



## Translation of Kyrgyz children's literature into English: A linguocultural perspective

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**Abstract.** This study examined the translation of Kyrgyz children's literature into English through a linguocultural lens, treating literary texts as essential vehicles for conveying a society's worldview, traditions, and collective consciousness. In an age of accelerating globalisation, children's literature functions not merely as an aesthetic artefact but as a potent instrument of socialisation and the intergenerational transmission of nomadic cultural values. The principal aim of the research was to investigate the strategies employed in rendering national and cultural realia, value systems, and symbolic elements in translated Kyrgyz fairy tales. Addressing a notable lacuna in translation studies, the work focused on the still largely underrepresented literatures of Central Asia in the English-speaking scholarly domain. Employing comparative-typological and analytical methods, the study scrutinised the mediation of key linguocultural markers – such as kinship terms, symbolic imagery, and culture-specific items – between the distinct cognitive universes of Kyrgyz and Anglophone cultures. Close analysis of selected translated fairy tales illuminated the inherent tensions between domestication and foreignisation strategies. Particular attention was paid to the rendering of Kyrgyz realia, including “kiyik” (a species of wild deer), “airan” (fermented mare's milk), “zhayanamaz” (a prayer rug), and “tunduk” (the wooden crown of a yurt). The findings demonstrated that while explicitation techniques – such as descriptive glosses and transliteration – facilitated reader comprehension, they occasionally risked diluting the deeper symbolic, ecological, and philosophical resonances embedded in the source texts. Additionally, the research offered a categorisation of Kyrgyz folktales according to their portrayal of social power and moral order, ranging from egalitarian narratives of justice to subtle reflections on authoritarian structures. Ultimately, the study concluded that systematic scholarly analysis and high-quality direct translation of Kyrgyz children's literature into English are indispensable for safeguarding national cultural identity, averting alienation, and enriching the global circulation of literary voices

**Keywords:** folklore; identity; intercultural communication; education; symbolic imagery

### Introduction

In the era of globalisation, multilingual education has become a priority, and modern society increasingly expects the younger generation to express their thoughts fluently in two or three languages. Under such conditions, preventing cultural alienation while teaching foreign languages is a critical task. In this context, children's literature serves as an effective tool for transmitting cultural values to future generations. Consequently, the use of Kyrgyz folktales translated into English in the process of teaching English appears both relevant and pedagogically justified. K. Zhu & G. Guo (2024) highlighted that children's literature translation is gaining increasing visibility within translation studies, although its development remains uneven across languages and regions. Their analysis of 237

articles indicated a clear rising trend in publications. However, research on minor literatures and underrepresented language pairs is limited, emphasising the importance of examining Kyrgyz-English translation as a marginal literary system becoming part of a dominant lingua franca. An analysis by N. Turaeva (2025), of the translation of Roald Dahl's “Matilda” into Uzbek, for instance, demonstrated how culture-specific items, humour, and character voice pose particular difficulties when transposed into a different cultural environment. The study showed that translators frequently combine explicitation, adaptation, and partial retention of foreign elements in order to balance readability with the preservation of source-cultural distinctiveness. Such findings are methodologically relevant

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for examining how Kyrgyz culture-specific items and symbolic imagery are handled in English translations of fairy tales. M.A. Anjirbag & V. Joosen (2022) foreground the role of intercultural communication in the translation of children's narratives. A. Cabiati (2023) study on children's literature translation examined domestication and foreignisation, revealing that translators often work along a continuum rather than adhering to a strict opposition between the two concepts.

G. Kozhbaeva *et al.* (2024) discussed the translation of linguocultural units, emphasising the need for translators to balance the preservation of national realia with coherence for foreign readers. It suggests that partial transliteration with brief explanations helps maintain cultural value while minimising excessive commentary, applicable to Kyrgyz terms like "airan", "tunduk", and kinship-based address forms. The translation of children's literature occupies a distinctive position within translation studies due to its dual function as both a literary and pedagogical medium. Children's text are not only aesthetic artifacts but also powerful tools for socialisation, transmitting cultural values, norms, and worldviews to younger readers, as noted by X. Yang (2020). When such texts cross-linguistic and cultural boundaries, translation becomes a site of intensive cultural negotiation. This is particularly evident in the case of translating Kyrgyz children's literature into English, where a culturally rich yet globally underrepresented literary tradition is introduced to a dominant target culture with different assumptions about childhood, education, and narrative conventions. Despite a growing body of research on the translation of children's literature, existing studies have largely focused on major languages and literary systems, leaving minor and less-translated literatures underexplored. Central Asian literatures, including Kyrgyz literature, remain marginal in English-language scholarship. Where Kyrgyz texts are discussed, attention is often limited to folklore or epic traditions, with little systematic analysis of modern children's literature and its translation. This gap is particularly significant from a linguocultural perspective, as children's literature offers a concentrated representation of cultural values and social norms intended for intergenerational transmission. The aim of research was to analyse the translation of national and cultural realia, value orientations, and symbolic imagery in children's literature, particularly fairy tales.

### **Literature Review**

Within translation studies, the linguocultural approach emphasised the inseparability of language and culture and views translation as an act of intercultural communication rather than mere linguistic transfer (Nida, 1945; Newmark, 1988). A primary cornerstone of contemporary translation theory is the "cultural turn", a paradigm shift championed by S. Bassnett (2002). This movement signalled a definitive departure from the constraints of formalist linguistic analysis – focused primarily on the "text" – toward a more expansive interrogation of "culture" as the governing framework of translation. In the field of children's

literature translation, this filtering is often intensified due to adult mediation, market pressure and normative assumptions about what is considered "appropriate" or "accessible" for child readers, as noted by R. Oittinen (2000). In the early 2000s, scholars reinforced the view of translation as a tool for intercultural education. I. Desmidt (2006) argued that translating for children is a cornerstone of a "new educational policy" essential for mitigating hostility toward the "strange" or the "other". However, this idealistic mission often conflicts with internal professional standards. Author identified this as a "collision of norms", where translators must navigate the tension between literary aesthetic requirements and didactic or pedagogical expectations. J. van Coillie (2008) argued that translation strategies – whether domestication or foreignisation – are rooted in the translator's or publisher's subjective beliefs about what children "can handle" or what is "good for them". As a result, translators frequently resort to domestication strategies, which may increase readability but risk reducing the visibility of source-culture-specific meaning.

Folklore genres reflect a people's historical experiences and cultural traditions. Therefore, through folklore works, present and future generations can learn about a nation's culture and history, become familiar with the historical narratives embedded in the language they are studying, and gain insight into enduring cultural values preserved over centuries. In this way, folklore also contributes to the broadening of intellectual horizons and cultural awareness (Landim *et al.*, 2016). An analysis A. Akmatyaliyev & G. Orozova (2002) of the genesis of the fairy tale genre demonstrates that it was predominantly created for children and often narrated by women. Mothers, in particular, are the first to sense changes in a child's emotional and psychological state and to transmit fundamental life values within the family. Life skills are primarily taught by mothers, while fathers traditionally reinforce and supervise these lessons externally. Thus, fairy tales, as part of children's literature, function as an artistic instrument of child upbringing and moral education (Akmatyaliyev & Orozova). According to Zh. Sheriev & A. Muratov (2014), Children's literature represents a corpus of literary works intended for preschoolers, younger school-age children, adolescents, and teenagers. Its primary purpose is the holistic development of the growing generation and their introduction to social reality and community life. The literature review revealed that the linguocultural approach in translation studies emphasises the inseparability of language and culture, viewing translation as an act of intercultural communication rather than mere linguistic transfer. The "cultural turn" marked a decisive shift from formalist textual analysis toward culture as the central framework of translation. In children's literature translation, this process is further complicated by adult mediation, market demands, and normative assumptions about suitability for young readers (Oittinen, 2000). Scholars such as I. Desmidt (2006) and J. van Coillie (2008) highlighted the tension between didactic expectations and literary aesthetics, often resulting in domestication strategies that enhance readability

but diminish source-culture visibility. Folklore and fairy tales, in particular, were recognised as powerful vehicles for transmitting national history, moral values, and cultural identity across generations.

### Materials and Methods

The study employed a qualitative, descriptive research design with elements of comparative text analysis. The object of the research was Kyrgyz children's literature, primarily fairy tales and short narratives representing different models of social power and morality. The subject of the research was the English translation of these texts, with a particular focus on linguocultural markers (kinship terms, realia, symbolic imagery, evaluative lexis) and the translation strategies used to render them. The empirical material consists of a purposive sample of Kyrgyz fairy tales and children's stories that have published English translations. The core corpus is drawn from well-known Kyrgyz collections such as "Baldar jomoktoru" and subsequent anthologies of folk and authorial fairy tales, in combination with their English renderings in D. Brudny's (1954) collection of folk tales. The sample includes texts representing all three previously established groups of folklore narratives: (1) works reflecting democratic forms of governance and social justice; (2) works depicting transitional or unstable power relations; (3) works characterised by authoritarian rule. Selection criteria were as follows: (1) the text belongs to the corpus of children's literature intended for primary or lower secondary readers; (2) the story exists in both Kyrgyz and officially published English translation; (3) the narrative contains clearly identifiable culture-specific realia, kinship terminology, and moral-ideological framing; and (4) the length and narrative completeness allow for detailed comparative analysis.

The research was conducted in several consecutive stages. At the first stage, a corpus of Kyrgyz fairy tales and children's stories was compiled from printed and scholarly editions, after which the corresponding English translations were identified and matched text by text. At the second stage, the selected tales were classified according to their representation of social power and morality into three groups (democratic, transitional, authoritarian), drawing on existing folkloristic classifications and previous work on Kyrgyz children's literature. At the third stage, each source-target pair was subjected to a detailed linguocultural analysis. Key units for comparison included: (a) kinship terms and forms of address; (b) culture-specific realia (e.g., "kiyik", "airan", "zhayanamaz", "tunduk");

(c) symbolic and value-laden metaphors; and (d) narrative voice and evaluative comment. At the fourth stage, translation solutions for these units were coded according to a set of translation strategies (domestication, foreignisation, exploitation, generalisation, omission, substitution, and combined strategies), allowing for the identification of recurring patterns within and across the three groups of tales. Finally, at the fifth stage, the distribution of strategies was interpreted in relation to broader questions of cultural visibility, identity representation, and intercultural communication in the Kyrgyz-English context.

Methodologically, the study combined comparative-typological analysis with qualitative content analysis and elements of linguo-stylistic examination. Comparative-typological analysis was employed to identify systematic correspondences and divergences between the Kyrgyz source texts and their English translations at the levels of lexis, phraseology, and narrative structure. Qualitative content analysis focused on the ways in which moral and ideological content – particularly representations of power, justice, and social hierarchy – was preserved, attenuated, or reconfigured in translation. Linguo-stylistic analysis was used to detect shifts in register, expressivity, and evaluative tone that potentially influenced the child reader's perception of characters and events. The evaluation of translation solutions was based on a clearly defined set of parameters: (1) the degree of preservation of linguocultural markers (full retention, partial retention, or neutralisation); (2) the balance between domestication and foreignisation in the rendering of culture-specific items; (3) the level of explicitation or reduction of cultural and moral information; and (4) the coherence of characterisation and narrative voice in the target text in relation to the source. Within each parameter, translation choices were assessed not in terms of abstract "correctness", but according to their effectiveness in facilitating intercultural communication and their capacity to maintain the visibility of Kyrgyz cultural identity in English-language children's literature. The study was grounded in G. Gachev's framework of literary evolution, which posits a transition from patriarchal syncretic folklore-epic consciousness, where literature unites the functions of knowledge, religion, history, morality, law, and art, to a differentiated civil society with distinct forms of social consciousness (Ibraimov, 2014). Based on this idea, the relationship between power and the people in folklore works is divided into three characteristic types, and the corresponding folklore texts may be grouped accordingly (Table 1).

**Table 1.** Classification of folklore texts

Group	Type of power-people relationship	Main characteristics of folklore texts in the group
1	Life under democratic governance	Depict relatively fair rulers, dialog between authorities and common people, and an emphasis on justice and wisdom
2	Social instability; mixed democratic and authoritarian traits	Show transitional or unstable power relations, conflicts of interest, and ambivalent portrayals of rulers and people
3	Authoritarian governance	Portray unjust or oppressive rulers, limited voice for common people, and strong emphasis on resistance or retribution

Source: developed by the author



The first group of fairy tales included magical narratives and everyday tales. Kyrgyz everyday fairy tales such as "Zar and Meer", "The khan and the wanderer", "The wise girl", "The wise critic", "The wise vizier", "A father's words", "Two relatives", "A father's testament", "The talented boy". portrayed wise khans, poor wanderers, farmers, the only daughter of a poor man, humble but wise individuals, poor boys, and gifted children raised by elderly women. These tales often conveyed moral lessons that taught respect for others regardless of status, fairness, wisdom, and concern for the future of humanity. Notably, a number of these tales were included in primary school curricula for the subjects Kyrgyz Language and Literary Reading. Works of the second group were fewer. An example was "The Khan Woodcutter", where initially harmonious relations between a khan and a simple woodcutter deteriorated when the khan became envious of the woodcutter's magical abilities, leading to his moral downfall. The third group included tales such as "The Wise Old Man", "The Wise Farmer", "Two Relatives", "The Khan and the Vizier", and "Zheerentche and the Wise Karachach". In the latter, the story centred on Janibek, whose desire to possess Karachach, the wise wife of Khan Zheerentche, led to unjust rule and public outrage. Ultimately, justice prevailed, addressing themes of freedom of speech, wisdom, beauty, and power, with wisdom and justice triumphing over tyranny.

### Results and Discussion

Each ethnic group possesses distinctive cultural features and a unique worldview; therefore, identifying the characteristics of Kyrgyz fairy tales required consideration of established folkloric approaches to their classification. Kyrgyz fairy tales generally correspond to widely recognised folklore typologies and are commonly divided into several thematic groups, including magical, animal, and everyday tales. At the same time, they retain distinctive national features reflecting everyday life, traditions, and cultural values. A characteristic feature of Kyrgyz fairy tales is that protagonists are often identified not by personal names but by their defining traits, which highlights the symbolic and didactic nature of these narratives (Novikova, 2012; Osmonova, 2015). More broadly, folklore reflects stages in the cultural and social development of a society, serving as a medium through which moral norms, collective experience, and cultural knowledge are transmitted across generations (Ibraimov, 2014). The reliance of literary fairy tales on folklore traditions, along with many authors' efforts to preserve the canons and formulaic structures of folk narratives, made it possible to unite folk and authorial fairy tales within a single literary genre. The differences between literary and folklore fairy tales outlined by S. Sudartini (2024) were interpreted not as genre-differentiating features, but rather as indicators of the diversity and breadth of the fairy-tale genre. The formation of an original literary tradition requires not only creative originality but also a deliberate use of language as a carrier of culture and a medium for conveying cultural realities. These

individual and culturally grounded features are expressed through linguistic means operating at all levels of language, from phonology to intertextuality. From a linguocultural and translation-oriented perspective, literary style can be examined through the main branches of stylistics: phonostylistics, graphological stylistics, grammatical stylistics (including morphology and syntax), and lexical stylistics. At these levels, culturally specific realities are most clearly embedded in the text, which often creates challenges for translation and calls for carefully chosen strategies to ensure their accurate and meaningful transfer into the target language (Danilenko, 2011). When literary analysis is combined with linguistic and stylistic approaches, it allows for a deeper understanding of the text, helps identify culturally marked realities, and makes it possible to reconstruct both the author's creative individuality and the cultural-historical context in which the work was produced.

➤ Source text (Kyrgyz): "Ал бир күнү кийик атууга чыгып, бир жерге барганда самаган жерине жетип конуп калат".

➤ Target text (English): "One day, Zhanek went hunting for kiyik, a special kind of goat with large horns. He and his helpers searched all day long without finding a kiyik".

The key culturally marked lexical unit in the source text is "кийик" ("kiyik"). In Kyrgyz culture, kiyik refers to a wild steppe animal (saiga or antelope-like species) traditionally associated with hunting, nomadic life, and harmony with nature. It functions as a culture-specific item (realia), deeply embedded in the pastoral worldview of the Kyrgyz people. In the translation, the translator applies a descriptive explicitation strategy: "a special kind of goat with large horns". This explanation helps the target reader visualise the animal but simultaneously reduces the symbolic and ecological value of "kiyik" by approximating it to a "goat", which is more familiar to English-speaking audiences. While communicatively effective, this choice partially neutralises the ethnocultural specificity of the original.

➤ Source text (Kyrgyz): "Мени кайып ойготкон екен го", деп таң калды.

➤ Target text (English): "So, I was woken up by a kайып (phantom?ghost?fairy?conjuror?)", he murmured to himself.

The key culturally marked lexical item is "кайып" ("kaiyp"), which is deeply embedded in Kyrgyz folklore. It denotes a supernatural being, often endowed with magical or mysterious powers, capable of influencing human events. Within folklore, a "kaiyp" may manifest as a spirit or phantom, a magical being or fairy, or a human conjuror/sorcerer. In the English translation, the translator provides a parenthetical list of approximate equivalents: phantom/ghost/fairy/conjuror. This strategy signals cultural uncertainty and represents an attempt to convey meaning to readers unfamiliar with Kyrgyz folklore. While informative, it may also disrupt the narrative flow and diminish the folkloric resonance of the term. A more scholarly approach would be to retain kaiyp in italics and provide a footnote explaining its cultural specificity.

› Source text (Kyrgyz): “Жанекке айран куют”.

› Target text (English): “Despite her painful leg, the girl got up and poured airan (Kyrgyz national drink)”.

“Айран” (“airan”) is a culture-specific item (realia) in Kyrgyz culture, referring to a traditional fermented dairy drink. It carries social, dietary, and symbolic significance, representing hospitality and everyday life in Kyrgyz society. In fairy tales, actions involving “airan” often highlight domestic responsibility and care. In the English translation, the translator retained the original term in transliteration, which is appropriate for ethnoculturally specific vocabulary, and added an explanatory note “Kyrgyz national drink”, following a descriptive explicitation strategy to make the cultural concept accessible to readers unfamiliar with Kyrgyz cuisine. This approach preserves the cultural value of the term while ensuring comprehensibility in English.

› Source text (Kyrgyz): “Эртең менен кыз Жанекке бир жайнамазын берип...”

› Target text (English): “After a good night’s rest the girl, giving her zhayanamaz (small carpet for prayer)...”

“Zhayanamaz” is a culture-specific element in Kyrgyz culture – a small, personal carpet or mat used for prayer and religious rituals. It carries deeper meanings, symbolising spiritual practice, cultural identity, and everyday domestic life. In Kyrgyz fairy tales, references to “zhayanamaz” often highlight care, piety, and moral upbringing. In the English translation, the original term is kept in transliteration, which is important for conveying its cultural uniqueness. An explanatory note “small carpet for prayer” is added to help readers unfamiliar with Kyrgyz culture understand its significance. This approach, known as explicitation, is commonly used in scholarly translations of folklore to preserve both the meaning and the cultural context of the original text.

› Source text (Kyrgyz): “Жанек ал түнү таң сүргөнгө чейин уктабай жатып, аялы таң сүрүп келе жатканда түндүк тартканы эшикке чыгып кетсе, уктап калат”.

› Target text (English): “Then, towards morning, his wife got up early and drew back tunduk (the upper range of the wooden skeleton of the yurt)”.

The term “tunduk” is a highly culture-specific element in Kyrgyz culture. It refers to the circular wooden crown at the top of a yurt, which both holds the structure together and allows light, air, and smoke to pass through. Beyond its practical function, the “tunduk” symbolises home, family unity, and the nomadic way of life. In Kyrgyz fairy tales, references to the “tunduk” often highlight daily routines and domestic life, reflecting broader social and cultural practices. In the English translation, the term is retained in transliteration, which is appropriate for culturally specific concepts that have no direct equivalent in English. An explanatory note “the upper range of the wooden skeleton of the yurt” – is added to help readers unfamiliar with Kyrgyz nomadic dwellings. This approach, known as explicitation, preserves both the meaning and the cultural context of the original term.

› Source text (Kyrgyz): “Жанек ээр-токумун башына жаздап, чепкенин айкарасынан үстүнө жаап киши

сыяктуу кылып карагайдын сыныгын жаткырып коюп, отту өчүрүп, мылтыгын октоп, карагайдын башына чыгып кетти”.

› Target text (English): “Covering his chepken (top of men’s clothing), he put out the fire, loaded his gun and covered the top of the spruce”.

This is a traditional men’s outer garment in Kyrgyz culture, typically constructed from thick felt or durable fabric. Beyond its practical use for warmth and protection, the “chepken” functions as a marker of social identity and cultural custom. In translation, the term is preserved in transliteration with a clarifying parenthetical “top of men’s clothing”, employing an explicitation strategy to render the culturally specific concept comprehensible to readers unfamiliar with Kyrgyz attire.

› Source text (Kyrgyz): “Ак сакалдардын созун эл жактап, койчуну кандыкка көтөрүшүп, ак шумкарды канга беришти”.

› Target text (English): “The people agreed with what the senior men had said and crowned the shepherd, and gave him the white eagle”.

The term literally means “white-bearded men” and denotes elders or respected advisors within Kyrgyz society. It carries connotations of authority, moral guidance, and communal respect for wisdom, particularly in decision-making contexts. In the English translation, it is rendered as “senior men”, which preserves the social and hierarchical meaning but omits the visual detail of “white-bearded”, thereby slightly diminishing the cultural and symbolic nuance.

The results highlighted a persistent tension between “domestication” and “foreignisation”. While the use of transliteration with explanatory notes (e.g., for “tunduk” or “airan”) preserved the cultural visibility of Kyrgyz identity, the study identified a risk of neutralising symbolic meaning when using descriptive approximations. For example, reducing the “kiyik” – an animal central to the nomadic pastoral worldview – to a “goat” diminished its ecological and symbolic value. Similarly, translating “ak sakaldar” as “senior men” stripped the term of its visual and moral connotations associated with “white-bearded” wisdom. The study of Kurdish translations of English short stories for children by F.M. Ghafur (2024) concluded that these translations tended toward domestication while deliberately preserving a certain degree of foreignness to acquaint young readers with other cultures. The Kyrgyz-English material showed a similar mixed profile: domestication was common at the lexical and evaluative levels, whereas emblematic realia such as “tunduk” remained visible, indicating a desire to introduce specific Kyrgyz markers rather than erase them. Research on cultural norms in translating children’s literature into Arabic by N.S. Al-Fouzan (2019) identified “cultural context adaptation” and substitution of source-culture items with target-culture equivalents as frequent strategies under pedagogical and ideological constraints. In the present corpus, full substitution was relatively rare; instead, sensitive ritual or ideological content (for example, episodes



involving “zhayanamaz”) was more often condensed or “neutralised” while retaining lexical traces of the source culture. A case study of Tolkien’s “Letters from Father Christmas” in Turkish by G. Hastürkoğlu (2020) showed intensive adaptation of Christmas-related practices through substitution and addition to achieve functional equivalence for child readers. By comparison, the Kyrgyz-English texts relied more on descriptive explicitation than on cultural substitution and thus preserved a recognisably Kyrgyz frame of reference. Similarly, a study of the bilingual Indonesian children’s book by S. Sudartini (2024) reported a predominance of domestication with selective foreignisation for salient culture-specific items. The Kyrgyz-English translations displayed a comparable hybrid strategy: overall domestication of narrative and moral texture combined with selective foreignisation of key realia, a configuration typical of transfers from minor to major languages. The dual role of children’s literature as both an aesthetic artifact and a pedagogical tool for socialisation is central to this discussion. In a globalised world, the “cultural turn” in translation studies suggests that culture is the governing framework. The research argues that scholarly translations are necessary to prevent cultural alienation among younger generations who may otherwise be exposed only to foreign narratives during language acquisition. By introducing globally underrepresented traditions into a dominant target culture, translation acts as a site of intensive cultural negotiation.

### Conclusions

In conclusion, the translation of Kyrgyz children’s literature into English served as a vital pedagogical and cultural bridge, facilitating intercultural communication in an era of globalisation. This study underscored that such literature was not merely a collection of stories but a powerful tool for socialisation, transmitting nomadic values, communal ethics, and historical consciousness. As the sources demonstrated, the translation process was an act of intensive cultural negotiation, in which linguistic transfer had to account for the deep-seated linguocultural markers unique to the Kyrgyz worldview. The analysis of specific examples revealed the complexity of navigating between domestication and foreignisation strategies. For instance, the translation of the term “kiyik” as “a special kind of goat with large horns” employed a descriptive explicitation strategy that aided the English-speaking

reader’s visualisation but risked neutralising the animal’s symbolic and ecological significance within the pastoral tradition. Similarly, the term “ak sakaldar”, rendered as “senior men”, preserved the social hierarchy but lost the evocative visual and cultural nuance of “white-bearded elders”, who represented moral authority and communal wisdom. Conversely, the use of transliteration paired with explanatory notes, as seen with terms such as “airan” (“Kyrgyz national drink”), “zhayanamaz” (“small carpet for prayer”), and “tunduk” (“the upper wooden structure of the yurt”), demonstrated a successful strategy for maintaining cultural visibility while ensuring comprehensibility. These examples showed that preserving the original lexical unit was essential for conveying the uniqueness of Kyrgyz identity, such as the spiritual practice associated with the “zhayanamaz” or the nomadic symbolism of home represented by the “tunduk”. The research also highlighted that Kyrgyz folktales, categorised according to their reflections on power and morality, ranging from democratic narratives such as “The wise girl” to tales of justice such as “Zheerentche” and “The wise Karachach”, functioned as artistic instruments for child upbringing and moral education. Looking ahead, addressing the gap in English translations of Central Asian literature remained essential for preventing cultural alienation and ensuring that underrepresented traditions were visible to a global audience. Further research could focus on refining strategies for balancing domestication and foreignisation, thereby enhancing cultural preservation in translation. Additionally, expanding the presence of Kyrgyz literature within the global literary landscape could contribute to a deeper understanding of Central Asian cultures, fostering greater intercultural dialogue and solidarity. This linguocultural approach not only improves translation practices but also contributes to the preservation of national identity and the enrichment of the global literary landscape.

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None.

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## Кыргыз балдар адабиятын англис тилине которуу: лингвокультуралык көз караш

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**Аннотация.** Бул изилдөөдө кыргыз балдар адабиятын англис тилине которуу лингвокультуралык аспектиден каралат. Адабий тексттер коомдун дүйнө таанымын, салттарын жана коллективдүү аң-сезимин жеткирүүнүн маанилүү каражаты катары каралат. Глобализациянын ылдамдашынын шартында балдар адабияты жөн гана эстетикалык артефакт эмес, социалдаштыруунун жана көчмөн маданий баалуулуктарды муундан-муунга өткөрүүнүн күчтүү куралы болуп саналат. Изилдөөнүн негизги максаты – кыргыз жомокторун которууда улуттук жана маданий реалияларды, баалуулук системаларын жана символикалык элементтерди өткөрүү стратегияларын изилдөө болду. Изилдөө котормо илиминдеги байкаларлык боштукту толтурууга багытталган, анткени Борбор Азия адабияттары, анын ичинде кыргыз адабияты, англис тилдүү илимий чөйрөдө али жетиштүү деңгээлде чагылдырыла элек. Салыштырма-типологиялык жана аналитикалык ыкмаларды колдонуу менен кыргыз жана англофон маданияттарынын когнитивдик дүйнөлөрүнүн ортосундагы негизги лингвокультуралык маркерлердин (туугандык терминдер, символикалык образдар, маданий спецификалык буюмдар) ортомчулугу талданды. Тандалган которулган жомокторду кылдат талдоо доместикация жана форенизация стратегияларынын ортосундагы чыңалууларды көрсөттү. Айрыкча кыргыз реалияларын өткөрүүгө көңүл бурулду, анын ичинде «кийик» (жапайы бүгүнүн бир түрү), «айран» (кымыздан жасалган ачытылган сүт), «жаянамаз» (намаз окуу төшөгү) жана «түндүк» (боз үйдүн жыгач төбөсү). Натыйжалар көрсөткөндөй, экспликация ыкмалары (сүрөттөмө глоссалар, транслитерация) окурмандын түшүнүүсүн жеңилдеткени менен, кээде булак тексттердеги терең символикалык, экологиялык жана философиялык маанилерди суюлтуу коркунучун жаратат. Мындан тышкары, изилдөөдө кыргыз элдик жомокторун социалдык күч жана адеп-ахлак тартибин чагылдыруусу боюнча классификация сунушталды – адилеттүүлүк жөнүндөгү эгалитардык баяндардан авторитардык түзүлүштөрдү ойлондурган назик чагылдырууларга чейин. Жыйынтыгында, изилдөө кыргыз балдар адабиятын англис тилине системалуу илимий талдоо жана сапаттуу түз которуу улуттук маданий иденттүүлүктү сактоо, ажырашууну алдын алуу жана дүйнөлүк адабий үндөрдү байытуу үчүн өтө зарыл деген корутундуга келди

**Негизги сөздөр:** фольклор; иденттүүлүк; маданияттар аралык коммуникация; билим берүү; символикалык образдар

## Перевод кыргызской детской литературы на английский язык: лингвокультурологический аспект

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**Аннотация.** В данном исследовании перевод кыргызской детской литературы на английский язык рассмотрен через призму лингвокультурологии. Литературные тексты трактуются как важнейшие средства передачи мировоззрения общества, традиций и коллективного сознания. В эпоху ускоряющейся глобализации детская литература выступает не просто эстетическим артефактом, а мощным инструментом социализации и межпоколенческой передачи кочевых культурных ценностей. Основной целью работы стало изучение стратегий передачи национально-культурных реалий, ценностных систем и символических элементов в переводах кыргызских сказок. Исследование восполняет заметный пробел в переводоведении, сосредоточившись на литературах Центральной Азии, которые до сих пор остаются крайне недостаточно представленными в англоязычном научном пространстве. С помощью сравнительно-типологического и аналитического методов проанализировано опосредование ключевых лингвокультурных маркеров – таких как термины родства, символические образы и культурно-специфические предметы – между когнитивными мирами кыргызской и англоязычной культур. Подробный анализ избранных переводов сказок выявил присущие им напряжения между стратегиями доместикации и форенизации. Особое внимание уделено передаче кыргызских реалий, в том числе «кийик» (вид дикого оленя), «айран» (ферментированное кобылье молоко), «жаянамаз» (молитвенный коврик) и «тундук» (деревянный венец юрты). Результаты показали, что хотя техники экспликации (описательные глоссы, транслитерация) облегчают понимание читателем, они иногда рискуют ослабить более глубокие символические, экологические и философские смыслы, заложенные в исходных текстах. Кроме того, в работе предложена классификация кыргызских народных сказок по характеру изображения социальной власти и нравственного порядка – от эгалитарных повествований о справедливости до тонких размышлений об авторитарных структурах. В итоге исследование пришло к выводу, что систематический научный анализ и качественный прямой перевод кыргызской детской литературы на английский язык крайне необходимы для сохранения национальной культурной идентичности, предотвращения отчуждения и обогащения глобального литературного пространства.

**Ключевые слова:** фольклор; идентичность; межкультурная коммуникация; образование; символические образы

