

education should also be included in the category of language talent cultivation. Practitioners should properly master the mother tongue of the teaching objects, which will not only help to innovate teaching methods and optimize teaching models, but also expand the cultural vision of teachers themselves and enhance their intercultural communication ability. The development of Dungan characteristics textbooks and curriculum provides a way for Chinese teachers to learn Dungan language, especially teachers who master the northwestern dialect. They can quickly understand Dungan language and Dungan culture.

#### 4. Conclusion

2022 is the special year that China and five Central Asian countries have established diplomatic relations for 30 years. China will establish a multi-dimensional and interactive opportunity and cultural exchange pattern and increase the number of Central Asian students and seminars.

In the past 10 years, a large number of Dungan youth have come to China to study. This three cities Urumqi, Lanzhou and Xi'an in the northwest region have attracted a large number of Dungan students. With the help of Dungan language, these students have quickly mastered Chinese language. After graduation, they have played an important role in bridging China and their countries with their unique language and cultural background.

In view of this, based on the connection between Dungan language and northwestern dialect, it is of great linguistic, educational and political value and significance to develop characteristic Chinese language textbooks and curriculum for Dungan people. It is hoped that relevant experts and scholars in Central Asia and China will pay attention to it and put it into practice as soon as possible.

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## ЛЬЮИС КЭРОЛДУН “АЛИСАНЫН КЫЗЫКТАР ӨЛКӨСҮНДӨГҮ УКМУШТУУ ОКУЯЛАРЫ” ЧЫГАРМАСЫНЫН ЛИНГВОСТИЛИСТИКАЛЫК АНАЛИЗИ

### Кыскача мазмуну

Макалада “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” чыгармасын кыргыз тилине которуудагы лингвостилистикалык көйгөйлөрү анализделет. Бизге белгилүү болгондой көпчүлүк лингвистердин салыштырма типологиясы тармагынын изилдөөсүнө кызыктар мунун себебинен лингвистикалык илимий изилдөөдө кыргыз тилине которулган чыгармалардын дагы орду чоң экени талашсыз. Ал эми бул сунушталган макалада “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” жомогунун лингвостилистикалык анализи жүргүзүлүп, чыгармадагы стилистикалык көркөм сөз каражаттары жана аларды которуудагы өзгөчөлүктөрүн, англис жана кыргыз тилинин которуудагы лексико-семантикалык көйгөйлөрүн ачууга багытталган, себеби ар бир өлкөнүн, улуттун жомоктору маданий өзгөчөлүктөрүнөн улам адабий чыгармалары өзгөчө өңүттө берилери талашсыз. Ушундан улам жомокто колдонулган лексико-стилистикалык көркөм сөз каражаттарынын которуудагы өзгөчөлүктөрү сөзсүз түрдө эске алынат. Бул ма-

калада кырктан ашык сүйлөмгө анализ жүргүзүлүп, стилистикалык көркөм сөз каражаттарынын которуудагы өзгөчөлүктөрүн аныктоого аракет жасалат.

**Түйүндүү сөздөр:** лингвостилистикалык анализ, которуу, стилистика, фольклор, жомок, көркөм сөз каражаттары, салыштырма типологиясы, трансформация, адабият, лексикалык жана семантикалык көйгөйлөр.

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## ЛИНГВОСТИЛИСТИЧЕСКИЙ АНАЛИЗ ПРОИЗВЕДЕНИИ ЛЬЮССА КЭРРОЛЛА “АЛИСА В СТРАНЕ ЧУДЕС” С АНГЛИЙСКОГО НА КЫРГЫЗСКИЙ ЯЗЫК

### Аннотация

В статье рассматриваются лингвистические и стилистические проблемы перевода английской сказки «Алиса в стране чудес» и ее трансформация на кыргызский язык. Как известно, многие лингвисты интересуются сравнением типологий языков, поэтому актуальны исследования в области переводоведения, особенно с английского на кыргызский. В данной статье выполнен лингвостилистический анализ сказки «Алиса в стране чудес» на английском и кыргызском языках, что позволило выявить различные культурологические, лексико-семантические и стилистические проблемы, возникающие при переводе. В частности, исследование народных сказок разных стран с лингвистической точки зрения является актуальным, так как каждый народ уникален со своими особенностями в историческом и литературном плане. В попытке лингвостилистического анализа текстов и переводе английской сказки «Алиса в стране чудес» особое значение придается исследованию стилистических особенностей сказок и их трансформация на кыргызский язык. В эмпирической части работы проводится анализ более сорока предложений, где выявляются трудности и особенности перевода стилистических приемов.

**Ключевые слова:** лингвостилистический анализ, перевод, стилистика, фольклор, сказка, стилистические приемы, выразительные средства, сопоставительная типология, трансформация, литература, лексико-семантические проблемы.

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## LINGUOSTYLISTIC ANALYSIS OF THE FAIRYTALE “ALICE IN WONDERLAND” BY LEWIS CARROLL FROM ENGLISH INTO KYRGYZ LANGUAGE

### Abstract

This article deals with the linguistic and stylistic issues of translating the English fairy tale "Alice in Wonderland" and translating it into Kyrgyz. Researchers are known to be interested in comparative typology, particularly relevant research in the field of English to Kyrgyz translation studies. A stylistic analysis of the fairy tale "Alice in Wonderland" from English to Kyrgyz language shows that folklore is expressed through language and various cultural, lexical-semantic and stylistic issues that arise during translation. In particular, the study of folk tales from different countries from a linguistic point of view is relevant. Each nation is unique with its own characteristics in historical and literary terms. A linguostylistic analysis of texts and translation of the English fairy tale "Alice in Wonderland" in an attempted special attention is paid to the study of the stylistic features of fairy tales and their transformation into the Kyrgyz language. To reveal the difficulties and transformation features of stylistic devices from fairytales we have analyzed more than forty sentences.

**Key words:** linguostylistic analysis, translation, stylistic, culture, expressive means, folklore, fairy tale, stylistic devices, means of expression, comparative typology, transformation, literature, lexico-semantic problems.

Comparative study of the folklore of non-linguistically related people is a common occurrence in modern science, but is relevant in the comparative typology of the language. In particular, the study of folk tales from different countries from a linguistic point of view is relevant, since each nation is unique with its own characteristics in historical and

literary terms. It is the recorded history and literature that is preserved with the help of the language and folklore of each people. This research article examines English fairy tale "Alice in Wonderland" and its translation into Kyrgyz. In order to consider the translation of English folk tales into the Kyrgyz language, it is necessary to study the scientific works

of scientists and explore the concept of "fairy tale".

"A fairy tale is an oral story that exists among the people for the purpose of entertainment, having events that are unusual in the everyday sense (fantastic, wonderful or worldly) and are distinguished by a special compositional and stylistic construction" [1, c.47].

"English folk tales are undoubtedly different from our Kyrgyz folk tales. Everything is different in them - the space and method of construction, genre and plot originality, features of heroes and characters. All this allows you to get acquainted with the culture and life of England, learn about the different stages of its history.

English fairy tales are full of folk wisdom: songs, proverbs, spells, sayings, which allows you to feel the atmosphere of fairy-tale England in the best possible way and at the same time better to understand national culture [2, c.4].

In an English folk tale about animals; fairy tales; have no pronounced motives. A good and bright end in English household and fairy tales is far from always found, but even vice versa. The endings are more abrupt and even sometimes violent. But very often the denouement is something taken for granted, a harmonious conclusion, in which there is no sharp rise or intensity of the plot. Intellectualism is far from the most faithful companion of English fairy tales. Impracticality and stupidity can harmoniously coexist with decency, morality and goodwill within one English fairy tale character [3, c.26].

It is certain that fairy tales arise in the conditions of national culture and have a cultural content: the names of characters, the names of places and, of course, the storyline that are given with the help of expressive means. Means of expression as the main tool of narrative in each literary work has the richest artistic impact on meaning through stylistic devices and linguistic units at the phonetic, lexical and syntactic levels that reveal the interrelationships of culture, in our case folktale and its translation into another language. The deepest aspects of customs, traditions, and culture require a serious and detailed analysis of the expressiveness of language and its peculiarity before translation.

Fairy tales contain vast national and cultural possibilities represented by native languages. In fact, the national language serves as a special building material for embodying picture of folk life. Like fairy tales, the national originality of any literary work is revealed thanks to the linguistic means of expression [4, c. 21].

This is especially clearly expressed in works that are stylistically close to folklore, where the original folk spirit only appears more vividly and deeply in the narrative than in other literary works. Since fairy tales belong to this type of work, the problem of preserving the national identity of people and traditions translated into another language is a particularly acute stage of translation for translators.

Fairy tales are rich in reality with many difficulties in the translation process. On the one hand, there is a risk that the necessary folklore equivalents for translated fairy tales will not be found, and the text of the translation will be translated accordingly. On the other hand, in order to maintain the national originality of the text, translators should seek out means of their own folk art that can introduce elements of a different national atmosphere. These features are the main reason for the difficulties that arise when translating fairy tales from one language to another [5, c.103].

Mambaeva S.K. considers that the translation is a part of

comparative linguistics [6, c.49] in our case, the subject of translation is a fairy tale, that is, a comparative analysis of a fairy tale at the stylistic level.

The ways and linguo-stylistic transformation and its difficulties from English into Kyrgyz language were analyzed on the example of Lewis Carroll's fairy tale "Alice in Wonderland". We have considered several examples for each stylistic expressive means that are found in the story.

One of the most magnificent English literary fairy tales was written in 1865, which had a great influence on the formation and development of genre of fairy tales, this is "Alice in Wonderland". The tale is written in the genre of nonsense by professor of mathematics Charles Lutwidge Dodgson, which is very popular and in demand in England. The fairy tale has the features of oral improvisation, that is, the features of a folklore fairy tale: the ill-conceived composition and the calculation of intonation [7, c. 23]. The tale was recorded and published under the pseudonym Lewis Carroll. Lewis Carroll's fairy tale has features, that the English literary fairy tale later developed: humor, language play, often sounding sad or even tragic motifs, frequent changes in prose and poetry, appeal to folklore. In this tale, for the first time, a child becomes the main character of an English literary tale.

Using the example of Lewis Carroll's fairy tale "Alice in Wonderland", we analyzed the paths and linguistic stylistic transformations from English to Kyrgyz and their difficulties. We considered several examples for each stylistic device that appears in the story.

"Hush! Hush! Rabbit said in a quiet but hasty voice (L. Carrol "Alice's adventures in wonderland", p.13).

—Чуш-ш, - ачууланып ызырына башгады Кролик, айланасын чочууланып карап (Л. Кэррол "Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары" которгон А. Эгембердиева, 20-бет).

In the original text, we see author Lewis Carroll use a perfect repetition of the onomatopoeia. Hush!" adds an emotional tone to the story. Therefore, it is understandable that the author uses the stylistic device of onomatopoeia. Translator A. Egemberdieva used a similar onomatopoeic effect "Chysh-sh" and preserved the subtle colors of the original text to preserve the expressiveness of the translation.

As soon as she said these words, she slipped, and at another moment, splash! She plunged into salt water (L. Carrol "Alice's adventures in wonderland", p.12).

Анан тайгаланды дагы: - Ой! – шалп этип сууга жыгылды. Суунун даамы туздуу эле, ал Алисанын ээгине жетип турду (Л. Кэррол "Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары" которгон А. Эгембердиева, 21-бет).

With such a stylistic device, onomatopoeia, the author tries to revive the situation, to give it an emotional colour. Translator A. Egemberdieva uses the same technique and maintains the author's style.

'Ahem!' said the Mouse with an important face, 'are you ready? This is the driest thing which I ever know (L. Carrol "Alice's adventures in wonderland", p.15).

"Гхе-гхе! —Чычкан маанил түр менен жөтөлдү. – Баярынар даярсынарбы? деди (Л. Кэррол "Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары" которгон А. Эгембердиева, 24-бет).

In this example, the author uses the onomatopoeic effect "Ahem", but when translating it sounded completely different

like “Ghe-ghe”, the translator translated the repetition of onomatopoeia and emphasized amplification, a sound with repetition of lexical units, which denotes a non-speech sound produced by a person. From this we can conclude that since each language masters the sounds of the surrounding world in its own way, the onomatopoeia of different languages does not agree with each other, although they often show similarities.

'Ugh!' said the Lory, with a shiver (L. Carrol “Alice’s adventures in wonderland”, p.15).

—Ош-шондой! - деди да, Тоту куш калтырап кетти (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 24-бет).

Onomatopoeia 'Ugh!' is given as an interjection, that is, it comes as an onomatopoeia published by a person. However, in the Kyrgyz version, the translator translated – Ош-шондой! - that is, the translator conveys the idea of the author with the help of intonation, dividing the semantic word.

"Twinkle, twinkle, little bat!

How I wonder what you're at! (L. Carrol “Alice’s adventures in wonderland”, p. 49).

“Көз кысасын үкү жан, эмне болгон белгисиз! (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 58-бет).

The author used the repetitive, non-verbal, onomatopoeic effect of blinking, the onomatopoeia of blinking in poetic form. But the equivalent does not correspond to the source language, which makes it clear that the source languages themselves are complex in nature, since their exact imitation by the language is impossible and the translator could not convey the emotional coloring of the source. language, but conveyed the idea through concretization.

“You are old, - said the boy, - it can hardly be assumed

That your eye will be more stable than ever;

And yet you balanced the eel on the end of your nose -

What made you so smart? (L. Carrol “Alice’s adventures in wonderland”, p.32).

—” Ага мени кечирээрсин суроом бул

Орой болсо жооп бер эми арданбай:

Жандуу ысык кантип сенин мурдундун

Эн учунда жылып кетпей кармалган? (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 41-бет).

In this poem we see the differences in the rhythm and rhyme of the poems. In the course of a comparative analysis of the works, we found in A. Egemberdieva’s version the use of a metaphor, for example, in the line “Жандуу ысык кантип сенин мурдундун”, “Yet you balanced an eel on the end of your nose” is not kept the metaphorical color in the translation. Thus, the difference between the originals and the translated poem is obvious.

Alice heard how he said “The Duchess! The Duchess! Oh my dear

paws! Oh my fur and whiskers! (L. Carrol “Alice’s adventures in wonderland”, p.21).

Алисага анын кантип кобурап жатканы угулуп турду:

—“Ай Герцогиня! Герцогиня! О, менин байкуш тамандарым! О, менин жүнүм муруттарым! (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 30-бет).

In the original text, we see that the author Lewis Carroll uses a recurring phrase: "Oh my", which is repeated at

the beginning of the first sentence and at the beginning of the next. Thus, it can be understood that the author uses a linguo-stylistic device, namely an anaphora. The translator Aida Egemberdieva has kept the sentence structure in the translation using the same linguo-stylistic device. The main stylistic function of the anaphora is to emphasize the repeating unit to create a non-repeating textile background unit that becomes a priority due to its novelty.

I do, Alice hastily replied; 'at least—at least I say about what I want to say—that's the same thing, you know (L. Carrol “Alice’s adventures in wonderland”, p. 41).

—Мен ошентем, - түшүндүргөнө шашты Алиса. — “Эн кур дегенде...Эн кур дегенде мен айта турганымды ойлоном...а бул экөө бир эле дешти! (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 52-бет).

In this example, there is also a linguo-stylistic device - anaphora, which was preserved in translation.

“I can get to the key; and if it makes me smaller, I can crawl under the door; so I can get into the garden and I don't care what happens! (L. Carrol “Alice’s adventures in wonderland”, p.7).

Эгерде ошондо менин боюм өссө, мен ачкычты ала алам, эгерде кичирейип кетсем-эшиктин алдынан сойлоп өтө алам. Мен бакчага жетсем гана болду, калганы-бары бир! (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 16-бет).

We can see that the beginning of a sentence is also repeated at the beginning of the next one. This is one of the types of anaphora, which is called syntactic, is a construction of the same structure. And in the translation into the Kyrgyz language, the translator A. Egemberdieva also used the syntactic form of the anaphora. The translator managed to keep the linguo-stylistic device in her translation.

“I've tried the roots of trees, and I've tried banks, and I've tried hedges,' the pigeon went on, without attending to her; 'but those serpents! There's no pleasing them! (L. Carrol “Alice’s adventures in wonderland”, p.34).

—“Дарактардын тамырлары, дарыя жээктери, бадалдар, - деп уланты Бактек укпастан.- Ай ушу жыландар! Аларга жакпайсын! (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 43-бет).

As can be seen from the above examples, the author used anaphora. The interpreter does not transfer this device in all examples, so that, there is a simple enumeration.

When she said this, she met a neat little house, a sign with the word “W” hung on the door. Rabbit (L. Carrol “Alice’s adventures in wonderland”, p.21).

Ушул маалда тыпырайган таптаза үйдү көрдү. Эшигинде жылтырата тазаланган жез тактайча мык менен уруп бекитилген, тактайчада « А.Кролик» деген жазуусу бар (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 29-бет).

Using such a stylistic device as a litote, the author tried to underestimate the importance and give it certain features, make it unique. Translator Egemberdieva Aida used the expression "тыпырайган", retaining the author's style

“I’m tired of being a tiny little thing! (L. Carrol “Alice’s adventures in wonderland”, p.23).

«Мындай кичинекей болгондон тажадым!» (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуя-

лары” которгон А. Эгембердиева, 32-бет).

In this example, in the original, the author used the litote technique, replacing the word “stones” by understating it with “pebbles”, thereby giving the imagery of the subject, and in the second example, the author also used the litote technique, “tiny little” which translates as “tiny” but the translator failed to find a similar equivalent in translation and convey the meaning of the attribute of the subject, since there is no diminutive version of this word in the Kyrgyz language.

“Hold your tongue, Ma!” said the little Crab, a little snappishly (L. Carrol “Alice’s adventures in wonderland”, p.19).

Тилинизди кичине тартсаңыз, энеке,- деп жооп берди жаш Медуза женил гана тутааланып (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 28-бет).

“Hold your tongue” - “тилиңизди тартсаңыз” under these phrases, the author and translator did not mean the direct meaning, but the figurative meaning of the word “shut up” using metaphor. The translator also used the stylistic technique of repetition and thus the translation corresponds to the original.

-when her eye fell upon a little bottle that stood near the looking-glass (L. Carrol “Alice’s adventures in wonderland”, p.22).

-бөлмөдөн такыр чыгып кетееринде күзгүнүн жанындагы кичинекей бөтөлкөнү көрүп калды (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 23-бет).

As can be seen from the examples above, the metaphor stylistic device acts as a paraphrase. Thus, Lewis Carroll makes the speech of his characters more expressive. The translator Egemberdieva A. translates the metaphor “eye fell” with a simple lexical equivalent that means metaphor was not translated.

‘when the Queen jumped up and bawled out, “He’s murdering the time! Off with his head! (L. Carrol “Alice’s adventures in wonderland”, p.50).

Каныша ушундай кыйкырды: «Убакытты өлтүрүү!» Мунун убакытты өлтүргүсү келет! (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 56-бет).

In this example, the author uses metonymy to add drama to the expression. Lewis Carroll useфыодзщээжс the words “He’s murdering the time!” instead of “wasting time”. The translator also uses this technique when translating, using the words “убакытты өлтүрүү” instead of “убакыт кетти”.

She rose to her feet and looked over the edge of the fungus, and her eyes immediately met the eyes of a large caterpillar (L. Carrol “Alice’s adventures in wonderland”, p.28).

Ал бута туруп өйдө көтөрүлүп, жогору карады да-көк жибек курттун көздөрүн учуратты (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 37-бет).

In this example, there is also a lexical stylistic device metonymy, which was preserved during translation.

“Mary Ann! Mary Ann!” said the voice angrily (L. Carrol “Alice’s adventures in wonderland”, p.23).

-Эй Мэри-Энн, - ачууланып кыйкырды ал (Л. Кэррол “Алисанын кызыктар өлкөсүндөгү укмуштуу окуялары” которгон А. Эгембердиева, 30-бет).

Instead of the expression “said someone”, the author in the original used “said the voice”, this expression can be understood as a voice is an animated object capable of action. That is not a direct meaning is given, but a figurative one, so the author uses the method of metonymy. When translating into the Kyrgyz language, the direct meaning of “кыйкырды ал” is given. The translator did not use this technique, but she managed to convey the author's idea.

After analyzing the range of translated stylistic devices, we can conclude that not all means of expressions, stylistic devices are conveyed in the same way. The lexical expressive means are transformed adequately according to the meaning of the fairy tale context or are replaced by appropriate stylistic devices in order to enhance the emphatic coloring of the text, sometimes lose their emotional color, and translators transform by adding lexical means of expressions. About seventy percent of translations retain the stylistic coloration to express the empathic meaning of the original. Therefore, to preserve the color of the equivalent in translation, translators should use an appropriate lexical transformation of the means of expression by considering the culture. A comparative study of the stylistic means of fairy tales in English and their translation into Kyrgyz showed that this study can be studied in depth as there are inconsistencies in the translation from English into Kyrgyz through Russian, lexical units and their semantics in linguistic culture.

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