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**KAZAKH CULTURAL CONCEPTS IN THE CHILDREN'S FAIRY TALE “OYU KHAN
AND ZHOYU KHAN”: A LINGUOCULTURAL AND TRANSLATION ANALYSIS**

Abstract

The article examines cultural concepts in the Kazakh children's fairy tale by Sagatbek Medeubekuly Oyu khan and Zhoyu khan from the standpoint of linguistic and cultural analysis and translation analysis. The relevance of the study is due to the need to study the methods of transmitting national-cultural information in the process of translating works of art for children, since the fairy tale is an important means of preserving and broadcasting the cultural memory, traditions and value representations of the people. The purpose of the study is to identify and analyze the cultural concepts presented in the fairy tale, as well as to determine the features of their transmission in translation into Russian and English. The main areas of research are the study of the language representation of cultural units, the analysis of their conceptual, figurative and value components, as well as the determination of the degree of preservation of the cultural specifics of the original text. The research methodology is based on the application of descriptive, comparative, linguocultural and translation analysis methods. As a result of the study, three main groups of cultural concepts were identified: concepts of material culture, socio-historical and spiritual-symbolic concepts. It has been established that during translation the general semantic content of cultural units is preserved, however, their national-cultural and symbolic meanings in some cases are partially transmitted. The scientific significance of the work lies in the systematization of the cultural concepts of Kazakh children's literature and the identification of the features of their functioning in intercultural communication. The practical significance of the study is determined by the possibility of using the results obtained in translation studies, linguistic and cultural studies, as well as in the study and teaching of Kazakh literature in the context of international cultural interaction.

Keywords: cultural concept, Kazakh children's literature, cultural identity, translation, national picture of the world

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«ОЮ ХАН МЕН ЖОЮ ХАН» ЕРТЕГІСІНДЕГІ ҚАЗАҚ МӘДЕНИ КОНЦЕПТІЛЕРІ: ЛИНГВОМӘДЕНИ ЖӘНЕ АУДАРМАЛЫҚ ТАЛДАУ

Аннотация

Мақалада Сағатбек Медеубекұлының «Ою хан мен Жою хан» атты қазақ балалар ертегісіндегі мәдени тұжырымдамалар лингвомәдени талдау және аударманы талдау тұрғысынан қарастырылды. Зерттеудің өзектілігі балаларға арналған өнер туындыларын аудару процесінде ұлттық-мәдени ақпаратты беру әдістерін зерделеу қажеттілігіне негізделген, өйткені ертегі халықтың мәдени жадын, дәстүрлері мен құндылықтарын сақтаудың және көрсетудің маңызды құралы болып табылады. Зерттеудің мақсаты - ертегіде ұсынылған мәдени тұжырымдамаларды анықтау және талдау, сондай-ақ оларды орыс және ағылшын тілдеріне аудару ерекшеліктерін анықтау. Зерттеудің негізгі бағыттары мәдени бірліктердің тілдік көрінісін зерделеу, олардың тұжырымдамалық, бейнелік және құндылық құрамдас бөліктерін талдау, сондай-ақ бастапқы мәтіннің мәдени ерекшелігін сақтау дәрежесін айқындау болып табылады. Зерттеу әдіснамасы талдаудың сипаттамалық, салыстырмалы, лингвомәдени және аударма әдістерін қолдануға негізделген. Зерттеу нәтижесінде мәдени тұжырымдамалардың үш негізгі тобы анықталды: материалдық мәдениет тұжырымдамалары, әлеуметтік-тарихи және рухани-символдық тұжырымдамалар. Аударма кезінде мәдени бірліктердің жалпы мағыналық мазмұны сақталатыны анықталды, алайда олардың ұлттық-мәдени және символикалық маңызы кейбір жағдайларда ішінара беріледі. Жұмыстың ғылыми маңыздылығы қазақ балалар әдебиетінің мәдени тұжырымдамаларын жүйелеу және олардың мәдениетаралық коммуникацияда жұмыс істеу ерекшеліктерін анықтау болып табылады. Зерттеудің практикалық маңыздылығы алынған нәтижелерді аударма зерттеулерінде, лингвистикалық және мәдениеттану зерттеулерінде, сондай-ақ халықаралық мәдени қарым-қатынас мәнмәтінінде қазақ әдебиетін зерделеу мен оқытуда пайдалану мүмкіндігімен айқындалады.

Түйін сөздер: мәдени тұжырымдама, қазақ балалар әдебиеті, мәдени бірегейлік, аударма, әлемнің ұлттық көрінісі

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КАЗАХСКИЕ КУЛЬТУРНЫЕ КОНЦЕПТЫ В ДЕТСКОЙ СКАЗКЕ «ОЮ ХАН И ЖОЮ ХАН»: ЛИНГВОКУЛЬТУРНЫЙ И ПЕРЕВОДЧЕСКИЙ АНАЛИЗ

Аннотация

В статье рассмотрены культурные концепции в казахской детской сказке Сагатбека Медеубекұлы «Ою хан и Жою хан» с позиций лингвокультурного анализа и анализа перевода. Актуальность исследования обусловлена необходимостью изучения методов передачи национально-культурной информации в процессе перевода произведений искусства для детей, поскольку сказка является важным средством сохранения и трансляции культурной памяти,

традиций и ценностных представлений народа. Цель исследования - выявить и проанализировать культурные концепции, представленные в сказке, а также определить особенности их передачи в переводе на русский и английский языки. Основными направлениями исследований являются изучение языкового представления культурных единиц, анализ их концептуальной, образной и ценностной составляющих, а также определение степени сохранения культурной специфики исходного текста. Методология исследования основана на применении описательных, сравнительных, лингвокультурных и переводческих методов анализа. В результате исследования были выделены три основные группы культурных концепций: концепции материальной культуры, социально-исторические и духовно-символические концепции. Установлено, что при переводе сохраняется общее смысловое содержание культурных единиц, однако их национально-культурное и символическое значения в некоторых случаях передаются частично. Научная значимость работы заключается в систематизации культурных концепций казахской детской литературы и выявлении особенностей их функционирования в межкультурной коммуникации. Практическая значимость исследования определяется возможностью использования полученных результатов в переводческих исследованиях, лингвокультурных исследованиях, а также в изучении и преподавании казахской литературы в контексте международного культурного взаимодействия.

Ключевые слова: культурная концепция, казахская детская литература, культурная идентичность, перевод, национальная картина мира

Introduction. Children's literature plays an important role in the preservation and transmission of the cultural heritage of the people, as it reflects its traditions, values, historical memory and features of the national worldview. A special place in it is occupied by fairy tales, which not only perform educational and cognitive functions, but also serve as a means of transferring cultural experience from generation to generation. Through fairy tales, artistic images and symbols, ideas about good and justice, moral qualities of a person and national values are formed. In the context of the development of intercultural communication, the problem of transmitting cultural specifics when translating children's literature becomes especially urgent. The translation of the fairy tale presupposes the preservation of not only its content, but also cultural concepts that reflect the national picture of the world and the cultural identity of the people.

The relevance of this study is due to the growing interest in the study of cultural concepts as carriers of national-cultural information and the need to study the features of their transmission when translating Kazakh children's literature. The material of the study is the Kazakh children's fairy tale by Sakatbek Medeubekuly *Oyu khan and Zhoyu khan* which reflected the traditional ideas of the Kazakh people about national art, spiritual values and social relations.

The purpose of the study is to identify and analyze the cultural concepts presented in the fairy tale *Oyu khan and Zhoyu khan* as well as to determine the features of their transmission in translation from the position of a linguistic and cultural approach. To achieve this goal, the following tasks were identified: to identify the main cultural concepts presented in the text of the fairy tale; analyze their cultural and symbolic content; consider ways to convey cultural concepts in translation; determine the extent to which the cultural identity of the original work is preserved.

The scientific novelty of the study lies in a comprehensive linguistic and cultural analysis of the cultural concepts of the Kazakh children's fairy tale *Oyu khan and Zhoyu khan* and the study of ways of their transmission in translation. A special contribution of the work is to systematize the cultural concepts presented in the work and determine their role in shaping the national picture of the world. The results of the study allow us to establish which translation solutions contribute to the preservation of the cultural identity of the original text, and which lead to the transformation or partial loss of cultural meanings.

Methods and materials. The study was performed using descriptive, comparative, linguoculturological and translational analysis methods. The main focus is on identifying the cultural concepts presented in the Kazakh children's fairy tale *Oyu khan and Zhoyu khan* as well as analyzing the features

of their transmission in translation and the degree of preservation of the cultural identity of the original work.

The theoretical basis of the study is the provisions of linguoculturology and translation studies, which consider the cultural concept as one of the key units of the national culture and language picture of the world. According to Yu.S. Stepanov, the concept is an element of culture that reflects historical experience, collective memory and the system of values of the people [1]. V.I. Karasik defines the cultural concept as a multicomponent unit, including conceptual, figurative and value components that reflect the features of the national worldview [2]. According to V.A. Maslova, language is the main means of representing culture, since it is through language units that cultural meanings and features of the national picture of the world are transmitted [3].

When analyzing the methods of transmitting cultural concepts, the provisions of modern translation theory were used. P. Newmark considers culturally conditioned language units as one of the most complex objects of translation and proposes various ways of their transmission, including transliteration, tracing, descriptive translation and the use of the functional equivalent [4]. M. Baker emphasizes that when translating culturally significant units, it is necessary to take into account not only their linguistic meaning, but also the cultural context in which they function [5]. In turn, L. Venuti identifies two main translation strategies - forenization and domestication, the choice of which determines the degree of preservation of the national and cultural specifics of the original text [6].

The research material is the Kazakh children's fairy tale by Sagatbek Medeubekuly *Oyu khan and Zhoyu khan*. The Kazakh, Russian, and English versions were written by Sagatbek Medeubekuly. The object of research is cultural concepts reflecting national values, traditions and features of the Kazakh language picture of the world. The subject of research is the methods of their language representation in the original text and the features of transmission in translation.

Empirical material includes cultural concepts that are important for revealing the content of the fairy tale and shaping its national and cultural specifics. For the analysis, language units were selected that have cultural and symbolic significance, as well as reflecting the traditional ideas of the Kazakh people. Particular attention is paid to the concepts of *oyu* and *khan*, which are key to understanding the artistic intent of the work and represent national cultural values.

The selection of material was carried out according to the following criteria: the presence of cultural and symbolic significance, connection with the national picture of the world, the importance of the concept for revealing the content of the work, as well as the features of its transfer in translation. Comparative analysis made it possible to determine the main ways of transmitting cultural concepts and to identify the degree of preservation of their national-cultural content in the translated text.

To systematize the material, cultural concepts were divided into three main groups: concepts of material culture, reflecting traditional art, household objects and elements of the traditional way of life of the Kazakh people; socio-historical concepts related to historical memory, social relations, traditional structures of power and cultural norms; and spiritual and symbolic concepts representing beliefs, values, aesthetic ideals and the national worldview. This classification allows us to comprehensively study the features of the representation of cultural concepts in an artistic text and determine the role of translation in preserving the cultural identity of Kazakh children's literature.

Results and Discussion. This section presents the results of the analysis of cultural concepts identified in the Kazakh children's fairy tale by Sagatbek Medeubekuly *Oyu khan and Zhoyu khan* and their transmission in translation. The study is aimed at identifying ways of linguistic representation of culturally significant units that reflect the national picture of the world, traditional values and features of Kazakh culture. During the analysis, the main concepts related to the material, social and spiritual culture of the people were identified, as well as the features of their preservation, transformation or loss during translation were considered.

The identified cultural concepts were divided into three main groups: concepts of material culture, reflecting traditional art, household items and elements of the traditional way of life; socio-historical concepts related to the system of public relations, historical memory and cultural traditions of the

Kazakh people; as well as spiritual and symbolic concepts representing values, beliefs, aesthetic ideals and the national worldview.

The analysis was carried out taking into account three main components of the cultural concept: conceptual, figurative and value components, proposed in the framework of the linguocultural approach. Particular attention was paid to the concepts of *oyu* and *khan*, since they are key elements of the semantic structure of the fairy tale and reflect the features of the Kazakh cultural identity.

Comparative analysis of the original text and translations made it possible to identify the main translations strategies used in the transmission of cultural concepts, including transliteration, calquing, explication, generalization and adaptation. The use of these strategies shows how fully the cultural content of the original is preserved and how it is adapted for the reader of another language culture.

The first group includes concepts related to material culture, which represent traditional objects, elements of everyday life and artistic symbols of the Kazakh people. These concepts reflect the historical experience and way of life of the people and often contain meanings beyond their direct lexical meaning. Their translation requires not only the transmission of semantic content, but also the preservation of cultural associations associated with the original concept. Concepts of material culture:

Example 1: *Сырмақ* (Kazakh) → *ковер* (Russian) → *carpet* (English)

The concept of *сырмақ* is one of the most significant elements of the material culture of the Kazakh people. *Сырмақ* is a traditional felt carpet decorated with national ornaments, which reflects the features of a nomadic lifestyle, folk arts and crafts and aesthetic representations of Kazakhs. In the fairy tale, this concept performs not only the function of a household item, but also acquires symbolic significance, since it is on the surface of the *сырмақ* that the events of the work are displayed, which emphasizes its role as a carrier of cultural memory.

In the Russian translation, the concept is conveyed by the word *ковер*, and in the English - *carpet*. Both options retain their main substantive significance, but do not convey the national and cultural specifics of the concept of *сырмақ*. The translation loses information that this is a traditional felt product with a national ornament, which is of particular importance in the culture of the Kazakh people. Thus, the translation retains the denotative meaning of the concept, but its cultural content is only partially transmitted.

Example 2: *Ою-хат* (Kazakh) → *письмо* (Russian) → *letter* (English)

The concept of *ою-хат* refers to important elements of the material and artistic culture of the Kazakh people. This concept is associated with traditional ornamental art, in which patterns perform not only a decorative function, but also convey cultural representations, aesthetic values and symbolic meanings. Kazakh ornament is part of the national cultural memory, since it reflects the people's ideas about nature, harmony and the world around them.

In the fairy tale, *ою-хат* is not just an image or pattern, but an element associated with the traditional system of symbols and the artistic thinking of the Kazakh people. It reflects the connection between material culture and spiritual ideas, since ornament in the Kazakh tradition has a certain semantic content.

In the Russian translation, this concept is transmitted as *письмо*, and in the English translation - *letter*. This correspondence preserves the literal meaning of the word as message, but leads to a change in the cultural meaning of the original. In Kazakh, the *ою* component is associated with the concept of ornament and decorative pattern, while the words *письмо* and *letter* are perceived as a written message. Thus, during the translation, a semantic transformation occurs: the idea of transmitting information remains, but the connection with the traditional ornamental art of the Kazakh people is lost.

Example 3: *Ақ түйе сойып* (Kazakh) → *в жертву принесли белого верблюда* (Russian) → *killed a white camel* (English)

The concept *ақ түйе сойып* refers to the traditional ritual culture of the Kazakh people and reflects ideas about significant events, hospitality and special respect. Literally, this expression means to slaughter a white camel but its cultural significance goes beyond the usual sacrifice of an animal. In traditional Kazakh culture, white symbolized the purity, well-being and special significance of the event, and the camel was perceived as a valuable animal associated with prosperity and well-being.

Therefore, the expression *ақ түйе сойып* was used to refer to a particularly solemn occasion when a great sacrifice was made or an important event was celebrated.

In the fairy tale, this concept conveys the idea of a great celebration and expression of respect through the traditional rite. In the Russian translation, it is conveyed as *в жертву принесли белого верблюда*, and in English - *killed a white camel*. The Russian version more accurately preserves the ritual nature of the action thanks to the phrase *sacrificed*, while the English translation conveys only the literal meaning of the action - *killing an animal*. As a result, the English version partially loses the cultural component of the concept associated with the symbolism of white, the tradition of sacrifice and the significance of the event in Kazakh culture. Thus, the translation preserves the actual content of the expression, but does not fully convey its cultural and symbolic meaning.

Thus, an analysis of the concepts of material culture shows that during translation in most cases their main substantive significance is preserved, however, the cultural, historical and symbolic component is not fully transmitted. Units such as *сырмақ*, *ою-хат* and *ақ түйе сойып* contain information about the traditional way of life, artistic culture and ritual representations of the Kazakh people. In translations, there is a tendency to simplify or replace culturally labeled meanings with more general concepts that are understandable to a foreign reader. This leads to a partial loss of national specificity of the original concepts.

The second group includes socio-historical concepts related to the system of social relations, the traditional structure of power, historical memory and cultural norms of the Kazakh people. These concepts reflect the peculiarities of the organization of society, the idea of status, authority and interaction between the ruler and the people. They matter not only as linguistic units, but also as carriers of historical information about traditions, social institutions and the national worldview. Their translation requires the transfer of not only direct significance, but also the preservation of the historical and cultural content associated with the original concept. Socio-historical concepts:

Example 1: *Дат, тақсыр!* (Kazakh) → *Дат, повелитель!* (*Дат – это восклицание о снисхождении. Обращение к владыкам*) (Russian) → *Dat, the ruler!* [*Dat is an exclamation to signify that he looked down to the ruler*] (English)

The concept *Дат, тақсыр!* refers to the socio-speech and historical concepts of Kazakh culture associated with the traditional system of appeal to government officials. The expression *Дат, тақсыр!* is a special form of appeal that was used when asking for an opportunity to express his opinion before a khan or other high-ranking official. The word *тақсыр* is a respectful appeal to the ruler, emphasizing his high social status. Thus, this concept reflects not only the speech formula, but also the peculiarities of hierarchical relations in traditional Kazakh society.

In the fairy tale, the expression *Дат, тақсыр!* is used as an appeal to the khan and conveys the situation of interaction between the representative of the people and the authorities. In the Russian translation, it is conveyed as *Дат, повелитель!* and in English - *Dat, the ruler!* The Russian version partially retains the social connotation of the appeal thanks to the word *overlord*, but the meaning of the word remains incomprehensible without additional explanation. The English translation retains the *Dat* form, but its meaning also requires explanation for a foreign reader.

Thus, during translation, the external form of circulation is preserved, but its historical and cultural function is not fully transferred. For a reader of another culture, expression can only be perceived as an ordinary appeal to the ruler, without understanding the traditional model of communication between the subject and the khan.

Example 2: *Хан көтеріп* (Kazakh) → *посадили* (Russian) → *escorting* (English)

The concept *хан көтеріп* refers to socio-historical concepts and reflects the traditional system of state power of the Kazakh people. This expression is associated with the ancient rite of election and proclamation of the khan. Literally, it means *raise the khan* but in a cultural context it denotes the process of recognizing a person as a ruler and his official elevation to the khan's throne. This rite was of great public importance, since it symbolized the recognition of the khan's power by representatives of the people and the unification of society around the new ruler.

In the fairy tale, the expression хан көрепін is associated with the establishment of the status of the ruler and reflects the traditional idea of the legitimacy of power. In the Russian translation, this concept is transmitted as посадили, and in the English - escorting. Both options do not convey the historical and cultural significance of the original expression. The words посадили and escorting describe only the physical action, but do not reflect the ritual of the election of the khan and its symbolic significance.

Thus, when translating, only the superficial significance of the action is preserved, while the socio-political content of the concept is lost. For a complete understanding of this expression, a foreign reader needs an additional explanation, since хан көрепін is not just a description of movement or action but a reflection of the traditional model of power and the historical memory of the Kazakh people.

Example 3: Ақ орда (Kazakh) → белая юрта (Russian) → white yurt (English)

The concept Ақ орда refers to socio-historical concepts and reflects the ideas of the Kazakh people about power, statehood and the traditional organization of society. In Kazakh culture, the horde was not just a dwelling, but a symbol of the political center, the place of stay of the ruler and the center of state power. Component ақ (white) also has special cultural significance and is associated with ideas about purity, well-being, respect and high status. Thus, Ақ орда has not only substantive but also symbolic meaning.

In the fairy tale, this concept is associated with the image of the khan's power and the space in which the interaction of the ruler and the people takes place. In the Russian translation, Ақ орда is transmitted as белая юрта and in the English - white yurt. These options retain the external meaning of the concept, conveying the image of a traditional home, but do not fully reflect its historical and social function. For a foreign reader, a yurt can only be perceived as an element of the life of a nomadic people, while in the original Ақ орда it is associated with the idea of power, status and state structure.

Thus, the translation retains the material component of the concept, but its socio-historical significance is partially transmitted. This example shows that when transferring culturally labeled units, a literal translation can retain its shape, but lead to a weakening of the symbolic content of the original.

Thus, the analysis of socio-historical concepts shows that these units are associated with the traditional system of power, social relations and the historical memory of the Kazakh people. The concepts considered reflect the peculiarities of interaction between the ruler and the people, ideas about status, power and social structure. When translated, their primary meaning may be preserved, however, historical context and cultural function are often transferred in part or lost. Examples of Дат, таксыр! Хан көрепін and Ақ орда demonstrate that the transfer of socially significant concepts requires not only linguistic correspondence, but also the preservation of their historical and cultural content.

The third group includes spiritual and symbolic concepts related to beliefs, value representations, the traditional worldview and aesthetic ideals of the Kazakh people. These concepts reflect the spiritual experience of the people and convey ideas about life, death, nature, supernatural forces, as well as the connection between the world of people and the world of ancestors. Their meaning goes beyond direct lexical interpretation, since they contain cultural symbols and associations formed within the framework of the traditional picture of the world of the Kazakh people. Translation of such concepts requires not only the preservation of their linguistic meaning, but also the transmission of their symbolic and cultural content. Spiritual and symbolic concepts:

Example 1: Ою (Kazakh) → узор (Russian) → pattern (English)

The concept of ою is one of the key spiritual and symbolic concepts of Kazakh culture and occupies an important place in the traditional worldview of the people. Literally, the word means a pattern, an ornament, but its cultural content is much wider. Kazakh ornament is not only an element of decorative art, but also a system of symbols through which people's ideas about nature, harmony, beauty and the world around them are transmitted. Each element of the ornament can have a certain semantic meaning and reflect the historical memory and aesthetic values of the Kazakh people.

In the fairy tale, the concept of ою is of particular importance, since it is associated with the name of the main character Oyu Khan and is one of the central symbols of the work. Through this concept, the connection between art, cultural identity and national identity is revealed.

In the Russian translation, ою is transmitted as узор and in English - pattern. Both options retain the main meaning of the ornamental element, but do not fully convey the cultural and symbolic content of the original concept. The words узор and pattern are perceived as a general designation of a drawing or decorative element and do not reflect the national specifics of Kazakh ornamental art.

Thus, the translation retains the external meaning of the concept, but its cultural and symbolic component is partially transmitted. The concept of ою demonstrates that some elements of national culture require not only linguistic conformity but also the transmission of cultural associations associated with them.

Example 2: Әбжылан (Kazakh) → дракон (Russian) → dragon (English)

The concept of әбжылан refers to spiritual and symbolic concepts and is associated with the mythological ideas of the Kazakh people. In traditional culture, the image of the snake has complex symbolism and can be associated with ideas about supernatural forces, danger, wisdom and protection. In Kazakh folklore, әбжылан is a mythological image that differs from an ordinary snake and belongs to the sphere of folk beliefs and legends.

In the fairy tale, this concept is used to create a mythological atmosphere and enhance the imagery of the narrative. The image of әбжылан performs not only a descriptive function but also reflects the features of the traditional worldview in which real and supernatural elements are closely related.

In the Russian translation, the concept is transmitted as дракон and in the English - dragon. These variants make the image more understandable for the reader of another culture, since the dragon is a well-known mythological creature. However, this replacement leads to a change in the original cultural meaning. In the European tradition, the image of the dragon has its own mythological characteristics, which may not coincide with the ideas associated with the әбжылан in Kazakh culture.

Thus, the translation retains a general idea of the mythological creature but leads to cultural adaptation of the image. The national specificity of the concept is partially lost, since the original Kazakh mythological image is replaced by a symbol more familiar to a foreign reader.

Example 3: Жаны рухқа, тәні аруаққа айналды (Kazakh) → душа отделилась от тела (Russian) → soul has separated from his body (English)

The concept of жаны рухқа, тәні аруаққа айналды refers to spiritual and symbolic concepts and reflects the traditional ideas of the Kazakh people about the soul, death and the transition of a person to another world. This expression is based on the national picture of the world, in which a person consists of spiritual and bodily principles. The components пух and аруақ have deep cultural significance and are associated with beliefs about the continuation of human existence after death and the connection between the world of the living and the world of ancestors.

In the fairy tale, this concept is used to convey the idea of a spiritual transformation of a person after death. The expression not only describes the physical cessation of life, but also reflects the traditional understanding of the transition of the soul into a state of spirit and connection with the world of ancestors. Thus, it is the bearer of the spiritual ideas of the Kazakh people.

In the Russian translation, this concept is conveyed as душа отделилась от тела and in the English - soul has separated from his body. Both options retain the basic idea of separating soul and body, but they do not fully convey the cultural content of the original. The translations lack such significant elements as the concepts of пух and аруақ related to the idea of spiritual heritage and veneration of ancestors.

Thus, the translation conveys the general meaning of the expression, but its national-cultural and spiritual component is partially lost. This example shows that concepts related to the worldview and traditional beliefs of the people are the most difficult to translate, since their meaning goes beyond direct linguistic correspondence.

Thus, the analysis of spiritual and symbolic concepts shows that these units are most closely related to the traditional worldview, beliefs and value representations of the Kazakh people. The concepts considered ою, әбжылан and жаны рухқа, тәні аруаққа айналды demonstrate that their meaning goes beyond direct linguistic content and includes a complex system of cultural symbols and associations. During translation, the general semantic meaning of these units is preserved, however, their national-

cultural and symbolic components are often partially transmitted. This confirms that spiritual and symbolic concepts are one of the most difficult to translate, since they require taking into account not only the language, but also the cultural context of their formation.

The analysis shows that the transfer of Kazakh cultural concepts in translation depends on the type of concept. Material concepts are usually preserved at the level of direct meaning, while socio-historical and spiritual-symbolic concepts require additional cultural explanation, since they are associated with national traditions, historical memory and the worldview of the people.

Conclusion. The study showed that cultural concepts in the Kazakh children's fairy tale *Oyu khan and Zhoyu khan* are important elements of the national picture of the world and reflect the traditions, values, historical memory and spiritual representations of the Kazakh people. Analysis of the material confirmed that these units act not only as linguistic means of expressing the content of the work, but also as carriers of cultural information, symbolic meanings and national identity.

During the study, three main groups of cultural concepts were identified: concepts of material culture, socio-historical concepts and spiritual-symbolic concepts. It has been established that the features of their transfer in translation depend on the nature of the concept itself. Concepts of material culture in most cases retain their substantive significance, but their national-cultural specificity is not fully transmitted. Socio-historical concepts require taking into account the historical context, since they are associated with the traditional system of power, social relations and social norms of the Kazakh people. Spiritual and symbolic concepts are the most difficult to translate, as they include elements of the traditional worldview, mythology and value system of culture.

Comparative analysis of the original text and translations revealed the main ways of transmitting culturally marked units: transliteration, descriptive translation, generalization, adaptation and tracing. It was found that the use of these strategies allows you to preserve the main content of the text, but in some cases leads to a partial loss of the symbolic and cultural components of the concept. This is especially manifested when translating units associated with historical realities and spiritual representations of the Kazakh people.

Thus, the study confirmed that an adequate translation of cultural concepts requires taking into account not only their linguistic meaning, but also the cultural context of functioning. The linguoculturological approach allows us to identify the deep meanings of nationally marked units and determine the degree of preservation of cultural specifics when translating an artistic text.

The results obtained can be used in further research on linguoculturology, translation studies and the study of Kazakh children's literature in the aspect of intercultural communication.

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