

Article

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## LANGUAGE REPRESENTATION OF NONVERBAL MEANS: PECULIARITIES OF VERBALISATION IN THE KAZAKH AND RUSSIAN LANGUAGES

**Abstract.** Nonverbal means are elements of the national vocabulary which represent the nation's consciousness in language, which are actively used in belletristic texts. Nonverbal elements are distinct in world languages both by their structure and meaning. This feature is one of the main language factors which create difficulties for translators while they interpret belletristic texts. For instance, the majority of lacunae (untranslated parts of text) in the Russian variant of the epic novel "Abai Zholy" (The Path of Abai) are the nonverbal elements. The purpose of the study is to assess the level of communicative recognition of the Kazakh people by considering how communication aids are coded in the language, as well as to determine the similarities and differences of nonverbal components in the Kazakh and Russian languages from the point of view of lexicology, grammar, pragmatics and stylistics. In the course of the research, comparative analysis of translations, grammatical analysis of nonverbal means, lexical-semantic analysis and cognitive analysis methods were used. As a result of the research, it was found that there are more language units and grammatical structures expressing the meaning of "күлу" (to laugh) in the Kazakh language than in the Russian language. In the translation of this kinema, it was found that words with the root "смех" in the Russian language was actively used, and due to the lexical-grammatical features of languages, linguistic and cultural factors, the accuracy, expressiveness and semantic features of the nonverbal components in the translated text were not fully preserved.

The relevance of the research can be seen from the fact that the linguistic representation of nonverbal actions in M. Auezov's epic novel "Abai Zholy" and its linguistic value in the translated text are considered for the first time on the basis of the anthropocentric paradigm and in the interlinguistic aspect.

**Keywords:** nonverbal means, verbalization, translation, "Abai Zholy", paralinguistics, Kazakh language, Russian language.

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## БЕЙВЕРБАЛДЫ АМАЛДАРДЫҢ ТІЛДЕГІ РЕПРЕЗЕНТАЦИЯСЫ: ҚАЗАҚ ЖӘНЕ ОРЫС ТІЛДЕРІНДЕГІ ВЕРБАЛДАНУ ЕРЕКШЕЛІКТЕРІ

**Аңдатпа.** Халық санасының тілдегі көрінісі саналатын ұлттық сөздік құрамның көркем мәтінде белсенді қолданылатын тобы – бейвербалды құралдардың вербалдануы. Бейвербалды элементтер әлем тілдерінде әрі құрылымы, әрі мағынасы жағынан әралуан болып келеді. Бұл ерекшеліктер – әсіресе көркем мәтіндерді аудару барысында аудармашыларға қиындық тудыратын факторлар. Мысалы «Абай жолы» роман-эпопеясының орыс тіліндегі аудармасында лакуналардың (мәтіннің аударылмаған бөлігі) басым бөлігін бейвербалды амалдар құрайды.

Зерттеудің мақсаты коммуникацияның көмекші құралдары тілде қалай кодталғанын қарастыру арқылы қазақ халқының коммуникантты тану деңгейін бағамдау, сондай-ақ қазақ және орыс тіліндегі бейвербалды компоненттердің лексикалық, грамматикалық, прагматика-стилистикалық тұрғыдан ұқсастықтары мен айырмашылықтарын анықтау. Зерттеу барысында аудармаларды салыстыра талдау, бейвербалды құралдардың вербалды амалдарына грамматикалық талдау жасау, лексика-семантикалық және когнитивті талдау әдістері қолданылды. Зерттеу нәтижесінде қазақ тілінде «күлу» мәнін білдіретін тілдік бірліктер мен грамматикалық

құрылымдардың орыс тіліне қарағанда әлдеқайда көп екені, аталған кинеманы аударуда орыс тіліндегі «смех» түбірлі сөздердің белсенді қолданылғаны белгілі болды. Тілдердің лексика-грамматикалық ерекшеліктеріне, лингвомәдени факторларға байланысты аударма мәтіндегі бейвербалды компоненттердің эмоцияны бейнелеу дәлдігі, экспрессивтілігі және семантикалық ерекшеліктері толық сақталмағаны анықталды.

Зерттеудің өзектілігі бейвербалды амалдардың М.Әуезовтің «Абай жолы» роман-эпопеясындағы тілдік репрезентациясы және оның аударма мәтіндегі тілдік құндылығы зерттеу жұмысында антропоэзекті парадигма негізінде және интерлингвистикалық аспектіде тұңғыш рет қарастырылып отыруынан көрінеді.

**Тірек сөздер:** бейвербалды амалдар, вербалдану, аударма, «Абай жолы», паралингвистика, қазақ тілі, орыс тілі.

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## **ЯЗЫКОВАЯ РЕПРЕЗЕНТАЦИЯ НЕВЕРБАЛЬНЫХ СРЕДСТВ: ОСОБЕННОСТИ ВЕРБАЛИЗАЦИИ В КАЗАХСКОМ И РУССКОМ ЯЗЫКАХ**

**Аннотация.** Невербальные средства считаются выражением сознания людей в языке, активно используемым в художественных текстах. Невербальные элементы в разных языках мира различны по структуре и по значению. Эти особенности являются основными факторами, вызывающими трудности у переводчиков при переводе художественных текстов. Например, в переводе на русский язык романа-эпопеи «Путь Абая» большинство лакунов (непереведенной части текста) представляют собой невербальные элементы коммуникации.

Цель исследования – оценить уровень познания коммуниканта путем рассмотрения того, как в языке кодируются невербальные средства общения, а также определить сходства и различия невербальных компонентов в казахском и русском языках с лексической, грамматической, стилистико-прагматической точек зрения. В результате исследования установлено, что в казахском языке языковых единиц и грамматических структур, выражающих сущность «смеха», гораздо больше, чем в русском языке. При переводе данной кинематики на русский язык активно используются образованные от слова «смех» однокоренные слова в зависимости от лексико-грамматических особенностей языка. При переводе не полностью сохраняется точность, выразительность и семантические, лингвокультурные особенности представления эмоций невербальными компонентами в тексте.

Актуальность исследования состоит в том, что языковая репрезентация невербальных компонентов в романе-эпопее М. Ауэзова «Путь Абая» и передача значений в переводном тексте рассматриваются впервые на основе антропоцентрической парадигмы, а также в интерлингвистическом аспекте.

**Ключевые слова:** невербальные средства, вербализация, перевод, «Путь Абая», паралингвистика, казахский язык, русский язык.

### **Introduction**

Language is considered to be the main tool of human communication, and it is believed that the main feature of the communicative function of language is “communicating through words”. “However, new research on language ability has revolutionized our understanding of language, its role in human life, and humanity's perception of it. Most educated people have their own opinion about language. They consider it as a very important product of human culture, the most significant (quintessence) of our charms and communication skills, and an incomparable natural phenomenon that separates us from animals. Also, it was observed that language and consciousness are mutually assimilated, that a certain language forms a certain consciousness, and that the speakers of different languages have different understandings of life” (Pinker, 2019: 15). “Different understandings of life include the speakers’ own critical attitude and assessment of their actions, words, and events happening around them. This is also marked in the language” (Sydyk, Sadirova, 2023: 111). And since the 40s of the 20th century, it has been said that language is not limited to words, if we take into account that the communicator is a “person”, there are other ways for two persons to communicate information to each other. As a result, communication was divided into “verbal communication” and “nonverbal communication”. “M. M.

Bakhtin believed that in the theory of communication, the fact that the elements of dialogue can be considered not only words, but also smiles, gestures, looks, everything that can be exchanged, has been recognized for a long time” (Guseva, 2014: 22).

Nonverbal means of communication are the main tools utilized in every nation’s communicative culture along with the verbal language. Depending on their meaning, nonverbal means are divided into kinetic, tacesic, prosodic, proxemic. All of these exist both in real life (during the communication of people) and in fictional texts (when characters communicate). In particular, “kinetic means of communication, or, more precisely, kinesics, are one of the most significant layers of paralinguistics and nonverbal semiotics. Under kinesics (from the Greek kinesis – movement) is understood the totality of kines – significant bodily movements (gestures, facial expressions, postures) employed in the process of human communication.

When paraelements of life appear on the pages of a book, it is important to preserve their true and complete character, that is, close attention should be paid to their verbalization. One of the works in which nonverbal means are skillfully used is the novel-epic “Abai Zholy”. In the text of the novel, the most actively used emotional and informational kinema is “laughter”. Since in our article we consider the kinema of *laughter* as a nonverbal action, all the uses of *laughter* in the text are shown as ways of verbalization of nonverbal components. In the novel “Abai Zholy” where the empirical materials of the research were collected, M. Auezov used a lot of nonverbal methods, thereby accurately depicting the national mentality, psychology, social system and national communicative behavior of not only the character, but also the Kazakh people in general. However, the nonverbal components of the work are often included in the list of non-translatable, non-equivalent units during the consideration of novel translations. Our assumption that one of the main reasons may be that different people recognize paraelements differently and verbalize them in different ways was proven during the comparative analysis of translations.

The representation of non-verbal means in language, although it has been carefully studied in various languages of the world, has not yet been the subject of a separate study in Kazakh linguistics. In our research article, considering “laughter” as a non-verbal component, we analyze the peculiarity of the kinema “laughter”, characteristic of the Kazakh people, in comparison with the Russian language. Thus, we strive to determine the ways of verbalizing the emotions of a smile in both languages, and to highlight the features of the process of “verbalization” of non-verbal means in the Kazakh language.

### **Materials and methods**

The novel-epic “Abai Zholy”, considered one of the best works of the 20th century in Kazakh literature, which served as the basis for the research, is not only a national, but also a global work, translated into 116 foreign languages. The novel “Abai Zholy”, which was reprinted five times in 1942-1961, is the fruit of M. Auezov's artistic language. The language of the novel “Abai Zholy” has been studied from a linguistic point of view for more than 60 years. For instance, A. Baitanayev, having studied M. Auezov’s epic novel and the language of it, divides the author’s artistic command of language as follow:

1. Proverbs that can be met within the novel;
2. Selected extracts from the novel;
3. Phrases authentic to Auezov that can be found in the novel;
4. Aphorisms which can be met in the novel;
5. Moments build on the philosophical thought (Baitanayev, 1969: 140).

However, until now, the nonverbal actions of the characters in M. Auezov's novel, which comprehensively show the anthropological knowledge of the Kazakh people, have not been the subject of research. Describing the half-century history and life of the Kazakh people, the author skillfully describes the communicative behavior of each character using various language tools, one of which is nonverbal, and thus he was able to accurately show the culture of the national communication of the Kazakh people of the 19th-20th centuries.

In the article, the methods of grammatical analysis, lexical-semantic analysis are used to consider the appearance of paraelements in the language. Semantic, pragma-stylistic analysis methods, comparative analysis of translations to determine the equivalence of translation and original text were

used to describe the semantic features of the "laughter" kinema in the novel-epic "Abai Zholy".

### Literature review

The study of nonverbal communication means begins with the works of S. Spencer, W. Wundt, and Ch. Darwin. This field of science has been intensively studied since the fifties of the 20th century. A. Hill was the first to introduce the term paralinguistics into scientific practice. The beginning of the study of paralanguage is closely related to the development of techniques for phonemic analysis. In the 40s of the 20th century, researchers such as Trager, Wells, and Pike conducted extensive research on intonation.

M. Zhumabayev is one of the first Kazakh authors to recognize the deep connection between nonverbal actions and human psychology. He says: "The secret of a person's soul is revealed through the body and facial expressions" (Zhumabayev, 1992: 53). Zh. Aimaulytov is the author of one of the first textbooks written in the Kazakh language, "Psychology". In this study, he describes mimics as follows: "A person's behavior is assessed based on his mimics, and the facial expressions are the easiest to notice. Mimics is this called the facial expressions, and its study – the study of visage" (Aimaulytov, 1988: 88).

Nonverbal actions as a form of paralinguistics in the works "Paralinguistics" by G.V. Kolshanskiy, "Nonverbal components of communication" by I.N. Gorelov, as well as by M.A. Tokarev, Y.B. Borev, O.A. Guseva, E.A. Kopylkova's studies were considered. Professor B.Momynova has been actively working in Kazakh Linguistics in this field. The scientist was the first to lexicographize Kazakh gestures in the Kazakh, Russian, and Chinese languages and wrote a comprehensive monograph describing Kazakh gestures in detail.

It can be said that full-fledged research on the function of para-elements in fiction began in the 80s of the 20th century with the 3-volume work of Canadian anthropologist Fernando Poyatos Fuster entitled "Nonverbal Communication across Disciplines". In the introduction to the work, the scientist explains why he was interested in nonverbal means of communication in the literary text: *When, after investigating the various nonverbal communication systems, I began to progressively fathom the literary texts I had to discuss during the many years I taught narrative literature, I kept discovering, rather naively, the dynamic value of paralanguage and kinesics in the hands of the writer* (Fernando Poyatos Fuster, 2002: 32). Fernando Poyatos also discusses the issue of the translation of nonverbal actions in the literary text in "Textual Translation and Live Translation (from the experience of researching nonverbal communication in literature, theater and cinema)" as a subject of research in his monograph. And as for the research works that specifically focused on the peculiarities of laughing cinema, one of them is Bondarenko's dissertation in Russian linguistics "Laughing Ontology of Laughter Culture". Also, in his research, Guseva says that the topic of "laughter" has not been fully studied in linguistics, and assesses that "laughter is a cultural phenomenon" (Guseva, 2014: 83).

Non-verbal components in the language of a work of art are partially considered in works related to the language of a literary text and analyzed with examples. As a voluminous study of the creativity of an individual author, we can note the research work of Zh. Nursultankyzy, devoted to non-verbal elements in the works of O. Bokeev. However, auxiliary means of communication in the novel "Abai Zholy" which describes in detail the half-century life and history of the Kazakh people, have not yet been the subject of separate study. Therefore, this scientific article examines the ways of verbalization of non-verbal means in the novel "Abai Zholy" and the features of translations in the interlinguistic direction based on the comparative method.

### Results and discussions

*The verbalization of nonverbal means* refers to the textual representation of such non-linguistic means as gestures, body movements, voice changes, which convey extra information during the act of communication. Currently, research of the psychological features of each nation, culture of communication and intellectual instinct, i.e., the feature of representing the real world in language, is the main direction of the anthropocentric paradigm. Since the national code and national consciousness play an important role in coding the world in language, the lexicon of the world's languages also consists of units that are not completely equivalent to each other. One group of language units based on national knowledge is nonverbal means that are the subject of research. Nonverbal means are used very

actively, especially in artistic texts and literary works. In order to express the state of the character, the communicative situation, the attitude of the communicants to each other, the author often describes and introduces the changes in their voice, appearance, and movements to the reader. The reason is that it is not only the words that give life to a lifeless character, but also various changes in his character.

Nonverbal communication is of interest not simply because it is a part of every nation's culture, but also because "for the reason that they generally have stable verbal descriptions, constituting a branched and extensive layer of language" (Vereshchagin, Kostomarov, 1980: 196). That is why the verbal form of nonverbal actions is taken into account in linguistics. Communication aids play an important role, especially in artistic texts and works of art. The meanings of nonverbal means are often conditioned by a specific environment; consequently, representatives of different nations distinguish themselves from one another by their facial expressions and gesture patterns, allowing for discussions about their national character, which are associated with ethnic, geographic, socio-cultural environments. The nonverbal behavior of the Kazakh people has its unique features that reflect the specifics of national character, national consciousness, mentality, culture, and way of life. P.A. Samovar emphasizes the necessity of studying nonverbal elements of communication, as interactions between representatives of different cultures possess a specific nature. "Only in the process of communicative acts with representatives of another culture do you realize that their movements are nothing but manifestations of their culture" (Samovar, 1980: 45).

There is no doubt that nonverbal means of communication are common to all mankind. Even when a baby is born, he tries to convey certain information through his various movements. «There are similarities and differences between non-verbal techniques, gestures applicable to the communication of any population. However, a number of non-verbal techniques used and their meaning in context are different in communication. Non-verbal communication is performed by different parts of the body and carry a certain meaning. Communication gestures are similar in terms of origin, but in terms of semantics these gestures have different meanings and in the same sense are transmitted through different nonverbal techniques, as well as nonverbal techniques used in communication of Kazakh, Russian and other nationalities, including hands, head, eyes, etc., gestures are not used in the same meaning among all nations. Non-verbal techniques during communication, such as the relationship of kinesic elements in communication by language, the role of the body in performing movements in verbal description are universal and have some national and dialectical character" (Eshimov, Nurtiluova, Kulmanov, 2022: 25). Within kinemas, the symbolic meaning of gestures is often culturally bound. However, there are also universal nonverbal actions common to all people and mentality. One of them is laughter.

Based on the intention of the communicant, laughter may be genuine (biological) or artificial. When it comes to the features of the emotion of laughter, its base is positive, though it may change due to various situations in human life. For instance, a person laughs joyfully as a reaction to good news, loudly while reacting to a joke, angrily in negative situations, artificially with the purpose of concealing their inner turmoil or for other reasons. During the laugh, a person's facial muscles contract two-ways, their lips part, their eyes lighten up and their face turns red. O. Guseva says the following about this: "In everyday consciousness, laughter is a human reaction to humor or tickling, manifested by specific sounds and involuntary movements of the muscles of the face and respiratory system. In some cases, laughter can be a reaction to nervous tension (nervous laughter) or be a sign of a mental disorder" (Guseva, 2014: 82).

By depicting the character's "smile" in the works of art, the author tries to describe not only the emotion, but all its external signs. It brings the character to life for the reader and creates imaginatively expressive uses. In the novel "Abai Zholy" there are many types of laughter depending on the communicative situation, the personal characteristics of the communicators, and their pragmatics.

In Kazakh culture, laughing has its own etiquette and order. Especially the Kazakh people do not approve of inappropriate laughter such as "жыртындау" (grinning). Also, the seriousness of a girl's and a boy's character is measured by their smile, "бос күлкі" (laughing in vain) is considered a sign of insanity and frivolity. A girl laughs freely and openly in the company of her peers, but in the company of adults, she tries to keep her manners as much as possible and suppress her smile or laughter. For

instance, in the novel: «Әйгерімнің күлкісі қатты келсе де, қайнағаға күлуден именіп, қысыла қызарып, артындағы Зылиқаға бірнәрсе айтқан болады» (Auezov, 1989: 34). (*Although Aigerim wished to laugh out loud, she hesitated to laugh in front of her father-in-law, so she blushed and pretended she was saying something to Zylkha sitting behind*). In this sentence the author conveyed the etiquette between a father-in-law and a daughter-in-law, the national feature of Kazakh communication, that is, the national-ethical base for the nonverbal means. Similar to this, every culture has its own stereotypes and ethics related to laughing. For instance, “in French culture, a smile serves as a means of communication, a signal of politeness; the more a person smiles when greeting, the more affable they appear at that moment, demonstrating greater politeness towards their interlocutor. Russian communicative behavior is characterized by a lack of habitual smiling, which stands out as one of the most prominent and culturally specific features of Russian social interaction. In Russian communicative behavior, a smile “for politeness” or “out of politeness” simply isn't customary, and even conversely, towards a purely polite smile from an interlocutor, if recognized as such, a Russian person typically responds with caution or even hostility: the Russian phrase “he smiled out of politeness” carries a disapproving attitude towards the smiling individual” (Sternin, 1996: 13-20).

When speaking of the *verbalization of laughter*, it is necessary to pay attention to the aspects of its meaning. There are many types of laughter in the epic novel, and they are not the same in terms of semantics. A number of units refer to the loudness of laughter, others to duration of laughter, others to positive/negative associations with laughter, and others to the cause of laughter. “In the process of study, it is necessary to draw a distinction between the physical aspects of the units under investigation and their communicative function. The former entails, for instance, examining the differences between a smile and laughter as nonverbal reactions, analyzing the intensity and volume of sound, tonal analysis, duration, as well as gender-specific characteristics. As for the communicative aspect, there is interest in investigating differences between situations of involuntary reaction and situations where laughter serves as a communicative sign, provided that both the character of the sound and all other attributes are considered” (Guseva, 2014: 84).

Coding of paraelements in the Kazakh language by means of language units can be said to be an indicator of knowledge of the Kazakh people's worldview and anthropology. In the novel “Abai Zholy” the author uses various ways of verbalizing laughter, among them there are occasional uses typical of the author, as well as language units taken from the vocabulary of the Kazakh language. The first way to verbalize the kinema "laughter" is to use singular verbs that refer to laughter.

*The singular verbs expressing the meaning of laughter which are most frequently encountered in the work:* күлу, күлімсіреу, мысқылдау, сақылдау, қарқылдау, сықылықтау, кекету, жымию (to laugh, to smile, to smile mockingly, to laugh loudly and with a cracking sound, to laugh loudly and with a roaring sound, to chuckle, to mock, to smile).

Table 1 – The lexical-grammar of the “laughter” in Kazakh and Russian Languages

<i>Type of laughter kinema</i>	<i>The underlying word</i>	<i>Voice feature, quietness or loudness</i>	<i>Intention of the communicant</i>	<i>Degree of laughter</i>	<i>Translation</i>
Күлімсіреу	күлкі	-	-	+	улыбаться (to smile)
Мысқылдау	мысқыл	-	+	-	натянуто улыбаясь (to grin)
Сақылдау	сақылда	+	-	+	покатываясь со смеху (to burst into laughter)
Қарқылдау	қарқылда	+	-	+	громко рассмеяться (to laugh out loud)
Сықылықтау	сықылықта	+	-	-	посмеиваясь (to giggle)
Кекету	кекесін	-	+	-	усмехнуться (to smirk)
Жымию	жымию	-	-	+	с улыбкой, улыбнуться (with a smile, to smile)

In the Russian variant, there are two lexemes (улыбаться, смех) and their grammatical variations:

- Улыбаться – с улыбкой (to smile – with a smile);

- Смех – рассмеяться, усмехнуться, посмеиваясь (Laughter – to laugh, to grin, chuckling).

And in the Kazakh language, each feature of laughter is represented by separate words that have nothing to do with each other in terms of meaning and grammar (having a common root).

A very rarely used method in the novel is to verbalize the humor movie using a combination of the main verb and the auxiliary verb. *Auxiliary verb phrases*: мәз болу (to get rejoiced), мырс ету (to grin).

Table 2 – Auxiliary verb phrases of the kinema “laughter”

<p><i>Мәз болу</i> (To get rejoiced)</p>	<p>Байтас қорықса, қорықпаса да сыр алдырған жоқ. Сондықтан, Жұмабайдың ашуын алыстан танып, <i>мәз болып</i> күліп келе жатып: – Құла бестінің төбелін де жоқ қыпты, қарай гөр өзін! – деді (<a href="https://qazcorpus.kz/find-parallel/">https://qazcorpus.kz/find-parallel/</a>).</p> <p>(Baitas, whether he was scared or not, did not show it. That is why, sensing Zhumabai’s anger from afar, he shouted joyfully: – Look at him, he rubbed out the bald spot on his horse’s head!)</p>	<p><i>С веселым смехом</i> (With a happy laugh)</p>	<p>Теперь, поняв проделку Абая, он подъезжал <i>с веселым смехом</i>: – Посмотри-ка, он даже лысину своему буланому затер! (<a href="https://qazcorpus.kz/find-parallel/">https://qazcorpus.kz/find-parallel/</a>)</p> <p>(Now, understanding Abai’s mischief, he was approaching with a happy laugh: – Look, he erased the bald spot on his horse’s head!)</p>
<p><i>Мырс ету</i> (To chuckle in a mocking way)</p>	<p>Қысылған да іркілген де жоқ. Баппенен, үлкен кісідей айтып шықты. Құлыншақ үндемей, басын иезңкіреп отырып <i>мырс ете берді</i> де: – Шай іш! Кәне, жақындандар! – деп шайға қарай қозғалды (<a href="https://qazcorpus.kz/find-parallel/">https://qazcorpus.kz/find-parallel/</a>).</p> <p>(He did not get shy or hesitate. Told everything with the confidence of a grown man. Kulyنشhak silently nodded, chuckled and moved towards the tea table: – Have some tea! Come closer!)</p>	<p><i>Невесело усмехнулся</i> (Grinned sadly)</p>	<p>Абай говорил уверенно, спокойно, деловито, с достоинством взрослого человека. Кулиншак молча кивнул головой и <i>невесело усмехнулся</i>. – Выпей чаю!.. (<a href="https://qazcorpus.kz/find-parallel/">https://qazcorpus.kz/find-parallel/</a>)</p> <p>(Abai spoke confidently, gravely, with the nobility of a grown man. Kulyنشhak nodded silently and said with a sad grin: – Have some tea!..)</p>

Both the verb phrases are translated with the help of the root «смех», and while depicting the connotation of laughter, such adverbs and adjectives as «с веселым», «невесело» are used.

In the novel “Abai Zholy”, M. Auezov uses a variety of word combinations when depicting the kinema of laughter. They can be divided into participle-verb, onomatopoeic word and verb, adverb and verb, adjective and verb, noun and verb based on their structure. Also, based on the communicative function of laughter, it may be divided into the following two groups:

– *Stands for the intention of the communicant*: пандана күлу (to laugh arrogantly), сүйсініп күлу (to laugh admiringly), еріксіз күлу (to laugh involuntarily), кекете күлу (to laugh mockingly), ызалана күлу (to laugh out of anger), именіп қана күлісу (to grin with hesitation), қысыла күлімсіреу (to smile hesitantly), сүйсіне күлу (to laugh with admiration).

– *Demonstrates the physical feature of laughter*: сақылдап күлу (to crack with laughter), ақырын күлу (to laugh quietly), жымиып күлу (to smile), сылқ-сылқ күлу (to shudder with laughter), қарқылдап, ақсия күлу (to howl with laughter, to show teeth when laughing), қатты күлу (to laugh loudly), үнсіз күлу (to laugh silently), қатты қызарып, сүйсіне күлу (to laugh while blushing, admiringly), лекіте күлу (to laugh unstoppably), тыжырынып күле түсу (to make a face then laugh), даурыға күлу (to laugh out loudly), қарқ-қарқ күлу (to roar with laughter), сылқылдап күлу (to laugh melodiously), сақылдай күлу (to laugh with a cracking sound), қарқылдап күлу (to laugh with a roaring, croaking sound), мұртынан жымию (to grin unnoticeably), үні өшкенше күлу (to laugh till the voice is lost), бір танауынан күлу (to chuckle), аппақ кесек тістерін көрсету (to show one’s

teeth), аппақ тісін аз ақсита күлу, қызара күлу (to laugh and blush), мырс етіп мұрт астынан күлу, мырс-мырс күлу (to smirk, grin unnoticeably or quietly).

Among these two groups, the units of the second group, which represent the external nature of laughter, are the real nonverbal components of the work. That is why we will focus on the translations of these kinemas.

Table 3 – Phrasal form of the kinema “laughter”

<i>сақылдап күлу</i>	с громким хохотом (with a loud laugh)
<i>сылқ-сылқ күлу</i>	иронически усмехнулся (grinned ironically) звонким молодым смехом (with a bright young laugh) беззвучно засмеялся (chuckled silently) от души рассмеялся (with a hearty laugh) захохотал (burst out laughing)
<i>лекіте күлу</i>	–
<i>сылқылдап күлу</i>	усмехнулся (grinned) покатывался со смеху (was rolling on the floor laughing) смеяться (to laugh) беззвучно смеясь (laughing silently) смех (laughter) посмеиваясь (chuckling)
<i>бір танауынан күлу</i>	с надменной и злой улыбкой (with an arrogant and evil grin)
<i>аппақ кесек тістерін көрсетті</i>	белоснежная улыбка (a white-tooth smile)
<i>мырс етіп, мұрт астынан күлу</i>	едва заметно усмехнулся (grinned unnoticeably)
<i>мырс-мырс күлу</i>	рассмеялись (laughed)

The following data is given in the studies comparing the Russian and English kinemas “laughter”: “The most intriguing aspect lies in the manner (or character) of laughter, which conveys the laughing individual's attitude towards the object of laughter. When analyzing a literary work, it also characterizes the hero. In Russian, this is conveyed through adverbs (for example, "мерзко захихикал" or "нехорошо засмеялся"), whereas in English, it is inherent in the semantics of the verb” (Guseva, 2014: 84).

It is possible to say the same about the Kazakh and Russian languages. While the Kazakh language utilizes a variety of expressive lexis, the Russian translation only uses the lexemes «смех» and «улыбка», adding extra meaning with the help of other parts of speech. The representatives of the kinema of laughter, created by free phrases, clearly show the peculiarities of verbalization in two languages (Kazakh and Russian languages). Firstly, the voice patterns are conveyed with the help of onomatopoeia in the Kazakh language (сылқ-сылқ, сақылда, сылқылда), while the Russian language utilizes adjectives. Secondly, certain types of laughter are not even found in the translation (лекіте күлу), this might be an expressive phrase showing the type of laughter characteristic only of the Kazakh nation, that is, every language has its own kinds of nonverbal components. Thirdly, the Kazakh language pays more attention to the movement of facial muscles when laughing (мұрт астынан, бір танауынан, аппақ кесек тістерін көрсетіп), while the Russian variant uses descriptive (белоснежная) and estimative (с надменной, злой) vocabulary.

Another group of free phrases are noun-based. Although the movie “Laughter” is based on the change in the human face, it is not always verbalized only through verbs. Sometimes nouns can also serve as the main support. Noun based phrases: *үнді күлкі* (a melodious laugh), *сыңғырлаған күлкі* (a chiming laughter), *әжуа* (a mock), *кекесін* (irony), *мазақ күлкі* (a mocking laughter), *мысқылымыл әжар* (a mischievous face), *кекесін жүз* (a mocking face expression).

Although the majority of scientists say that the verbal and nonverbal actions in the language have a national character, some scientists do not agree with this opinion. In the principle of development of Ch. Darwin, it is said that gestures expressing emotions – facial movements are independent of race and culture and common to all people around the world. In this regard, the linguist B.K. Momynova concludes the following: «...by looking at the nonverbal elements of communication, i.e. gestures and



body movements, it is possible to estimate which nationality or continent a person is a representative of, because the body language of each nationality has its own characteristics and features, and these features are often the basis (motivation) for phraseology» (Momynova, 2003: 14). The difficulties in translating nonverbal actions, the lack of the same capabilities and ways of representing them in the language show that the second opinion is appropriate.

The vocabulary of the Kazakh language contains a large number of phraseological units created by verbalizing communication aids. In particular, the phraseological expressions for laughter are: *шексілесі қату* (to laugh so intensely that one's intestines stale) (the original spelling is preserved), *езу тарту* (to smile), *жымың қағу* (to chuckle). Phraseological units created on the basis of nonverbal components are often found in the Kazakh language as well as in the Russian language. "In the phraseological system of the Russian language, primarily kinesic means of nonverbal communication — facial expressions, gestures, and postures — are reflected. The verbalization of nonverbal communication components at the phraseological level is a regular and stable phenomenon, based on a series of sequential operations: nonverbal semiotic sign – its verbal nomination – reinterpretation – phraseologization. There is no sphere of human activity that is not figuratively fixed in phraseological units of the language. It is in the phraseological system that the linguistic-cultural accumulations of the ethnic group are concentrated and particularly vividly and brightly reflected. Paralinguistic means, possessing a stable character and understood by all language speakers, can be verbally entrenched in speech units; in particular, many nonverbal signs have found their reflection in phraseological expressions" (Moseychuk, 2017: 26).

One of the grammatical ways of verbalizing "laughter" are phrases made with analytical verbs. Analytical verbs are a type of complex verb that serves to more accurately describe the nature and mode of the performed action. By means of analytical forms, signs such as the pace of the movement, the attitude of the subject towards the action, and the duration of the movement are clearly visible. Since the paraelements aim to show the intention of the communicator, the pragmatics of his actions, the use of analytical verbs for verbalization is considered a rational approach. Complex verbs in the analytical form related to laughter found in the novel: *күліп қалу*, *күліп жіберу*, *күле түсу*. J. Fers emphasized that the context of the information or situation provided in the course of communication includes the life experience, cultural knowledge, and history of the whole person. It is also emphasized that the process of information exchange between two people and its form, lexical content and structure resemble a pre-prepared ceremony (Fers, 1962: 74-90). Analytic verbs add connotative, grammatical meaning to any action. However, since this way of creating complex verbs is not found in languages other than Turkic, the translation of analytic verbs is also quite complicated. For instance, the kinema «күле түсіп» is left as a lacuna, untranslated.

Table 4 – Analytical verb form of the kinema “laughter”

<p>Күліп жіберіп (Having laughed)</p>	<p>Шай құйып отырған Манастың келіншегі, әсіресе, ырза болды білем, қып-қызыл боп, қатты күліп жіберіп, Абайға жалт етіп қарап, тамсанып қойды (Auezov, 1989: 138).</p> <p>(Manas's wife, who was pouring tea, was specifically rejoiced, so she blushed, laughed out loudly and threw a glance at Abai admiringly.)</p>	<p>Жена Манаса, разливавшая чай, даже причмокнула языком от удовольствия и засмеялась, бросив восхищенный взгляд на Абая (Auezov, 1977: 155).</p> <p>(Manas's wife, who was pouring tea, clicked her tongue out of joy and laughed, casting an admiring glance on Abai).</p>
<p>Күле түсіп (While laughing)</p>	<p>Ербол күле түсіп, үлкен қоңыр көздері жалт етіп, Абайға қарады (<a href="https://qazcorpus.kz/find-parallel/">https://qazcorpus.kz/find-parallel/</a>).</p> <p>(Erbol laughed, his large brown eyes flashing at Abai).</p>	<p>И он выразительно взглянул на друга (Auezov, 1977: 273).</p> <p>(And he looked at his friend expressively).</p>

One of the main features of an artistic text is expressiveness. One of the artistic methods that create expressive, emotional vocabulary is *simile*. The simile is made not only by simulating some

features of the subject, but also by paying attention to the actions performed by the subject. Expression of the emotion of laughter in the text depicted by the simile: *бір танауынан мырс бергендей сәл жымия түсу* (to smile quietly as if exhaling from a single nostril) (Auezov, 1989: 49). This emotion is shown in the following way in the translated text: «Толмач, опустив руку в ящик, усмехнулся и начал выкладывать на стол шарики, громко считая...», that is, the translator interpreted a complex phrase consisting of seven words with a single word «усмехнулся». It is obvious that the given lexeme is not sufficient from the semantic and expressive aspect.

The specificity of each language in the verbalization of such paraelements also affects the equivalence of translation.

The main reason for the difficulties in translating nonverbal acts is the lack of corresponding units in the two languages and the lack of appropriate alternatives. The gap between the Russian translation of the novel "Abai Zholy" and the non-linguistic equivalents of the original will prove our point. For example, a number of inconsistencies can be seen in the translation of the kinesic means of "laughing" in the work (Table 5).

Table 5 – The representation of the kinema "to laugh" in the Kazakh and Russian variants of the novel "Abai Zholy"

№	Original	The Russian equivalent	Meaning of the para-elements in the target language
1	– Абай сен де жүр!.. Атаң ғой, атаңа сәлем бер, - деп мысқыл еткендей сылқ-сылқ күлді (Auezov, 1989: 98).	– Абай, иди и ты тоже! Он же тебе тесть, отдай тестю сале! – и он <i>иронически усмехнулся</i> (Auezov, 1977: 99).  – Abai, you too, come! He is your father-in-law, greet him! – he <i>smirked</i> .	<i>Усмехнуться</i> . Слегка засмеяться (обычно с насмешкой, недоверчиво) ( <a href="https://slovariki.org/">https://slovariki.org/</a> ). To laugh slightly (often mockingly, without trust)
2	Қараса, бұның шоқпарын тартып ап, ақ боз аттың алдынан көлденең шығып, қазір шексілесі қатып, үнсіз күліп тұрған бағанағы шәкірт бала (Auezov, 1989: 5).	Не мерещится ли ему? Перед ним на коне — мальчик!.. Так вот кто налетел на него, отобрал шоқпар, остановил коня и теперь <i>заливается смехом, не в силах вымолвить слова</i> (Auezov, 1977: 5).  <i>Isn't he dreaming? In front of him – a boy on a horse!.. This is who attacked him, took the shoqpar and now stands laughing, unable to speak.</i>	<i>Заливаться смехом</i> . Смеяться громко, с перекатами голоса ( <a href="https://slovariki.org/">https://slovariki.org/</a> ). (To laugh out loudly, with voice cracks)
3	Жаңағы даурықтардың бәрін естіп, тоқыраған Шөженің өзі. Ол қатты, ашық дауыспен қарқылдап, сүйсіне күлді (Auezov, 1989: 109).	Услышав пререкания, Шөже остановился. Он <i>громко рассмеялся, голос у него был звучный, ясный</i> (Auezov, 1977: 109).  <i>Having heard the quarrel, Shozhe stopped. He laughed out loudly, his voice was brazen, bright.</i>	<i>Громко смеяться</i> . Начать сильно смеяться. Р. в глаза кому-н. (ответить смехом) ( <a href="https://slovariki.org/">https://slovariki.org/</a> ). (To start laughing loudly)  (The word <i>сүйсіне</i> was left untranslated. This word adds extra shade to the emotion)
4	Бала топтан шыға бергенде, Айғыз күліп: – Пай, жаман қатындар сілекейлеп, баламыздың бетінен сүйер жер де қалдырмады-ау, – деп паңдана күлді де, Абайды көзінен сүйді (Auezov, 1989: 11).	– Ну вот, всякие грязнули заслюнявили все лицо нашему мальчику, и поцеловать некуда! – И она <i>с высокомерной усмешкой</i> поцеловала Абая в глаза (Auezov, 1977: 38). – <i>Here they are, all those dirty women, they covered our boy's face with saliva, there's even nowhere to kiss! – and she, grinning with disdain, kissed Abai on his eyes.</i>	<i>Усмешка</i> . Улыбка, выражающая насмешку или недоверие, насмешливое движение рта ( <a href="https://slovariki.org/">https://slovariki.org/</a> ). (A grin is a smile that signifies mocking or distrust, a smirking movement of the lips)
5	Үлкендер ақырын мырс-мырс күліп қойды (Auezov, 1989: 15).	<i>Старики рассмеялись</i> (Auezov, 1977: 42). <i>The old men burst out laughing.</i>	<i>Рассмеяться</i> . Начать сильно смеяться ( <a href="https://slovariki.org/">https://slovariki.org/</a> ). (To burst out laughing)

## Continuation of table 5

6	Дағдылы қорқақтығы, Құнанбайға қарсы шаба алмайтын ежелгі маймақтығы» деп, <i>мырс етіп, мұрт астынан күліп қойды</i> (Auezov, 1989: 72).	«Трусит по обыкновению, – подумал он. – Как всегда, слаб волей и боится Кунанбая...» И он <i>едва заметно усмехнулся</i> (Auezov, 1977: 76).  “As usual, he’s being a coward, – he thought. – As always, he is weak, and Kunanbai scares him...” And he grinned slightly.	<i>Усмехнуться</i> . Слегка засмеяться (обычно с насмешкой, недоверчиво) ( <a href="https://slovariki.org/">https://slovariki.org/</a> ). (To laugh or smile slightly, usually mockingly or with distrust).
7	Абай әлгі де <i>қысылмай, күле қарап</i> Майбасарды <i>мысқыл еткендей мырс етті</i> де, арт жағында тұрған домбыраны алып, даңғылдатып тарта бастады (Auezov, 1989: 85).	Но Абай и тут <i>не смутился</i> . Он ответил Майбасару <i>насмешливой улыбкой</i> , взял домбру, стоявшую за его спиной, и начал молча наигрывать (Auezov, 1977: 116).  <i>Abai did not hesitate here. He grinned at Maibasara mockingly, took the dombyra that was behind his back, and started playing.</i>	<i>Улыбка</i> . Мимика лица, губ или глаз, показывающая расположение к смеху или выражающая привет, удовольствие либо иронию, насмешку ( <a href="https://slovariki.org/">https://slovariki.org/</a> ). (A smile, the mimic of the face, lips or the eyes that precedes laughter or expresses a greeting, pleasure or irony, mock)
8	Абай <i>күлместен, мысқылдай қарайды</i> (Auezov, 1989: 13).	Но Абай по-прежнему оставался невозмутимо серьезным, и <i>только в глубине его глаз притаился добродушный смешок</i> (Auezov, 1977: 40).  <i>Still, Abai remained indifferent serious, and only in the depth of his eyes there was a small laugh.</i>	<i>Смешок</i> . Короткий, не сильный смех ( <a href="https://slovariki.org/">https://slovariki.org/</a> ). (A short, small laugh).
9	Оспан оның тітіркенгеніне <i>мәз болып, әкесін ұмытып сақылдап күліп</i> : – Бақа! Бақа салып жібердім көйлегіңе, - деп, Абайды бұрынғыдан да жаман тітіркендірді (Auezov, 1989: 16).	А Оспан, забыв о присутствии отца, <i>покатываясь со смеху</i> , закричал: – Лягушка! Я посадил ему за ворот лягушку! Абай забарахтался еще больше (Auezov, 1977: 43).  <i>And Ospan, forgetting about his father’s presence, howling with laughter, cried: – A frog! I put a frog in his shirt! Abai squirmed even more intensely.</i>	<i>Покатываться со смеху</i> . Громко, безудержно смеяться, хохотать ( <a href="https://slovariki.org/">https://slovariki.org/</a> ). (To laugh out loud, being unable to stop).

When showing a character’s emotions in Kazakh fiction, the para-element of *мырс ету* is often used. This type of laughing is specific to the Kazakh cognition. As the fifth, sixth and seventh examples demonstrate, the kinema of *мырс ету* is translated differently in three different contexts. *Дағдылы қорқақтығы, Құнанбайға қарсы шаба алмайтын ежелгі маймақтығы» деп, мырс етіп, мұрт астынан күліп қойды* (Auezov, 1989: 72). In this sentence, the kinema is not translated at all. The phrase *едва заметно усмехнулся* refers to the original phrase *мұрт астынан күлу*. In the seventh example, the extract *мысқыл еткендей мырс етті* is interpreted in the form of *насмешливой улыбкой* in the target language. However, this equivalent does not show the semantic peculiarity of the phrase *мырс ету*. In the fifth example, the kinemas *мырс-мырс күліп қойды* is interpreted with the help of the equivalent *рассмеялись*, which does not depict any expressive shade but only shows the loudness of the laughter. There is contrast between the meanings of these notions: the sentence «Үлкендер *ақырын мырс-мырс күліп қойды*» shows a concealed emotion, while the translation «*Старики рассмеялись*» shows an open, bright emotion. Also, such shades of the phrase *мырс ету* as *кекету* (to mock), *болымсыз күлу* (to laugh negatively), *естілер-естілмес түрде күлу* (to laugh almost silently) are not shown in the translation *рассмеялись*.

In the fourth example, the phrase *паңдана күлді* is translated as *с высокомерной улыбкой*. Here the para-element changes its nature entirely. While *laughing*, a person’s entire facial muscles move, and the emotion is shown by voice. At the same time, *улыбка* (*жымию*) is just a smile, and it is a rather primitive kinetic action compared to laughter. The contextual word *паңдана* partly corresponds to the

translation *с высокомерной*, while the second component (*күлу – улыбка*) loses its emotional coloring in the translation and becomes an entirely different kinema.

Contrary to that, the second example shows quite adequate translations of the expressions *«шексілесі қатып, үнсіз күліп тұрған»*. The translations *«заливается смехом, не в силах вымолвить слова»* depict the original emotions fully. These equivalents are easy to perceive for the Russian-speaking reader both from the semantic and the structural aspects. In the same way, the equivalent of metaphorical nonverbal actions in the Kazakh language with consistent metaphorical usages in the Russian language, which have a corresponding meaning and have a high emotional impact, will be a successful solution for the translation text.

The last example can be mentioned as a type of kinema that has found a high artistic equivalent in the translated language: *сақылдап күліп – покатываясь со смеху. Покатываются со смеху* is a metaphorical use that is widespread in the Russian language, especially frequent in the language of literary works, and fully conveys the emotional color and meaning of the original word, being a successful translation. As one of the conclusions of A.V. Bondarenko's work, the idea is advanced that “one of the poorly developed aspects of linguaculture is ethnic laughter. The problem of understanding foreign humor is among the current issues of intercultural communication, translation, and translation studies” (Bondarenko, 2009: 33). In order to solve such problems in translation, the translator should first of all focus on the communicative context in which the nonverbal component is present. As Kobzeva believes, “The communicative context is a decisive factor and condition for the production and understanding of kinesics. Only within the context are the meanings and functions of kinesics clarified, as they participate in the communicative process. It allows for the analysis of the selection of kinesic means in representing speech acts, adequate to a specific communicative situation, and establishes regularities in the correspondence between kinesic behavior and its verbal representation of kinesics in literary texts..” (Kobzeva, 2009: 10).

### Conclusion

Fiction is the quintessence of the national language that is intact and richly colored. That is why the analysis of literary texts in the linguistic aspect should not be neglected. M. Auezov's novel-epic “Abai Zholy” uses nonverbal methods in the language of artistic works to describe the character's behavior and convey his inner psychological state. Nonverbal methods are an important component in the semantic organization of the text of the novel, increasing the national colorit, encouraging the reader to enter the “world of the work”.

When studying auxiliary means of communication in a work, methods of description and analysis were used, and to determine methods of verbalization of non-verbal elements, methods of semantic analysis, typification, expressive-stylistic analysis, and contextual analysis were used. As a result, it has been shown that the most productive way of verbalization in the novel-epic text is through verbs. In the language representation of the kinema “laughter” in the original text, free phrases, regular phrases, similes, single verbs naming emotions, noun phrases, analytical verbs are used, while in the translated text, several active lexemes and components supplementing their meaning are used. The study showed that the vocabulary of nonverbal expressions of laughter in the Kazakh language is extensive. Also, in the course of this research, it was revealed that in intercultural communication, the problem of universalism presents a certain complexity, which consists in the interpretation of nonverbal behavioral phenomena of representatives of one national culture by speakers of another culture, in other words, in the problem of translatability.

Analyzing the translation of nonverbal means related to the kinema “laughter” in the text of the work, it was revealed how complicated it is to translate non-linguistic means, and even that it is impossible to convey all the shades of meaning in the translation. From this, it can be concluded that the imagery characteristic of the literary text, the national specificity characteristic of linguistic units in the literary text, and the complex semantic structure of the translation require not only skill from the translator, but also writing skills, high linguistic competence, deep knowledge to recognize the peculiarities of the language and culture in which the original text was written.

Non-verbal means cover all spheres of social life, starting with everyday life; there are non-linguistic elements of a professional nature. Over time, non-verbal elements change, based on the

knowledge, life, ethics, customs, and culture of each person. Therefore, the study of non-verbal means encoded in language, inherent only to the Kazakh people, as an important detail of the Kazakh communication culture will always be a pressing issue in Kazakh linguistics.

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