

Subscribe to DeepL Pro to edit this document.  
Visit [www.DeepL.com/pro](https://www.deepl.com/pro?cta=edit-document) for more information.

MINISTRY OF EDUCATION AND SCIENCE OF THE REPUBLIC OF KAZAKHSTAN INTERNATIONAL COLLEGE OF BUSINESS AND COMMUNICATIONS.

Course paper

Topic: Analysis of the translation of English fairy tales into Russian

Discipline: Theory and practice of translation

Specialty: 02310100-Translation business

Group: 310-21 Translators (by type)

Performed by: Karina Muksinova

Checked by: V. Tulinova

Almaty, 2023

CONTENTS.

|  |  |
| --- | --- |
| Introduction | 3 |
| CHAPTER 1 Folk tale as a literary genre and its peculiarities | 5 |
| 1.1 Features of the folk tale as a literary genre | 5 |
| 1.2 Difficulties in translating folk tales | 10 |
| CHAPTER 2 Problems of translating Russian folk tales | 15 |
| 2.1 The works of A. Milne | 15 |
| 2.2 Comparative comparative analysis of translations of A. Milne's fairy tale "Winnie the Pooh" | 17 |
| Conclusion | 26 |
| List of references used | 28 |

Introduction

**The relevance of** analyzing the translation of English fairy tales into Russian remains very significant in the modern world, where literary works represent an important cultural resource and a means of intercultural exchange. Fairy tales, as a form of folklore, attract the attention of researchers, as they reflect the cultural peculiarities and values of the people, and their translation can significantly affect the perception of their meaning in another cultural environment.

Analyzing the translation of English fairy tales into Russian allows us to understand which aspects and elements of culture are preserved and which are changed when a text is transferred from one language environment to another. This is important for studying cultural differences and similarities that may affect the interpretation of morals, traditions and plot lines of fairy tales.

The analysis of fairy tale translation has practical significance for literary translators and researchers, as it allows them to identify the difficulties they face in conveying not only linguistic nuances, but also the peculiarities of the folklore context. The work of fairy tale texts requires not only exact correspondence of lexical units, but also preservation of emotional and cultural coloring.

Analyzing the translation of English fairy tales is relevant from the point of view of the educational component. The translation of folklore texts is a means of forming linguistic and cultural competences of teachers and students. A wide range of linguistic solutions used in translations can be a source of enriching linguistic experience and diversity of perception of literary heritage.

**The purpose of writing a term paper** is to reveal the relationship between linguistic features and cultural contexts in English fairy tales and their Russian translations.

In view of the goal, the following **objectives** can be identified:

- Consider the features of the folk tale as a literary genre;

- to identify the difficulties of translating folk tales;

- to make a comparative comparative analysis of translations of A. Milne's fairy tale "Winnie the Pooh".

**The object of the study** is cultural peculiarities expressed in English fairy tales and their perception in Russian translation.

**The subject of the study** is cultural and linguistic transformations in the process of translating English fairy tales into Russian.

The study of cultural and linguistic transformations in the translation of English fairy tales into Russian has **scientific novelty** due to the identification of specific linguistic, cultural and literary aspects that influence the process of adaptation and interpretation of fairy tale works. Emphasis is placed on the dynamics of changes occurring in the course of translation, as well as on the impact of these transformations on the perception of the target audience, which contributes to the development of translation theory and literary studies.

**The practical basis of the study** includes the analysis of specific translations of English fairy tales into Russian, providing unique data on the use of different adaptation strategies. Real translation texts serve as a basis for identifying changes in structure, vocabulary and style, as well as for investigating the ways in which cultural and social features are conveyed.

The analysis of the translation of English fairy tales into Russian represents an important theoretical and practical aspect of research, having a significant impact on linguistics, cultural studies and translation studies.

From a theoretical point of view, analyzing the translation of fairy tales allows for a deeper study of the linguistic features of both languages, revealing the subtleties of meaning transmission, interpretation of metaphors and wordplay. This is of great importance for linguistic research, expanding the understanding of linguistic mechanisms and their influence on the transmission of artistic content.

From a culturological perspective, analyzing the translation of fairy tales illuminates the relationship between different cultural contexts, providing a unique opportunity to explore the influence of cultural characteristics on translation decisions. This aspect is essential for a deep understanding of cultural nuances and their impact on text perception.

Analyzing the translation of fairy tales allows us to identify structural and stylistic elements of fairy tale works, as well as to determine genre features. This is important for literary studies aimed at a deeper understanding of the character of fairy tale works.

From a practical point of view, analyzing the translation of fairy tales has implications for improving translators' skills. It helps translators to become more aware of the difficulties they face in translating fairy tale stories and to find more effective translation strategies.

Thus, analyzing the translation of English fairy tales into Russian is a comprehensive study covering various aspects of language, culture and literature, contributing to a deeper perception and interaction between the two languages and cultures.

1 Folk tale as a literary genre and its peculiarities

* 1. Features of the folk tale as a literary genre

Folk tale is a special literary genre with a number of unique features that make it an outstanding phenomenon in the world of folklore. This genre of literature of peoples of different cultures has emerged and developed over the centuries, passing from mouth to mouth and preserving its originality and importance for understanding the cultural context. Let us consider in detail the features of the folk tale as a literary genre (Table 1).

Table 1. - Features of the folk tale as a literary genre

|  |  |
| --- | --- |
| Features of a folk tale | is characterized by a bright folklore flavor |
| usually has a distinct morality and doctrine |
| is characterized by simple and concise form |
| often includes elements of magic and fantasy |
| is a collective creation |

It expresses the national peculiarities, mentality, beliefs and values of the people to whom it belongs. This is reflected in the images of characters, in story lines, in magical elements and mythological plots.

It contains life lessons and generational wisdom passed down from ancestors to descendants. Through fairy tale images and stories, norms of behavior, warnings against certain actions and values that are valued in a given society are conveyed.

It is often characterized by brevity and straightforwardness. The absence of unnecessary details and superfluous descriptions allows the focus to be on the essence of the narrative and the learning of moral lessons.

In it, miracles, magical creatures, meetings with the spirits of nature are possible. This creates a special world where reality is intertwined with fantasy, which makes fairy tales fascinating and exciting for readers. It is often formed from many variations of the same storyline, which allows it to exist in different variations in different regions and among different cultures.

Thus, the folk tale is a unique literary genre, rich in its history, mythology and teachings, which has a profound impact on the formation of cultural and national identities.

Emerging global economic policies have posed many challenges for current and future generations. During these transitional phases, children must be taught the necessary life skills that will help them maintain good spirits and morale. Life skills are also crucial for success in today's workplace. The education system is evolving to provide holistic education to meet the demand.

A child learns social interactions from infancy. In the infancy stage, a child imitates, responds to, and understands others at four to five years of age. Children are fascinated by new or different things and imitate them. According to Aristotle, "happiness is the meaning and purpose of life, the whole purpose and goal of human existence". In expressive storytelling, the mother feeds the child with lifelong learning, and this perpetuates the child's love of stories as he or she grows up [1].

Education is the primary source of introducing children to the world. This education should be based on the following principle: "The curriculum consists of the knowledge and skills acquired in the educational program and the plans for the experiences through which children will learn" [1] [1]. Learning through rhymes, puzzles, picture perception and stories creates an engaging and fruitful environment for children to actively participate in content learning.

Fortunately, a child's education does not start at school, but at the mother's lap. Children from a very young age, even without special knowledge and language skills, quickly grasp the basics of stories and are very interested in them. Fairy tales and folklore have been used for centuries to instill values and transmit cultural beliefs.

Folk tales are part of folklore; the two cannot be used interchangeably. Legend refers to the traditional ideas and stories of a community and covers a wider range than folktales. Folklore encompasses a wide variety of cultural heritage, but folktales are simply stories belonging to different genres such as adventure stories, fairy tales, and many others. They are passed from generation to generation orally [2].

But in the modern world, the oral culture tradition has moved into the print and visual mode. Talking animals are ubiquitous in fairy tales; it falls under the category of "fables" and in the current term it falls under the category of "Animal Fantasy". This method of attributing human traits, emotions, and personality to animals, inanimate objects, or other non-human things is called anthropomorphism. From Aesop's Fables to modern 3D movies, anthropomorphism is a practical technique used by writers to appeal to children's imaginations that allows authors to include a variety of characters in a story.

Stories play an important role in children's development. Stories develop children's imagination by exposing them to new ideas and teach children to organize, understand and express their own emotions. Thus, stories, through entertainment and interest, imbibe both personal and educational values of children. It captures children's attention by introducing animal protagonists and other forms of creative characters. In Storytelling, Thompson states that "every story has the means of entertaining or providing aesthetic pleasure, it presents a complex problem of social history and at the same time helps to solve that very problem". Stories have the power to capture a child's attention and are used as a "learning story" in education. First of all, a collection of didactic tales constructs the child's behavior and his knowledge of the world [3]. Becoming an adult is a child's fantasy that can be realized by mastering folktale life skills that shape their future with social responsibilities. A collection of tales from different continents reminds children to broaden their view of the world with new perspectives. It encourages them to understand global culture and life experiences.

Storytelling is a critical resource for character and ability development because it conveys messages that inspire constructive action. It experiments with students' attitudes and understanding of local culture through illustrations that demonstrate their cultural awareness and development of national identity. Previous research on folktales has focused on aspects of language learning; traditional folktales in English as a foreign language (EFL) develop necessary language skills and preserve the local cultural value system. In many countries, this narrative case study approach (folktales in the curriculum) has helped learners to experience history and realize their cultural identity.

Fairy tales are used for language learning and integrate four speech skills: listening, speaking, reading and writing. Research has been conducted on the instructional model of text-to-image conversion, especially folktales, into images designed to focus students' attention on reading abilities. The study concluded that using folktales as a behavioral development tool also improves students' literacy skills.

Preparing the child (mentally and physically) for the next stage is vital for them to be left alone in society. Since children are interested in listening to stories, folktales promote positive behavior. Dr. Ganea states, "Books that children can easily understand increase their ability to apply the lessons of the story to their daily lives." Book choices significantly shape children's behavior and thinking. Formal and informal education begins with factual and imagined narratives [4]. Folk tales are a mixture of moral values and life.

A folk tale is a traditional story passed down by word of mouth, told from parent to child over many generations or passed down by countless storytellers sitting around countless evening campfires. No one knows who the original author was, and there are usually versions of the same story.

A fairy tale is a sub-species of folklore that captures the reader's attention and develops a child's holistic character. Most of these fairy tales have always been favorites of children because of their interesting creative characters, imagery, happy endings and surprising supernatural elements. In the oral tradition, narratives are always perceived by the storyteller, so time and place were limited by the mind of the storyteller. Changes ceased to exist in written scripts when the oral form was recorded.

Scholars and folklorists consider Folktales as a poetic text of dialects, carrying a cultural context [4]. With each new storyteller, stories take on a new metaphor and a new meaning. In most pre-written cultures, fairy tales are difficult to distinguish from myths. Presumably, fairy tales are considered ancient myths that have lost their original meaning due to linguistic misunderstandings. Nevertheless, fairy tales still reinforce readers with cultural identity, word knowledge, improved social relationships, creativity, and therapeutic action in times of internal conflict. Consequently, folklorists structured their tales in such a way that children could enjoy learning while acquiring life skills.

Stith Thompson says that the art of storytelling is older than the story itself; storytelling suggests a primitive civilization. They carry cultural symbols and codes of behavioral expectations that are understood by every listener. The tradition of storytelling or folklore has stood the test of time because it is associated with a concrete and compelling plot, action, human virtues, and the main characters of the story. The circumstances and characters of the tales told to children fit into the lifestyles of their particular generation, offering lifelong solutions appropriate to different places and language groups. Both young and old can be interested in the different pace of the storyline: young children are captured by curiosity, while adults gain social responsibility by traveling through past stories.

Folk tales reflect the way people live and the cultural values of each society. Each continent has its own rich tradition of folktales. The narrative and characterization may vary, but the moral and life lessons apply to all categories of children. Folklore and folktales are an enduring part of history. From Prof. Sarah Jain's perspective, culture is a dynamic and complex system of feelings and actions that defines a community or society's way of life.

The study of folk tales is of high significance, covering the vast fields of linguistics, ethnography, cultural studies and literary studies.

In the linguistic aspect, the analysis of folk tales contributes to understanding the evolution of language, revealing unique linguistic features characteristic of different regions and ethnic groups. It helps to reveal the richness of linguistic diversity and the dynamics of linguistic changes in different socio-cultural contexts.

Ethnographically, the study of folk tales reflects the peculiarities of cultures and traditions of different peoples. The plots, images and motifs of fairy tales are an important cultural heritage reflecting the ideas about history, society, morals and values of different communities.

The cultural aspect of the study of folk tales opens unique opportunities for researchers to understand the mentality and collective unconscious. Fairy tales serve as a kind of mirror of social attitudes and psychological features of different cultures.

In literary studies, the analysis of folk tales allows us to trace the influence of oral folklore on literature, to identify common features and differences of fairy tale motifs in the works of different epochs and cultures.

Overall, the significance of the study of folktales lies in the fact that they are a unique phenomenon that enriches our understanding of languages, cultures and literary traditions. Research in this area contributes to the preservation and transmission of cultural heritage and enriches our knowledge of the multifaceted nature of human creativity.

1.2 Difficulties in translating folk tales

Translation is more than just conveying a message. It is an art and a craft. Translation can inform or misinform. When handled correctly, it has the same impact as the original text.

The purpose of translation is to convey understanding to people in their own language and to have the same impact as the source text. Wikipedia, the free encyclopedia, perceives translation as "conveying the meaning of a text in the source language by means of an equivalent text in the target language".

We can define translation as "the written transmission of a source language text. to a target language with the aim of preserving, as far as possible, the message and style of the source language". Translation is more than a mere reproduction of the author's text. Rather, it borders on reproducing the author's intent, the author's view of an issue, the author's mood, style and stylistics. This means that in order to translate the author, one must be the author at the time of translation in order to achieve an accurate translation.

Fairy tales are rich in the cultural values and traditions of the people. Folk tales are magical stories used to instill good character, encourage good behavior and prevent bad behavior among people. Folk tales are considered as a source of oral literature. A fairy tale depicts real life situations and truths that an ordinary story cannot portray. Folk tales are mainly used to teach good moral character to children.

Translating folk tales from English into Russian is a complex and multifaceted task that faces a number of difficulties, both linguistic and cultural. The main aspects of the difficulties include:

1. Linguistic differences. Folk tales often contain idioms and phraseologisms that may have unique meanings in each language. For example, the expression "to let the cat out of the bag" in English may mean to expose a secret, whereas in Russian there is a similar but different expression. In a Russian fairy tale there may be a phrase "Don't look a gift horse in the mouth", which in English may require another synonym, for example, "Don't look a gift horse in the mouth" or the Russian phrase "The hat is on fire for the thief" has an equivalent "Set a thief to catch a thief" in English, but the literal translation "The hat is on fire for the thief" does not convey the idiomatic meaning [5].
2. Folklore elements. Some folklore elements, such as national images, mythological creatures, etc., may not have exact analogs in another language, making accurate translation difficult. For example, the Russian image "Baba Yaga" may be difficult to interpret in English, or fairy tales often reflect features of Russian national history, such as the "golden key" in the tale of "The Golden Cockerel", which may require adaptation in translation.
3. Cultural differences. Fairy tales are often imbued with elements of culture and tradition that may be unique to each society. The translator must choose equivalents carefully, taking into account the specifics of the culture. For example, in the Russian fairy tale "In a dark forest there lived..." the expression "dark forest" contains cultural associations that may be lost in the English translation, or Russian fairy tales often refer to elements associated with Russian Orthodox tradition, such as "Ivan-Tsarevich" or "Koshchey the Immortal", which may require explanation in the English context.
4. Moral Standards. Fairy tales often carry moral lessons based on the values of a particular culture. Translating these moral aspects may require careful analysis.

Let's consider the difficulty of translation on the example of the English fairy tale "The Boy Who Cried Wolf". Translation difficulty: the metaphor "cry wolf" may not have a direct analog in Russian. The translator needs to convey the meaning of false alarms while preserving the context of the metaphor.

When translating from Russian into English, difficulties may also arise. For example, the fairy tale "Kolobok". The expression "Kolobok" as the main character can be difficult to translate into English while retaining its unique meaning and image. It may be necessary to use a few words such as "Rolling Bun," but this will not fully convey the character and meaning of the original.

Let's look at more examples of difficulties in translating fairy tales (Table 2).

Table 2. - Difficulties in translating fairy tales from one language to another

|  |  |  |
| --- | --- | --- |
| Source text | Russian translation | Commentary |
| "Why was Cinderella so bad at soccer? Because she kept running away from the ball!" | "Why was Cinderella so bad at soccer? Because she kept running away from the ball!" | In this example, the wordplay with "running away" and "running away from the ball" creates a humorous effect that is difficult to convey accurately in the Russian translation. |
| "Jack traded his cow for magic beans." | "Jack traded his cow for magic beans." | The phrase refers to Western culture and the famous tale of Jack and the Bean, which may require adaptation for Russian-speaking audiences. |
| "The Big Bad Wolf huffed and puffed." | "The wicked wolf sniffed and breathed." | In this case, the character "Big Bad Wolf" is known from the fairy tale of Little Red Riding Hood, and his characteristic "huff and puff" sounds are difficult to accurately convey in Russian translation. |
| "The cat's pajamas!" | "Cat's pajamas!" | In English slang, this expression means something amazing or outstanding, but its direct translation can lose its playfulness and meaning in the Russian context. |

In overcoming these difficulties, the translator should strive to preserve the meaning, structure and style of the original, and take into account the interests and expectations of readers in the target language.

Children perceive the world around them very differently than adults. Adults have learned to see correlations, reason, and in general their senses have been dulled with experience. Children do not have the knowledge and skills that adults have acquired over the years. They perceive their surroundings completely dispassionately and with a great wealth of imagination. They have no preconceived ideas; they are open to everything. For this reason, their abilities deserve special attention and consideration. This must be kept in mind when writing books for them. Thus, a text suitable for children means anything that children can understand, that interests them and meets their needs.

Modern linguistics establishes some characteristics of children's books: they tend to be shorter; they tend to favor active over passive treatment, with dialogue and incidents rather than description and introspection; child protagonists are the rule; conventions are widely used; they tend to be optimistic rather than depressing; language is child-centered; plots have a particular order, probability is often discarded; one can talk endlessly about magic, fantasy, simplicity, and adventure [6].

Considering the above aspects, a translator of children's literature usually has to make decisions according to the terms of reference for a particular assignment. However, when he starts his work, he may well include concepts that are not in the brief. Even if the translator tries to be as neutral as possible, there will still be evidence of his own education, childhood and cultural background in his work. Instead of adopting a middle-ground approach in which he moves neither toward the source text culture nor the target text culture, the translator must decide which way he should turn. He must decide whether to orient his work toward the source text culture or toward the target text culture. Benjamin Stolt illustrates this point by quoting Schleiermacher's famous dictum: either the translator leaves the author alone as far as possible and brings the reader closer to him; or he leaves the reader alone as far as possible and brings the author closer to him.

The peculiarity of translating folk tales lies in the fact that they are a unique genre of oral folk art, rich in metaphors, symbolism and cultural nuances. The translation of folktales requires not only a good knowledge of the languages, but also a deep understanding of the cultural and ethnic characteristics of both languages.

In the process of translating folk tales, it is important to preserve the authenticity of fairy tale images, to convey the magic and folklore flavor that is integrated in the original. This implies finding equivalents for national and cultural elements in order to adapt the text to the linguistic and cultural context of the target audience.

Words with ambiguity can present a particular challenge because they often play an important role in fairy tale structure and content. The translator must be able to convey not only the literal meaning, but also retain the mystery and imagery that characterize folk tales.

Word ambiguity is a feature of language in which a single word or expression can have multiple interpretations or meanings, which is often used in literature to create wordplay and spectacle. In fairy tale structure and content, ambiguity can add depth, variation, and magic to the text.

In the context of folktales, ambiguity can manifest itself through the use of metaphors, allegories, or symbols that carry not only surface meaning but also hidden, often moral or philosophical, meanings. These ambiguous elements can give the tale multiple meanings and allow each reader or listener to interpret the work in his or her own way.

When translating folktales, the translator is faced with the challenge of conveying this ambiguity while maintaining structure and integrating new images and symbols into the target language and cultural context. The problem is that some aspects of ambiguity may be difficult to recreate in another language, and thus the translator must be creative and skillful in choosing appropriate words or phrases.

An example of such ambiguity is the use of a word or expression with multiple meanings, which in the original creates an air of mystery or an additional layer of meaning. The translator is faced with the challenge of preserving such elements, perhaps replacing them with counterparts that may also have ambiguity in the new context.

When translating folktales, preserving ambiguity requires the translator not only to accurately convey the literal meaning, but also to be subtle in reproducing the imagery and magic inherent in the original. Each translator must find his or her own unique way of conveying this peculiarity of the language to keep the tale magical and interesting for a new audience.

Another difficulty is the preservation of rhythm and sound, which are often lost in the process of translation. After all, many folk tales are transmitted through oral folklore and have a special rhythm and sound that gives the text its uniqueness.

In addition, it is important to consider that folk tales may have different variants depending on the region or ethnic group. The translator should be able to choose the best variant, taking into account the specifics of the target audience.

Thus, the peculiarities of translating folk tales include the difficulties in conveying folklore heritage, preserving cultural characteristics, and ensuring maximum adaptation for the target audience. This requires a translator's deep understanding and sense of creativity to successfully preserve the spirit and uniqueness of fairy tale works.

2 Problems of translating Russian folk tales

2.1 The works of A. Milne

English writer Alan Alexander Milne (Alan Alexander Milne) was born on January 18, 1882 in London. His father was headmaster at Henley House, a private school where Milne received his primary education. Milne graduated from Westminster School in London and Trinity College, Cambridge University, where he studied mathematics. While at college, he edited the student magazine Granta.

From 1906 to 1914 he was assistant publisher of Punch magazine. During the First World War he served in the British Army. In 1905 Milne published his first book entitled Lovers in London, which critics considered very unsuccessful.

In 1917 he published the fairy tale Once upon a Time, and in 1921 he published the comedy play Mr. Pim Passed By, which became one of the most popular of the author's dramatic works. In the 1920s the play was produced in Manchester, London and New York.

In 1922, Milne's only detective novel, The Red House Mystery, was published. In 1920, Alan Milne and his wife Dorothy had a son, Christopher Robin. From the stories and poems that Alan composed for his child, in 1924 was born a book of nursery rhymes "When We Were Very Young" (When We Were Very Young), which three years later had a sequel "Now We Are Six" (Now We Are Six). In When We Were Very Young, a poem about Teddy Bear appears for the first time. Both editions were illustrated by Ernest Howard Shepherd, the artist who drew the famous image of Winnie the Pooh. Some of the poems were later set to music.

The writer became world famous for his children's books about Winnie the Pooh Bear, which became one of the best-selling literary works. The first book about Winnie the Pooh went on sale on October 14, 1926. The prototype of the little hero was a black bear named Winnipeg, which Alan Milne and his son Christopher Robin saw in 1924 in the London zoo. Seeing how much his son liked the bear, Milne made it a character in his daily storybooks, and Christopher Robin's favorite toy - a teddy bear given as a first birthday present - was christened Winnie at home. Some of the book's other characters also came out of the Milnes' nursery. Piglet was given by neighbors, Eeyore the tailless donkey, Tigger, Kanga and Little Roo were bought for Christopher by his parents.

The second book about Winnie the Pooh, The House on Pooh's Edge, appeared in 1928.

In 1934 Milne, as a pacifist, published Peace With Honour, a book that called for peace and renunciation of war. The book became a cause for serious controversy.

In the 1930s, Milne wrote the novels Two People (1931) and Four Days' Wonder (1933). In 1939 he wrote his autobiography entitled It's Too Late Now. Milne's last novel, Chloe Marr, was published in 1946.

In 1952, the writer suffered a stroke. On January 31, 1956, Alan Alexander Milne died at his home in Harfield, Sussex.

The work of Alan Alexander Milne, British writer and playwright, has left an indelible mark on literary and children's culture. Published in 1926, "Winnie the Pooh" became a real bestseller and an undoubted masterpiece of children's literature. The book about the adventures of Winnie-the-Pooh Bear and his friends in the Haystack attracted the attention of readers of all ages with its warm humor and philosophical undertones.

Milne was able to create a unique world where children and adults can enjoy the simplicity of the plot and wise thoughts embedded in each line. He easily transports readers to a magical realm where friendship, kindness and imagination become the main values.

Milne's most famous work is "Winnie the Pooh". This book tells about the adventures of the boy Christopher Robin and his toys, which come to life and together with him go on exciting journeys. The main character of the book is Winnie-the-Pooh - a bear cub, who is always ready to help his friends and find a way out of any situation. The book is filled with humor, kindness and wise thoughts that still inspire and delight readers of all ages [6].

Milne's second famous work is The House on Pooh's Edge. In this book, the adventures of Winnie the Pooh and his friends continue. They build a house on Pooh's Edge and together they battle various hardships and problems. The book is also filled with humor and wise thoughts that help the heroes overcome all the difficulties and enjoy the simple joys of life.

Milne's third famous work is Christopher Robin and Winnie the Pooh. This book tells the story of the friendship between the boy Christopher Robin and Winnie the Pooh. They go on exciting adventures together and find joy in the simple moments of life. The book teaches children the value of friendship, imagination, and joy in the simple pleasures of life.

This is only a small part of Alan Alexander Milne's works, which have become true masterpieces of children's literature. His books still enjoy great popularity and leave a bright trace in the hearts of readers.

A.A. Milne's work is an integral part of the literary heritage that has enriched the world culture. His works remain relevant, delighting readers of different generations and reminding about the importance of kindness, understanding and magic inherent in every childhood [7].

The main theme of Milne's work is childhood and imagination. He was able to create vivid and memorable characters that became icons of children's literature. His works often feature adventure, play, and friendship, which makes them appealing to young readers.

Alan Alexander Milne's work has left a huge impact on literature and culture. His books have become classics of children's literature and are still read and loved by children and adults. They teach children important values such as friendship, imagination, and the joy of the simple pleasures of life.

In the various translations of Winnie-the-Pooh in Russian, we can see that the translators sought to preserve the character and uniqueness of each character, as well as the peculiarities of Milne's style. For example, the image of Tigger may be described differently in different translations, reflecting one or another approach to conveying his spontaneity and vigorous imagination.

One of the interesting features of the analysis is the rendering of the wordplay and jokes that characterize the original. Milne used language quips and word polysemy to create a unique humor. Translators face the challenge of retaining these elements while striving to make the text accessible to Russian-speaking children.

Also, an important task in translating the fairy tale is to preserve the atmosphere and philosophy of the original. A.A. Milne's Winnie-the-Pooh is not only an entertaining work for children, but also a clever irony on the adult world. Translators face the challenge of conveying these subtexts in Russian.

2.2 Comparative comparative analysis of translations of A. Milne's fairy tale "Winnie the Pooh"

For 30 years there has been the only translation of Winnie-the-Pooh, it was performed by Boris Zakhoder. The first version of Winnie-the-Pooh in Russian appeared in 1960, accompanied by charming, naive drawings by the beautiful artist Alice Poret. Тогда книга называлась Вини-Пух и все остальные (Винни-Пух и все остальные), а нынешнее название - Винни-Пух и Все-Все-Все (Винни-Пух и Все-Все-Все) появилось позже.

Boris Zakhoder's creativity was considered unique. His name was mentioned on the cover of the book. Subsequent editions mentioned Boris Zakhoder as the translator, and in other editions some authors found it correct not to mention Zakhoder's participation in the creation of this book at all. Zakhoder's version was long published without the two chapters/stories that are present in Milne's original; they were first translated and included in the 1990 book Winnie the Pooh and More (Winnie the Pooh and Others). However, the full version of Zakhoder's translation is still little known. The 1990s was the time when a new Russian translation of Winnie-the-Pooh was created. Zakhoder's translation was no longer the only one. The most famous alternative version was Victor Weber's translation. In his version, Weber kept the dedication and the division into two parts (part 1, part 2), all twenty chapters were fully translated [8,p. 12].

Vadim Rudnev and Tatiana Mikhailova's translation of Winnie the Pooh. "The House in Bear Corner" ("Winnie the Pooh. The House in Bear Corner") was published first as part of Rudnev's book "Winnie the Pooh and the Philosophy of Ordinary Language" and later had several separate editions. The chapter titles and part of the text are in the style of William Faulkner; and the poems and dialogues are based on Russian and Soviet mass poetry [9,p. 55].

Next, we will look in detail at the linguistic and literary features of the translations mentioned above. The first aspect to be considered is the translation of proper names.

In English, the name Winnie the Pooh consists of three components, the connecting element of which is the indefinite article. Between the name Winnie and the nickname Pooh there is an indefinite article. It is known that in English the h sound in the word "Pooh" is not pronounced, because this name rhymes with the words who or do.

However, Boris Zakhoder's version of Pooh is perfectly in line with Russian literary tradition and language. In Russian, pooh is also used because it speaks of the fluffiness and fuzziness of the main character. However, in Boris Zakhoder's book there is another explanation for this: If a fly landed on his nose, he had to blow it off: Puhhh! Pooh! And maybe that's when he was called Pooh.

In Boris Zakhoder's version, Pooh's name is spelled, as in the original, with a hyphen, Winnie-the-Pooh. In the 1990s, under the influence of Walt Disney cartoons, where Winnie the Pooh is spelled without a hyphen, a new version of Winnie the Pooh began to spread.

Another problem of translation is the transfer of national and cultural peculiarities of the original. The translator must retain in the text the idea that the author intends the reader to perceive. As mentioned above, when it comes to texts for children, they should be filled with emotion and brightness to attract the attention of young readers. For this purpose, the translator in the text under study uses various methods such as using simple words, concretization, adding details and other changes. In this example below, the translator has used contextual concretization to convey the meaning.

**Example**

**Example 1. Winnie the Pooh's monologue**

I wish you would bring it out here, and walk up and down with it, and look up at me every now and then, and say "Tut-tut", it looks like rain.

Then I ask you to bring it here and walk back and forth with it, and look at me all the time and say: "Tz-tz-tz-tz, it looks like rain!"

Changing the translation of "look up" and "say" to "look up" and "say" respectively resulted in a narrower and more specific interpretation. The translator chose words that carry a more specific meaning different from the original, which adds a touch of fairy tale to the text.

Another problem of translation is the transfer of national and cultural peculiarities of the original. The translator must retain in the text the idea that the author intended the reader to perceive. Here are some examples:

- He jumped twenty feet on a nearby branch... - sliding ten feet down the branch.(Rudnev); Flying a good three feet down (Zakhoder); He was thrown off a branch growing twenty feet below (Weber);

Thus, in the analyzed translations Rudnev and Weber retain the English system of measurement (feet, acres), and, as we can see from the examples, Rudnev does not give an exact translation of the volume of feet. Zakhoder uses meters, but does not stick to the exact translation of feet into meters [10,p. 71].

There are many unique phrases and expressions in Russian fairy tales, such as "beyond tridevyatel'nye zemlya", "v zhizilya-byli", "v v puti-dorozhka", "krasno sun" and many others. Below is an example of another word that is often used in fairy tale stories.

**Example**

**Example 2. Piglet's monologue**

"If only," he thought, as he looked out of the window, "I had been in Pooh's house, or Christopher Robin's house, or Rabbit's house when it began to rain, then I should have had company all this time, instead of being here all alone, with nothing to do except wonder when it will stop."

"If," thought Piglet, looking out of the window, "I had been visiting Pooh, or Christopher Robin, or at least Rabbit, when it started to rain, I would have had fun all the time. Now I'm sitting here all alone and wondering when it's going to stop!"

With the help of concretization in this case the phrase all alone was translated as all alone. Piglet was at home completely surrounded by water and could not reach his friends, so to emphasize how the character felt, that he was very lonely, this word was used and chosen.

In the following example, the translator decided to use concretization to add emotionality to the text:

**Example**

**Example 3. Winnie the Pooh's words**

- Oh, help! - said Pooh, as he dropped ten feet on the branch below him.

- Mama!" Pooh shouted, flying a good three meters down and almost hitting a thick branch with his nose.

In this example, specificity was used in translating "Oh, help" as "Mom" and "Said" as "Shouted", which was translated in such a way to influence the reader. Thus by translating this fragment the translator conveys not only the image of the hero, but also the situation in which the hero finds himself. In order to convey the hero's emotions more accurately, a typical Russian expression was chosen, which will be close and understandable to the reader.

By choosing the more emotional word "Screamed" instead of the neutral word "Said", the translator creates an atmosphere of fear and confusion and more accurately conveys the image of a bear cub in need of protection.

In the example below, the translator has used several lexical transformations - addition, omission and generalization.

**Example**

**Example 4.**

- Of course, it was rather," he admitted, as he slithered very quickly through the next six branches.

- It all comes, I suppose," he decided, as he said good-bye to the last branch, spun round three times, and flew gracefully into a gorse-bush, "it all comes of liking honey so much. Oh, help!

- And it's because," he finally confessed as he did three more somersaults, wished the lowest branches well, and landed smoothly in a thorny thorn bush, "it's because I like honey too much! Mom!

As you can see, "A gorse-bush" has been translated as, "A thorny thorny thorn bush", a generalization has been used in this sentence. The choice of the name thorn bush was chosen because a younger reader may not know what is special about this bush.

"When he tumbled three more times, wished the lowest branches well and landed smoothly" in this case the translator has translated this sentence using the technique of addition. In this way, the addition allows the reader to imagine how the bear felt when he fell.

**Example**

**Example 5.**

Chapter Two. In which Pooh goes visiting and gets into a tight place.

Chapter two. In which Winnie the Pooh went to visit and found himself in a desperate situation.

In this example, "a tight place" has been translated as a stalemate, a concretization has been used. In this case, the stalemate characterizes the whole situation as not only a tight place, but also a place in which the protagonist is physically stuck.

In order for a translation to touch the reader's feelings and at the same time remain a copyrighted work, the translator must understand the author's concept. In our opinion, Weber and Rudnev managed to solve the problem by following the principle of literal translation or simply omitting some points. But Boris Zakhoder always uses the necessary and most applicable variants. For a clearer description, let us give a few examples:

**Example**

**Example**

- Pooh pushed and pushed and pushed through the hole. - Winnie the Pooh began to crawl, and push, and push, and push, and push into the narrow hole.(Weber). So Pooh pushed through, and pushed through, and pushed through, and pushed through the Burrow and finally ended up inside (Rudnev). He squeezed in, and squeezed in, and squeezed in, and finally found himself there (Zakhoder) [11,p. 45].

These examples show the choice of vocabulary by different translators, but the differences within the author's text are either absent or very small. This is due to the fact that the translators tried to convey the original text by means of the Russian language.

Another specific feature of all translations is the presence or absence of diminutive and affectionate suffixes. Zakhoder and Weber use them very often, making the text very kind and sweet.

Even Winnie the Pooh is characterized differently. Here are Winnie's traits: a bear with a small brain; he has no brains; mush in his head; a silly bear; a silly poor bear; sawdust in his head (Zakhoder); a bear with a weak mind; a silly bear; quite silly (Weber); a silly old bear; a bear without brains; a bear of very moderate mental abilities; a bear with a low intellectual quotient (Rudnev).

As we can see, in this case Zakhoder and Weber use diminutive and affectionate suffixes and create the image of a good-natured bear and a warm atmosphere of the fairy tale. In Rudnev's version we can observe the exact opposite picture "a silly old bear with no brains" that does not arouse sympathy.

The tale also contains many poems and puns in the form of notes and essays. They should be analyzed separately. Alan Milne called them little songs. In Boris Zakhoder's version, they become shrieks, sopelkas, shumelkas, and puffs. Weber translates them as songs, and in Rudnev's version they are called hums, purrs.

What is important is the quality of the vocabulary used by the translators and the style in which the songs are written. Both Boris Zakhoder and Victor Weber use simple vocabulary in their translations, it is not complicated by "adult" words, and diminutive and affectionate suffixes are used in their translations. Zakhoder's songs resemble nursery rhymes, Weber's resemble uncomplicated children's songs with repetitive phrases. Quite the opposite is observed in Rudnev's translation. He uses a more complex vocabulary, and diminutive suffixes are absent.

As we can see, Rudnev's translation has a specific feature - the lack of translation of many lexical units, a peculiarity of which is omission. In addition to wordplay and proper names, he also fails to translate sound-sounding words like boom-boom, crackle and some lines in the songs tiddly-tiddly, rum-tum-tum-tum-tiddly-um. The translator himself states that he did this for a certain effect because he was trying to remind the reader that this is a foreign language and environment, whereas the translation was intended for an adult reader (Rudnev 26). The translator does not keep the fairy tale atmosphere, he is very realistic and so is his language. Here are some examples of lexical units used by the translator: silly old bear; bear, has no brains at all; old gray donkey Yi-Yo, spreading his front hooves, stood in a thistle-covered nook; damn; the back of his head; licked the wear and tear in cold blood; speaks in a grave voice; said in a terrible whisper.

In our opinion, Boris Zakhoder's translation is the best, despite the fact that his translation is a form of retelling, as if he could understand the characters of the fairy tale, the animals.

Weber's translation is more neutral; it just mirrors the English text. However, the translator uses the diminutive suffixes silly bear / bear cub, piglet, weak minded, song, and the non-literal words mutter, shout, and that's settled. At the same time it retains the lightness, joy and magic of the forest: centennial forest, cherished hole, nice and pleasant.

Having analyzed three types of translations of Winnie-the-Pooh into Russian, we come to the conclusion that the translator's personality influences the nature of his work. Vadim Rudnev's and Victor Weber's translations are a kind of philosophy for adults, while Boris Zakhoder managed to preserve the magic of Milne's story. British children's books are often recommended to adults and children alike, and as such, they can help bridge the constant generation gap and provide understanding, not to mention the pure joy they bring.

The study of linguistic peculiarities in the Russian and American adaptation of the cartoon "Winnie the Pooh" allows to reveal some differences in translation and adaptation of cartoon content for different cultural and linguistic environments.

1. Translation and adaptation of dialogues.

Russian version: when translating the dialogs of the cartoon into Russian, translators must take into account the peculiarities of Russian speech and culture. The Russian version often uses expressions close in meaning, preserved in the spirit of the original. Attention is also paid to the preservation of humor, understandable to Russian viewers.

American version: dialogues in the American version undergo adaptation to American culture and standards. This may include changing jokes, introducing American cultural references and using typical American English expressions.

2. Preserving and adapting character names.

Russian version: characters of the cartoon in the Russian version may keep their original names, but sometimes their names are adapted for better perception by Russian viewers. For example, the name Winnie the Pooh can be transcribed as Winnie the Pooh.

American version: in the American version, the names of the characters remain original. This can be an important element in maintaining authenticity and bringing the original characters to the screen.

3. localization of jokes and cultural references.

Russian version: translators face the challenge of successfully localizing humor and cultural references. Some jokes may be adapted to the Russian context in order to maintain the comic effect.

American version: in the American version, characters may use jokes appropriate to American culture and make references to events more understandable to American viewers.

4. use of dialects and slang.

Russian version: the Russian version may use regional words and expressions to make the dialogs closer to the heart of Russian viewers.

American version: the American version may include the use of local dialects and slang, making the language more accessible and understandable to an American audience.

Thus, when analyzing the linguistic peculiarities in the Russian and American adaptation of the cartoon "Winnie the Pooh", we can see that translators and adaptors actively take into account cultural and linguistic nuances, seeking to preserve the atmosphere and original spirit of the cartoon for the target audience.

To improve the quality of folk tales translation, it is recommended to take into account a number of key aspects that can significantly affect the accuracy, stylistic consistency and preservation of the cultural characteristics of the original. Here are some recommendations:

1. Deep understanding of cultural contexts. The translator must have a deep understanding of both the linguistic and cultural characteristics of the source and target languages. Knowledge of the cultural traditions, customs, and unique traits of the people from whom the tale is taken will help convey the meaning and atmosphere more accurately.

2. Preserving structure and style. It is important to preserve not only the semantic content of the tale, but also its structure and style. Take into account the specifics of folk speech, the use of folklore elements and traditions. This will help to preserve the authenticity of the text.

3. Transmission of emotional coloring. Folk tales are often rich in emotional nuances. The translator must pay attention to conveying emotions, feelings and moods in order to maintain the atmosphere and the reader's engagement.

4. use of terminology and vocabulary. When translating, observe the correct use of terminology specific to the folktale. Maintain lexical richness without losing clarity and comprehensibility.

5. Adaptation to the target audience. Translate with the target audience in mind. If the story is for children, adapt the language so that it is understandable and appealing to young readers. If for adults, retain the depth of meaning and allegories.

6. Feedback and revision. After the translation is completed, it is recommended to provide feedback to native speakers of the original language or experts in the field of folklore. This will help to identify possible inaccuracies and improve the quality of the translation.

7. Observance of morphological structure. Special attention should be paid to preserving the morphological structure of the original. This includes preserving the form of sentences, syntactic structure, and grammatical features.

8. Avoiding literalism. A literal translation may not always convey meaning and nuance. Use free translation to maintain authenticity while avoiding literal copying.

9. Harmonizing the translation with the source text. Once the translation is completed, it is recommended to compare it with the source text to ensure consistency and accuracy of meaning.

10. Research on similar folktales. Researching similar translations can provide useful ideas and strategies for successfully translating folktales.

A general recommendation is for the translator to approach the task with creativity, maintaining a balance between being faithful to the original and adapting the text for the target audience.

Conclusion

In conclusion, it can be noted that the analysis of the translation of English fairy tales into Russian has revealed a number of interesting features and difficulties. Translators have to face the necessity of preserving the authenticity of the original, adapting the text to the Russian cultural environment and conveying the spirit of fairy tale stories.

One of the main difficulties is to preserve and convey the multi-layered nature of fairy tale imagery and wordplay. This requires the translator to have a deep understanding of the cultural, historical and literary contexts of both languages. Also important is the preservation of metaphors and symbolism, which may have different perceptions in different linguistic and cultural domains.

A key outcome of the analysis is the realization that successful translation of fairy tales is a balance between faithfulness to the original and adaptation of the text for the target audience. The translator must take into account the linguistic, cultural and structural features of both languages in order to achieve maximum effectiveness in preserving the artistic and semantic aspects of the original.

Thus, the analysis of the translation of English fairy tales into Russian emphasizes the importance of professionalism and creativity of the translator, as well as the need for constant interaction between linguistic and cultural contexts for the successful exchange of literary heritage.

Based on the analysis of the translation of English fairy tales into Russian, we can identify several recommendations for translators aimed at improving the quality of translation and more accurate reproduction of the artistic and semantic aspects of the original:

A deep understanding of cultural and literary contexts. Translators should have a good knowledge of the cultural characteristics and traditions of both languages, as well as be familiar with literary trends. This will help them to convey the cultural connotations of the tales more accurately.

Preserving structure and rhythm. It is important to preserve the structure and rhythm of fairy tales, as these can play a key role in their reception. Translators should pay attention to the selection of words and phrases in order to preserve the melody and artistry of the text.

Adaptation of fairy tale images. Translators may find it difficult to convey specific fairy tale images and creatures. It is important to adapt them so that they sound natural and understandable in the Russian context.

Preservation of metaphors and symbolism. Metaphors and symbolism often serve as important elements in fairy tales. Translators should strive to preserve their original meaning so as not to lose the depth and meaning of the story.

Creativity. Translators can use creative methods to convey wordplay, humor, and storytelling atmosphere. It is important to preserve not only the meaning but also the artistic elements of the original.

Collaboration with native speakers. Working closely with native speakers familiar with both cultures can greatly improve the quality of translation. Feedback and consultation with experts in the field of fairy tale translation can be helpful.

Implementing these recommendations in the practice of translators will help to preserve the authenticity of fairy tale texts, adapting them for Russian-speaking audiences and giving the translation a new, but culturally consistent, character.

List of references used:

1. Connell, Eithne. "Translating for Children. Translating children's literature,
2. Clevedon: Issues in Multilingualism, 2006, pp. 15-24.
3. Hunt, Peter. Criticism, theory and children's literature. Cambridge: Blackwell Inc, 1991.
4. ---. An introduction to children's literature. Oxford: Oxford University Press, 1994. Lathi, Gillian. "The Translator Revealed: didacticism, cultural mediation, and children's readers' views in translators' prefaces." Children's literature in translation: issues and strategies. Manchester: St. Jerome Publishing, 2006, pp. 1-18.
5. Klingberg, Goethe. Studies in the translation of children's books. Stockholm: Almqvist and Wiksell, 1998, pp. 84-89.
6. Milne, AlanAlexander . Winnie the Pooh. <http://lib.ru/MILN/pooh.txt\_with-big-картинки.html>
7. Oittinen, Rita. I am I am different: On the dialogic of translation for children. Tampere: University of Tampere, 1993.
8. Stolt, Benjamin. "How Emile becomes Michel: on the ped translation of children's books." Translating Children's Literature: A Reader. Clevedon: Issues in Multilingualism, 2006, pp. 128-145.
9. Zakhoder, Boris. Izbrannoe: poems, fairy tales, translations, retellings. Moscow: Astrel, 2006.
10. Meletinsky, Yegor. The Hero of the Magic Fairy Tale. St. Petersburg: Academy of Cultural Research, 2005.
11. Rudnev, Vadim. Mikhailova, Tatiana. Vini-Pukh i philosophiya obusdennogo linguistica [Pooh and the philosophy of ordinary language]. Moscow: Agraf, 2000.

12.Karaichentseva S.A. 2004. Book Studies: Literary and Artistic and Children's Books. Editions on philology and art. Textbook for universities. - URL: <http://www.hi-edu.ru/e-books/xbook738/01/part-004.htm#i447> (date of reference: 20.11.2016).

13.Kapkova S. Yu. Translation of personal names and realities in J. Rowling's "Harry Potter and the Chamber of Secrets" // Linguistics and Intercultural Communication. - Voronezh, 2004.

14.Kapkova S. Yu. Translation of realities and nicknames (on the material of the cycle of stories "Horrid Henry" by F. Simon) // Modern linguistic and methodological-didactic research. - Voronezh, 2011.

15.Kapkova S. Yu. Analysis of lexical features of translation of R. Dahl's works for children // Philological Sciences. Issues of theory and practice. - Tambov, 2015.

16.Komissarov V. N. Modern Translation Studies. - M.: ETS, 2001.

17. Komarov Z. I. Methodology, method, methodology and technology of science

Studies in Linguistics, 3rd ed. - M.: Flinta, 2014.

18.Milne A. Winnie-The-Pooh and All the Things. - M.: Puffin Books, 2005.

19. Milne A., Zakhoder B. Winnie the Pooh and everything. - M.: Malysh, 2015.