

G.A. Kalambayeva , L.A. Bugenova ,  
B.A. Tansykbayeva , R.I. Siptanova 

M. Tynyshpayev Kazakh academy of transport and communications, Kazakhstan, Almaty,  
e-mail: f.kalambaeva@mail.ru; lelya2106@mail.ru; tansykbayeva\_bakhyt@mail.ru; roza\_82@list.ru

## WORKS BY THE KAZAKH POETS OF 15-18 CENTURIES IN RUSSIAN TRANSLATIONS

In the article the features of the translations of works of the Kazakh poets of 15-18 centuries into Russian are considered. The medieval Kazakh poetry is very difficult and original. The translator is faced by various obstacles: far time, with customs, customs, life, characteristic of it, language features (archaisms, phraseological units, tropes, etc.). It is hard to solve problems and a verse composition, that is to translate the Kazakh syllabical verse into Russian sillabo-tonic and at the same time to keep rhyme-intonational features of the original. Therefore one of the main conditions of success in translation case is knowledge of the theory of the Kazakh versification. The translation will not be full and without profound knowledge of history, culture, an esthetics, literature of the people from which language it is carried out. An adequate translation should reproduce the ideological and thematic meaning of the original, its style, national color, historical setting, intonation, metric and rhythm, i.e. the original should be reflected in the unity of form and content. Translators of works to zhynrau are Vs. Rojdestvenskiy, V. Tsybin, O. Zhanaydarov, K. Bakbergenov, B. Lukbanov, A. Solovyov, B. Kairbekov, P. Kosenko, S. Baymenov, S. Botvinnik, K. Zhanabayev and A. Kodar. Their work has huge value as from the Russian translation are often done into foreign languages.

**Key words:** original, translation, word-per-word translation, adequate, archaism, zhynrau, zhoktau, tolgau.

Г.Ә. Қаламбаева, Л.А. Бугенова, Б.А. Таңсықбаева, Р.И. Сиптанова

М. Тынышпаев атындағы Қазақ көлік және коммуникациялар академиясы, Қазақстан, Алматы қ.,  
e-mail: f.kalambaeva@mail.ru; lelya2106@mail.ru; tansykbayeva\_bakhyt@mail.ru; roza\_82@list.ru

### 15-18 ғасырлардағы қазақ ақындары шығармаларының орыс тіліндегі аудармалары

Мақалада 15-18 ғасырлардағы қазақ ақындары шығармаларын орыс тіліне аудару ерекшеліктері қарастырылады. Қазақтың ортағасырлық поэзиясы өте күрделі және ұлттық ерекшеліктері мол. Аудармашы алдында бір қатар өзіндік сипатқа ие салт-дәстүр, тұрмыс-тіршілік, тілдік ерекшеліктері (архаизмдер, фразеологизмдер, бейнелі оралымдар және т.с.) сияқты кедергілер туындайды. Түпнұсқаның ритмикалық-интонациялық ерекшеліктерін сақтай отырып, орыс тілінің силлабо-тоникалық оралымына қазақ тіліндегі силлабикалық өлеңді аудару арқылы алдында көтерілген мәселелерді және ұйқастың эквиритімін сақтау оңай іс емес. Сондықтан қазақ тіліндегі өлең құрастыру теориясын білу аударма ісінің негізгі шарттарының бірі болып табылады. Халықтың тарихын, мәдениетін, эстетикасын, әдебиетін терең білмейінше аударма толыққанды бола алмайды. Адекватты аудармада түпнұсқаның идеялық-тақырыптық мағынасы, оның стилі, ұлттық ерекшелігі, тарихи жағдайы, интонация, метрика және ритмика, яғни түпнұсқаның нысаны мен мазмұнының бірлігі сақталуы тиіс. Жырау туындыларын Вс. Рождественский, В. Цыбин, О. Жанайдаров, Қ. Бақбергенов, Б. Лұқпанов, А. Соловьев, Б. Қайырбеков, П. Косенко, С. Байменов, С. Ботвинник, Қ. Жаңабаев және Ә. Қодар аударған болатын. Олардың еңбектері қазақ халқы үшін маңызы зор, себебі орыс тіліне аударылған мәтіндер одан кейін де басқа шет тілдеріне аударылады.

**Түйін сөздер:** түпнұсқа, аударма, жолма-жол аударма, адекватты, архаизм, жырау, жоқтау, толғау.

Г.А. Каламбаева, Л.А. Бугенова, Б.А. Тансыкбаева, Р.И. Сиптанова

Казахская академия транспорта и коммуникаций им. М. Тынышпаева, Казахстан, г. Алматы,  
e-mail: f.kalambaeva@mail.ru; lelya2106@mail.ru; tansykbayeva\_bakhyt@mail.ru; roza\_82@list.ru

### Произведения казахских поэтов 15-18 веков в переводе на русский язык

В статье рассматриваются особенности переводов на русский язык произведений казахских поэтов 15-18 веков. Средневековая казахская поэзия очень сложна и самобытна. Перед переводчиком стоят различные препятствия: далекое время с характерными для него обычаями, нравами, бытом, языковые особенности (архаизмы, фразеологизмы, образные выражения и др.). Нелегко решить проблемы и стиховой эквиритмичности, то есть перевести казахский силлабический стих на русский силлабо-тонический и при этом сохранить ритмико-интонационные особенности подлинника. Поэтому одним из основных условий успеха в переводческом деле является знание теории казахского стихосложения. Перевод не будет полноценным и без глубоких знаний истории, культуры, эстетики, литературы народа, с языка которого он осуществляется. В адекватном переводе должны быть воспроизведены идейно-тематический смысл оригинала, его стиль, национальный колорит, историческая обстановка, интонация, метрика и ритмика, т.е. подлинник в нем должен отразиться в единстве формы и содержания. Переводчиками произведений жырау являются Вс. Рождественский, В. Цыбин, О. Жанайдаров, К. Бакбергенев, Б. Лукбанов, А. Соловьев, Б. Каирбеков, П. Косенко, С. Байменов, С. Ботвинник, К. Жанабаев и А. Кодар. Их труд имеет огромное значение, так как с русского перевода часто делаются переводы на иностранные языки.

**Ключевые слова:** оригинал, перевод, подстрочник, адекватный, архаизм, жырау, жоктау, толгау.

#### Introduction

One of the most effective means of cultural mutual enrichment and rapprochement of the people, as we know, is the literary translation. Thanks to fruitful activity of translators, many works by national poets and writers become property of millions of people. In the middle of the 19th century the Russian scientists-turcologists – V.V. Radlov, P.M. Melioransky, N.I. Ilminsky, A.E. Alektorov, I.N. Berezin, etc. not only collected exemplars of the Kazakh oral individual poetry, but also translated them into Russian. However, their many translations were executed in prose and retold generally semantic matter of the original.

The main methods and the principles of the translations of the Kazakh works into Russian are developed by theorists of the Kazakh theory of translation M. Auezov, S. Talzhanov, A. Satybaldiyev, M. Musinov, U. Aytbayev, H. Sadykov, G. Belger, F. Fatkullin, N. Sagandykova, U. Kumisbayev and were based on K.I. Chukovsky, A.V. Fedorov, S.Ya. Marshak, P.G. Antokolsky, M.P. Alekseev, E.G. Etkind, G.R. Gachechiladze, M.F. Rylsky, I.A. Kashkin's fundamental works, etc. Problems of translation of Kazakh poetry into Russian were considered in the dissertation research of E.I. Landau, S.K. Kuspanov, Z.U. Zhantekeeva, N.Zh. Sagandykova, M.K. Bisenkulov, B.D. Balapanova, S.M. Altybayeva and others (Landau E.I., 1949),

(Kuspanov S.K., 1966), (Zhantekeeva Z.U., 1969), (Sagandykova N.Zh., 1996), (Bisenkulov M.K., 1985), (Balapanova B.D., 1987), (Altybayeva S. M., 1994).

#### Experiment

Works well known to a zhyrau began to appear on pages of periodicals before revolution and during the Soviet era were repeatedly published in textbooks, anthologies and anthologies. Shalkiiz Tlen-shiuly (1875) was the first Kazakh poet translated into Russian. P. Raspopov executed the translations to its tolgaу. In scientific plan, works of poets began to be studied only since the beginning of 1960.

The poetic heritage a zhyrau is fully presented in Russian by M.M. Magauin in books «Kobyz and Spear» (Magauin M.M., 1970), «Poets of Kazakhstan» (Poets of Kazakhstan., 1978), «Poetry to zhyrau» (Poetry to a zhyrau., 1987), «Poets of five centuries» (Poets of five centuries., 1993) and O.K. Zhanaydarov in the collection «... Lakes steppe» (Lakes steppe., 1999).

Translators of works to a zhyra of the 15-18th centuries are V. Rozhdestvensky, V. Tsybin, O. Zhanaydarov, K. Bakbergenov, B. Lukbanov, A. Solovyov, B. Kairbekov, P. Kosenko, S. Baymenov, S. Botvinnik, K. Zhanabayev and A. Kodar. Their work has huge value as from Russian translation the translations into foreign languages often be-

come. The classical poetry to a zhyra has to amaze foreign readers mighty images, originality in which the people psychology reveals.

«Poetry, – E.G. Etkind writes, – the highest form of life of national language. In poetic creativity with the greatest completeness and concentration the spirit of the people – an originality of its historical and cultural development, its psychological system is expressed. To understand poetry of other people – means to understand other national nature, the emotional world of other culture» (Etkind E.G., 1963: 3).

It is known that the national peculiarity of the poetic work is expressed first through language. Therefore, the translator has to know original language well. The translation will not be full and without profound knowledge of history, culture, an esthetics, and literature of the people from which language it is carried out.

G.R. Gachechiladze considers full the translation, «... reflecting contents and the style of the original, its epoch-making and national specifics adequately transferring it a rhythm and intonation and, at the same time, conforming to esthetic requirements of an era of the translator, his national peculiarities and creative identity» (Gachechiladze G. R., 1964: 262).

## Results and discussion

For an illustration of this thought, we will address to tolgau of AsanKaygy «...Әділдіктің белгісі» and to its translation which is given in the collection «Poets of Five Centuries» (1993):

Әділдіктің белгісі, –  
Біле тұра бұрмаса.  
Ақылдының белгісі, –  
Өткен істі қумаса.  
Жамандардың белгісі, –  
Жауға қарсы тұрмаса.  
Залымдардың белгісі, –  
Бейбіттің малын ұрласа.  
Надандардың белгісі, –  
Білгеннің тілін алмаса.  
Шамаңша шалқып көре бер,  
Қабірге әзір қоймаса.  
Артында қалар атақ жоқ,  
Тіріде даңқың болмаса.

Justice a sign –  
Not build a shadow to the truth.  
Wise mind a sign –  
Not to look for yesterday.

The dastardly coward a sign –  
Against enemy forces not to rise.  
Angry, predatory a sign –  
At ailing to take away the cattle.  
Silly and ignoramus a sign –  
To word clever not to listen.  
Grant all desires,  
So far you are not buried,  
You will not become famous during lifetime,  
Who after death will remember?

O. Zhanaydarov executes the literary translation into Russian. It can be carried to the adequate realistic translation as in it the contents form and spirit of the original completely is reproduced.

Таза мінсіз асыл тас  
Су түбінде жатады,  
Таза мінсіз асыл сөз  
Ой түбінде жатады.  
Су түбінде жатқан тас  
Жел толқытса шығады,  
Ой түбінде жатқан сөз  
Шер толқытса шығады.

And here is how these lines in translation of V. Rozhdestvensky:

The purest and invaluable pearls  
At the bottom sea in calm lies.  
The cleanest, prices immense word  
In depth of soul lies.  
Those pearls that at the bottom sea lies,  
Sometimes the rough wave takes out.  
The cleanest, immense thought word  
Takes out a grief from depth, from a bottom.

V. Rozhdestvensky managed to transfer deep philosophical thoughts to zhyrau. Though transfer is a little dragged out, but in it the color, poetic figurativeness of the original and the system of rhyming are kept.

The called translations of the works of Asan Kaygy («Justice a sign ...», «The purest and invaluable pearls ...») are not deprived of shortcomings, however the general level of art of translators in them is high, and they can be a live model of creative approach to business.

In the specified collection the quite good translation and poems of Asan Kaygy «Таза мінсіз асылтас...»

Adequate, in our opinion, it is possible to consider the translations of the works of Asan Kaygy – «The purest and invaluable pearls ...» translated by

V. Rozhdestvenky, «Validities sign ...» translated by O. Zhanaydarov; Shalkiiz Tlenshiuly – «Because of far blue lakes ...», «Awe of leaves green ...», translated by S. Baymenov; Bukhara Kalkanuly – «Though he will see the Universe entirely ...», «The flower sparkling paints» translated by V. Rozhdestvenky. The translations of works of zhyrau of Dospambet also belong to art and full – «Don't hurry, travelers, my colleagues!», «If the ruthless enemy attacks the city ...» translated by K. Zhanabayev, «The earth as the earth here ...» translated by K. Bakbergenov. Now, along with good translations, there are and many weak translated works to zhyrau, which do not reproduce conceptually – art contents of the original.

Let us consider as an example a fragment from the poem of zhyrau of Kaztugan «Белгілі биік көк сеңгір» and its translation:

Белгілі биік көк сеңгір  
Басынан қарға ұшырмас,  
Ер қарауыл қарар деп,  
Алыстан қара шалар деп;  
Ақ дария толқын күшейтер,  
Құйрығын күн шалмаған балығым,  
Ортамнан ойран салар деп...

Translation of V. Tsybin:

Well-known spurs, blue chains of mountains,  
Falcons not in a state to reach their tops.

Than these tops are higher, at them enemies it seems to know better to those.

Drives breadth sea waves, drives, frothed, afar  
For fear of that fish, throwing in solar network,

Will become stupid as if the captive of disastrous inventions.

Instead of the word «қарға» (raven) which is given in the original the translator for some reason uses the word «falcons».

In addition, the translation of the next lines looks unsuccessful:

For fear of that fish, throwing in solar network,

Will become stupid as if the captive of disastrous inventions.

In addition, the quantity of lines does not coincide: in the original their sixteen, and in translation – fifteen.

V. Tsybin translates bright; laconic (seven-octosyllabic) lines of the original the stretched, not clear and long fifteen-difficult verses.

The ancient poetry to a zhyrau is very difficult and original. Various obstacles face the translator: far time, with the customs, customs, life, characteristic of it, language features (archaisms, phraseological units, tropes, etc.). It is hard to solve problems and a verse ekvi rhythm, which is to translate the Kazakh Cilla Bicheskyverse (Akhmetov Z.A., 1964) into Russian syllabic-tonic and at the same time to keep ritmiko-intonational features of the original. Therefore, one of the main conditions of success in translation business is the profound knowledge of the theory of the Kazakh versification.

A transfer of works talented to Zhiyembet Bortogashula's zhyrau (the 16-17th centuries) was for the first time made in the late eighties of the XX century. Some of bright works in his creativity are to a tolga – the addresses to the governor. In one of a tolgau, addressing to khan Esim, Zhiyembet sings zhyrau:

Әмірің қатты Есім хан,  
Бүлік салып бұйырдың,  
Басын бер деп батырдың,  
Қанын ішіп қанбаққа,  
Жанын отқа салмаққа.  
Атадан жалғыз мен емес,  
Хан ие, ісің жол емес.  
Жолбарыстай Жолымбет  
Құрбандыққа қол емес.  
Жол тосып алып кетіпті  
Қалмақтан алмақ сыйыңды,  
Қаһарыңды басқалы  
Қалың елім жиылды.  
Бастап келген өзге емес.  
Жиёмбет – сынды биіңді.  
Малын салып алдына,  
Әр саладан құйылды,  
Он екі ата Байұлы  
Бір тәңірге сыйыңды.

This poem in translation of O. Zhanaydarov-sounds so:

Your order was firm, Esim the khan,  
You give it in the strong anger.  
To the batyr to cut down the head,  
In addition, guilty to shed blood.  
Soul still burns on fire.  
About the khan, listen to me,  
I from ancestors not one,

Your path, mister is not right.  
 More bravely than Zholymbet's tiger,  
 He was guilty, no doubt.  
 The batyr saw the Kalmyk,  
 With itself did not master,  
 Didn't preserve your production,  
 The gift stole from you!  
 And here, that slightly to soften your anger,  
 All my people before you,  
 Kohl you will be able to forgive us fault,  
 We for you will go crowd.  
 All cattle was collected that could,  
 Face you, I incline,  
 Twelve aged men of Bayula,  
 It is charged to one God.

The original is difficult in seven – the octosyllabic size and is completely constructed on a trailer rhyme; thanks to it the verse becomes sonorous and rhythmical. The translation is executed by a tetrameter yambs that in the syllabic relation coincides with an eight difficult.

In the target text, there are inaccuracies. For example, the line «Жанын отқа салмаққа» («Also I smother to throw into fire») is translated «Soul still burns on fire».

In the original, it is said:

Жолбарыстай Жолымбет  
 Құрбандыққа қол емес...

Zhiyembet, to a tiger of similar,  
 Did not stick to sacrifice!  
 (Translated by interlinear of A. Kodar).

In translation sounds:

More bravely than Zholymbet's tiger,  
 He was guilty, no doubt ...

Instead of lines:

Бастап келген өзге емес,  
 Жиёмбет – сынды биңді...

Also not somebody heads it,  
 In addition, bii yours, Zhiyembet!  
 (Translated by interlinear of A. Kodar).

O. Zhanaydarov:

Kohl you will be able to forgive us fault,  
 We for you will go crowd ...

Nevertheless, despite these inaccuracies, the translation it is possible to consider successful. O. Zhanaydarov well understands specifics of poetry to a zhyrau, truly transmits spirit of the original, courage of the poet. The translator with larger skill brings the idea, contents and art advantages of the work to the reader.

It is known that one of the chief leaders of the Kazakh army during war with overseas aggressors (18th century) was AkhtamberdySaryula. He carried out a life majority in military campaigns and witnessed both victories, and defeats of the Kazakh people. Zhyrau called compatriots ready to be at any time fearless to protect the Homeland from internal contentions and external danger. The main subject of his works is the appeal to heroism and courage:

Балпаң, балпаң кім баспас,  
 Басарға балтыр шыдамас,  
 Батырмын деп кім айтпас,  
 Барарға жүрек шыдамас.  
 Жалтара шапсаң жау қашпас,  
 Жауды аяған бет таппас,  
 Уа, жігіттер, жандарың  
 Жаудан аяй көрмеңіз,  
 Ғазырейіл тура келмей жан алмас!

Tolgau it is created to seven constructs the octosyllabic verse, with a deviation the last line (11 syllables) and it constructed on a trailer rhyme. In the poem, the author used also one of methods of poetry to a zhyray – repetition of initial words of a poetic line («Балпаң, балпаң кім баспас»).

There are two translations of this tolgau into Russian. Translated by V. Rozhdestvensky. It sounds so:

Other walks important, is proud of itself,  
 Nevertheless, whether will sustain calves the course such?  
 Other is ready to brag: I am a batyr.  
 Nevertheless, whether he is right, will show only fight.  
 Try on the enemy rather a misfortune,  
 To feel sorry for him – and most to be gone.  
 Dzhigits, death without fearing,  
 Only in fight of life, waste a heat,  
 Only Azrail deprives of life!

In addition, here is how translated this poem K. Bakbergenov:

Everyone can is proud to go  
 In addition, the batyr of to call.  
 Not at everyone will sustain legs,

Heart will sustain at the few.  
The enemy will tremble,  
Only you do not curtail from a direct way,  
Regretted the enemy  
Forever not to find justification.  
About Dzhigits, in fight  
To take away your douches  
Only one Azrail can!  
Lines from the text of the original:

Басарға балтыр шыдамас...  
Барарға жүрек шыдамас.  
Жалтара шапсаң жау қашпас...

#### V. Rozhdensvtvensky translated not successfully:

However, whether will sustain calves the course such?  
However, whether he is right, will show only fight.  
Try on the enemy rather a misfortune ...  
K. Bakbergenov better translates these lines to tolgau:  
Not at everyone will sustain legs,  
Heart will sustain at the few.  
The enemy will tremble,  
Only you do not curtail from a direct way ...

Despite separate deviations, the translations correspond to the original. Bc. Christmas and K. Bakbergenov skillfully transferred emotional coloring and poetic intonation of the original, reached harmonious unity of contents and a form.

Also such poetry translations of Akhtamberdy are closest to the original to zhyrau as «Салпаңда салпаң жортармын» – «I will not get down from

a horse that in jump is fast ...», translated by V. Rozhdvestvensky «Күлдір – күлдіркісінетіп...» – «Dream» translated by O. Zhanaydarov, «Еділ, Жайық екі өзен...» – «Unless happened that the flexible talnik ...» «Балаларыма өсиет...» – «What I bequeath, children, to you ...» translated by V. Kairbekov, etc.

#### Conclusion

Thus, shortcomings of the translations (any reductions or extension of lines of the original, incorrect giving of a thought of the author, lexical mistakes, etc.) are allowed by translators owing to ignorance of language, history, culture, psychology, life, traditions and customs of the Kazakh people. Also use of the bad word-per-word translation, lack of information in theories of the Kazakh versification, incorrect reading of the text of the original can be the cause of the defective translation. It is necessary for achievement of the best results that professional translators from the original, but not from the word-per-word translation recreated the classical poetry a zhyrau in Russian.

In adequate translation not only the ideological and thematic sense of the original, but also its national color, a historical situation, style, intonation, a metrics and rhythmic have to be reproduced.

Only through the highly artistic translations, the poetry to zhyrau can appear before the reader, having kept all the poetic advantages and to become property not only the Kazakh, but also world culture.

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