



## Problems of translating science fiction texts in English

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### ABSTRACT

These days, there is a growing demand for the translation of children's literature, which in turn calls for greater scholarly attention to the characteristics and nature of this field. It is important to note that in English-speaking countries, the term "children's literature" encompasses a broader range of works, including those for children, adolescents, and occasionally young adults. The aim of this paper is to explore some of the broader theoretical aspects of translating children's literature. Special emphasis is placed on the topics that have sparked ongoing and often heated debates among theorists, particularly regarding whether certain translation techniques and methods are more beneficial for young readers of the target language. This paper briefly outlines various definitions of children's literature and its characteristics before delving into these issues in greater detail.

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## Ilmiy fantastika matnlarini ingliz tiliga tarjima qilish muammolari

#### Kalit so'zlar:

Indeks atamaları—ilmiy tarjima—terminologiya, muammolar, ingliz tili.

### ANNOTATSIYA

Hozirgi kunda bolalar adabiyotini tarjima qilishga bo'lgan ehtiyoj tobora ortib bormoqda va bu ehtiyoj olimlarning buning xususiyatlari va tabiatini o'rganishga bo'lgan ehtiyojini oshiradi field.It shuni ta'kidlash kerakki, ingliz tilida so'zlashadigan xalqlarda "bolalar adabiyoti" iborasi kengroq asarlarni anglatadi bunga bolalar, o'smirlar va ba'zan yosh kattalar kiradi.Ushbu ishning maqsadi bolalar adabiyotini tarjima qilishning ba'zi keng nazariy qirralarini tasvirlashdir. Tarjima texnikasi va usullari maqsadli tilning yosh o'quvchilari uchun foydaliroq bo'ladimi yoki yo'qmi degan nazariyotchilar o'rtasida bir necha qizg'in va doimiy munozaralarga sabab bo'lgan mavzularga alohida e'tibor

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beriladi. Ushbu maqolada bunday mavzular bo'yicha batafsil ma'lumot berishdan oldin bolalar adabiyotining bir nechta ta'riflari va uning xususiyatlari qisqacha muhokama qilinadi.

## Проблемы перевода научно-фантастических текстов на английский язык

### АННОТАЦИЯ

#### Ключевые слова:

стилистическая  
адекватность,  
стилистическая  
эквивалентность,  
лексико-семантическое  
поле,  
лексическая единица.

В настоящее время наблюдается возрастающая потребность в переводе детской литературы, что, в свою очередь, вызывает повышенный интерес ученых к изучению особенностей и природы этой области. Важно отметить, что в англоязычных странах термин "детская литература" охватывает более широкий круг произведений, включая тексты для детей, подростков и иногда молодых взрослых. Цель данной работы — осветить некоторые общие теоретические аспекты перевода детской литературы. Особое внимание уделяется вопросам, которые вызвали оживленные и продолжительные дискуссии среди теоретиков о том, какие методы перевода будут наиболее полезными для юных читателей на целевом языке. В статье также кратко рассматриваются различные определения детской литературы и её характерные черты, прежде чем перейти к более детальному анализу этих вопросов.

### INTRODUCTION

Children literature is considered a small and peripheral literary form in many cultures, including Albania, for a number of reasons. This, according to Zohar Shavit, is because children's literature has developed and emerged in a way that is consistent throughout nations. Being a minority group that has historically experienced inferiority and subjugation to other groups, this situation of inferiority stems from the history and tradition of this body of literature, which is strictly limited to those of infancy. Children's literature is therefore not given much weight in the mainstream literary system, which has led to a little amount of literary study. The most obvious effect of its peripheral position on the translation of books for children has been identified by many (Shavit, O'Sullivan, among others) in the marked tendency of translated children's books towards 'acceptability' introduced by Toury 'domestication' introduced by Venuti, or, in other words, Schleiermacher's well known principle of bringing the author towards the reader.

The high degree of rewriting, abridging, adapting, and other forms of intervention that children's books have experienced, as well as the great freedom granted to translators and/or editors, appear to stem from the particular attitude taken toward the genre in the target context; the more this was viewed as peripheral, marginalized, and having little literary merit, the more freedom seemed to be granted when translating children's books. According to Klingberg, in his book *Children's Fiction in the Hands of Translators*, the degree of adaptation—which refers to how much the characteristics of young readers are taken into account—should be maintained in translation since the original should not alter in terms of difficulty or interest.

## Analysis

Scholars have attempted on several occasions to offer a universally recognized definition of what constitutes children's literature. Some academics even go so far as to contest the legitimacy of children's books. "There has never been a literature conceived by children for children, a literature that belongs to children, and there never will be," as Jack Zipes (2001) states in "Why Children's Literature Does Not Exist." Rita Oittinen is another scholar who questions the necessity of defining children's literature at all, contending that individual literary works and entire literary genres undergo constant redefining and take on new meanings. Therefore, the literature of today may become the literature of tomorrow's children. Gulliver's Travel proves this definition right. According to Klingberg, the term children's literature can refer to different concepts, such as literature recommended to children, literature read by children, and literature published for them. A distinction between "historical children's literature," or books written for children, and "contemporary children's literature," or books that address or relate to recognizable current childhoods, may be made because the cultural concept of "children" and "childhood" additionally changes drastically with time, place, gender, and perceiver, making the corpus of texts known as "children's literature" unstable [P. Hunt 1996; Flynn 1997].

The corpus of writings may be viewed as a mutually reinforcing feast: the book defines its audience, who is children, and this influences both the general definition of children and their future selves. The term "children" is increasingly being understood in this context to refer to "comparatively inexperienced/unskilled readers." (Paul and Nell, 2001: 43) In the Case of Peter Pan (1984), Jacqueline Rose deliberately used the word "children's fiction," implying that it is impossible—not in the sense that it cannot be produced, but rather that it clings to the impossibility of the adult-child relationship. The adult (author, producer, provider) comes first in children's fiction, whereas the kid (reader, product, receiver) comes last. Before we start to elaborate on the challenges of children's literature translation, it is essential to refer to some peculiarities and characteristics of children's literature as such. One of the characteristics of children's literature is its ambivalence due to the fact of its dual readership. To Rurvin and Orlaith, ambivalent texts are those "written for and received by both adults and children at various textual levels of both production and reception" (2006: 159). This is a challenge to a translator and an issue of concern in children's literature translation. Using Metcalf as a source, more children's novels than ever before speak to both children and adults, which is a dual problem for the translator because they must now write for both audiences (2003: 323). One of the main obstacles for translators is to maintain various levels in the text, one of which is traditional and only intelligible by children, while the other is only understandable by adults. books for kids. Flumetover (2010), p. 35 The Harry Potter series is excellent. Example of a paragraph that is ambivalent. A collection consisting of seven books and hundreds of pages cannot appeal just to youngsters, in addition to the linguistic intricacies and layers it contains as a result of the author's sophisticated writing style. In his book Children's Fiction in the Hands of the Translators, published in the late 1980s, Klingberg attacked what he saw to be the most popular approach to translating children's novels. He believes that the primary goal of this exercise should be to increase the learner's awareness and comprehension of other cultures. However, that goal is hampered by the majority of translators' changes to the original texts, which he classifies as "cultural context

adaptations," "purifications," "modernizations," "abridgements," and "serious mistranslations". In order for the young reader to become familiar with the nation and culture from where such books originate, Klingberg recommended that translation techniques that tend to maintain the foreign character of the originals be chosen. Another characteristic of children's literature is asymmetry, which refers to the interaction between the adult authors and the young readers. Communication mechanisms are asymmetric when there is inequality among the partners. The writers and readers of children's books have varying degrees of expertise and experience, which is how children's literature varies from adult writing. Without providing the kids an opportunity to make their own decisions, adults choose the literary form and determine what should be published and sold. Other important characteristic of children's literature seen from the pedagogical viewpoint is to educate the child reader. As Puurtinen points out, adults expect children's literature to help in the development of the child's linguistic skills. Therefore, there might be a stronger tendency for authors and translators of children's literature to normalize the texts by grammaticizing them, in order to avoid the readership learning faulty grammar from the books. (Puurtinen: 1998) There are two main trends of translation procedure: source-oriented translation and target oriented translation. The first approach advocates the preservation of the source language and cultural characteristics (being faithful to the form and meaning) whereas the latter favors the "merging" of source text into the target language culture, bringing it closer to the readership. Instead of aiming at an adequate translation, the translator should aim at an acceptable translation considering the fact that children's reading abilities are not as advanced as the adults' and their knowledge of the world is limited. "It is the task of the translator to decide how she/he will compensate for the children's lack of background knowledge without oversimplifying the original and forcing children into simple texts that have lost any feature of difficulty, foreignness, challenge and difficulty".

### **Conclusion**

The study of children's literature is a well-established discipline and a lot of scholars are giving their contribution despite the wrong conception that children's literature is of less importance and less sophisticated than adults' literature. On the other hand, translation studies of children's literature are embryonic and only in the last two decades are theorists elaborating on the translation strategies with a focus on children as a target group and their reading competences and demands. This paper's main goal was to provide a broad overview of the topic of children's literature and its translation from a theoretical standpoint. Due to the limitations and length of this article, it was not feasible to cover all aspect of this subject, despite an attempt to provide a broad overview of the present state of this field.

However, due to the broad range of subjects, genres, and components it encompasses as well as the fact that it is written by adults and aimed at children, it was determined that there is no definitive definition of children's literature. Because children are passive actors who are presented with anything that adults deem suitable for them, some academics contend that there is no such thing as children's literature. Regarding the qualities of children's literature in general, it was noted that these works appeal to both adults and children, and that this ambiguity is one of the main obstacles faced by both authors and translators. Another aspect of children's literature that was emphasized in this article was asymmetry. The interaction between adult writers and young readers is said to

as asymmetric. Additionally, children's literature serves as an educational tool from a pedagogical perspective. When examining the theoretical underpinnings of translation, it was found that various theorists take differing stances on whether to simplify the source text and substitute culturally bound words with their equivalents in the target language, or to preserve the culture of the original text throughout the translation process. Lastly, we must state that, whatever of the method the translator uses, the result must be a book that transmits the components of the unique while being appropriate, readable, and memorable, without undervaluing the children's worldly knowledge.

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