



CREATING MENTAL WORLDS: COGNITIVE TRANSFER AND
IMAGINATION IN TRANSLATING CHILDREN'S CLASSICS

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Annotation. *This paper explores the cognitive processes involved in translating children's literature, focusing on the role of the translator as a cognitive architect. The study emphasizes the comprehension and transfer stages, in which the translator builds a mental model of the source text and maps into the target language. The examples from Alexander Volkov's The Wizard of the Emerald City and Mark Twain's Adventures of huckleberry Finn, this research demonstrates how cognitive frames and scripts help readers to visualize the story.*

Аннотация. *В данной статье рассматриваются когнитивные процессы, задействованные при переводе детской литературы, с акцентом на роль переводчика как когнитивного архитектора. Исследование выделяет этапы понимания и передачи на которых переводчик строит мысленную модель исходного текста и переносит ее в целевой язык. На примерах произведений Александра Волкова Волшебник Изумрудного Города и Марка Твена приключения Гекльберри Финна показываются как когнитивные фреймы и сценарии помогают детям визуализировать сюжет.*

Annotatsiya. *Ushbu maqolada bolalar adabiyotini tarjima qilish jarayonida ishtirok etadigan kognitiv jarayonlar o'rganiladi va tarjimonning kognitiv memor sifatidagi roli ta'kidlanadi. Tadqiqotda tushunish va o'tkazish bosqichlariga e'tibor qaratilgan, unda tarjimon matnni kerakli tilga ko'chiradi. Aleksandr V olkovning Izumrud shahrining sehgari va Mark*



Tvenning Hakklberri Finn sarguzashtlari misollari orqali kognitiv freymalar va skriptlar yordamida bolalar hikoyani tasavvur qilishini ko`rsatadi.

Key words: *cognitive stylistics, children`s literature, mental model, comprehension stage, transfer stage, imagination, frames and scripts.*

Ключевые слова: *когнитивные стилистики, детская литература, мысленная модель, этап понимания, этап передачи, воображение, фреймы и сценарии.*

**Kalit so`zlar:** *kognitiv stlistika, bolalr adabiyoti, aqliy model, tushunish bosqichi, ko`cherish bosqichi, tasavvur, freymalar va skriptlar.*

Introduction.

Translation is recognized as one of the most complex cognitive processes in human history, which is often described as an event that arose during the evolution of the cosmos. [1] It is not only substitution of lexical units from one language into another language, but also a process that involves interpreting complicated language and reconstructing its underlying meaning [2].

While translating children`s literature, the translator becomes not just a person who understands two languages, but a «cognitive architect». Their aim is to create and preserve the world which is given in the book with the help of children`s imagination. As a result, children could illustrate all the moments in their own brain.

Translator is the person who will shape the reader`s perception from one nation to another, that means they have to produce translated text which is easy to understand. As cognitive stylistics suggests, style is not just a choice of words but a way of thinking. When a child is engaging with the translated text they are not only reading or listening; they are constructing and imagining based on their own knowledge and experience. This is the reason why the translator must provide the correct «cognitive cues» to help children visualize



the story properly. Therefore, this research focuses on the «Transfer stage», where meanings are mapped from the source language to target language [3].

Comprehension Stage

The first stage of the translation is comprehension, where the translator constructs a mental model of the source text, images it and then preserves it to the target language. This is a model which represents really coherent cognitive image of the story or narrative with its characters, events, settings, occasions, special details and plot structure [4]. That means, before translating, the translator must first read understand and see the story in their own mind. According to cognitive stylistics, a text explains and guides our brain in creating virtual reality it is like when you read the text and imagine what is happening right now. And the translator must internalize in order to reproduce it faithfully in another language. [5]

As children heavily rely on imagination and deep interpretation, this stage becomes vital, that is why translator`s own understanding directly influences how vividly the story will be perceived. As key factors Frames and Scripts play big role:

Frames are stable mental structures that represent general knowledge which is stored in the memory. It means while we read the story they allow us quickly recognize familiar situations.

For example, the character of Totoshka in the Wizard of the Emerald City is a great symbol of loyalty and friendship. As in most cultures by this way children taught that dog is your friend and in this book dog is written as one of the main friends who made a journey with Ellie.

Scripts are the opposite to the frames as they are dynamic sequences of events. They help structure how a narrative unfolds, changes over time. As every narrative type of text tells what happens next. For example, in the Adventures of Huckleberry Finn, the most interesting moments when children try to understand the games and jokes which are written by the author with the





help of Huck and Tom Sawyer especially in the beginning when they made pranks on Jim because he is a slave.

Transfer stage

The Transfer Stage is the process where the mental model created in the comprehension stage is mapped from the source language to the target language. At this stage translator does not just replace word is about moving the story from one to another by transferring the mental world of the story so that children in another culture can experience it just as the original readers would.

In children`s literature, this stage is especially delicate because cultural elements, everyday objects, and even games or food may be unfamiliar to the target reader. Here the translator`s task is not just replacing words with their equivalents in another language it is about moving the mental world of the story into a new language and culture so that children in the target audience can experience it vividly.

In Volkov`s The Wizard of the Emerald City, This task is especially complex because of the magical elements, fantasy characteristics, and unique adventures that may be unfamiliar to children in another culture.

For example, when Ellie finally sees the Emerald City, the translator must capture both the visual space and the atmosphere with expanding the narrative and describing it fully not just translating literal word-for-word.

Another example, is when it comes to describe different characters through the story like Scarecrow, Tin Woodman, and the Lion – the translator must convey their personalities, emotions, and quirks clearly. Especially, when children read the story they have to feel the interpretation properly with imagination here it is clear that lion is not that brave and the Woodman is without heart these events are described that emotionally son children may feel these moments with wonder and empathy.

Conclusion.





The translation of children`s literature is really complex cognitive activity that goes far beyond the mere substitution of words. The two comprehension and transfer stages which will be preserved by translator helps young readers to understand and to visualize the story and the characters.

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