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**\*A. T. Aushakhman<sup>1</sup>, A. S. Tarakov<sup>2</sup>**

<sup>1,2</sup>Al-Farabi Kazakh

National University,

Republic of Kazakhstan, Almaty.

<sup>1</sup>ORCID: <https://orcid.org/0000-0002-6024-6518>

<sup>2</sup>ORCID: <https://orcid.org/0000-0002-9106-4127>

\*e-mail: [assel.aushakhman@gmail.com](mailto:assel.aushakhman@gmail.com)

## **EXPLORING METAPHOR TRANSFER IN B. L. PASTERNAK'S VERSES ACROSS ENGLISH AND KAZAKH TRANSLATIONS**

*The study evaluates the preservation of metaphorical content when translating Boris Pasternak's poems into English and Kazakh. This topic becomes relevant given Pasternak's increasing popularity among Kazakh-speaking audiences who pay attention to language arts in the context of Kazakh literature. The study substantiates its relevance by the lack of systematic research in this area and the need for analysis, despite the relevance of the topic and the importance of Pasternak for Kazakh-speaking audiences. A comparative analysis of the original and translated poems revealed that Pasternak's poems are successfully adapted for foreign-language audiences, but cannot always convey the complexity of metaphors. This confirms the relevance of the study, which aims to fill the gap in systematic research on this topic. The study uses comparative, historical and observational methods to analyse Pasternak's original and translated texts with regard to metaphorical elements. The results show that the translation of metaphorical elements, due to the similarities between Russian and English, is generally possible. However, some of the author's metaphors may lose their original depth in the process of translation due to national-cultural peculiarities. This study provides a contribution to the field of literary translation and enriches the understanding of the difficulties associated with the preservation of metaphors in literary translations.*

*Keywords: metaphorical imagery, translation, Boris Pasternak, poems, Kazakh, English, preservation of metaphors, comparative analysis, poetry translation*

## Introduction

Currently, the translation of Boris Pasternak's literary works into Kazakh is attaining significant scientific and cultural prominence. This prominence is attributable to the author's growing influence among the Kazakh-speaking audience, despite primarily writing in Russian. Consequently, this development highlights its considerable impact not only within Russian-speaking cultural domains but also within the purview of those who hold a deep appreciation for the language arts within the context of Kazakh literature. Furthermore, the conveyance of an author's expressive linguistic and stylistic attributes presents an engrossing subject of inquiry from a linguistic research perspective.

The significance of our study stems from the dearth of comprehensive scientific exploration regarding Boris Pasternak's literary corpus within the specific framework we investigate. Moreover, the traction Pasternak's works have gained among Kazakh-speaking readers underscores the pressing need for analogous studies that, until now, have remained uncharted. This general lack of scholarly research substantiates the pertinacity and significance of our investigation.

A comprehensive investigation of this issue mandates an exploration of metaphor as a pervasive facet in the realm of language and culture. Metaphor, by all accounts, stands as the most prevalent stylistic device employed within the domain of poetry. Given this premise, Boris Pasternak's body of work assumes paramount significance in elucidating the multifaceted dimensions of metaphorical expressions. To delve deeper into the subject of metaphor, we shall embark on a meticulous scrutiny of specific lexical combinations employed within the context of Boris Pasternak's literary compositions.

The linguistic phenomenon referred to as metaphor arises from the reinterpretation of the semantic essence of words and expressions. This reinterpretation transpires through the employment of mechanisms such as analogy, similarity, and other semantic connectivity devices. There are various variations of metaphorical transference, including:

1 Hyperbolic Metaphor: This form of metaphor hinges on the exaggerated hyperbolic amplification of a quality or attribute.

2 Lexical Metaphor: Also known as lexicalized, dead, fossilized, habitual, or erased metaphor, it pertains to a term or word meaning that initially originated through metaphorical transference but has become so deeply ingrained in language that its metaphorical origin often goes unnoticed.

3 Fractured Metaphor: This type of metaphor forges connections between logically incongruous concepts.

4 Sequential Metaphor: It constitutes a series of internally connected and complementary metaphors, forming a chain of metaphoric expressions.

5 Poetic Metaphor: A complex semantic structure encompassing multiple layers, it serves as a mode of artistic expression within poetic texts [1, p. 231].

From one academic perspective, metaphor within rhetoric serves to generate rhetorical impact by concurrently indicating one concept while alluding to another. Nevertheless, establishing precise demarcations between distinct metaphors remains a challenging endeavor. Can every piece of artwork be considered a metaphor, and do all passages within such works exhibit metaphorical attributes? In the contemporary linguistic framework, universal criteria for delineating one metaphor from another are still wanting.

Conversely, an alternative viewpoint posits that virtually all works of fiction can be construed as metaphors, with the exception, perhaps, of scientific texts [2, p. 223].

Given these considerations, it becomes evident that the collection of poems authored by Boris Pasternak can be perceived as an extensive repository of metaphorical concepts, which can subsequently be deconstructed into a multitude of more specialized metaphors. Notably, the amalgamation of Russian and English introduces a novel vantage point for scrutinizing various facets of author-generated metaphorical structures and imagery during the process of poetry translation. Concurrently, the Kazakh language contributes its distinctive nuances, further intensifying the intricacy and allure of translating fictional poetry.

It is essential to underscore that the resemblance between Russian and English extends beyond mere lexical correspondences. The utilization of rhetorical devices and stylistic techniques in these two languages manifests at a notably analogous level. This parallelism streamlines the translator's task and permits the incorporation of imagery within the scope of the translation process.

Undoubtedly, the Kazakh language, steeped in historical and cultural context, possesses metaphorical imagery distinct from that found in Russian and English. This uniqueness introduces an added layer of complexity for the translator, who must not only convey the poem's meaning but also safeguard its cultural and poetic essence. Consequently, when translating poetry from Russian to English and Kazakh, the translator must consider not only structural parallels and distinctions but also attend to the distinctive cultural and linguistic attributes of each language. However, the task of translating poetry, inherently intricate, necessitates meticulous analysis of specific facets.

It is vital to underscore those alterations in the metaphorical character during the translation of Boris Pasternak's poems into English and Kazakh are inevitable. At times, these changes maintain the original metaphorical concept, yet more often, they either simplify it by formulating a metaphor congruent with the English language or render the poems without a specific metaphor while retaining the overarching meaning of the metaphorical concept.

In analyzing the methods of translating Boris Pasternak's poems, C. Barnes notes that translators either sought to bring the translation as close as possible to the original, which sometimes made their works "uncomfortable" for English-speaking readers, or, on the contrary, gave the translation an English stylistic character, which was accompanied by significant deviations from the original [3].

Boris Pasternak creates outstanding images, and his arsenal of metaphorical constructions includes many diverse elements. The metaphorical style that blends concepts seemingly incompatible in terms of logic finds its way into Pasternak's work, especially when he discusses highly abstract ideas that are difficult to put into words, as in his famous poem «Определение поэзии» where he uses metaphors to describe the essence of poetry: «*Jeto — sladkij zaglohshij goroh // Jeto — slezy vselennoj v lopatkah*» [4, p. 131–132].

In the poems that result from Pasternak's mature work, we observe the implicit correlation of poetry with unexpected images, such as «*utomlennyj goroh*» and «*podobie slez vselennoj, hranimyh v lopatkah*», which, at first glance, seem far from a logical connection with poetry.

In the context of his literary activity, Boris Pasternak approached the act of translation with unique principles that stemmed from his particular views on the purpose of poetic translation. It can be surmised that, perhaps unconsciously, he adhered to the concept expressed by Andrei Zhukovsky that «the translator working with prose rather serves the original, while the translator of poems becomes their rival» [5]. E. Etkind believed that «it is not difficult to recreate in the system of another language the layout of a poem, its external structure. It is difficult, indeed impossible, to recreate the infinity of its poetic content, all its diverse meanings» [6, p. 106].

In his reflections on translation, Pasternak argued that translation should itself constitute a work of art. He expressed this concept by articulating the idea that «Like the original, a translation should give the impression of life, not wordiness» [7, p. 394].

The primary objective of translation is to surmount barriers to effective communication, which encompass both linguistic and cultural dimensions. Metaphors, often deeply entrenched in the cultural customs, historical narratives, and mythology of a specific society, pose a distinctive challenge for the translator. Achieving an accurate translation of such metaphors necessitates not only a high level of linguistic competence but also cultural sensitivity. Metaphors can contain imagery and symbols that may remain elusive to readers from dissimilar cultural backgrounds. In such instances, the translator bears a dual responsibility: not only to convey the metaphor's meaning but also to acquaint the reader with the subtleties of the original cultural context.

Nonetheless, potential cultural disparities can lead to misinterpretations or alterations of the metaphor during the translation process. What might be recognizable and meaningful in one culture may fail to be comprehended or carry the same effectiveness in another. For instance, a metaphor tied to national folklore or religious customs may lose its vividness and semantic depth when rendered in a dissimilar cultural milieu.

Moreover, the translation of cultural nuances can be so intriguing and seem mutually complex that even the most sophisticated translators may encounter inherent difficulties during the process. This complexity is most evident in the context of poetry, where every lexical link and image can be saturated with deep and varied interpretations.

Lexemes and phraseological turns in different languages often have unique connotations, which require careful selection of adequate equivalents. The impact of these semantic disparities on the translation of metaphors should be underestimated. Within the metaphorical domain, each term is capable of carrying connotations specific to its language of origin and compatible with its cultural context. In translation practice, as applied to metaphors, this implies that a straightforward, literal transposition may lead to loss or distortion of meaning. Consequently, the translator is obliged to penetrate the essence of each lexical item and carefully select the most appropriate equivalent in the target language.

The grammatical and structural features of different languages can vary considerably, which adds to the difficulty of conveying metaphors through translation. Most importantly, some languages have specific grammatical structures that make it difficult to translate into other languages without harming aesthetics and semantic content. These differences include word order, agreement of tenses, and the use of linguistic elements that may not be present in other languages. Meeting such challenges requires the translator not only to have a thorough understanding of the grammar of both languages, but also to be creative in the translation process.

It is also important to note that phonetic and rhythmic features of the language play a crucial role in translating metaphors, especially in poetry. Sound and rhythm are often an integral part of the metaphorical concept, and preserving them in translation can present serious challenges. This may require the translator not only to look for analogues in the structure of meaning, but also in the acoustic organization of the text in order to preserve the musical aspects of the original.

Among the many aspects of translation, special attention is paid to those that seek to maximize equivalence to the original. This is particularly important in the context of translating fiction texts, which requires a high level of linguistic and intercultural competence, as well as the ability to think creatively. In the course

of translating works of fiction, multiple variants of a text are formed and text- and author-specific approaches are developed.

The transfer of metaphorical elements from literary works by different authors results in complex interactions between two diverse languages, each characterized by unique features in their lexicon, semantics and grammar. These divergences stimulate the need to apply a variety of translation activities aimed at maximizing correspondence. A successful balance between maintaining fidelity to the original and producing a coherent and functional text in the target language is achieved by carefully balancing the accents in the final text. This involves developing a text that not only translates the essence of the original to its fullest extent, but also gives it new and exciting meaning by building on the original work. In doing so, the author's original intentions in the context of communication and pragmatics are preserved [8, p. 155; 9, p. 757].

It should be noted that in the translation of artistic metaphors, hard edges in translation strategy have given way to a plethora of alternative approaches that replace the pursuit of a single translation standard. This evolution involves recognizing the diversity of methods and interpretations that correspond to the different perspectives of translators. As a result, a variety of variations of translation of the original text reflecting diverse interpretations emerge and coexist in the cultural environment [10, p. 43].

As can be seen, comprehensive studies devoted to the translation of metaphors in the works of Boris Pasternak are noticeably lacking, which reinforces the relevance of our study.

### **Materials and Methods**

The study entailed the analysis of poems authored by Boris Pasternak in his native language, as well as their corresponding translations. Through a comparison of poems sharing similar thematic content, it was discerned that Boris Pasternak's poetic compositions exhibit a notable degree of successful adaptation for foreign-language audiences. Nonetheless, it was also observed that these translations do not consistently capture the full intricacy of the metaphors employed by the author. Consequently, the preservation of the metaphorical essence is subject to certain linguistic modifications that, as evidenced in the course of this investigation, do not invariably enable the faithful conveyance of the original meaning and intention behind these metaphors.

Our methodology predominantly employs comparative, historical, and observational approaches. These methodologies facilitate a comprehensive analysis of Boris Pasternak's works in their original and translated forms, with a particular emphasis on the preservation of metaphorical facets.

The study ascertained that, given the linguistic similarities between Russian and English, the translation of metaphorical elements is generally attainable.



Nevertheless, it was observed that in certain instances, the translation of the author's metaphors may not consistently convey their original intent accurately, which can be attributed to national and cultural idiosyncrasies.

### Results and discussions

Our study has shown that in some of Boris Pasternak's poems metaphors are preserved, while in others they are only partially preserved.

The following tables present the predominant translations of Boris Pasternak's poems containing metaphors and their respective translated counterparts.

<i>Другие по живому следу Пройдут твой путь за пядью пядь, Но поражения от победы Ты сам не должен отличать [11, p. 149-150].</i>	<i>Others then will track your living trail, Retracing step by step your feet, But you must inevitably fail To tell your triumph from defeat [12].</i>	<i>Өзгелер сен салган ізбенен Қадам басып келер артыңнан, Жеңіс пен ұтуды ажыратып іздеген, Бұл жолда сен, қалқам, жаңылман. (authors' translation)</i>
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The English translation is closer to the original in terms of structure and metaphor. It conveys the metaphor of the path and emphasises the difficulty of distinguishing between victory and defeat. The translator used the word «*inevitably*» («*neizbezžno*») to reinforce the idea that it is difficult to distinguish defeat from victory.

The translation into Kazakh is a combination of transformation and calque. Instead of exactly repeating the metaphors of the original, this translation uses other images and phrases that are closer to the Kazakh language. For example, «*zhenis pen utudy azhyratyp izdegen*» is literally translated as «*seeking to distinguish victory from defeat*», which also conveys the idea of the difficulty of distinction. In addition, the second translation uses the word «*zhanylman*» (don't make a mistake) at the end to reinforce the idea of the impossibility of distinction. This translation is less close to the original in structure and style, but conveys a similar meaning.

<i>На свечку дуло из угла, И жар соблазна Вздыхал, как ангел, два крыла Крестообразно [13, p. 685].</i>	<i>A gentle draft blew from the corner Flame in temptation, Would raise two wings into a cross As if an angel [14].</i>	<i>Бұрыш жақтан шамға қарай жел еседі Құштар мінез Періштедей қос қанатын көтереді Айқара тәріздес... (authors' translation)</i>
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The English translation is generally close to the original and conveys the main idea, including the image of the wings and the cross. This translation uses variation to convey the idea: «A gentle draft» (легкий сквозняк) instead of «на svechku dulo,» and «flame in temptation» (*plamja v soblazne*) instead of «i zhar soblazna.» «Would raise two wings into a cross» (*podnimet dva kryla v forme kresta*) conveys the metaphor of an angel and a cross.

This translation is a transformation and calque, where the phrases and images have been changed to fit the Kazakh language. It preserves the basic idea of wind, candle and angel, but uses more direct expressions such as «*burysh zhaktan shamga qaray zhel esedi*» (*the wind blows from the corner to the candle*), «*kushtar minез*» (*passionate nature*). The Kazakh translation retains the general meaning, but uses more vivid and picturesque images. For example, «*perishtedei qos qanatyn koteredi*» is literally translated as «*raises its wings like an angel*», which refers more directly to the image of an angel. In addition, the second translation adds some additional words to strengthen the metaphor. The original cross-winged angel metaphor is not recreated in this translation.

<i>Я кончился, а ты жива. И ветер, жалуюсь и плача, Раскачивает лес и дачу. Не каждую сосну отдельно, А полностью все деревья [13, p. 673].</i>	<i>I've ceased to be, but you're alive The wind is whimpering and sobbing. It rocks the forest and the cabin. Under its force, the trees are bending [15].</i>	<i>Демім бітті, ал сен амансың Теңселтіп үй мен тоғайды Жел тұр зарлап жылағансып Бөлектей емес әр қарағайды Бірақ толықтай орманды (authors' translation)</i>
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The English translation applies variant correspondences and retains the general idea. - The metaphors «The wind is whimpering and sobbing» and «under its force, the trees are bending» retain the metaphor of the wind and its effect on nature.

The translation into Kazakh is more direct and less metaphorical. It superficially preserves the idea that one of the characters has dies, but the other remains alive: «*Demim bitti*» (*I am out of breath*). Instead of wind, forest and dacha, it uses other images such as «*tenseltip ui men togaidy*» (*shaking the house and the grove*), which is closer to Kazakh culture and imagery.

From the analysis of the presented poems it becomes obvious that complete transfer of metaphor is not always achievable. Sometimes the metaphor is translated by creating an alternative metaphor using other lexical units in the target language. However, this method of constructing a metaphorical image in translation is not

always effective. In many cases, the alternative metaphor limits the transmission of many poetic subtleties that are important for preserving the metaphorical nature of Boris Pasternak's poetry.

Thus, the complexity and ambiguity of the process of translating metaphors is emphasized. The main factor of success in this task is not literal reproduction, but the ability to convey both the metaphor itself and its linguistic nuances in the target language, which becomes especially important when working with Boris Pasternak's work. Only in such conditions the final translation has prospects for successful realization.

It is reaffirmed that the translation of metaphors is a task that represents a substantial labor and is not always successfully accomplished. It is necessary to emphasize the priority of conveying not only the literal meaning of the metaphor, but also its linguistic nuances by means of the target language, which acquires high importance when working with the work of Boris Pasternak. Only in such conditions the final translation has a chance of successful realization.

Boris Pasternak's works include a whole set of metaphors that, to a large extent, are understood only by Russian-speaking readers. It is these metaphors that pose significant challenges when translating them into English and Kazakh, while maintaining the author's style. Such metaphors are truly difficult to convey in another language and often lead to the loss of the author's original concept [16, p. 236].

### **Conclusion**

The aim of this study was to evaluate the appropriateness of preserving metaphorical structure in the works of Boris Pasternak, as well as to reveal subtle aspects of his poetry and to explore the possibilities of transferring these aspects into a foreign language.

A variety of methodologies including comparative analysis, historical analysis and the method of observation have been employed in the study. These methods were applied in order to analyze the preservation of metaphorical structure in translating Boris Pasternak's works into English and Kazakh. The results obtained show that in many cases preserving the authenticity of the text is the most important aspect. This authenticity allows to fully convey the emotional spectrum of the author, emphasizing the importance and necessity of conveying the author's concept.

The main task of the translator is to carefully recreate the metaphorical imagery contained in the analyzed works of Boris Pasternak. This implies not only a careful comparison of the translated text with the original to identify all the subtle nuances of metaphorical structure in the translations of Pasternak's works into English and Kazakh.

In light of this aspect, it can be noted that translators face a difficult task, which is to analyze in detail the author's metaphors both in the original and in the translated text within the framework of critical comparison. The fulfilment of this task with a high degree of accuracy contributes to the successful interpretation of the author's ideas and the competent transmission of his concept.

It is important to realize that a complete reproduction of the author's intent in a foreign language translation is unattainable, and the translator's task is to bring the reader as close as possible to the original author's ideas. The translations presented earlier came very close to achieving this goal, but failed to fully convey the author's metaphors.

In the future, our goal is to further in-depth study of the possibilities of translating metaphorical expressions into Kazakh. The importance of such translation of literary works of world-famous authors into Kazakh is undeniable, especially in light of the recognition of the writer, who was awarded the Nobel Prize for his significant contribution to modern lyric poetry. B.L. Pasternak, as a prominent poet, gained unprecedented fame for his unique and incredibly rich use of metaphors in his poetry. His literary achievements, particularly in the field of metaphor, represent a unique and unrivalled contribution to the global scale.

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\*Ә. Т. Аушахман<sup>1</sup>, Ә. С. Тарақов<sup>2</sup>

<sup>1,2</sup>Әл-Фараби атындағы

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## **АҒЫЛШЫН ЖӘНЕ ҚАЗАҚ АУДАРМАЛАРЫНДА Б. Л. ПАСТЕРНАКТЫҢ ӨЛЕҢДЕРІНДЕГІ МЕТАФОРАНЫҢ БЕРІЛУІН ЗЕРТТЕУ**

*Зерттеуде Борис Пастернак өлеңдерін ағылшын және қазақ тілдеріне аудару кезінде метафоралық мазмұнның сақталуына баға берілген. Қазақ әдебиеті контекстіндегі тіл өнеріне мән беретін Пастернактың қазақ тілді аудитория арасында танымалдылығы артып келе жатқанын ескерсек, бұл тақырып өзекті бола түседі. Зерттеу өзінің өзектілігін тақырыптың өзектілігіне және Пастернактың қазақтілді аудитория үшін маңыздылығына қарамастан, осы саладағы жүйелі зерттеулердің жоқтығымен және талдау қажеттілігімен негіздейді. Түпнұсқа және аударылған өлеңдерді салыстырмалы талдау Пастернактың өлеңдері шет тіліндегі аудиторияға сәтті бейімделгенін, бірақ метафоралардың толық күрделілігін әрқашан жеткізе алмайтынын көрсетті. Бұл осы тақырып бойынша жүйелі зерттеулердегі олқылықтың орнын толтыруға бағытталған зерттеудің өзектілігін растайды. Зерттеуде метафоралық элементтерді ескере отырып, Пастернактың түпнұсқасы мен аударма мәтіндерін талдау үшін салыстырмалы, тарихи және бақылау әдістері қолданылады. Нәтижелер орыс және ағылшын тілдерінің ұқсастығына байланысты метафоралық элементтердің аудармасы жалпы мүмкін екенін көрсетеді. Бірақ кейбір авторлық метафоралар аударма барысында өзінің бастапқы тереңдігін жоғалтуы мүмкін, бұл ұлттық-мәдени ерекшеліктерге байланысты. Бұл зерттеу көркем аударма саласына өз үлесін қосады және көркем аудармалардағы метафораларды сақтаудағы күрделі мәселелер туралы түсінікті байытады.*

*Кілтті сөздер: метафоралық бейнелер, аударма, Борис Пастернак, өлеңдер, қазақ, ағылшын, метафоралардың сақталуы, салыстырмалы талдау, поэтикалық аударма*

\*А. Т. Аушахман<sup>1</sup>, А. С. Тараков<sup>2</sup>

<sup>1,2</sup>Казахский национальный

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## ИССЛЕДОВАНИЕ ПЕРЕДАЧИ МЕТАФОРЫ В СТИХАХ Б. Л. ПАСТЕРНАКА В АНГЛИЙСКОМ И КАЗАХСКОМ ПЕРЕВОДАХ

*Исследование оценивает сохранение метафорического содержания при переводе стихотворений Бориса Пастернака на английский и казахский языки. Эта тема становится актуальной, учитывая возрастающую популярность Пастернака среди казахскоязычной аудитории, которая обращает внимание на языковое искусство в контексте казахской литературы. Исследование обосновывает свою актуальность недостатком систематических исследований в этой области и необходимостью анализа, несмотря на актуальность темы и значимость Пастернака для казахскоязычной аудитории. Сравнительный анализ оригинальных и переведенных стихотворений выявил, что стихи Пастернака успешно адаптируются для иноязычных аудиторий, но не всегда могут передать всю сложность метафор. Это подтверждает актуальность исследования, которое призвано заполнить пробел в систематических исследованиях этой темы. Исследование использует сравнительный, исторический и наблюдательный методы для анализа оригинальных и переведенных текстов Пастернака с учетом метафорических элементов. Результаты показывают, что перевод метафорических элементов, благодаря сходству русского и английского языков, в целом возможен. Однако некоторые авторские метафоры могут потерять свою первоначальную глубину в процессе перевода, что обусловлено национально-культурными особенностями. Это исследование предоставляет вклад в области перевода литературных произведений и обогащает понимание сложностей, связанных с сохранением метафор в литературных переводах.*

*Ключевые слова: метафорическая образность, перевод, Борис Пастернак, стихи, казахский язык, английский язык, сохранение метафор, сравнительный анализ, поэтический перевод*



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«Toraighyrov University» баспасынан басылып шығарылған  
Торайғыров университеті  
140008, Павлодар қ., Ломов к., 64, 137 каб.

«Toraighyrov University» баспасы  
Торайғыров университеті  
140008, Павлодар қ., Ломов к., 64, 137 каб.  
67-36-69  
e-mail: kereku@tou.edu.kz  
www.vestnik.tou.edu.kz