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**THE PECULIARITIES OF NATURE IN TRANSLATION
OF STORIES M. O. AUEZOV**

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All kinds of exposure are found in the stories of M. O. Auezov: direct exposure as an introductory part, delayed exposure-inside the text, the reverse exposure-at the end of the work. For example, in the story "The Orphan's Share" direct exposure as a description and description of the situation is a kind of prelude, creating a special atmosphere preceding the subsequent tragedy, which will break out on this gloomy background of the unflattering landscape sketches: "there are constantly raging blizzards, and now and then there was jute – white storm for cattle, black trouble for people". Delayed exposition within the text of this story is also closely linked to the description of nature: "But the earth is not forgotten, as he hugged her, and because the steppe near Archaly so harsh, because frost resistant in winter and not feeding the animals, and people driving off of stinging winds, blinding blizzards. She does not forgive the fact that Kuchiki died young, died in anger, do not saturate your daring soul." This delayed exposure

prepares readers for the next tragedy: the death of the descendant of the BatyrKusika, young Gaziza left without protection in the power of ruthless MirzaAkhan and his henchman. The reverse exposition at the end of the work is difficult to distinguish from the epilogue, but they have a common function: to complete the work, to sum up a kind of artistic result of the work: "Gazizu found around noon. She reached the graves and lay prone between them. Her clothes were torn as if she was being ruffled by a dog. On the legs above the knees was parched and already faded in the cold blood. Slightly freckled and her face was clear, no trace of suffering round the mouth and between the eyebrows. The face was innocent and pure, like a sleeping child. She slept soundly, soundly, and never dreamed of the way she lived." The martyrology of Kushika, grandmothers, blind mother and tortured Gaziza realistic, it truthfully reflects the reality of steppe life of the past and resonates with nature.

In a direct exposition in the story "Beauty in mourning" lonely years are compared to late autumn, that is, with withering, oblivion, symbolizing the loneliness of the widow: "Six years. Six years passed in mourning, in sadness. What a long, colorless, dull, cold years. They were like late autumn. Each of them is like a whole life." A delayed exposure inside the text clarifies and exacerbates all the severity of widowhood and resistance of the main character, her ability to resist the hardships of life, although it is unnatural in the author's opinion: "the Male burden fell on the shoulders of Karagoz. It is not easy for a woman to manage a large household. It is not easy for a young widow to manage the birth of her husband and father-in-law. Little did went near her hunters to her wealth and until her beauty! Among them were persistent, affectionate. Some seduced her, others frightened her. She could manage it. Unlike her mother, she wasn't looking for protection and support. And her flocks and flocks were all right." The writer uses the antithesis in reverse exhibition at the end of the piece, contrasting female weakness Karagoz, who lost their nature, uncontrollable passions as "fiery serpent" melting hazy glare faded the sky and dimmed the brilliance of the water and the grass: "Faded moon in the sky, gleam of water and grass, melted the misty glare of the distant mountain of protein. But fire snakes happily danced in the veins of Karagoz."

The composition of the work of art serves to recreate the author's speech. And because the exhibition is a difficult task to reflect the thoughts of the writer, his attitude to the described. About the mysteries of the creative process, Vladimir Nabokov wrote:"in Other words, the creative process, in fact, consists of two: the complete displacement or separation of things and their connection in terms of new harmony." The exposition is as if part of the author's plan to create a literary text, but V. Lukin in his monograph "Literary text" believes:"the Lack of a plan is often recognized by the authors of posttexts as a factor of success in the process of text construction." And the reason for the conflict between the plan and the text, he sees in the hero of the text: "the Main reason for the conflict between the plan and the text, and, in turn, the impetus for a new intention, entailing a change, breaking the plan, is, according to the authors, the hero of the text."

In M. O. Auezov's story "Barymta" the moon at the beginning of the work in a direct exposition at the end becomes a symbol of death, installed on the graves of Muslims. The darkness of night turns to the topic of the death of the main character of Calbiga: "Quiet moonlit night. Thousands of distant lights flash from the cloudless sky. Constellations are clearly visible." And at the end of the story in the reverse exposition the description of dry grass correlates with the death of batyrs: "here lie on dry steppe grass, next to two enemies, two batyrs who fell asleep forever. Spread out his hands real eyes".

In the story "Shadows of the past" the exhibition is almost folklore, where the earth itself leads the story: "Thoughtful summer night. A month pours to the ground age-old sadness. The sky is clear, there is not even a tiny – coin-cloud. Stars are flashing-reddish, green, yellow. The sky looks like, waiting: here begins the land of one of his stories". This work is a vivid evidence of the writer's use of folk traditions in his work, their creative transformation.

In the story "the grey fierce", which is one of the most tragic because it ends with the death of a child, the direct exposition prepares a sad ending in advance. In the center of this work lies the

eternal conflict of man with wildlife in the face of the wolf, who tried in vain to tame the boy. Children are beautiful in their pure naivety, in the desire to change the world for the better. Little Kurmash loved his wolf Koksereka, but it did not change the animal nature of the wolf, attacked his little master. This story is justifiably stand on a par with the masterpieces of world literature, Jack London, Anton Chekhov, ChingizAitmatov dedicated to wolves, their eternal combat with the people.

The direct exposition in The "gray lute" foreshadows the future misfortune: "A large ravine near the Black Hill is deserted, but is well known to the shepherds of the surrounding villages. From this ravine often comes trouble." And then the author adds: "Under his prickly lush carpet hidden wolf dens." Realism of the author is different objectivity: you can not blame the wolf that he is a wolf, a child of nature with all its inherent cruelty, developed in the process of evolution. Kurmash in vain expected from such animal with steady habits of a predator of reciprocity and gratitude. His mistake was fatal not only for himself but also for his family and friends. But still it was the man who won this battle with the wolf in the face of an experienced hunter Hasen with his faithful dog akkas. The author showed that the wolf cannot be tamed, it can only kill.

In the story "Persistent tribe" direct exposure immediately establishes confrontation Asia with her father-in-law, who does not want to believe in the death of his son in the war: "December night was frosty, the wind took my breath. But Asia warmed huge to toe, sheepskin coat father-in-law and a quiet song. A long way in the soul of man Sergipe the process of reconciliation with the loss of his son and daughter-in-law cheating. It was not an easy choice for father and father-in-law, but love and nobility prevailed in the atmosphere of Victory day. Therefore, the father-in-law's coat, which both warmed and burdened Asia, was a kind of symbol of the conflict between the father-in-law and the daughter-in-law, who became pregnant from another man, without waiting for her husband from the front. In this case, life has won death, and reason-prejudices and gossip. Assiya found new love and gave birth to a son against an evil fate made her a lonely widow, a childless woman. The optimism of this story is based on the author's love of life, his faith in the power of love and elevates motherhood, despite the vicissitudes of life and difficult situations.

The structure of a work of art is not just a frame of the plot, but rather a channel through which the author's thoughts flow to achieve their goal. It is all kinds of exposure that most clearly reflect the author's attitude to the created text, his position. The writer often uses landscape sketches to create a General mood of the work, conducting associative links with the characters and destinies of the characters. The format of the story as a small genre has its own complexity: in a small text space to create a whole artistic world with a fateful conflict that determines the future of the characters, based on their past.

M. O. Auezov's stories fully reflected his writing skills, realism, knowledge of human psychology. And all kinds of exposition were actively used and creatively comprehended in his works, in which human passions are raging, hearts are broken, destinies are collapsing, innocent children are dying. Stories are included in the Treasury of Kazakh and world literature due to their artistic significance.

Literature

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