities and rights that allow them to note the progress in the issue of women's emancipation.

In conclusion, we note that in the composition of the novel "Genius" a special place is occupied by the images of artists, including women-artists. Being of absolute interest to researchers in connection with the study of the problem-thematic complex of the novel and the features of the composition, these images allow us to draw conclusions about the writer's views on art. The artist, as Th. Dreiser often pointed out, should be free to express himself, which was not applicable to a woman born in the century before last. In the images of Miriam Finch and Christina Channing, the author embodied not only his idea of the place of a female artist in contemporary American society, but also reflected his hopes for future changes that will allow young and talented artists, including women, to find their place in the US art scene. Dreiser's desire to be as accurate as possible in all the details is also evidenced by his use of his early essays when writing "Sister Kerry", from which he borrows some everyday sketches - when working on the novel, he relied not only on his everyday experience, but also on the rich literary and journalistic experience.

Literature

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КОРОНАВИРУСТЫҚ ПАНДЕМИЯ КЕЗІНДЕ ҚАШЫҚТЫҚТАН ОҚЫТУ КЕЗІНДЕ АҚПАРАТТЫҚ ОҚЫТУ ҚҰРАЛДАРЫ МЕН ТЕХНОЛОГИЯЛАРДЫ ПАЙДАЛАНУДЫҢ ДЕНСАУЛЫҚ САҚТАУ АСПЕКТІСІ

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Коронавирустық пандемия жағдайында 2020-2021 жылдардағы қашықтықтан оқыту мен болашақ бетпе-бет білім беру процесінде денсаулық сақтау технологиялары ерекше маңызға ие. Егер сіз ковид-19 пандемиясы кезіндегі оқу процесі туралы бұқаралық ақпарат құралдарында және мерзімді басылымдарда жарияланымдарға шолу жүргізсеңіз, онда мақалалардың едәуір бөлігі білім беру процесіне қатысушылардың физикалық, моральдық және эмоционалдық шаршау проблемаларына арналғанын байқауыңызға болады. [1], [2] Бұл ішінара білім беру