

# COMPARATIVE ANALYSIS OF CHILDREN'S AND ADULT LITERATURE IN TRANSLATION THEORY

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**Annotation.** This article explores the main differences between children's and adult literature and how they influence to the process of translation. The given examples from classics like «Cinderella» and modern English prose, analyzes how linguistic simplicity, ethics, moral functions and the «Child Image» concept influence to the translation. Special attention is given to the theory of polyphony and narrative function, adding that translating for young readers requires the skill of a «creative actor» to preserve the unique voice of given characters.

**Аннотация.** В статье исследуются коренные различия между детской и взрослой литературой и их влияние на процесс перевода. На примерах классической сказки «Золушка» и современной английской прозы автор анализирует, как лингвистические упрощения, воспитательная функция и концепция «образа ребенка» определяют выбор переводчика. Особое внимание дается теории полифонии и повествовательной сложности, добавляя, что перевод для детей требует мастерства «актера-творца» для сохранения уникального голоса каждого персонажа.

**Annotatsiya.** Ushbu maqolada bolalar va kattalar adabiyoti o`rtasidagi asosiy farqlar hamda ularning tarjima jarayonidagi ta`sirlari yoritilgan. Zolushka kabi klassik asarlar va zamonaviy ingliz nasri misolida muallif tilining soddaligi tarbiyaviy vazifasi va bola obrazi tushunchasi tarjima tanloviga qanday ta`sir qilishini tahlil qiladi. Maqolada polifoniya va narrativ murakkablik nazariyasiga alohida e`tibor qaratilgan bo`lib, bolalar uchun tarjima qilish har bir qahramonning o`ziga xos ovozi saqlab qolish uchun tarjimondan ijodkor aktyor mahoratini talab qilishi isbotlangan.

**Key words:** Children's literature, translation studies, child image, polyphony, dual audience, narrative complexity.

**Ключевые слова:** детская литература, переводоведение, образ ребенка полифония, двойной адресат, сложность повествования.

**Kalit so`zlar:** bolalar adabiyoti, tarjimashunoslik, bola obrazi, polifoniya, qo`shaloq auditoriya, narrative murakkablik.

## INTRODUCTION.

Translation of children's literature is a special and complex field of literary translation. It requires not just linguistic knowledge but also deep understanding of child psychology, culture and educational role of each story. This type of genre helps shaping children's imagination, how they accept this world, moral values and also to develop their own mother tongue in early ages. Therefore, translator's main aim is to ensure clear, understandable and culturally appropriate translation. Translator must take into account the child's age, cognitive development and emotional sensitivity.

Children's literature includes fantasy, adventure stories, fairy tales, educational books, especially the books which have pictures inside.

While adult literature genre aimed at readers from eighteen years as it often uses complex narratives, covers wider and real life experiences, uses more advanced vocabulary.

Children's literature differs from adult literature in several important aspects, which strongly influence the process of translation.

### THE ANALYSIS OF DIFFERENCES.

First, the language used in children's literature is clear, simple and really expressive. To make the ideas, stories and narrations more understandable authors use short sentences with simple vocabulary.

*Example:* Have you an umbrella in your house? I think so. – this sentences shows how narrative is accessible and easy to follow for young readers. (Winnie-the pooh) [1]

Second, while adult literature often prefers realism, complex ideas and grammar, children's literature is centered on fantasy. To develop and stimulate children's creativity in this genre mostly presented talking animals, unreal situations where nature, plants may do some actions. Moreover, the concept «child image» when the authors write for culturally constructed image of childhood. [2]

*Example:* Winnie-the-pooh is not just the bear in the story but the character who can sing, talk, or even play with other animals. – the use of talking animals creates world of fantasy that stimulates children's imagination and creativity.[1]

Third, one of the most significant differences is the educational purpose. It is made to teach young readers to differentiate in life wise characteristics like honesty, kindness, friendship, and how these lessons help them to navigate social norms and ethics.

*For example,* in the Cinderella, we may notice how animals talk and how the Fairy godmother makes pumpkin as a carriage, mice into horses, a rat into coachman, and lizards into footmen for her to attend the royal ball. Furthermore, in this story kindness, patience and good heart is rewarded at the end and she became happy teaches children that true beauty lies in character rather than appearance. [3]

Fourth, children's books often have a dual audience. The author writes for the child but knows about adult mediator. It is called asymmetrical relationship where the adult acts as a first reader and teacher imposing moral and social norms through the text. [4]

*Example:* «Well, you laughed to yourself, `Silly old bear! But you didn't say It aloud because you were so fond of him. » the narrator's aside to the reader shows the dual audience concept- adults perceive the irony of the situation while children enjoy the adventure. [1]

Fifth, to make stories more memorable and easy to catch English children's texts have higher density of onomatopoeia, alliteration, and wordplay.

*For example,* stories like « Four famished foxes and fosdyke» - which has alliteration as the name, or Whoosh went the wind by Sally Derby. [5]

« Winnie-the-Pooh- bump, bump, bump-going up the stairs behind him.» - here is a clear example of onomatopoeia which creates musical and rhythmic experience.

Translating these elements requires compensations because when translating literally we may lose the rhythm or playful meaning which is must be preserved into target language.

How children's literature can be seen as a simple one rather than adult's some scholars disagree with this view. According to Maria Nikolajeva, modern children's prose is not just simple store but it uses polyphony. It means when every character has their own unique way of speaking, their own truth and attitudes. [6]

For this situation, a translator must be like an actor. Translator must preserve the unique voice of each character rather translating with the same function. [7]



## CONCLUSION

Summing up the analysis, it can be argued that the translation of children`s literature is not a simplified version of adult translation, but an independent discipline. The study showed that the main difficulty lies in the need to maintain a balance between accessibility of form and depth of content.

As examples from classic fairy tales such as Cinderella and other works demonstrate, the children`s text functions on several level in one time. On the other hand, the use of techniques such as polyphony and others proves that a modern children`s book in its artistic structure rather than serious adult novels. English works require not just linguistic knowledge, but real skill of creative flexibility. Recognizing the complexity and versatility of children`s literature is the key to create high-quality translations that will inspire and develop the imagination of future generation of readers.

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