The most beautiful love story in foreign languages

Mamataeva Chynygul Sadyrbekovna, Lecturer at the Inter-Faculty Department of Foreign Languages
Eshiyev Asylbek Mirzatlaiевич, Doctor of Philology, Professor, Department of English Language and Literature
Jalal-Abad State University, Kyrgyzstan

Resume. The article considers the story of “Jamilya”, which brought Ch. Aitmatov world fame. The phenomenon of bilingualism of a still young Kyrgyz writer is touched. The nature of the triumphal procession through the world of “the most beautiful love story on earth” is analyzed.

Keywords: Ch. Aitmatov; short stories; the novel “Jamilya”; bilingualism; Russian; translation; foreign languages.

According to the UNESCO, Aitmatov is one of the most widely read contemporary writers in the world. His works have been published with a total circulation of over 60 million copies in more than 100 countries and translated into 170 languages [14]. Chingiz Aitmatov is the third writer in the world by the number of translations after Shakespeare and Leo Tolstoy [12], the third most widely read writer in the world after Shakespeare and Tolstoy [15]. At the same time, the national writer of Kyrgyzstan, Beksultan Zhakiev, noted that the above authors (Leo Tolstoy, William Shakespeare, Ernest Hemingway, Chingiz Aitmatov) have different styles, and therefore it is not entirely appropriate to compare them. It is impossible to completely compare these writers. But really, Aitmatov is in the forefront of outstanding world-wide writers. However, each of them has its own directions and its own position [16].

The young Kyrgyz writer was fluent in Russian, and he wrote his first debut short story “The Newspaper Boy Dziuio” (1952). The second story “Ashym” is published in the language of interethnic communication of the country of the Soviets (1953). After these stories, the story “White Rain” (1954) is published in native Kyrgyz, another story “Sypaychi” (1954) in Russian. Further the stories “We move on”, “Night watering”, “Difficult crossing” (1955) were published in their native language. Thus, Ch. Aitmatov as a bilingual writer was formed in the first half of the fifties. The writer later writes about such a creative phenomenon: “I write my books in Kyrgyz and Russian. If the book is first written in Kyrgyz, I translate it into Russian, and vice versa. At the same time, I get the deepest satisfaction from this bilateral work” [1, p. 110].

Already in the early stories of the Kyrgyz writer, it was a question of a new life in the Kyrgyz village, the birth of an atmosphere of labor competition on collective farm fields, the successes and breakdowns of young heroes on the path of their self-affirmation of life.

After the debut stories, he probably thought about moving on to more voluminous works. As a result, the first stories in Kyrgyz appear. So, the first story Face to Face was published in June 1957 in the Kyrgyz journal “Ala–Too”, and is published next year in Russian in the union journal “Oktyabr”. It is translated into Russian in collaboration with A. Drozdov. In 1958, a story was published in Kyrgyz (“Melody”) and Russian (“Jamilya”) languages (translated by A. Dmitrieva). The original title of the book is “Melody” – the main character declares his love with the help of a song without words. These songs transform the human soul, reveal to people the deepest springs of the meaning of their life. “To paraphrase Nietzsche, who called his book "The Birth of Tragedy from the Spirit of Music", Aitmatov's story can be said to be the birth of love from music” [5]. Jamilya, who grew up in a new system, is more important for her a feelings of gaining spiritual wealth than an internal struggle with the dictates of family duty, the commandments of custom. Jamily's break with her native village is not only her protest against the old customs that have become cramped. “Having left Daniyar from her native village, Jamilya defied the philistines, the remnants of feudal–Bai relations. She was not afraid of trials. The story of Jamilya speaks of the power of a new consciousness, of a new attitude of a Kyrgyz working woman to herself, of a new understanding of happiness” [13].

In 1959, “Jamilya” was translated into French by the writer Louis Aragon, who called it “the most beautiful
love story on earth”: “... in this Paris, which he re-seen, re-read re-experienced everything, it suddenly did not become for me “Werther”, neither “Berenice”, nor “Antonio and Cleopatra”, nor “Manon Lesko”, nor “Education of feelings”, nor “Dominica” - all because I read “Jamilya”, Romeo and Juliet did not become for me, Paolo and Francesca, Herman and Dons Sol ...” [2, p. 40]. Obviously, this was the first book of the writer translated into a foreign language (Russian was not considered a foreign language). In 1959, “Jamilya” was translated into English by Faina Solazko [7], the works of Chingiz Aitmatov began to be translated into English from the beginning of the 60s of the twentieth century [8]. In 1959, the story is published in Warsaw in Polish. Polish translators began to focus more often on the work of Chingiz Aitmatov [4].

It should be noted that the works of Ch. Aitmatov into foreign languages were translated from Russian texts. The Russian language has become a kind of springboard in the dissemination and popularization of creative ideas and innovations of a talented Kyrgyz writer. In 1960, “Jamilya” was published at the Moscow Publishing House of Foreign Literature in Spanish, in Urdu and Hindi, in German (translated by Hartmut Herboth). “From this time on, the triumphal procession of the novel “Jamilya” begins [6]. So, it was published in 1961 in Moscow in Arabic, in Budapest in Hungarian, in Rome in Italian, in Berlin and Geneva in German, in Lisbon in Portuguese, in Bratislava in Slovak, in Prague in Czech, in 1962 in Sofia in Bulgarian, in Bucharest in Romanian. The works of Chingiz Aitmatov are very popular in Vietnam. In 1962, Jamilya was translated into Vietnamese [11]. Vietnamese readers had the opportunity to read the writer’s works in their native language, starting with his first story “Jamil”, which brought him worldwide fame since 1962 [8].

Every year, interest in Kyrgyz artwork begins to grow in Europe and Asia. In 1963, the novel “Jamilya” was published in Romanian (Bucharest), Hindi (Moscow), Czech (Bratislava), Bulgarian (Sofia), Moscow in German and Tamil, and Belgrade in Serbo-Croatian. Subsequent years, Progress Publishing House (Moscow) published in the languages of Gujarati (1967), Telugu (1970), Sinhala and Tamil (1972), in German and Arabic (1973), Persian (1974), German (1975), Amhar (1976), Punjabi (1978), Telugu (1979). The Rainbow Publishing House (Moscow) comes out in Tamil (1983), Vietnamese, Hindi (1984), German (1985) and Bengali (Tashkent, 1987). The story in only one German language has been reprinted 37 times.

The story of “Jamilya”, in the very first years of publication, began to be published in the languages of the peoples of the USSR. So, in 1959 in Alma-Ata, it was the first of the Turkic-speaking peoples translated into Kazakh. A year later (1960) in Ulán-Uda and Tallinn it is published in the Buryat and Estonian languages. In 1961 it is published in Azerbaijani (Baku), Altai (Gorno-Altaisk), Lithuanian (Vilnius), Tajik (Dushanbe), Uzbek (Tashkent), Ukrainian (Kiev), Khakass (Abakan), and in 1962 in Jewish (Moscow), Belarusian (Minsk), Karakalpak (Nukus), Latvian (Riga), Tatar (Kazan), Tuval (Kyzyl), Avar (Makhachkala) languages. In 1963, it was published in Ufa in Bashkir, in Frunze in Dungan, in Ashgabat in Turkmen, and in Kishinev in Moldovan. In 1969, Jamilya was reprinted in Vilnius in Lithuanian at the Publishing House of the Blind. It is noteworthy that Jamilya was only the third book in history to be printed in braille in the Kyrgyz language ... The previous two were the Constitution of Kyrgyzstan and the Kyrgyz-Russian dictionary of 700 words [9].

The famous Kazakh writer M. Auezov, having read one of the first tales, notes: “Outside of the tale lies a lot of unsaid, calling the heart of the reader. So it should be in a real lyrical story” [3]. Probably, the reading world accepted this most beautiful love story on earth because it reflected the vision of the world, the philosophy of life, ethical and aesthetic representations of young people of the Soviet East, somehow similar to the fate of millions of people on the planet. Russian critic V. Levchenko ardently right when he wrote these lines: “The French, it must be thought, were not struck by the withdrawal, not the fact of Jamily's departure from her husband, namely the creation of art; that which was highlighted from the depths, from images; that music that is born from the fact of Jamily's departure from her husband, namely the creation of art; that which was highlighted from the depths, from images; that music that is born from the perception of nature - is eternal and enduring in the souls of men, regardless of their geographical location, faith, customs and political worldview.

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