Research Article

LITERARY TRANSLATION OF CHILDREN'S LITERATURE

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ABSTRACT

This article is devoted to problems of translation of children's literature and to four blocks of techniques with which the character is depicted. In addition, the preservation of elements of comic and eccentric comic situations or the eccentric behavior of the characters, which is quite often used in children's books are pointed out as the main factors, which the interpreter should take into account while translating the text.

KEYWORDS

Translation process, children's fiction, genre-stylistic features, emotional coloring, universality, individuality, external, internal, plot-compositional, intertextual.

INTRODUCTION

Children's literature has its own characteristics that cause difficulties in the translation process or, at least, require attention. Since these works are aimed at young readers, translators should take into account the age of the children for whom the book is intended in order to vary the complexity of the resulting text. V. N. Komissarov also speaks about this: in order to get a full-fledged translation, you need to pay attention to the peculiarities of the author and recipients of the text, as well as take into account the experience and knowledge of the latter [1]. If we apply this idea to the translation of children's fiction, we will get the following conclusion: translators need to pay attention to the style of the author and the peculiarities of his culture (since they will

somehow influence the writer's narrative and the text itself) and the age of the reader and his cultural knowledge, experience and knowledge in general. For our research, we highlight the following difficulties that can be encountered in the process of translating children's fiction.

Transfer of the features of the genre and style of the original. In any work, a large number of linguistic and stylistic tropes, words in direct and figurative meanings are used. However, in children's literature, all descriptions are presented more emotionally, which sets the translator the task of expressing the idea, events, and characters as vividly as possible. Genre-stylistic features are the correspondence of a work to a certain genre and, as a result, the presence of stylistic features of this genre. For example, in order to show the degree of education of his hero, the author may depart from the literary norm and intentionally include any mistakes in his speech. At the same time, in general, the correspondence of the text to the language norm will serve as an indicator of belonging to a particular genre. In addition, in a text, especially an artistic one, different genres can be used to create an image, description or many other purposes, as a result of which sometimes we can even trace the transition from one to another or see elements of different genres. Also, the style of speech may vary depending on the era and literary principles of the writer. Let's take an example from A. A. Milne's "Winnie the Pooh" and the translation of B. Zahoder's work. So Owl wrote... and this is what he wrote: HIPY PAPY BTHUTHDTH THUTHDA BTHUTHDY. Well, actually, of course, I'm saying "Happy Birthday with love from Pooh". (A. Miln) And the Owl began to write... Well, if I'm going to tell you everything, it's written completely like this: "Congratulations on your birthday, I wish you all the best. Your Fluff." A vivid example using deviations from the norm of language to show the degree of literacy of an Owl. We cannot just leave the words without translation, because children will not understand, but it is absolutely not possible to translate this passage verbatim.

Preservation of the emotional component is emotional coloring, which especially vividly used in children's literature to make it more interesting and exciting for the reader. Such coloring can be both positive and negative. Accordingly, when translating, it is extremely important to correctly convey these features, because children need to experience emotions in the process of reading. Also, it is this component that allows you to form an attitude towards the heroes and events that the author puts into the work. In order to convey an emotional attitude, we can use linguistic units with expressive and stylistic coloring. For these purposes, the use of syntactic techniques or even exclamation sentences is also suitable. At the same time, in the process of translation, it is not always the main thing to preserve the entire phrase – sometimes only the purpose of communication is enough. For example, the hero's exclamation during the fall Oh, help! can be translated as Mom!. In this case, this phrase is an indicator of a combination of feelings: here is fright, helplessness, confusion, and a request for help – and all this can be conveyed by a word with a similar use in Russian. Most importantly, the

translator managed to convey the feelings of the hero and show them to the reader.

The preservation of elements of comic and eccentric Comic situations or the eccentric behavior of the characters is quite often used in children's books, even in the most serious ones. This may be a distortion of logical connections, an unusual reaction or other types of situations. This phenomenon is quite understandable, because children themselves can often behave in this way (mainly due to their ignorance of some logical things for an adult or with a desire to play). As readers, they also need to see their like-minded people in the heroes of the books, so the characters will also have similar traits. The effect in question can be achieved with the help of wordplay, hyperbole, oxymoron, neologisms and other stylistic means. More complex techniques, such as irony, satire and sarcasm, will be understandable only to teenage readers. Usually, when using wordplay, comicality is achieved by playing several meanings of the word. The difficulty in this case is that in the translation language, a similar word may carry other meanings. The main indicator of how adequate the translation of wordplay in a literary text is the transfer of the function of the original reception [2]. The same can be said about other techniques used to create a comic effect. There may also be more particular difficulties in books, such as the child's speech. In this case, the difficulty is the peculiarity of his thinking, a special manner of expressing his thoughts and explaining unfamiliar phenomena.

The last, but no less important task of the translator when working with a literary text is to preserve the imagery, i.e. the most accurate transfer of the image of the hero, interpretation of his actions and replicas. There is such a thing as "image-character", the definition of which we will try to give. To do this, let us turn to the work of G.N.Pospelov, where several variants of definitions of this term are collected. V.V.Zamanskaya considers the image-character to be "the true focus of the artistic image, since it combines universality and individuality" as moments of its integrity. Approximately the same is noted by L. Ya. Ginzburg, pointing to the integrity and diversity of the character's image [3]. M. M. Bakhtin argues that the image-character is a certain form of relationship between the character and the author, the purpose of which is to create a whole hero, the owner of the personality [4]. Thus, we can understand that the character image includes not only the image of the character with all its details, completeness and individuality, which determine the type of behavior of the hero, but also what the author includes in this image.

There are several ways to reveal the image-character. V. E. Peshko in her work provided the following classification of methods: "from the inside" and "from the outside" [5]. Relying on this researcher, A. A. Sapsay also reveals these concepts in more detail, complementing them with his own features [6], and identifies four blocks of techniques with which the character is depicted: external, internal, plot-compositional, intertextual.

The external unit is divided into six receptions: 1) the author's characterization of the character reveals the character "from the outside" and gives him an "evaluation vector" (V. A. Svitelsky noted that his direction in the hero may not coincide with that of the reader or even the author, which, nevertheless, does not prevent him from defining aesthetic and moral ideals and values through him[7]); 2) mutual characteristics (through it we see the perception of the character by other characters, which allows the reader to better understand not only the evaluated, but also the evaluators; 3) portrait characteristics – includes a description of the appearance, facial expressions, gestures, manners and intonation of the characters, while the portrait is also a means of psychological analysis, since it allows through external details, learn more about the inner world; 4) interior – what surrounds the character in the room where he usually is, often the authors resort to the technique of impersonation to make, for example, the room as alive as the person in it; 5) landscape – the world surrounding the hero (nature, city), through a description of the state of which or 6) dialogue – through communication we can more clearly see and understand the principles, thoughts and inner qualities of the characters.

The indoor unit is divided into three points: 1) inner speech (including non-direct speech) – through it the reader gets acquainted with the inner world of the hero, his thoughts and feelings, understands psychological characteristics better; 2) diaries are a more intimate and confessional way of revealing the character through personal records; 3) dreams – through this technique the reader gets acquainted with the subconscious of the hero, which also it helps to better understand the reasons for his behavior, attitude towards himself and others.

The plot-composition block consists of the following three points: 1) storylines – through their development, we see, among other things, the development of the image-character of our character, his changes or some new features; 2) interaction with other characters gives a vivid idea of the social characteristics of the hero, his behavior with other people and their causes; 3) exposure is actually a way acquaintance with the character, with the help of it, the author creates for the reader the first impression of the hero.

Intertextual block. Before including certain elements, it is necessary to define intertextuality: according to R. Barth, these are intertextual connections, with the existence of which new texts are references and even quotations to previous texts, the origin of which can often be determined, while such references are often unconscious and given without quotation marks. In other words, we include in this block all possible explicit and hidden references to previous works or situations that may arise in the text as quotations, hints, similarities with any situation or with the hero. Thus, it is most fully possible to describe the creation of the hero's character using these techniques. It is important to pay attention to them during the translation process in order to understand which elements are key in creating the image of the character and, as a result, are important for the transfer in the translated text of

the work. As for the features of children's literature, it is important not only and not so much to preserve the original material as accurately as possible, but also to make the final version as clear as possible for the Russian-speaking young reader and easy to understand.

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