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ЛИТЕРАТУРОВЕДЕНИЕ И ФОЛЬКЛОРИСТИКА

LITERARY STUDIES AND FOLKLORISTICS

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EFFECTIVE APPROACHES TO TRANSLATING CHILDREN'S LITERATURE: PRESERVING CULTURAL AND UNIVERSAL VALUES IN FOLK TALES

The article considers the issues of translating children's literature using the example of folk tale translation. As a genre of folklore, the folk tale is often classified as children's literature due to its target audience. It shares a number of common features with other genres and forms of fiction but also has specific characteristics that the translator must take into account. The translator's task is further complicated by the fact that, in addition to its entertainment function, the folk tale also serves a didactic purpose: it helps children gain knowledge about their own and other cultures, develop an understanding of specific cultural features, and foster both cultural and universal human values. In this regard, understanding the specifics of translating folk tales appears particularly relevant.

The article analyzes the linguistic, cultural, structural, and other features of Russian, Kazakh, and English folk tales. The main research methods employed include comparative analysis, linguistic and stylistic analysis, and translation analysis. The authors focus in detail on several significant translation problems and examine strategies for addressing them.

Key words: literary translation, children's literature, folk tales, cultural values, translation strategies.

MAIN PROVISIONS

Despite the diversity of forms and genres within children's literature, folk tales remain one of the most popular yet challenging objects in translation studies and practice. Many of the difficulties translators face in rendering folk tales are similar to those encountered in general literary translation, as fundamental translation principles apply to both. However, folklore presents some unique challenges due to its stylistic, cultural, and linguistic features.

Significant contributions to the theoretical and practical aspects of literary translation, including children's literature and folklore, have been made by scholars and translators such as A.S. Mirbadaleva, N.V. Kidaish-Pokrovskaya, and I.V. Pukhov. The translations of folk tales by S. Marshak, P. Hansen's renowned Russian renditions of Hans Christian Andersen's fairy tales, and N. Korneychukov's adaptations of works by Mark Twain, Oscar Wilde, and Rudyard Kipling remain exemplary models of children's literature translation. Soviet translators such as Nora Gal (Eleonora Galperina), B. Zakhoder, and N. Demurova also played a crucial role in advancing the field.

Many contemporary researchers continue to explore the translation of folk tales and its challenges, including T.N. Bogdanova (on Russian fairy tales into English), D.F. Shakirov (on Russian into Tatar), Ryspayeva D.S. et al (on the folk tales of the peoples residing in Kazakhstan).

When translating a folk tale, as well as when translating any national children's literature more broadly, two approaches are often used: ***domestication*** and ***foreignization***. Lawrence Venuti, in his book "The Translator's Invisibility: A History of Translation" (1995) was the first to

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formulate them and introduce them as strategies into translation studies. Domestication is used when translating works that have a strong national character, both in form and content. In order for the translated work to fit into the value system of the target audience, the translator adapts the original to create a message addressed to a new audience with its specific sociolinguistic and cultural needs, thereby losing the style and color of the original and thus "domesticating" it. Opponents of domestication argue that this approach deprives children of new knowledge about the world, sacrificing form for the sake of content. Foreignization is the approach directly opposite to domestication. In this approach, the translation results in a product that clearly does not belong to the target culture; such a text is filled with foreign cultural elements and complex structures, accompanied by numerous annotations and commentaries, making it difficult for the reader to follow and comprehend [1, 97].

The controversy over these two strategies cannot be resolved simply by determining which one is correct or incorrect, or which is better or worse. Instead, they should be viewed as part of a continuum that provides translators with heuristic tools to address various cultural aspects during the translation process. Therefore, translators are encouraged to apply both strategies in their work, keeping in mind that a good translation should combine elements of domestication and foreignization [2, 81].

In this research we will consider both of these two approaches, bearing in mind that neither of these approaches can be dominant or the only correct one when translating folk tales, and that they must be used thoughtfully and carefully in each individual case.

Any interlingual translation, including the translation of folk tales, requires a transformational approach. The greater the linguistic and cultural distance between the source and target languages, the more transformations are needed in the translation process. The type of transformation depends on the level at which the translation challenge occurs. This may be at the lexical, grammatical, stylistic or other level. In this study, several transformation strategies are discussed in the analysis of the results. These include transcription and transliteration, loan translation, omission, and other methods.

INTRODUCTION

Every society is interested in the reproduction and transmission of its value system, contributing to the spiritual and moral development of their population. This can be achieved through family and school education, as well as exposure to the role models, such as teachers, famous figures, historical personalities, or even book protagonists. Having acquired the value system of their own culture and community, a person becomes more open to the values of others, whether they are culture-specific, individual, or universal. This, in turn, helps them become global citizens, which is essential for a developed and civilized society.

A nation's identity is also shaped, in part, by how others perceive its community and by the image that is formed in the public consciousness. To a large extent, this image is influenced by which works of the nation's literature are translated into other languages and by the quality of those translations [3, 93].

By 'values' after the Collins Dictionary we understand "the moral principles and beliefs or accepted standards of a person or social group" [4]. Depending on the key principles of looking upon values, there can be distinguished various types of values, including: individual and universal; cultural and social; material and spiritual; negative and positive (i.e. good and evil) [5, 39-40]. Cultural values encompass the most significant and deeply rooted principles that shape a person's self-determination in relation to nature, society, their immediate environment, and themselves.

One of the tools that play a significant role in shaping a child's worldview and value system is children's literature. It helps transmit moral and ethical principles, shape cultural identity, and promote global citizenship skills by encouraging children to compare their own values with those of representatives of other cultures. This can be done by reading works from both one's own and

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foreign authors, featuring contemporary themes as well as depictions of past events. In this context, the high-quality translation of children's literature is of particular importance.

Among the various forms of children's literature, folk tales stand out as those where the didactic element of instilling values in children is usually most evident. Though the content of folktales may seem simple and conventional, they are much more than just single stories having entertainment value. They are "expressions of a people's world view, the narratives and images through which a folk renders its values and beliefs" [6, 66].

Despite the significant similarities in the composition, plot, and structure of folk tales, they also reflect distinctive national characteristics, unique narrative styles, moral lessons, and culturally specific imagery. These aspects may sometimes present considerable challenges for translators. Although scholarly interest in this field has long been recognized, no unified framework for translating folklore or teaching its translation has been established. In the absence of a standardized system of translation strategies and techniques, translators have to independently navigate these challenges, often primarily relying on their expertise, intuition, and the accumulated knowledge of preceding generations.

Literary translation, regardless of genre, form or language, is always an act of creative interpretation rather than merely a mechanical search for equivalent words and structures. A translator cannot limit their efforts solely to dictionary correspondences; they must take into account the peculiarities of the language, cultural features, and the contemporary perceptions of the target audience. In the process of translation, a literary piece – including children's literature – is adapted to a new cultural and linguistic environment in order to convey both the aesthetic and semantic properties of the original text [7, 12–14].

This article aims to identify potential challenges that translators may encounter when rendering folk tales and to determine the most effective strategies for addressing them.

In order to achieve the established aim, the following objectives must be accomplished:

- to analyze the similarities and differences in folk tales from various cultures (Russian, Kazakh, and English), focusing on their compositional structure, underlying values, linguistic characteristics, and stylistic features;

- to identify potential linguistic, cultural, and stylistic challenges that may arise in the process of translating folk tales, basing on prominent Russian, Kazakh, and English examples;

- to examine existing translation approaches and strategies or propose new methods for addressing the identified translation challenges.

MATERIALS AND METHODS

This article examines distinctive features of folk tales in Russian, Kazakh, and English and highlights key aspects that may present challenges in translation. The dataset comprises over 20 folk tales in these languages, some of which are accompanied by their translated versions. The selection criteria included cultural significance, folkloric nature, a shared target audience orientation, and an emphasis on fostering specific cultural values.The selected folk tales are popular and well-known within their cultures and sometimes beyond. All of them are easy to find on the Internet.

The aim of this research is to identify potential challenges that translators may encounter when rendering folk tales and to determine the most effective strategies for addressing them. The findings may extend not only to folk tales but also to other genres of children's literature and prove useful for students training to become literary translators, as well as for in-service translators and researchers in this field.

The folk tales analyzed in this research represent various types, including domestic tales, magic tales, hero tales, and beast tales, with particular emphasis on domestic folk tales, as they are considered to reflect more vividly the cultural values and ways of life in all three cultures.

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The study employed various research methods, including comparative analysis, linguo-stylistic analysis, component analysis, translation analysis, transformation analysis, as well as description and interpretation of the results.

Comparative analysis was applied to examine the similarities and differences in narrative structure, motifs, and stylistic elements across the three languages.

Linguo-stylistic analysis was essential for examining the linguistic and stylistic peculiarities of folk tales, such as the use of dialectal, archaic, and historical words, culture-specific notions, syntactic structures, expressive means, and stylistic devices.

Component analysis was necessary to explore lexical elements related to cultural specificity, such as realia, symbols, images, and speaking names.

Translation and transformation analyses were aimed at identifying challenges encountered when rendering folk tales into a different linguistic and cultural context, as well as examining the involvement of lexical, syntactic, and semantic shifts that occur during translation.

Description and interpretation of the results were used to outline the distinctive features of folk tales in the three languages, identify translation challenges, and explain the translator's solutions or possible errors.

RESULTS

Children's literature, unlike most types of literature for adults, is generally more regulated and multifunctional, as it simultaneously belongs to two systems: the literary-aesthetic and the socio-educational. As a powerful tool for shaping a child's worldview, it transmits values, moral guidelines, and social and cultural norms characteristic of different countries and historical periods [8, 26–27]. Since translated versions must also align with the recipient culture's system of values, the translator is often required to transform the original text in order to convey an equivalent message to the new target audience.

Most folk tales are now considered children's literature, even though they were not originally intended for children. Therefore, in translation, the translator's communicative task is to convey the folk tale's inherent message and moral in a way that is accessible to the child recipient. This task is further complicated by the need to preserve the tale's distinctive style, cultural elements, and language in the target text.

According to their content, folk tales can be categorized into such types as domestic (realistic) tales, magic tales, hero tales, beast tales, pourquoi tales, and others. Regardless of the type – be it a hero tale, a domestic tale, a magic tale, or any other – there are numerous similarities across the three languages under consideration that a translator should be aware of. At the same time, it is equally important to recognize the differences.

Having analyzed the content of the folk tales under consideration, we identified key features that are crucial for understanding and must be taken into account during the translation process. The most prominent of these are listed below.

Composition

Russian, Kazakh, and English folk tales generally follow a relatively stable structure. Each typically begins with an introduction that often includes a formulaic opening phrase, such as the Russian *davnym-davno* (long ago)*; v tridevyatom tsarstve, v tridesyatom gosudarstve* (in one faraway country); *zhili-byli* (there lived), the Kazakh *erte, erte, ertede* (long time ago)*; baғzy zamanda* (in ancient times), or the English *once upon a time; there once lived*. The translator must be familiar with such phrases and take them into account when translating a folk tale. At this stage of the text, no particular creativity is required. On the contrary, it is important to use conventional expressions in order to preserve the familiar tone. This allows the child, whether listening to or reading the tale, to be immediately immersed in the atmosphere of the tale and to anticipate the unfolding narrative.

The introductory part is followed by the main body of the tale, where the narrative unfolds and reaches its climax, usually closer to the end. The conclusion may include a formulaic phrase,

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such as the Russian *i stali oni zhit'-pozhivat', da dobra nazhivat'* (literally "and they began to live and prosper"), although such closing expressions tend to be less standardized than introductory ones. Whether or not a fixed phrase is used at the end, the conclusion in folk tales is generally brief, yet it provides a sense of completeness and does not feel abrupt.. The translator must also be aware of this to make the ending concise and not overloaded with excessive details and explications.

Plot and moral

The plot of a folk tale is typically simple, without subplots or multiple moral lessons presented simultaneously. It focuses on a single core value or lesson that the reader is expected to grasp. If a story deviates from this structure, it most likely belongs to a different genre of children's literature rather than to a folk tale.

Despite differences in culture, traditions, and language structure, most folk tales convey similar core values, including justice, honesty, generosity, moral and material achievements, and the rejection of betrayal and cowardice. For instance, the Russian folk tale "*Repka*" translated into English as "The Turnip" or "The Great Big Turnip" (should not be confused with the Brothers Grimm's tale "The Turnip" as it is fundamentally different), illustrates the importance of cooperation, emphasizing that even the most challenging tasks become manageable when undertaken collectively. The Kazakh folk tale "*Bir uzim nan*" (a piece of bread) conveys the moral that material wealth – whether in the form of silver or gold – cannot purchase everything and is insufficient in times of calamity. The Kazakh folk tale "*Totambai*", which features a young man with golden hair named Totambai, teaches young readers that any lie will be exposed and the truth will ultimately prevail. In the English folk tale "*Jack and the Beanstalk*", the moral highlights the importance of being quick-witted and persevering regardless of challenges.

In addition to conveying universal truths and values, folk tales serve other important educational functions. They provide younger generations with knowledge about their cultural heritage, including traditions, customary behaviors, beliefs, and models of social subordination. From the perspective of intercultural communication theory, it is well established that Russian and Kazakh cultures tend to be collectivistic, whereas English culture is more individualistic. This cultural orientation is often reflected in folk tales and lies at the heart of their moral messages. Moreover, folk tales frequently portray social structures and hierarchies, embedding them in narrative form. For instance, in the Russian tale "Repka" ("The Turnip"), we observe a clear representation of the traditional family hierarchy: the grandfather comes first, followed by the grandmother, granddaughter, and other characters, each acting according to their social position in the family hierarchy.

However, it is important to remember that a folk tale is not intended only as an educational tool. One of its central purposes is to entertain. This dual nature of folk tales – as both instructive and entertaining – must be carefully preserved in translation. If the translator focuses too heavily on the didactic aspects, the resulting text may become overly moralistic and lose its appeal to young readers, thereby undermining the original function and spirit of the tale.

Characters

Characters in Russian, Kazakh, and English folk tales are typically constructed as contrasting pairs who come into contact with one another: the wise and the foolish, the brave and the cowardly, the generous and the greedy, the honest and the deceitful, the poor and the wealthy. Through such character contrasts, their behaviors, and their actions, the unknown authors of folk tales aimed to convey universal truths and culturally significant values to younger generations.

Linguistically and stylistically, these oppositions are often reinforced through the use of emotionally charged vocabulary and specific adjectival choices. For instance, in many Russian folk tales, the bear is regularly described with the epithet *kosolapyj* (literally *pigeon-toed*, but more contextually accurate as *clumsy*), while the fox is frequently referred to as *hitraya* (*sly* or *cunning*). Such character-defining adjectives are often repeated throughout the text to reinforce the traits.

A similar phenomenon is observed in English folk tales for young readers. In some versions of "The Gingerbread Man" (a tale that bears plot similarities to the Russian "Kolobok"), the adjective *little* is repeated extensively: "*Once upon a time, there were a little old woman and a little*

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old man who lived in a little cottage near the river. The little old woman and the little old man were hungry…" This repetition not only simplifies the language for early readers but also creates a specific rhythm and emotional tone.

In Kazakh tales, adjectives can carry symbolic meaning. For example, in the tale "Totambai", the word *qara* (black) is used not simply as a color adjective but as a symbol of evil and impending danger. This figurative use deepens the cultural layer of the story.

However, contrary to initial expectations, the analysis revealed that descriptive adjectives were not overly common in the considered texts, particularly in beast tales and domestic tales, where their usage was minimal. Magic tales presented more variation: some contained a relatively rich adjectival language, while others were more reserved. When used, such adjectives often had an archaic or elevated tone, contributing to the overall atmosphere and stimulating the child's emotional response. This was more evident in the Russian and Kazakh tales, as the English ones turned out to be more colloquial in style than initially expected.

Regardless of the density or style of description, the translator must carefully analyze how characters are portrayed in the source text and seek to reproduce an analogous effect in the target language. The emotional and evaluative tone associated with each character must be preserved. A coward must evoke the same sense of contempt, a sage must command the same respect, and a hero must inspire admiration in both the original and translated versions. In this sense, the translator's task involves not only linguistic equivalence but also cultural and emotional resonance.

Motifs and images

Depending on the type of folk tale, certain motifs and images in Russian, Kazakh, and English traditions may vary significantly.

In domestic folk tales, however, these differences are generally less pronounced. Typical protagonists include a husband and wife, a worker and his employer, a father and his sons, etc. For instance, the English folk tale "*The Three Sillies*" features a farmer's daughter and her suitor; the Russian tale "*Fedul and Malanya*" centers on a married couple; while in the Kazakh tale "*Siqyrly ton*" ("The Wonderful Fur Coat"), the main characters are the cunning poor man Aldar Kose and a wealthy bai. The setting in such stories is usually a household, a village community, or a small kingdom. Domestic folk tales are widespread in Russian folklore and relatively common in Kazakh tradition. In contrast, this type of narrative appears less frequently in English, Scottish, and Irish folk tales written in English.

Hero tales show many similarities across Russian, Kazakh, and English folk traditions. As a rule, they feature a strong and brave warrior who rescues the weak and the oppressed.

Beast tales may also exhibit similar motifs across cultures, although the selection of animal characters tends to vary. Russian and Kazakh folk tales are particularly close in this regard, frequently featuring animals such as the hare, fox, bear, and wolf. Reflecting the nomadic heritage of Kazakh culture, horses are also common characters in Kazakh stories. In Russian tales, birds such as the rooster and hen often appear, while Kazakh stories frequently include the eagle and other birds of prey. English beast tales share some of these animal characters – such as the bear, fox, wolf, hen, and cat – but also feature others that are rare or absent in Russian and Kazakh folklore, such as pigs or piglets. Despite these differences in character selection, the traits ascribed to animals are largely consistent across the three traditions: the fox is typically portrayed as cunning, the rabbit or hare as timid, and so on.

One of the significant challenges in translating beast tales lies in the grammatical differences between languages. For instance, the fox is typically portrayed as female, while the bear is commonly male in both Russian and English traditions. In Russian, these gender associations are explicitly marked through verb and adjective endings, making the characters' gender immediately recognizable to the reader. However, English, where grammatical gender is largely absent, and Kazakh, which has no gender category at all, do not offer such overt grammatical cues. As a result, maintaining these gendered nuances in translation can be particularly challenging.

Magic tales demonstrate significant differences across Russian, Kazakh, and English folk traditions. In English, Scottish, and Irish folklore, such tales are particularly prevalent and feature a

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wide array of fantastical beings, including fairies, giants, brownies, and various magical objects like enchanted rings and wands. Russian and Kazakh folklore also have a rich tradition of magic tales, each with a distinctive set of characters and magical elements. For instance, Russian tales frequently feature *Baba Yaga* (an evil witch), *Leshiy* (a forest spirit), or the *skatert-samobranka* (a magic tablecloth that provides food on command). Kazakh magic tales often include characters and motifs that reflect Persian cultural influence, such as *Peri* (a beautiful fairy-like maiden with supernatural powers) and *Aydahar* (a dragon or multi-headed serpent that guards treasures or abducts young maidens).

This cultural and mythological diversity presents challenges for the translator, who must choose between two primary strategies: foreignization (retaining the original cultural references and preserving the source text's exoticisms) or domestication (adapting elements to align with the target culture's expectations). For example, *Baba Yaga* may be translated simply as *witch* or *ogress*, depending on the context and the target audience's familiarity with Slavic folklore.

Although Russian, Kazakh, and English folk tales share similarities in terms of composition, motifs, and underlying intentions, which generally cause only minor difficulties for translators, they also contain specific features that pose more significant challenges. The following are some of the key issues identified in the course of the analysis.

1. Archaic vocabulary and grammatical forms

Russian and Kazakh folk tales are traditionally marked by the use of relatively archaic language. This is evident in the presence of outdated vocabulary and grammatical forms, such as the Russian words *chelo (*forehead), *sluzhiviy (*soldier), and verbs like *glyad'* (close in the meaning to 'saw', 'noticed'). The use of archaisms in these texts helps to preserve the spirit of folk traditions and cultural heritage. Archaic language contributes to the creation of a particular atmosphere, allowing the reader to feel the national flavor of the past events, which could be lost if modern synonyms were employed. In contrast, English folk tales typically do not feature such a rich use of archaic language. This is likely because many Russian and Kazakh folk tales are significantly older and were passed down orally for much longer before being written down, while English folk tales were often recorded more recently.

The translator's task is to strike a balance between the need to convey the meaning and preserve the original effect through the use of archaic forms or words. This presents a challenge, as not all archaic words in one language have direct or regular equivalents in the target language. Even when such equivalents exist, their shades of meaning may differ.

As the analysis of existing translations revealed, the translator may adopt one of the following strategies when rendering an archaic form:

a) ***Finding an analogous archaic word or structure in the target language.***

This strategy can be applied only rarely, as it is often difficult to find an archaic equivalent in the target language that is stylistically appropriate and has the same shades of meaning.

b) ***Using a neutral synonym for the archaic word or word-form, while compensating for the loss by introducing another archaism elsewhere in the text to preserve the overall effect***.

This strategy is commonly used when translating various literary genres and forms. However, in the case of folk tales, the translator must carefully assess whether using an equivalent archaism in the target language is appropriate or necessary. This choice largely depends on the specific language pair. For example, when translating from Russian into Kazakh, the use of this strategy is more likely due to similar stylistic traditions and a shared cultural and historical background. On the other hand, when translating from Russian or Kazakh into English, this approach is rarely applied. English folk tales are usually written in relatively modern language, and translations of Russian or Kazakh folk tales into English tend to favor domestication, i.e. adapting the text to the stylistic norms of the target culture rather than preserving its original archaic tone or linguistic flavor.

c) ***Substituting the archaism with a modern neutral synonym without attempting to compensate for the loss***.

In the analyzed folk tales, only a few truly archaic words were identified, and in most cases, they were rendered using this third strategy. This was partly due to the lack of appropriate

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equivalents in the target language, and partly because the archaic elements did not carry significant stylistic or cultural weight.

For example, in the Russian folk tale "Fedul and Malanya", the sentence:

"*Tak i metalsya: to za odno delo skhvatitsya, to za drugoe, pokuda ne vorotilas' s polya Malanya*" was translated as:

"*He kept running from one thing to another until Malanya came back from the field.*"

In this case, the archaic word *pokuda* and the archaic verb *vorotilas'* were replaced by the neutral *until* and *came back*. These substitutions were made because they have no direct archaic counterparts in English, and their presence in the original does not contribute significantly to the overall tone or meaning of the passage. However, the style of the original was somewhat changed: the English version became more modern.

2. Culturally marked common nouns

Culturally marked words (realia) have no equivalents in another culture. Such lexical units reflect the uniqueness of a people, serve as cultural markers, and carry part of the cultural code. Among such we can find words related to traditional food, beverages, clothing, utensils, weapons, forms of address, names of social ranks, etc.

Having no equivalents in the target language poses a significant challenge for the translator of a folk tale. In such cases, the translator typically chooses between two general strategies – domestication and foreignization – or attempts to strike a balance between the two, especially when a large number of culturally specific elements are present in the source text.

Under the domestication approach, the translator adapts the culturally marked unit by substituting it with a close equivalent or an analogue familiar to the target audience. This can involve:

- using a word that conveys a similar meaning (e.g., English *ale* rendered as *pivo* in Russian);
- choosing a generalized or neutral term (e.g., Russian *kasha* translated as *porridge* or *gruel*),
- employing explication to explain the meaning of the culturally specific realia (e.g., Kazakh *kimeshek* translated as a *traditional shawl worn by married women*).

In some cases, especially when the cultural reference is not essential to the plot, the translator may even opt for omission.

By contrast, the foreignization strategy aims to preserve the cultural flavor of the source text. This can be done through: a) transcription or transliteration (or a combination of both), which retains the original form of the realia in the target language script; b) transcription/transliteration accompanied by explication, which provides a brief explanation to help the target reader understand the culture-specific term.

Culturally marked words can be found in all kinds of folk tales, but in the analyzed texts, they were particularly frequent in Kazakh folk tales. For example, *dzhigit* (a young warrior, a rider) and *kalym* (a traditional form of bride price or dowry paid by the groom to the bride's family).

It is interesting to note that in many Russian translations of Kazakh tales available online, translators preserved many culturally marked words through transcription or transliteration. For instance, in the Russian translation of the Kazakh tale "Zhanadil", words such as *zhalmauz-kempir* ogress*, kaurdak* (a meat dish)*, dyau* (wicked and silly giant), and *zhantak* (a plant growing in deserts) were retained, though many readers may not know them.

On the one hand, this approach helps the translator create a specific cultural atmosphere; on the other hand, it makes the text sound rather unnatural. The translator could have applied generalization, explication, or other translation methods in at least some cases to improve readability while maintaining cultural authenticity.

3. Anthroponyms and other proper names

In Russian folk tales, the translation of proper names and nicknames plays a significant role. They are often rendered into English through transliteration or transcription. For example, the names *Ivan, Vasilisa* and *Elena/Yelena*. In fact, the choice of personal names in Russian folk tales is rather limited. The same applies to English folk tales. In many English stories, the main character is often named Jack, as seen in "*Jack and the Beanstalk*", "*Jack the Giant Killer*", and "*Lazy Jack*". In

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contrast, Kazakh folk tales contain a much wider variety of personal names. Examples include *Zhirenshe, Karashash, Zhanadil, Yermagambet* and many others. In translation, these names are usually transliterated or/and transcribed.

A significant challenge in translation arises when dealing with derivatives of personal names. The Russian language offers a rich system of name modifications, including diminutives, affectionate forms, shortened versions, and occasionally those with slightly offensive connotations. For example, the name *Ivan* has numerous variants such as *Vanya, Vanechka, Vanyusha, Van'ka, Ivanushka* and even *Ivashka*.

Many linguists believe that such derivatives should not be transcribed directly. Instead, they recommend to restore the full form of the name and then apply transcription or transliteration. This approach is considered appropriate, since speakers of other languages, especially children who have little or no experience with other cultures, may not recognize the link between the original name and its derivative. As a result, the emotional or evaluative nuances in the derived form may be lost. However, some researchers disagree with this view. They argue that using the full name in the context of a folk tale might sound excessively formal and could alter the perception of the character [9, 41–42].

Therefore, in certain cases, it may be more effective to retain one derivative form and use it consistently throughout the story. This can help the child reader understand that this is simply another version of the same name, typically used by close characters such as the mother or friends. A common example is *Ivanushka*, which is often preserved and rendered in this form (*Ivanushka*).

For two-word names, nicknames, and descriptive names, translators often use loan translation (calque) or a combined approach involving both calque and transcription/transliteration. Examples include the translations of *Vasilisa Prekrasnaya, Ivanushka-durachok*, and *Mar'ya-iskusnica* as *Vasilisa the Beautiful, Ivan the Fool*, and *Maria the Magic Weaver*, where the original meaning is preserved through descriptive phrases.

4. Repetitions

Many folk tales, especially Russian and Kazakh, make use of various types of repetition for expressive purposes. These include morphological reduplication, recurrent repetitions of the same word, parallel constructions, and other techniques that enhance the stylistic effect.

In many cases, when translating between Russian and Kazakh, this does not present a significant problem, since both languages naturally employ repetition as a stylistic device. The translator simply chooses a suitable grammatical equivalent of the reduplication or repeats the word where it fits the context. However, in some cases, it is not possible to reproduce the same repeated words or forms in one language exactly as they appear in the other. In such situations, a compensation technique is used. The translator may omit repetition in one part of the text and introduce it in another, in order to preserve the rhythm and stylistic intention of the original.

For example, in the Russian folk tale "Teremok" (translated into English as "The Wooden House" or "A Little Hut") and its Kazakh version "Uishik", we find the following passages:

Russian original:

Stoit v pole teremok-teremok. On ne nizok, ne vysok, ne vysok. Bezhit mimo myshka-norushka. Uvidela teremok, ostanovilas' i sprashivaet: Kto, kto v teremochke zhivyot? Kto, kto v nevysokom zhivyot?

Kazakh translation:

Bul ormanda bolgan oqiga edi. Ashyq alanqajda kip-kishkentaj eski үjshik turgan. Birde ony qasynan zhүgirip otip bara zhatqan tyshqan koredi. Tyshqan toqtap: Sүp-sүjkimdi, kip-kishkentaj bul үjshikte kim bar dep sұrajdy?

As we can see, the rhythm and expressiveness were preserved in the Kazakh version through partial reduplication of word roots, which is a common stylistic device in the Kazakh language.

In English, however, this strategy does not work as effectively as in Russian or Kazakh. Below is the translation of the same text fragment into English:

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There stood a small wooden house (teremok) in the open field. A mouse ran by. "Little house, little house! Who lives in the little house?" Nobody answered. The mouse went into the house and began to live there.

As we can observe, the translator tried to retain repetition by repeating *little house* twice in the first sentence. This choice sounds emphatic in English, but if such repetition is used too frequently, it may appear unnatural to an English-speaking audience. Other repeated elements from the Russian version, such as "*Кто, кто*", were not preserved in translation. This slightly affected the final result, making it stylistically different from the original.

The challenges that the translator faces when working with folk tales are not limited only to the mentioned above. Differences in grammatical word order, the use of stylistic devices such as metaphors and metonymies, and the translation of titles represent only a small part of the issues that both researchers and translators may encounter.

DISCUSSION

Translators of folk tales play a crucial role in adapting culturally embedded messages, ensuring that they remain accessible and relevant to young readers while preserving essential moral lessons, as well as genre-specific and linguistic characteristics.

Looking back at literary works of the past, many pieces traditionally regarded as children's literature were not originally intended as such. Most folklore legends, ballads, poems, and tales now included in children's textbooks or collections were created without a specific target audience in mind. The dual audience of both adults and children may create the false impression that translating children's literature does not require special approaches or techniques. In some cases, this duality indeed simplifies the translator's task, as they do not always need to adapt the text exclusively for a child audience. However, this is not always the case, as the translation of children's literature, and folk tales in particular, has its specific features.

The analysis conducted in this research demonstrates that different cultures and regions may share both universal and national characteristics in their folk tales. Universal elements appear at various textual levels, including plots, motifs, character types, and moral lessons. Even linguistic features and composition show similarities across many folklore traditions

The translation of folk tales presents its unique challenges, no matter in what language the folk tale was created. The translator must not only convey the content of the story but also reflect national identity and peculiar narrative style. In many cases, adaptation is necessary to ensure that the text remains engaging and comprehensible for a young audience while retaining its cultural authenticity. Translators must balance fidelity to the original with the sociocultural adaptation for the target audience, ensuring the preservation of pragmatic and semantic features. This necessitates a dual competency: understanding the text's cultural and historical roots while making it accessible to new readers.

Translation of the folk tales involves the use of strategies such as domestication (bringing the text closer to the target culture) and foreignization (preserving elements of the source culture). The choice between these strategies depends on the specific objectives of the translation and its intended audience. A good translation requires not only linguistic adjustments for the target audience but also a conceptual rethinking of cultural realities. For instance, the Russian word *царевна* is often translated as "princess" (but not *tsarevna)* or the Kazakh word *батыр* as "warrior" instead of *batyr* aligning them with more familiar concepts in other cultures. Such choices demonstrate how translators mediate between cultures while striving to preserve the integrity of the original work.

Translators may encounter challenges at all levels of language (vocabulary, grammar, and style) and in some cases, it is only their intuition and experience that guide them toward the most appropriate rendition.

Overall, translating children's literature involves both linguistic and cultural mediation. Understanding the balance between preservation and adaptation is crucial for maintaining the text's integrity while ensuring its accessibility for new generations of readers. Translation is always "a

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risk game where translators calculate risks and take decisions," uncertain whether they have considered all possible options. In fact, some degree of uncertainty remains even after the translator has made a choice, as translation is not an exact science but rather a mixture of prior experience, creativity, and proficiency in both language and culture [10, 51].

CONCLUSION

Folk tales are an essential tool in educational and upbringing programs aimed at fostering cultural values, civic identity, and global citizenship skills. By integrating traditional narratives with modern themes, educators can develop a balanced approach that respects national heritage while preparing children to navigate the complexities of the globalized world.

A child cannot be confined solely within the boundaries of their own culture. Knowledge of other cultures, lifestyles, and differing or shared values can be effectively introduced through the folk tales of other nations. However, this becomes challenging if the child does not speak or has limited knowledge of other languages. In this context, the role of translation becomes invaluable.

Modern approaches to translation demand not only a strong command of both source and target languages, but also an in-depth understanding of cultural specifics and sensitivity to the target audience. In the case of children, the translator must remember that the young reader may not yet be familiar with many aspects of their own culture, let alone foreign ones. At the same time, the translated text must sound natural and 'smooth' in the target language. The reader should not stumble or struggle with awkward phrasing.

Therefore, the translator must be ready to take part in a creative process, adapting the text when necessary while considering the characteristics and needs of the young audience. This makes it possible to strike a balance between preserving the original message and making the story accessible, engaging, and enjoyable for a new generation of readers. Translation thus becomes "an ethical encounter between languages" [11, 47], in which the translator takes responsibility for welcoming the foreign into their own linguistic and cultural home.

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Балалар әдебиетінің аудармасында қолданатын тиімді тәсілдері: Халық ауыз әдебиетіндегі мәдени және әмбебап құндылықтарды сақтау

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Мақалада халық ертегілерін аудару мысалында балалар әдебиетін аудару мәселелері қарастырылады. Халық ертегісі фольклор жанры ретінде, көбінесе мақсатты аудиториясына байланысты балалар әдебиетіне жатқызылады, және ол көркем әдебиеттің басқа жанрлары мен түрлерімен салыстырғанда ұқсас әрі ерекшеленетін белгілерге ие, сондықтан аудармашы бұл ерекшеліктерді ескеруі қажет. Аудармашының міндеті тек ертегінің ойын-сауықтық қызметімен шектелмейді, өйткені ертегі дидактикалық қызметті де атқарады: ол балаға өз мәдениеті мен өзге мәдениеттер туралы білім алуға, белгілі бір мәдени ерекшеліктер туралы түсінік қалыптастыруға, сондай-ақ мәдени және жалпыадамзаттық құндылықтарды дамытуға көмектеседі. Осыған байланысты халық ертегілерін аударудың ерекшеліктерін білу аса өзекті болып табылады.

Мақалада орыс, қазақ және ағылшын ертегілерінің лингвистикалық, мәдени, композициялық және басқа да ерекшеліктері талданады. Негізгі зерттеу әдістері ретінде салыстырмалы, лингвостилистикалық және аударматанулық талдау қолданылады. Авторлар аударманың бірқатар маңызды мәселелеріне тоқталып, оларды еңсеру стратегияларын қарастырады.

Кілт сөздер: көркем аударма, балалар әдебиеті, халық ертегісі, мәдени құндылықтар, аударма стратегиялары.

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Эффективные подходы к переводу детской литературы: сохранение культурных и универсальных ценностей в народных сказках

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В статье рассматриваются вопросы перевода детской литературы на примере перевода народных сказок. Народная сказка как жанр фольклора, часто относимый к детской литературе из-за своей целевой аудитории, обладает как рядом сходных, так и отличительных черт по сравнению с другими жанрами и формами художественной литературы, которые переводчику необходимо учитывать. Задача переводчика усложняется тем, что, помимо развлекательной функции, сказка выполняет также дидактическую: она помогает ребёнку получить знания о своей и чужих культурах, сформировать представление об определённых культурных особенностях, а также развить как культурные, так и общечеловеческие ценности. В этой связи знание особенностей перевода народных сказок представляется особенно актуальным.

В статье анализируются лингвистические, культурные, композиционные и другие особенности русских, казахских и английских сказок. В качестве основных методов исследования используются сравнительно-сопоставительный, лингво-стилистический и переводоведческий анализ. Авторы подробно останавливаются на некоторых значимых проблемах перевода и рассматривают стратегии их преодоления.

Ключевые слова: художественный перевод, детская литература, народная сказка, культурные ценности, стратегии перевода.

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ФОЛЬКЛОРЛЫҚ СЮЖЕТТЕР МЕН КЕЙІПКЕРЛЕРДІ КОМИКСТЕРГЕ БЕЙІМДЕУ

Мақалада комикстердің фольклорлық шығармаларды оқыту барысында алатын орны қарастырылып, комикстерді әдеби және фольклорлық туындылардың сюжеті негізінде әзірлеудің маңыздылығы мазмұндалған.

Зерттеудің мақсаты, негізгі бағыты мен идеясы – фольклорлық сюжеттер мен кейіпкерлерді комикстерге арқау етіп, балалардың ауыз әдебиетіне деген қызығушылығын қалыптастыру. Визуалданған қаһармандардың жас ұрпақ арасындағы танымалдылығын арттыру арқылы төлтума шығарманы оқуға деген ұмтылысты арттыру. Осы ретте икемделген комикстермен танысу балаларды әдебиет әлеміне ғана емес, шығармашылық әлемге де апаратын баспалдақ екендігі көрсетіледі. Комикстердің танымдық және