

**TRANSLATION INTO KAZAKH LANGUAGE
OF WOMEN'S IMAGE IN CH. AITMATOV'S WORKS**

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Abstract: *The professional translator Kalzhan Nurmakhanov did not just translated the Kyrgyz writer Chinghiz Aitmatov's works, and turned into the spiritual well – being of the Kazakh people, but also strengthened literary ties between the two countries. The article investigated the translated into Kazakh three of Chinghiz Aitmatov's works; the woman's image in these three works have been compared with their original, accuracy of the translation, and methods and techniques used by the author to convey the idea. The author ascertained that in translation psychology of each character and mood have been interpreted according to Kazakh concept and the original text rhythm and storyline have been preserved. Moreover, lexical transformations used by the translator have been analyzed.*

Keywords: Turkic literature, literary translation, generalization, concretization, writer, translator, parallelism, composition.

The creative work of Chingiz Aitmatov, a prominent Kyrgyz writer has a unique place in the world literature and has been recognized worldwide in the twentieth century. His works were translated into 191 languages and spread over 40 million copies. The works of Ch. Aitmatov have been re-published and translated by request of Kazakh readers. Chinghiz Aitmatov's creative work attracted the attention of many scientists and writers, and literary scholars, more than 100 articles about his creative work have been published in the newspapers and magazines, monography studies have been printed as well. All of this shows that Ch. Aitmatov is acknowledged as one of the greatest Asian writers in the world literature and became known as “Human's Aitmatov”.

If we consider any of his works they are notable for reflecting the actual issues of humanity and showing the unique system of spiritual and moral ideas. The priority of interest to Ch. Aitmatov's works is the relevance of the problems raised in the works of the writer at any period. The works of Ch. Aitmatov have become the Kazakh compositions as a result of works of translators. Especially, translator, literary scholar K. Nurmakhanov, who

speaks Kyrgyz fluently, translated Ch. Aitmatov's works directly from the original into the Kazakh language and became a spiritual link between the two countries. As a result of the creative relationships between K. Nurmahanov and Ch. Aitmatov internal relations of the two literature have been strengthened.

“Kalzhan is a person who has been Ch. Aitmatov's friend in Kazakhstan and expressed his positive opinions about his creativity. While studying at the M. Gorky Literature Institute Kalzhan got acquainted with Chinghiz, liked his writing and he made it possible for Chinghiz to meet the great Mukhtar Aueзов”¹. M. Aueзов highly appreciated Ch. Aitmatov's story “Jamila”, promoted it and contributed on its entering the world arena. Therefore, there is a basis to say that K. Nurmakhanov has a good reason to recognize Ch. Aitmatov's writing talent. He not only translated Ch. Aitmatov's works “Face to face”, “Bird's Path” and “The first teacher”, but also presented the play “You are my dreaming song” on the basis of the story “Jamila”. Ch. Aitmatov expressed his gratitude to the performance that was favourable to everyone. Initially this work was called “A melody”. It was evident from the writer's and translator's notes that it was changed to “Jamila” by K. Nurmanhanov's proposal.

“Dear Comrade Nurmakhanov. I apologize for not answering you right away. The reason is that the book “Jamila” wasn't published in Kyrgyz language. Our story is called “A melody”, in Russian “Napev”. I am sending you my manuscript. The title of the story depends on you. We'll agree however you translate. I am also sending you the story “Face to Face”, it was published in the magazine “October”. If it's not difficult for you, please read it and give feedback”. With warmest regards. In general, from the letters of Ch. Aitmatov² one can observe authorship belief, friendship words and respect to K. Nurmanhanov.

«Сениң хатыңды алып, Қалжан тууганым, мурды жооп кечиктиргеним учун катуу уяткер болдум. Ал элин жал-жагдай, ичтериң жакшыбы? Жакшы болушуна тилектешимин. Сенин жазган кабарлариң мени кубантып жатат. Келечекте да ушундай көмөктөш-канатташ болулу, – ак бидайдын камырындай жуурулган элемеспизби! Москвадын чыккан китепчелеримди («Жамайла» да «Огонекта» өзуча басылып чикты) сага атап жиберейин деген ниетим бар эле, бирок азыр колумда жок болуп жатат. Колума тисе эле почтого салып жиберем. Илчерки кишилердин өзү менен айтканда, Қалжан досум, өзүңду кудайга тапшырдым да, «Жамыйла» менен «Бетме-бетти» сага тапшырдым. Айтоор, жарыкка чыгарарсың деген ишенимим бар...» Кош, кабарыңды күтом. Чынгыз. 9/IV.

¹ T. Kakishev, *Eagle with cranberries. (Memories about K. Nurmakhanov)*, Education, Almaty, 2007.

² Ch. Aitmatov, *Jamila*, Writer, Almaty, 2005.

The two letters above prove that Ch. Aimatov gave his works into Kazakh “Jamila”, “Bird’s path” and “Face to face” to Kalzhan Nurmakhanov to translate.” We consider how the woman's image has been reflected in the works translated by K. Nurmakhanov in our paper.

Methodology

The works of Ch. Aitmatov are an extremely complex object for translation, analysis and interpretation. The study of the problems of translation of a world writer into Turkic languages is still ongoing and is of great interest in translation theory and literature. In order to achieve the goals and objectives of our paper historical-comparative, functional and comparative analysis methods were used to analyze original texts and literary texts according to the scientific and theoretical principles of translation. Scientific- theoretical objectives of literary translation have been analyzed, comparisons, systematization, summarization and conclusion methods were used.

V. Komissarov “The main goal of any work is to achieve a certain aesthetic impact, creating a literary image. Such an aesthetic orientation distinguishes literary speech from other acts of speech communication, whose informative content is primary, self-worth” stated that in literary translation one should influence readers aesthetically and give the original information directly³. From this point of view, K. Nurmakhanov in spite of the complexity of the story translated the national feature and literary content in the work equally with the original. According to Fedorov, “The translator should not only know the history of literature, but also he should know the history of the creativity of the author”⁴. His words are not heard only Russian translation studies, but also Kazakh translation studies. In addition to acquaintance with Ch. Aitmatov's creative work K. Nurmakhanov mastered deeply his natural stand, creative skills, methods of expressing his ideas in the work, the system of creating the image, style-linguistic features, and he gave accurately content, semantic-stylistic and functional information in the translation.

Results and discussion

It is impossible to dwell on Ch. Aitmatov's creative work while talking about woman’s image in literature. One of the main features appropriate to the prominent writer's work is use of woman’s image being simple, hard-working, overcoming obstacles, with high spirit skillfully from the literary-aesthetic point of view. elegantly used, elegant, hardworking, spirit of women. Human being is a unique phenomenon. Human being is a unique creation. Human being is a

³ V. Komissarov, *Theory of translation*, Higher school, Moscow, 1990.

⁴ A. Fedorov, *General theory of translation*, Soviet writer, Moscow, 1990.

phenomenon. A woman is a person who is intensely adorable, desired from the birth by a human being and a symbol of beauty from her blood and soul. The woman's image in the works of the writer is also pleasing to your soul and touches your heart. Their strong character, which overcomes any difficulties on the way of life, their unique nature, and literary reflecting power attract you.

It is well – known in the world literature history the terms such as Women of Turgenev's women", "Wives of Auezov's women", "Balzak's young ladies". Shakespeare, Goethe, L.N. Tolstoy, A.S. Pushkin, Yu.Lermontov, M.Gorky, and Ch. Aitmatov, who praised, honored and considered as high minded women, skillfully described the image of a strong person focused at courage, revenge, despair, sacrifice and love feelings. N. Usacheva wrote: "The literary ideal of the Madonna is found in two forms: the guardian angel of the hearth, the mother, gently holding the baby or breastfeeding the baby. ... And the second type of Madonna: the lady, secular beauty, in the radiance of her inaccessibility, mystery, fragility, refinement, refinement and arrogance: useless moth of dreams of poets, she does not live, but poses, being an eternal example of the "genius of pure beauty"⁵. Woman's souls, her secret world, which have been thematic for many literary works with their mysterious nature, delicacy have been deeply rooted in the literary world for centuries.

Seyde, Tolganai, and Jamila are pictured in high literary form. The writer is aimed at reflecting equally all his gratitude, pride, amazement and sorrow to woman's image in his literary work. The main thing is to create a women's gallery, which is characterized by a high degree of heroism and strong character during the war. K. Nurmakhanov, who translated Ch. Aitmatov's "Bird's Path" wrote: "Chinghiz is a simple writer. His simplicity is that he could find the great value from everyday life and could describe them as on Chinghiz. He seeks wisdom from person's simplicity. An example of this is the story of "Bird's Path"⁶. The translator must deeply know the language, traditions, habits of life, and psychology of the translated people and then he understands author's ideas in order to succeed in the translation. From this point of view, K. Nurmakhanov's translations are as authentic. This is because the interpretation of the translator, who speaks fluent Kyrgyz language, is familiar with their mentality, is close to the point of view and easy to understand.

When you read the story "The Bird's Path," the story of a village, which had suffered from the war, has come to our imagination. The main motive behind the war is the tragedy of war. The story is about the great moral qualities and spiritual power of the mother. The author reflects the hard work of the orphans and widows; one of them lost her husband, another one lost her father leaving the events through the dialogue Earth- mother and woman –

⁵ N. Usacheva, *Everyone: the status, destiny and image in the culture*, Science, Almaty, 1994.

⁶ T. Abdrakhmanov, *New age in the blue*, GGFM, Almaty, 1969.

mother. Tolganay is a collection of mothers' image who have suffered from the war. One can name Tolganay and Earth – mother a lyrical hero. Academician Z. Akhmetov talking about the specifics of lyrical works, said: "The lyrical hero's thoughts and fates are deeply depicted in the dreams and expectations of his time, the more he becomes a great figure, the more prominent representative of the epoch" is⁷. Thus the writer combines pain and sorrow of the war fires and spreads the bitter truths of the unfair battlefield.

It is known that mythological images emerged from the ancient Turkic people pray on nature He prayed and respected that "God is Sky, Umay is Earth mother". The use of such mythical images as a poetic approach is characteristic to Ch. Aitmatov's style. "The artist always keeps a deep understanding of the mythic legends with a high level of content," V.V. Agenosov literary critic says⁸: "Thus, "Earth – mother" is a literary image based on the national outlook". The writer deeply ingrained the content of the work by introducing the fate of the country and the land with the method of parallelism in the theory of literature. He concretizes by monologues making the Earth talk that the war is bitterness not only for human being, but also for the nature.

"O mankind, people who live in the four corners of the world, what is your demand? I'm Earth, I am common for all human beings, and you do not have to argue because of me, I need unity! You have to work! If you give up a piece of grain, I'll give you hundred grains, I you leave a bush, I'll make it chinar, if you plant, I'll turn it into a garden, if you grow cattle, I will be grass, if you build a house, I'll be a fence, you your generations grow, I'll be a house for you. I will not go down, I will not be sad, and I am broad and I am enough for everyone"⁹ is the main motive of the work. The author means that land disputes can lead to war and bloodshed because of human corruption, loss of unity, solidarity and self-denial. The writer was aiming at showing the days off the war, not the battlefield in the war years. The way of informing the story is a dialogue. Dialogue is turned into the text and builds a discourse. "Discourse is a broad, complex structure. It is characterized by pragmatic, cognitive, ethno linguistic, cultural, social, mental, psychological and semantic features. They help make the dialogue more meaningful, important and understandable"¹⁰.

The work, starting with the dialogue between the two mothers, attracts the reader at once. The author reflects the image of the granny, whose son died in the war, and his daughter-in-law became pregnant by a single man in the village, but she died after her birth, and the granny called him "her grandson"

⁷ Z. Akhmetov, *Dictionary of literary terms*, Writer, Almaty, 1996.

⁸ V.V. Agenosov, *The Soviet philosophical novel*, Prometei, Moscow, 1989.

⁹ Ch. Aitmatov, *Collection of works. 5 volumes*, Forum, Bishkek, 1999.

¹⁰ B. Kaliuly, *New areas of linguistics: concept, pragmatics, discourse*, Institute of the State Language Development, Almaty, 2012.

and brought him up. The writer describes the feeling of the grandmother that did not know how to tell the truth, although she told him that his father died in the war. The author represented this complicated problem through the dialogue of Human Mother and Earth Mother. Of course, this approach makes the reader fascinate and leads forward. Let's take a look at the original of this dialogue.

«- Билем. Келеринді күтпін жаткам, Толгоной. Бұл жолу сен баланы да ээрчите келмек эмес белең?

- Ооба. Бирок бул сапар да жалгыз келдим.

- Демек, сен ага эчтеке айткан эмес экенсиң да, Толгонай.

- Жок, айталбадым.

- Айтор, эртеби-кечпи, акыры бир күнү ал угат да, Толгонай. Элдин арасында оозу бош бирөө-жарым жок дейсиңби?

- Аның чын. Эртеби-кечпи, акыры бир күнү билет. Аркы-теркини түшүп тургандай чоңотуп да калды өзү. Бирок мен үчүн ал дагы эле чалагайым бала сияктанат. Корком, балалык кылып, өткөн-кеткенди туура түшүнүлбай, ичи сууп калабы деп аярлайм...»¹¹.

The translation is exactly the same as the original. The idea of this dialogue is, “How can a child feel when he knows that his father is not Kасым? Does he understand that he found himself in such a difficult situation as a result of the war? “K. Nurmakhanov used the phraseological unit in the dialogue: “No, I could not tell”: “No, my mouth did not go”, to make the reader aware that there was a serious impact on the child. Thus, the translator is intended to provide the reader with an idea. In the Kazakh version he used transformation approaches of translation such as: concretization, generalization methods.

There is a big meaning of the story that called “The Path of the Bird”. Describing the sequence of bird's path on the sky, the author points out Tolganay's dream “If Subankul was a big sower” did not come true because of war. «Саманчынын жолу ааламдын бир четинен экинчи четине керилип жаткан кези экен Субанкулдун айткандары эсиме түшүп, кыялымда асмандын ошол күмүш жолу менен кандайдыр бир зор дыйкан кере кучак саман көтөрүп өткөн экен го, анын мол кучагынан себеленип түшкөн дан, топон береке төгүлгөн из чубатып кеткен турбайбы»¹².

Let's look at the translation: «Bird's path lasted from one edge to another edge of the world. I remembered what Subankul's words meant, and in my imagination, there was a glimpse of the sky, silver slippers, and a huge straw of wheat, and it was a huge trace of grains and stems»¹³. This sentence is a

¹¹ Ch. Aitmatov, *Jamila*, Writer, Almaty, 2005.

¹² Ch. Aitmatov, *Jamila*, Writer, Almaty, 2005.

¹³ Ch. Aitmatov, *Collection of works. 5 volumes*, Forum, Bishkek, 1999.

linguistic merit. K. Nurmakhanov accurately provided the original situation without any abbreviations and preserved the textual structure of the text. Generally, the syntactic works of the works are in agreement. Let's look at the following dialogue. A woman who has revealed the secret to her mother-in-law encourages and inspires her mother: «Толгонай, сабыр кыл, жүрөгүңдү токтотуп алчы. Антте, өзүңдү аясаң боло... Жүрөгүңдун ар бир сокконун сактасаң боло. Мойнуңдагы милдетти унуттуңбу?»¹⁴.

In Kazakh: «Tolganay, be patient, calm your heart. Don't do that, you should sorrow yourself... Keep every beat of your heart. Or have you forgotten your duty in your neck?»¹⁵. Lexical and semantic details of the original and translated dialogue are accurately authenticated. It is noted that in the Kazakh translation Ch. Aitmatov opened nature of national character by women's giving all her warmth and compassion to her children, tolerance, patience, tenderness that are characteristic to the eastern women. Hence, K. Nurmakhanov translated the image of Mother and the Earth – Mother in the “Bird's Path” at a high level.

Ch. Aitmatov, by describing the hard life of the Kirgiz winter place, shows the great love, and patriotism feelings to their motherland through the main character Seide's image. Generally, Ch. Aitmatov's story “Face to face” illustrates Ismayil's fugitive life, fled with an enemy and escaped from the midst of the war instead of defending his country. He cared for his own head, while Ishmael was hiding in the cave all day and stealing in the village at night. When he stole widow's cow and cut it, who was growing his baby alone, his wife Seide's throat struck her head and threw her into the ground. She was shocked at Ishmayil's work and was greatly offended by the fact that her husband stole the orphans' cattle.

The image of Ismayil and Seide is opened from the dialogues of them. You can clearly see that the dialogue heroes are different in their attitude to life, and one can see that two heroes' perceptions and levels of understanding of life are at two different levels. There is a paradoxical situation here. The paradox in the literary studies means (Greek Paradoxon – suddenly, unexpectedly) a contradictory idea that is contrary to conventional notion, drawing closer to the contradictory concepts in the literature, and is used to describe the idea in an unusual, surprising, sharp manner.

«Do not be tempted! Ismayil took her on her shoulders and shook her. “Do not teach me, you know!” If you are in trouble, be rude! At this point everybody is thinking of his life. If you die from hunger, someone will not put your breakfast in your pocket... Take it and cut it!.. Do not be fooled, take care of yourself!”¹⁶. He also knows what kind of person he is. Seide insisted on his

¹⁴ Ch. Aitmatov, *Jamila*, Writer, Almaty, 2005.

¹⁵ Ch. Aitmatov, *Collection of works. 5 volumes*, Forum, Bishkek, 1999.

¹⁶ Ch. Aitmatov, *Collection of works. 5 volumes*, Forum, Bishkek, 1999.

own amazement and said to herself: “But you are not like other people, you are a stranger...”¹⁷. Only one of the situations made him familiar to her. She was deeply upset that she was together with Ismayil. That is, the psychological affection that leads to personal laughter and seamlessly seizes the fugitive Ismayil in the reeds for the “noble qualities of a human being”. The author describes the place where Ismayil's whistle blows and sees Seide as follows: “Seide was like an asshole on the mountain. He felt like an insignificant hill in the foot of that great peak”¹⁸. Consequently, the author acknowledges the mistake of Ismayil and put him face to face with his wife Seide, and made admit his fault. There is also a way of dream in the composition.

Meanwhile, according to G. Piraliyeva's opinion, “dream in folklore serves as one-sided, one direction, so message, prediction, in literary prose dream method means image and a form of expression, attracting a hero in accordance with the legality of psychological life, and connecting the movements between sleep and the moment of awakening can be an indispensable tool for a deeper understanding of the psychological patterns of consciousness and behavior of the post-sleep of human being”¹⁹. Of course, it depends on the style of each writer. That is, everyone uses color for different purposes. Ch. Aitmatov dreamed of a psychological tension and a true picture. In K. Nurmakhanov's translation, this dream is interpreted in the original language. Meanwhile, the dream of Seide in Russian was reduced.

She saw Ismayil in her dream. Ismayil is building a house. Ismayil embraced Seide and nodded to his chest. Ishmael, who was wearing a soldier's uniform, came back from the army. Seine is overjoyed. Ismayil kissed her and switched off the flaming oil lamp. Seide, who was feeling joy, said: “I miss you, I miss you!” – she whispered into his ear ... At this time there was a strong wind and it took Ismayil away ... Seide followed him. When she Looked he was in the cave, there was a lot of snow around. Ismayil chewed the flesh of chickens with its legs and looked at Seide as if he was jealous for Seide. Seibel came to him and said, “Why are you so hungry? Enjoy everything, Ismayil!”

At this time, there was shouting from the other side and Baidaly was running in front of a large army and putting his gun as an arrow and he was thrown on the thorny wire. It was such a voice as if a heavy rainstorm shook the ground, and a large army took the body of Baidaly. Seide was frightened and hid further on the cave²⁰. The writer does not intend to aim reading the dream even though he stopped on dreaming. Seide was invited to the office after she saw Ismayil in her dream and was asked questions about her husband. That is why the author uses the term as a mere curiosity to the reader of the

¹⁷ Ch. Aitmatov, *Collection of works. 5 volumes*, Forum, Bishkek, 1999.

¹⁸ Ch. Aitmatov, *Jamila*, Writer, Almaty, 2005.

¹⁹ G. Piraliyeva, *Some problems of psychology in literary prose*, Alash, Almaty, 2003.

²⁰ Ch. Aitmatov, *Collection of works. 5 volumes*, Forum, Bishkek, 1999.

book, so it seems to him that he is deprived of human dignity, that is, Seide is the subject of life. Seide was in difficult situations, she lived a hard life but her consciousness was on high level.

In the theory of literary translation translator uses the word addition for the purpose of communication influence to the receiver. For example, in the original: «*Бетке чачыраган ылай да кеппи! Чачырай берсин, андан кишинин сулуулугу кемийт беле!*» is given this way. If we translate it directly, «what if dirt is thrown on the face. It may throw. Person's beauty will not lose because of the dirt!». In Kazakh it is translated: «*You can say that it is problem when the dirt is thrown at someone's face. It can be thrown. Person's face will not be disturbed?*». Translator uses the phrase “Water cleans everything” and added from his point of view, using 'Do not dispose of water' for the purpose of accustoming the character of the translator²¹. It is like saying, “Wounded and despised.”

During the work, Ismayil fled the army and betrayed his country. If we notice that K. Nurmakhanov by adding his words he presented the author's idea accurately and in the form of an idea of the author. Sometimes the Translator will reduce the original dimensions of the original lines. In the Kyrgyz language: «*Ырга жан дүйнөсү менен бериле түшкөн Сейде башын акрын өйдө көтөрүп, отурган-тургандарды айландыра карады. Айылдын сыртына ажыдаар келгенсин, ушул жерге чогулган жаштар, ошол жомоктогудай оп тарткан ажыдаар менен кармашууга камынгансин, эл менен коштошуп, ыйлаганы ыйлап, күлгөнү күлүп, бирок жалтыга келген кыйынды сен, мен дебей, бир ынтымакта бет алып, акыркы жолу ойноп-күлүп, бирине-бири жакшылык тилеп жаткандары Сейденин жүрөгүн ысытып, көңүлүн чалкытты. Колунан келсе ушуларды көкүрөгүн тосуп коргоп калбас беле. Кыялында ал азыр тура калып: «Силердей балдардан садага кетейин! Күлгүндөй чагыңарда эл-журттан ажырап, боздоп кетип бара жатасыңар! Мени кое бергилечи, силер үчүн мен эле барайын, мен эле өлүп берейин!» – дегиси бар. Бирок ошол замат Ысмайылга талкан тартып жеткириши керек экени ойго кылат этти. Ысыган көңүлү муздай түштү, көңүлү бузулуп, Сейде дагы да башын ылдый салды»²², – gives on this example, translator gives these lines in Kazakh language:*

At one point in the verse, Seide lifted his head slowly and looked at everybody with her eyes. This young man is very pleased with Seide's delight: there is no sadness in one of them. But at that moment, he was thinking that Ismayil should be brought to the brink. Seide, split into a side of the ball, fell down to the throats of his head and squeezed his head”²³. Although K. Nurmakhanov tries to narrow the way, he uses the method of psychological parallelism, which is used at the same time as the author. Though he was

²¹ Ch. Aitmatov, *Collection of works. 5 volumes*, Forum, Bishkek, 1999.

²² Ch. Aitmatov, *Jamila*, Writer, Almaty, 2005.

²³ Ch. Aitmatov, *Collection of works. 5 volumes*, Forum, Bishkek, 1999.

delighted with the enthusiasm and perseverance of young people in the preservation of the Motherland, at this moment she remembers Ismayil in the cave and got upset. Seide's heart was disturbed when the young people gathered outside the village to say goodbye to the countryside and say goodbye to each other, saying goodbye to their country, once crying, another time laughing, trying to bring the same burden together.

«Ошол замат нары күнөстө коргон таш куруп ойноп жаткан Тотойдун үч баласы шамыраңдашып, Қыйқырышып, биринен бири озо, тызгылдап жүгүрүп жөнөшөт.

– Ана Курмакем! Тигине!

– Атамдын каты!

– Атамдан кат келди!»²⁴.

K. Nurmakhanov said: “Three boys playing in the hot days in the steppe, in the middle of the day, had to run into the postmanship, hoping to hear the voice of their mother. They say, “I have received a letter from my dad”, and he was crying and screaming in the village”²⁵. “There is no sound of a humpbacked hump that is foggy in the hill,” says the word “peace of mind,” which means “compact” by means of compression. During the analysis of Ch. Aitmatov's works, we can see that the visual aids in the literature are: surprises, epitaphs and metaphors. “It is one of the other things to compare with something that is unknown to the public and to understand something incomprehensible, and to create a literary image, which is an image character,” says Z. Akhmetov. Of course, visual aids are characterized not only by poetry but also by prose. Each visualization tool tells the writer his own style.

The main objective of the translators is to define the objective meaning of each sentence in the interpretation of the original text, and to find analogues from the translated language and accurately identify the context. It is clear that there is no need to prove that the brilliant skills of this discipline are obvious. The reason is that the artwork is affecting the reader and the reader who enjoys it. The fact that the reader is never in a state of unhealthy reading of a piece of art is a sign that the author does not care. By means of this kind of artistic approach Ch. Aitmatov's main goal is to find a basic idea on the topic of his own, and to make a rational discovery. It should be noted that we are talking about the fact that in the translations of Ch. Aitmatov's book “Face to face” it is possible to identify the visual aids original in and compare them with the translation one should take into consideration that words and phrasological units are given.

In this essay, he is particularly talented in the literary landscape. Landscape is a beautiful image of nature in the literary work. In the literary work, the writer used as a literary thought, in his soul, using the image of the

²⁴ Ch. Aitmatov, *Jamila*, Writer, Almaty, 2005.

²⁵ Ch. Aitmatov, *Collection of works. 5 volumes*, Forum, Bishkek, 1999.

image-metaphorical nature, with a delicate nature. In the original «БҮГҮН КҮНГӨЙ-ТЕСКЕЙ ДЕБЕЙ ТЕГИЗ ҚАР ЖАМИНЫП», the translator says these lines «covering white blanket», «тоо боорлон ак боз кифеилт туман илең-салаң илжиит», “The tops of the mountains are covered in pale mist”, translates freely beyond the text. As we have seen, K. Nurmakhanov goes on creative freedom during the translation. Or, there is no misbehaving or stagnation in the sense that there is a betrayal or an adaptation to the Kazakh situation. This is due to the fact that the original is essentially the natural necessity of making it understandable in Kazakh.

Аталған аудармаларда ең бастысы ұлттық ерекшеліктер мен салт-сана, әдет-ғұрып, ұлттық психология мәселесіне ерекше көңіл бөлінгендігі бірден көзге ілінеді. Көркем туындының кез-келген кейіпкерінің бейнесі арқылы тек қырғыз халқына ғана тән түр-сипатты, мінездік ерекшеліктерді, ұғым мен түсініктерді, қоғамға деген көзқарастарды танып, білуімізге болады.

In these translations, it is immediately noticeable that special attention is given to national peculiarities and traditions, customs and national psychology. Through the image of any hero of the works, we can only recognize the characteristic, features, concepts and notions that are unique to the Kyrgyz people. Ch. Aitmatov is the author of the story “Face to face”, that is about the hard life of the Kyrgyz people in the Great Patriotic War. It is possible to say that the pictures of old-fashioned women in the village, who had been called up for the country, had been called to the mass fight, and the widows of the young men and women who were waiting for the end of their lives, and those who begged for their well-being.

It can be said that these statements were accurately preserved in the transcript of this epistle. The ambiguity and consistency of the interval of intercourse is the preservation of the whole work from one end to the next. An outstanding literary critic, academician Z. Akhmetov said: “The composition is the construction of literary works, the unity of the big and small parts of it, which is logically linked to each other in different ways. The construction of the work depends on the fact that the fragmentation of the individual parts of the head, parts, parts, and parts of the subject is appropriate”²⁶. It can be said that these statements were accurately preserved in the transcript of this epistle. The ambiguity and consistency of intercultural communication is preserved in a single whole from the beginning to the end, as it is to define the artistic level of the art²⁷.

²⁶ Z. Akhmetov, *Dictionary of literary terms*, Writer, Almaty, 1996.

²⁷ O.V. Chetverikova, D.A. Kovalchuk, A.A. Bezrukov, N.L. Fedchenko, L.V. Alexandrovich, “The poetic text as a form of language objectification of the semantic sphere of the word-painter”, in *Astra Salvensis*, 2019, no. 1, p. 91-99.

The name of Ch. Aitmatov was “Jamila”, which made the name of the world famous. Jamila in the “Jamila” story is too hot, expensive for the Kazakh readers. After all, he is a figurine-looking image taken out of real life. Jamil's daughters were a lot of people during the war years. Although he can fight for his love, the Kazakh guy is not only fascinated by Daniyarov's sincere love, but his optimistic faith in the great victory, his courageous character, and the spiritual wealth of his soul. Jamil's image is like a prototype of a Kyrgyz, a Kazakh woman, who has a common back home. Famous French writer Louis Aragon: “Jamila” is the most beautiful history of love in the land”²⁸.

In a year later, Jamila performed the novel to Western countries and translated into French. In general, “Jamila” has been translated into many other languages of the world. Jamila does not love her husband with love. Therefore, she did not wait for her husband to go to war, but ran away from Daniyar, his beloved man who had returned from war because of his disability. That is, Jamila struggles with the old traditions of the same period. Jamila is a brave and decisive girl. The work depicts the hard work and pictures of villagers during the war years, and Jamila's hard work is an example for rural people. He loves everyone around him. Both his mother and his brother suffered a lot from leaving. However, it is a typical image that Jamila has shown to others around her that she can fight for her happiness.

In general, we are looking at Ch. Aitmatov's works depict a wide range of stories about rural life, war and post-war era, simple work, life of business people, and difficulties. The interpreter deeply understood the original words, preserved the author's prestige, translating its influence. K. Nurmanhanov does not insist that the sentence structure is compulsory. If necessary, make a few clauses and narratives from one sentence of the author. But there is no such thing as a plethora of speech, and there are no banners that are not related to the original.

And it is clear that the author has saved some artists' dreams and emotional effects by word transposition, duplication, addition. In these translations, the most important thing is that the emphasis on national peculiarities and traditions, customs and national psychology is emphasized. Through the image of any character of the artworks, we can only recognize the characteristic, characteristic features, concepts and notions of the Kyrgyz people, and views on the society. In terms of voice and text rhythm, translations are a success. Because each word is obvious, the translator has not given any meaning to the meaning of the original text. Translator S. Aitmatov translated the works by saying that he has contributed to the deep and comprehensive presentation of the problem to the reader

²⁸ Louis Aragon, 2013, available at: <https://vesti.kg/obshchestvo/item/24677-lui-aragon-dzhamilya-%E2%80%93-samaya-krasivaya-istoriya-lyubvi-na-zemle>, accessed on 17.10.2020; M.M. Vlad, “The nature of theological language”, in *Astra Salvensis*, 2020, no. 2, p. 151-162.

Conclusions

The issue of studying the image of women in the literary science has never been ignored. Because literature is a matter of human knowledge, the form of the literature is human. In our centuries-old literature, the soul, the mystery, the delicacy, the beauty, the wisdom, the courage and the moral qualities of the woman have been shaped as a special theme. The peculiarity of Ch. Aitmatov's works, which at the time of his appearance, was not only successful, but also a woman's theme in the world literature. Despite the fact that we have a beautiful soul who is spiritually immersive, tolerant, dignified, and dignified, we are subject to the power of motherhood. The painter and fighter described by the writer are saddened and saddened. This is because not only the national character of the Kyrgyz people, but also of the characteristics of the Turkic people and the characteristics of women are evident in the writer's works. That is why we call the works of Ch. Aitmatov "folk tales". In this article, we have tried to define the writer's author's position by analyzing the characteristics of women's image. Comparison of Ch. Aitmatov's translations:

–analyze the characteristics of women's characters in the works of the writer;

–the writer's skill in depicting the inner world of the woman, spirituality, and the methods used by the translator in translation;

–methods of translation of the author's idea into the Kazakh language.

As a result of comparison of Kyrgyz-Kazakh versions of these works, Nurmakhanov translated the original sentence, word, word, word, word, word. During the translation of the works of Chingiz Aitmatov, renowned classic of world literature of the twentieth century, "Aitmatov of humanity" K. Nurmakhanov has been searching for a great deal. It is a fact that the translator is a true expert in his work, with the emphasis on maintaining the style of the original author as well as paying special attention to the points of national identity.

Recommendations

When translating the genre of the prose, translators should be in the top-of-the-rant requirements, not to translate the words, to translate thoughts and meanings, to bring the meaning of the text to the literary level in the written language. In the genre of prose, it is possible to meet the whole style. Especially, speaking style is often seen in the dialogue of characters with each other. The character of every character can be different. Studying the character of a hero and familiarizing himself with their behavior can be of great help to the translators in translating the prose.

One of the requirements for the translator to translate the genre of prose is to translate artistic motives in its own way. Writers need abundant language, and translators need the richness of the language fund. The author uses the types of artwork to make the tricks of the reality that he wants to convey. This is a prerequisite for the equivalent delivery of the complete artistic value of the translated work.

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It is important to keep in mind the essence of the original and the language of the translation language in the translation work, its appearance, the artistic, and the full range of visual aids. One of the major challenges facing the translator in translating the genre of prose is language units in national style. These include real-life words and phraseological units, proverbs and sayings. Finding their exact equivalent is a challenge for translators. Nevertheless, words in the national style cannot be abandoned or distorted or nurtured.

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In modern civilization there is a growing need for translation of the rich literature of the Turkic-speaking peoples into the world level. Therefore, the experience of professional translators should always be kept in mind when literary works are translated into the language.