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TRANSLATION OF ARTISTIC MEANS IN THE STORY OF B. SOKPAKBAEV "MY NAME IS KOZHA" INTO RUSSIAN AND ENGLISH

Nowadays, many writers use artistic means in their works to impress the recipients of the work and demonstrate their skill. The instructive, aesthetic, cognitive nature of works for children will differ from other styles and literary genres.

In the story of the writer B. Sokpakbaev "My name is Kozha" there are many metaphors, epithets, comparisons, metonyms.

Issues such as the linguistic personality and cognitive aspect of the heroes of this story, the character and setting, conflict, were considered by Kazakh literary critics and linguists, but the features of the translated versions of the original literary means into Russian and English were not mentioned.

The features of the translation of literary means into stories, which served as the basis for this article, are analyzed using a comparative method using the theory and concept of a qualified Russian scientist of the translation industry V.N. Komissarov, associated with 5 levels of equivalence.

The story of the writer Berdibek Sokpakbaev "My name is Kozha" is considered one of the works that was admired not only by Kazakh readers, but also by Russian and English recipients, although the analysis of the translation of literary means in three languages requires special study and contributes to the development of Kazakh translation studies.

Key words: B. Sokpakbaev, My name is Kozha, artistic means, translation, transformation, original, recipient.

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Б. Соқпақбаевтың «Менің атым қожа» повестіндегі көркемдегіш құралдардың орыс және ағылшын тілдеріне аударылуы

Қазіргі таңда көптеген қаламгерлер өз туындыларында көркемдегіш құралдарды шығарманы реципиенттерге әсерлеу мен өз шеберлігін таныту мақсатында қолданады. Балаларға арналған шығармалардың тағылымдық, эстетикалық, когнитивтік сипаты басқа стильдер мен әдеби жанрларға қарағанда өзгеше болады.

Қаламгер Б. Соқпақбаевтың «Менің атым Қожа» повестінде көптеген метафора, эпитет, теңеу, метонимия сияқты этномағыналық көркемдегіш құралдар кездеседі.

Сонымен қатар, кемеңгер жазушы Бердібек Соқпақбаевтың «Менің атым Қожа» повестіндегі кейіпкерлердің тілдік тұлғасы мен когнитивтік аспектісі, мінез бен жағдай, тартыс сияқты мәселелер қазақ әдебиетшілері мен лингвисттер тарапынан қарастырылды, бірақ түпнұсқадағы көркемдегіш құралдардың орыс және ағылшын тілдеріндегі аударма нұсқаларының ерекшеліктері туралы айтылмаған.

Осы мақалаға негіз болған повесттегі көркемдегіш құралдардың аударылу ерекшеліктерін салыстырмалы әдіс арқылы аударма саласының білікті ресейлік аударматанушы ғалымы В.Н. Комиссаровтың эквиваленттіліктің 5 деңгейіне байланысты теориясы мен концепциясы арқылы талданады.

Жазушы Бердібек Соқпақбаевтың «Менің атым Қожа» повесті тек қазақ оқырмандарын ғана емес, сонымен қатар орыс, ағылшын реципиенттерін тәнті еткен туындылардың бірі болып саналады, дегенмен көркемдегіш құралдардың аудармасын үш тілде талдау арнайы зерттеуді талап етеді және қазақ аударматану саласын дамытуға өз үлесін қосады.

Түйін сөздер: Б. Соқпақбаев, Менің атым Қожа, көркемдегіш құралдар, аударма, трансформация, түпнұсқа, реципиент.

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Перевод художественных средств в повести Б. Сокпакбаева «Меня зовут Кожа» на русский и английский языки

В настоящее время многие писатели используют в своих произведениях художественные средства, чтобы произвести впечатление на реципиентов произведения и продемонстрировать свое мастерство. Поучительный, эстетический, познавательный характер произведений для детей будет отличаться от других стилей и литературных жанров.

В повести гениального писателя Б. Сокпакбаева «Меня зовут Кожа» встречается множество метафор, эпитетов, сравнений, метонимий.

Такие вопросы, как языковая личность и познавательный аспект героев данной повести, характер и обстановка, конфликт, были рассмотрены казахскими литературоведами и лингвистами, но об особенностях переводных вариантов художественных средств оригинала на русском и английском языках не упоминалось.

Особенности перевода художественных средств в повести, послужившие основой для данной статьи, анализируются с помощью сравнительного метода с помощью теории и концепции квалифицированного русского учёного переводческой отрасли В. Н. Комиссарова, связанной с 5 уровнями эквивалентности.

Повесть писателя Бердибека Сокпакбаева «Меня зовут Кожа» считается одним из произведений, которым восхищались не только казахские читатели, но и русские, английские реципиенты, хотя анализ перевода художественных средств на трех языках требует специального изучения и вносит свой вклад в развитие казахского переводоведения.

Ключевые слова: Б. Сокпакбаев, «Меня зовут Кожа», художественные средства, перевод, трансформация, оригинал, реципиент.

Introduction

Special fascinating stories for kids are works that not only develop children's own behavior, but also contribute to the formation of an independent personality and destiny in the future. In conjunction with it influences the development of emotional and educational points of view offsprings. Not only reading Kazakh children's works of the twentieth century, but also reading the stories of modern writers contributes to the formation of children's consciousness, thinking, attitude to life. However, in the adventures written for the Kazakh scions' community, many proverbs, cherished words and artistic means (tropes) are used, so the recipients are kids, the scope of the contentions is specially adapted and emotionally transmitted to scions. The information in any adventure, emotionally transmitted to the kids, is stored for ages, promotes spiritual development and expands memory.

In accord with the scholar-researcher of Kazakh poetry A. Amanzhol: "Language-figurative techniques and means of improvement used in works for children should serve two different purposes. One of them is serving the artistic image, the main feature of fiction, the other is the fulfillment of the educational task, which is the originality of scions' literature" (Altaj A., 2009: 90). In accordance

with this opinion, the writer B. Sokpakbaev of the adventure "My name is Kozha" is an instructive tale that teaches offspring to patriotism, education and sports, love and friendship, rejecting from the bad behavior, respect for elders and youngsters. Among other things, in the work of the writer there is an educational value, which leads to the correction of the manners and customs of the disobedient Kozha, growth as a man and the recognition of mistakes.

In agreement with the well-known Uighur poet, translator Ilya Bakhtiya, who wrote stories on various topics: "the attitude to the ease of writing essays for offspring speaks only from people who do not realize the importance, the need for children's literature, writing essays for kids is very difficult, since children's works are distinguished by high content, artistry, language understandable to scions, easy and simple to be ..." (Bahtija I., 2005). Many types of tropes are used in a stories for children, that is, the authors' widespread use of such artistic means not only enriches the vocabulary of offsprings readers, but also has a cognitive impact on the development of the Kazakh language. Counting a special place in children's adventures is occupied by artistic design with the help of types of paths the author of the original assumes an emotional and expressive impact on the reader, and the preservation of these features in translation is essential.

"...children's literature, being an integral part of fiction, serves as an important channel for the transmission of the spiritual culture of mankind, where each culture is distinguished by a special system of vision and perception of the world, channels for the transmission of cultural heritage" (Detskaja literature v Kazakstane., 2015: 6). In this regard, in the story of B. Sokpakbaev "My name is Kozha" there are such artistic means (tropes) as metaphors, comparisons and epithets, metonymy, which correspond to many Kazakh cultures.

It should be noted several essential thesis works of Kazakh literary critics and linguists related to the story of the writer B. Sokpakbaev "My name is Kozha" such as "The writing skill of B. Sokpakbaev" from Adaeva Yermek Sabyrbaevna, "The cognitive aspect of the hero's language (based on the works of B. Sokpakbaev)" from Satkenova Zhaina Bagasharovna furthermore "The linguistic personality of the heroes of children's literature (based on the works of M. Gumerov, M. Kabanbaev, B. Sokpakbaev)" from Abdullina Zauresh Abdrakhmetovna. In agreement with above candidate dissertations related to B. Sokpakbaev's story "My name is Kozha", were investigated issues such as the use and plot-compositional aspects of the artistic techniques of monologue, dialogue, landscape, struggle furthermore the problems of character and situation, artistic and aesthetic aspects and creative peculiarities of the given writer are analyzed. However, the features of the translation of artistic means into Russian and English in B. Sokpakbaev's story "My name is Kozha", are not considered by literary critics and linguists, therefore so this article is based on the study of this issue. Based on the works of well-known Kazakh and Russian scholars-translators, a comparative analysis of translation Kazakh original tropes into Russian and English contributes to the development of the field of Kazakh translation studies.

The story of the writer B. Sokpakbaev "My name is Kozha" was published in 1957. This work is entertained one of the best works of Kazakh children's literature. This story has been translated not only into Russian and English, but also into Turkish, French, Latvian, Lithuanian, Moldavian, and Arabic.

Materials and Methods

The story of B. Sokpakbaev "My name is Kozha" in the original consists of an introductory part and 27 chapters. The first co-authored translation into Russian was translated by K.I.

Semenova in 1958, consists of the introduction and 21 chapters. In 1986, the writer's daughter Samal Sokpakbaeva translated the introductory part and 27 chapters into Russian. In 2015, the American translator K.A. Fitzpatrick translated into English according to the version of S. Sokpakbaeva. In the given article will be analyzed translation versions of artistic means such as 2 comparisons and 2 metonyms, 1 epithet and 1 metaphor in B. Sokpakbaev's story "My name is Kozha" and their two translation versions in Russian and one version in English. In addition, artistic means perform an ethno-cultural and national function in the original, so the analysis of the quality of their translation options is very important and will contribute to the development of theory and methodology for the future Kazakh translators.

A well-known Kazakh translation studies scientist, professor Zh. Dadebaev mentioned below about the comparative study of literary translation: "Consideration of the issues of literary translation requires a mandatory, at least comparative study of artistic phenomena created in two different languages, of an original literary work and its translations into other languages. Without comparison, literary translation cannot be recognized or presented as an art. Therefore, comparative analysis is the only methodological basis for both the theory and the history and criticism of literary translation" (Dadebaev Zh., 2013: 54). According to the Kazakh researcher A. Aldasheva about the importance of the comparative method in literary translation: "In the study of the manifestation of the human factor in the language, the connection between the language and the mental ability of a person (a whole people), a native speaker of this language, the influence of national culture on the language of the nation (on the contrary) translated literature is of great help. In translation literature, comparison with the original allows you to more accurately express the national and cultural value of linguistic units spent on one concept, image, stereotypes that exist in several languages" (Aldasheva A., 2006: 17). Real words are concepts related to the traditions, everyday life, history, spiritual and material way of life of a particular people, nation (Retsker Ja.I., 1974: 89-69). In accordance with the words are used by the author special for children in the authentic story must be translated well into Russian and English. In this article, we support the above conclusions, therefore, the peculiarities of the translation of artistic means into Russian and English in B. Sokpakbaev's story "My name is Kozha" are analyzed by a comparative method.

Literature review

The given article guided by the works according to the issues of theory and practice of translation of Kazakh and Russian, foreign scientists Zhaksylykov A., Yesembekov T.O., Kazybek G.K., Tarakov A.S., Komissarov V.N., Retsker Ja.I., Langdon W., Claudia Monacelli J., Roderick J. The works of these researchers have contributed to science in the consideration of issues related to translation (Taraqov A.S., 2022: 302).

A comparative analysis of the content and translation options of the text in the original shows that there are several types of equivalence, so the study of translations in the original and in another language will help determine and consider the quality of the translation, what equivalent the translator used.

Another point to consider, the Russian researcher of translation studies V.N. Komissarov about the concept of equivalence: “the equivalence of a translation is the commonality (semantic closeness) of the content of the original and the translation” (Komissarov V.N., 2011: 403), i.e. the content of the original must be similar in meaning in translation. Also, the famous scientist V.N. Komissarov noted 5 levels of the theory of equivalence “... the level of linguistic signs, the level of utterance, the level (structure) of the message, the level of description of the situation and the level of the purpose of communication...” (Komissarov V.N., 2011: 10).

If we analyze these levels of equivalence separately in more detail, then the first level of equivalence is the level of linguistic signs, that

is, recipients at this level understand the words in the text but do not understand their meaning. At the second level of equivalence of the statement, readers perceive information, but the connection between the author and the reader is not established. At the third level of equivalence (structure) of the message, the recipient, although reader understands the information, does not have sufficient background knowledge, that is, reader cannot get the national characteristics of any culture depending on a particular area. At the fourth level of equivalence of the description of the situation, the recipient fully understands the text, but does not capture the essence of what is happening. At the fifth level of the purpose of communication in the theory of equivalence, the reader can fully comprehend, analyze and draw his own conclusions from the text, that is, of the type in which all levels of equivalence are preserved.

Moreover, in order to translate at the highest level of equivalence, the translator needs not only to have a good knowledge of language features, but also to take into account the cultural values of readers of other nationalities.

Results and Discussion

In our article, we use the theory and concept of the Russian translator V.N. Komissarov in the analysis of artistic means in Russian and English versions by B. Sokpakbaev’s story “My name is Kozha” in the original, because V.N. Komissarov’s concept is one of the advanced theories that have not lost its relevance in solving modern issues of translation studies.

Table 1 – translation versions of comparison’s in B. Sokpakbaev’s story “My name is Kozha”

Original version:	Менің атым... Атымды айта бастасам, тілім таңдайыма жабысып қалғандай болады да тұрады (Соқпақбаев В., 2021: 7).
K.I. Semenova’s variant:	Меня зовут... Ох, как только собираюсь выговорить свое имя, язык прилипает к гортани (Berdibek Sokpakbaev., 1980: 9).
S. Sokpakbaeva’s form:	Меня зовут... Когда я пытаюсь произнести свое имя, язык мой тут же словно прилипает к нёбу (Sokpakbaev Berdibek., 1986: 7).
K.A. Fitzpatrick’s version:	My name is... When I try to pronounce my name, it’s like <i>my tongue sticks to the roof of my mouth</i> (Sokpakbaev Berdibek., 2015: 16).

In the authentic is: “тілім таңдайыма жабысып қалғандай болады да тұрады” comparison example was translated in K.I. Semenova’s form: “язык прилипает к гортани” so in S.

Sokpakbaeva’s version: “язык мой тут же словно прилипает к нёбу”. In accord with the scientist-translator V.N. Komissarov’s theory the 5th level of the theory of equivalence is used in two versions of

the translation in Russian, i.e. the author’s equality in the original is transferred to the Russian recipients in full communicative form. The American translator K.A. Fitzpatrick translated into English from the S. Sokpakbaeva’s version: “*my tongue sticks to the roof of my mouth*”. According to the theory of the researcher V.N. Komissarov, the 4th level of equivalence has been preserved in the translation in the English version, as a result of the context-dependent

one describes the situation. Our version of preserving the given example in original to keep the 5th level of equivalence in English is: “*It is tongue-tied when I start to pronounce my name*”, due to the idiom “*to be tongue-tied*” would be more understood by English readers depending on the context. However, K.A. Fitzpatrick described furthermore translated the situation so as not to damage the style of the original author (table 1).

Table 2 – translation versions of comparison’s in B. Sokpakbaev’s story “My name is Kozha”

Original version:	<i>Төбемнен ыстық су құйып жібергендей жидіп түстім. Өз орныма бардым. Портфелімді алып, актара бастадым (Соқпақбаев В., 2021: 113).</i>
K.I. Semenova’s variant:	Я прошел к своей парте. <i>Самое глупое было то, что я не знал, что нужно мне делать, что предпринять.</i> Чтобы выиграть время, я принялся шарить в портфеле... (Berdibek Sokpakbaev., 1980: 71).
S. Sokpakbaeva’s form:	<i>Я съезжился, как ошпаренный кипятком,</i> пошел к своей парте, взял портфель и начал бесцельно в нем рыться (Sokpakbaev Berdibek., 1986: 75).
K.A. Fitzpatrick’s version:	<i>I shrank inside myself as if scalded with boiling water</i> and went to my desk, took my satchel and began pointlessly to dig around in it (Sokpakbaev Berdibek., 2015: 85).

In the initial is: “*Төбемнен ыстық су құйып жібергендей жидіп түстім*” comparison example was translated in K.I. Semenova’s version: “*Самое глупое было то, что я не знал, что нужно мне делать, что предпринять*”. According to the scientist-translator V.N. Komissarov’s theory the 4th level of the theory of equivalence, as a result of the context-dependent one describes the situation. In S. Sokpakbaeva’s variant:

“*Я съезжился, как ошпаренный кипятком*”. The translator K.A. Fitzpatrick’s version: “*I shrank inside myself as if scalded with boiling water*”. The versions of the translator Samal Sokpakbaeva and the American K. Fitzpatrick are presented at level 5 in accordance with the theory of equivalence, i.e., in the context of the original, the connection between the author and the reader is preserved (table 2).

Table 3 – translation versions of metonym’s in B. Sokpakbaev’s story “My name is Kozha”

Original version:	– <i>Әй, су жүрек неме, жанының тәттісін қарай гөр (Соқпақбаев В., 2021: 43).</i>
K.I. Semenova’s variant:	– <i>Смотрите, как дорога ему жизнь!</i> – усмехнулся Султан (Berdibek Sokpakbaev., 1980: 23).
S. Sokpakbaeva’s form:	– <i>Как же ты боишься за свою драгоценную жизнь!</i> (Sokpakbaev Berdibek., 1986: 29).
K.A. Fitzpatrick’s version:	“ <i>How you fear for your precious life!</i> ” (Sokpakbaev Berdibek., 2015: 38).

Original form in Kazakh: “*су жүрек неме, жанының тәттісін қарай гөр*” metonym’s example was translated in K.I. Semenova’s interpretation is: “*как дорога ему жизнь!*”. The translator S. Sokpakbaeva’s adaptation is: “*ты боишься за свою драгоценную жизнь!*”. The American translator K.A. Fitzpatrick’s rendition: “*How you*

fear for your precious life!”. Translation options in Russian and English are presented at level 4 in accordance with the equivalence theory of the Russian researcher V.N. Komissarov, i.e., depending on the context in the original, the translators tried to convey the situation to readers in different ways (table 3).

Table 4 – translation versions of metonym’s in B. Sokpakbaev’s story “My name is Kozha”

Original version:	Ертесінде карасам, <i>суға сүңгіген үйректей арт жағғы гана көрініп, тоңқайып жатыр</i> (Соқрақбаев В., 2021: 135).
K.I. Semenova’s variant:	Он лежит... <i>Не конь, одна голова лежит, как ныряющая утка</i> , а все остальное под водой (Berdibek Sokpakbaev., 1980: 86).
S. Sokpakbaeva’s form:	Он, <i>словно утка, нырнувшая в воду, ушел с головой в топь</i> , оставив снаружи только заднюю часть туловища (Sokpakbaev Berdibek., 1986: 87).
K.A. Fitzpatrick’s version:	<i>Like a duck diving into the water, he went head first into the muck</i> , leaving only the rear of his trunk sticking up (Sokpakbaev Berdibek., 2015: 99).

In Kazakh: “*суға сүңгіген үйректей арт жағғы гана көрініп, тоңқайып жатыр*” metonym’s example was translated in K.I. Semenova’s version is: “*Не конь, одна голова лежит, как ныряющая утка*”. The translator S. Sokpakbaeva’s form: “*словно утка, нырнувшая в воду, ушел с головой в топь*”. So K.A. Fitzpatrick’s variant is: “*Like a duck diving into the water, he went head first*

into the muck”. In accord with the theory of the Russian researcher V.N. Komissarov the 5th level of equivalence is preserved in both translation options in Russian and English, since the style and features of the author’s intention in the original are given in the translation and communication is established between the recipient furthermore the author (table 4).

Table 5 – Translation versions of epithet’s in B. Sokpakbaev’s story “My name is Kozha”

Original version:	Бұл сөз маған <i>алты өрме қамшымен жоталата тартып жібергендей әсер етті</i> (Соқрақбаев В., 2021: 15).
K.I. Semenova’s variant:	Меня <i>словно плеткой по спине вытянули</i> (Berdibek Sokpakbaev., 1980: 13).
S. Sokpakbaeva’s form:	Слова эти <i>хлестнули меня, как плетенная в шесть ремней камча</i> (Sokpakbaev Berdibek., 1986: 12).
K.A. Fitzpatrick’s version:	Her words lashed me <i>like a belt woven of six reeds</i> (Sokpakbaev Berdibek., 2015: 21).

In the authentic is: “*алты өрме қамшымен жоталата тартып жібергендей әсер етті*” epithet was given in K.I. Semenova’s precedent is: “*словно плеткой по спине вытянули*”. According to the researcher V.N. Komissarov, the equivalence is given at level 4, since, despite the saved context-dependent situation, it is not taken into account that the belt in the initial has six reeds. In S. Sokpakbaeva’s interpretation is: “*как плетенная в шесть ремней камча*”, i.e., in ac-

cordance with the context of the original, the 5th level of equivalence has been preserved. The translator K.A. Fitzpatrick’s form is: “*like a belt woven of six reeds*”. According to the theory of equivalence of the Russian scientist V.N. Komissarov it is given at level 5, i.e. according to the original, the Russian word “kamcha” is replaced by the word “belt”, since the linguistic and cultural specificity of the English recipients is taken into account and foreignization is carried out (table 5).

Table 6 – Translation versions of metaphor’s in B. Sokpakbaev’s story “My name is Kozha”

Original version:	Жанардың үйде жалғыз екенін білгенде, <i>қуанышым қойныма сыймады. Не болса да, бірер ауыз тілдесіп қалуға бел байладым</i> (Соқрақбаев В., 2021: 30).
K.I. Semenova’s variant:	Итак пес утих, <i>бабушка на ферме, и я закричал: – Жанар! Жанар!</i> (Berdibek Sokpakbaev., 1980: 25).
S. Sokpakbaeva’s form:	Узнав, что Жанар дома одна, <i>я страшно обрадовался и решил во что бы то ни стало поговорить с ней</i> (Sokpakbaev Berdibek., 1986: 21).
K.A. Fitzpatrick’s version:	Learning that Zhanar was home alone, <i>I was terribly thrilled and decided to talk with her no matter what</i> (Sokpakbaev Berdibek., 2015: 31).

In the initial is: "қуанышым қойныма сыймады. Не болса да, бірер ауыз тілдесіп қалуға бел байлады" metaphor was translated in K.I. Semenova's case: "бабушка на ферме, и я закричал: – Жанар! Жанар!" so according to the theory of equivalence of the scholar-translator V.N. Komissarov, this part is translated at level 2 because although the statement is preserved, the metaphor associated with the context in the original has been exhausted in the translation furthermore only the transformational model of translation has been used. The translator S. Sokpakbaeva's variant is: "я страшно обрадовался и решил во что бы то ни стало поговорить с ней". The American translator K.A. Fitzpatrick's translated into English from the S. Sokpakbaeva's form is: "I was terribly thrilled and decided to talk with her no matter what". Translation options in two languages are presented at level 5 in accordance with the theory of equivalence of the researcher V.N. Komissarov, since depending on the context of the original, a connection is established between the author and the reader (table 6).

Conclusion

Summing up the article, it should be noted that during the analysis of the examples and according to the theory of equivalence levels of the famous Russian translator, scientist V.N. Komissarov that who translates Kazakh artistic means in the story by B. Sokpakbaev "My name is Kozha" into Russian or English must be from the culture in which the original text was written, that is, who is closer to Kazakh culture and custom will better translate into another language. Translator who knows the peculiarities of understanding level, cognitive thinking of children furthermore who is really good at modern translation theories and languages furthermore who can define the real meanings of the tropes in original.

In addition, this translator must be qualified for translation at the high level of equivalence, not only conduct a preliminary analysis of the text in the original, but also know the national and cultural characteristics of a particular language. The topic of our article is relevant in the field of Kazakh translation studies, therefore, it requires further study at the dissertation level.

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