



The Meanings of Prefix “Over”

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Abstract

The morphological rules governing word formation in the English language are dynamic and continuously evolving. As linguistic conventions adapt, prefixes periodically gain or lose productivity, reflecting broader shifts in lexicon development. This paper provides an empirical examination of the polysemous nature and functional productivity of the prefix *over-* in English. While traditionally defined by its core sense of excess or degree (*'too much'* or *'excessive'*), *over-* exhibits a diverse semantic range, encoding spatial, temporal, and evaluative dimensions across various word classes. By analyzing both historical formations dating back to the sixteenth century and contemporary neologisms, this study traces the evolutionary trajectories of *over-* prefixation. Ultimately, the research illustrates how the enduring productivity of *over-* continues to enrich the English vocabulary and shape modern lexical innovation.

Keywords: prefix *over-*, meaning, English, word formation.

Introduction

According to Plag (2002: 123), prefixes in English can be classified semantically into four groups. In the first group are the prefixes that quantify over their base and have the following meanings:

'one' (*uni-*, *unilateral*), 'two' (*bi-/di-*, *bilateral*, *ditransitive*), 'many' (*multi-/poly-*, *multi-purpose*, *polyclinic*), 'half' (*semi-*, *semi-detached*), 'all' (*omni-*, *omnipotent*), 'small' (*micro-*, *microwave*), 'large' (*macro-*, *macroeconomics*), 'to excess' (*hyper-/over-*, *hyperactive*, *overestimate*), 'not sufficiently' (*undernourish*).

In the second group are numerous locative prefixes such as:

'circum'around' (*circumscribe*), counter'against' (*counterbalance*), endo'internal' (*endocentric*), epi, 'on, over' (*epiglottis*),

inter'between' (*intergalactic*), intra'inside' (*intravenous*), para-'along with' (*paramedic*), retro'back' (*retrospection*), trans-'across' (*transcontinental*).

In the third group there are temporal prefixes expressing notions like 'before' (*ante-*, *pre* and *fore-*, as in *antechamber*, *premedical*, *forefather*), 'after' (*post-*, *poststructuralism*), or 'new' (*neo-*, *neoclassical*).

A fourth group consists of prefixes expressing negation (*a(n)-*, *de-*, *dis-*, *in-*, *non-*, *un-*).

Numerous prefixes do not fit into any of the aforementioned groups, however, and express diverse notions, such as 'wrong, evil' (*mal-*, *malfunction*), 'badly, wrongly' (*mis-*, *misinterpret*), 'false, deceptive' (*pseudo-*, *pseudo-intellectuals*), 'together, jointly' (*co-*, *coeducation*), 'in place of' (*vice-*, *vice-captain*) etc.

The large majority of prefixes do not change the syntactic category of their base words. Moreover, they can be attached to more than one kind of syntactic category (verb, adjective, or noun) and do not influence the stress placement of their bases.

On prefix over-

There are three master patterns of word formation in English: affixation, conversion and compounding. In the process of affixation, prefixes and suffixes are added to the bases to form a new word. They may change syntactic category of the base form. Conversion allows transformation of one category into another without changing the base form while compounding allows adding one word to another to form a new word. Even though the word formation relies on certain rules, the rules themselves may be subject to change. Some affixes may become more productive, and some may lose their productivity. For example, old English affix *-th* is no longer used in formation of new words, but it is kept in nouns such as *warmth*, *width*, etc.

Apart from Latin and Greek prefixes, English uses German prefixes to create new words. The most productive German prefixes are *in-*, *out-*, *up-*, *down-*, *under-*, and *over-*. One of the characteristics of these prefixes in standard English is their mutual exclusiveness. But it would be wrong to say they are always mutually exclusive. The exception to the rule is found in spoken English. For example, if we imagine a person who is supposed to be overdressed but does not reach that degree of overdress, we might describe that person as *underoverdressed* (Lehrer 144). According to the same author, if one wants to emphasise the meaning of these German prefixes, they can double the prefix and make a word like *overoverachiever*.

Even though the original meaning of German prefixes is local, they can have other meanings too. Our intention here is to show all possible meanings of prefix *over-*.

Prefix *over-* appears in old English. Back then it was used in a combination with verbs as in *oferclimban*, with nouns *oferslop*, with adjectives *oferceald*. At the time, it appeared in the form of *ofer-*, but also in the form of *ouer* as in *ouerbide* (survive), commonly in the verb formation.

The majority of old English forms disappeared in the Middle Ages, and the forms with prefix *over-* we use today appeared after 1550 (Brenda 2014: 70). Yet, in that period there were still words formed with prefix *ouer-*: *ouerfilm*, *ouerfine*, *overfloate*.

Prefix *over-* has always been used for formation of new verbs in English, the verbs Biber (Biber et al 2007: 403) claims are rare. Consulting *The Oxford Dictionary* he gives the examples of verbs derivationally formed by prefix *over-*, and divides them into:

the ones that appeared before 1650: *overeat*, *overfeed*, *overpay*, *overshoot*, *overstay*, *overstrain*, *overtax*, *overweigh*, the ones that appeared after 1920: *overextend*, *overgraze*, *overprotect*, *overprovide*.

Certain words with prefix *over-* were introduced in English by eminent English theologians and writers. For example, J. Wycliffe (1320-1384), famous British theologian and reformer, translating the Bible, brought into English the following words: *overabound*, *overcarry*, *overcover*, *overgive*.

J. Milton (1608-1674), one of the most important English writers used the following *over-* words in English: *overarch*, *overripe*, *overstudy*. He made the verb *overbody* (to give too much body to someone) from the noun *overbody*, and the adjective *overawful* (too full of awe toward someone) from the verb *overawe*.

W. Shakespeare (1564-1616) enriched the English language adding the following *over-* words to it: *overblow*, *overcool*, *overcount*, *overcredulous*, *overeye*, *overglance*, *overhang*, *overhold*, *overpost*, *overred*, *oversize*, *oversnow*. Like Milton, Shakespeare first used the word *overearnest* (although the word was first introduced by Sidney in *Arcadia* in the form of adverb), the word *overcharged* (from verb *overcharge*) and many other.

Quirk (1985:1542) classifies prefix *over-* under prefixes of degree and size claiming that his primary meaning is 'excessive'. When it means 'too much', *over-* freely combines with verbs and adjectives as in: *overeat*, *oversimplify*, *overconfident*, *overdressed*. In his second-common meaning 'from above' it is usually added to verbs: *overflow*, *overshadow*, etc.

In a great number of examples analysed for the purpose of this study prefix *over-* meant 'too much' and it was combined with verbs (1) and (2), nouns (3) and (4), adjectives (5), adverbs (6) and numbers (7):

1. Like olive oil, though, rapeseed oil needs to be used with care as its unique flavour can **overpower** a dish or dressing.

2. The FDA's decision came on the heels of the discovery that American women were routinely **overdosing** on Ambien.
3. Pennycook is trying to turnaround the Co-op which lost £2.5bn in 2013 after the problems in the bank and an **overexpansion** of its supermarket arm.
4. "Reluctant governments should realise that **overemphasising** the 'pull effect' is not only factually incorrect but also morally indefensible," said the Centre for European Reform thinktank on Thursday.
5. Without this, patients will continue to turn up at A&E in desperation, and will place more pressure on an already **overstretched** service.
6. Kickstarter-funded adventure Broken Age told two stories in old-school "point and click" style: one about a boy stuck on a spaceship with an **overbearingly** maternal AI, the other featuring a girl about to take part in a ritual called the Maiden's Feast in which she gets fed to a monster.
7. More top-slicing is likely and there is the possibility that Whittingdale will revisit the idea of the BBC paying £500 cost of free TV licences for the **over-75s**.
8. Although the commonest meaning of prefix *over-* is '*excessive*', *there are some other meanings that can be* conveyed with this prefix such as local, temporal, general, meanings of failure, meanings of limit, meanings of power and metaphorical meanings:
9. With Luis Suárez out with a calf strain, Pedro then tried an **overhead** kick but missed the ball and Dani Alves drew a save from Jan Oblak from 30 yards.
10. Soak the beans **overnight** and cook per instructions on packet or click here for the River Cafe recipe. In a large thick-bottomed pan, heat 2 teaspoons of olive oil.
11. While its revenue has grown consistently, peaking at \$75bn in 2013, its **overall** profit has remained flat due to heavy reinvestment of income from mature services into growing areas.
12. Rules that were made to defend the rights of the less wealthy are being **overlooked**.
13. It has transformative properties too: even on an **overcast** day, this gilded beacon casts a warm aura over the entire site.
14. During one very speedy visit to a factory where we were asked to wear blue **overalls**, one minister thought it funny to say: "It would be better if you weren't wearing anything underneath."
15. My clothes are tatty. My face is too spotty and my laugh too loud. I **overhear** friends asking why I put up with it.
16. Calling for a complete **overhaul** of how the project is managed, the report stated: "Proper planning must be in place and managed, which is not the case presently."

17. His comments had stated that, instead of feeling sorry for themselves and dwelling on the segregation and racism they faced in the past, African Americans should work harder to **overcome** their troubled history.
18. The pivotal year, when hip-hop went **overground**, was perhaps 1988, when Yo! MTV Raps aired and beamed it across middle America. Nelson George (old school: “before 1985”), a hip-hop commentator since the genre’s infancy, remembers first hearing the term “in the 1990s when the west-coast scene was happening and there was a sense of eras passing”.
19. Tory sources say the significance lies in the **overlapping** remits of Gove’s new department and that of Theresa May’s home office.
20. Industry experts estimate that around 62% of young adult fiction is bought for **over-18s**.
21. Later in the same month he and his wife, who used to sing his songs delightfully, gave some piano and song recitals in London; while in August he conducted the performance of his **overture** “In Autumn” at the Birmingham Festival.
22. Techno-optimist Kevin Kelly of Wired celebrates the coming of our robot **overlords**, arguing that they will free us to do more fulfilling and higher-value jobs in the future.

The meaning of *over-* from the phrase *overhead kick* (8) is local and means the kick from above someone's head; *over-* in *overnight* (9) has temporal meaning and means during the night, but it can also denote something that happens suddenly; *over-* in *overall profit* (10) means total; *over-* in *overlook* (11) means to miss but in can also mean to have a view of something usually from above; *over-* in *overcast* (12) means dark with clouds; *over-* in *overalls* (13) denotes a piece of clothing worn over other clothes to protect them; *over-* in *overhear* (14) to hear what other people are saying unintentionally, *over-* in *overhaul* (15) means to change to improve; *over-* in *overcome* (16) means to control something that prevents you from achieving something; *go overground* (17) has a metaphorical meaning and means become popular, *over-* in *overlapping* (18) means selective inclusion; *over-* is combined with a number (19) to form a noun which is always in plural and refer to people who are older than the number mentioned; *over-* in *overture* (20) denotes the introduction into a large piece of music; *over-* in *overlord* (21) is combined with a noun to denote someone who has power. Usually *over-* of this type is combined with nouns and verbs to form new verbs. Verbs formed in this way express the idea that someone has power over someone else as in : *overcome*, *overpower*, *override*, *overrule*, *overrun*, *overthrow*, *oversee*, *overturn*, *overwhelm*. Nouns with this power impact are combined with king, lord, ruler: *overking*, *overlord*, *overclass*, *overruler*.

Some words with prefix *over-* have a meaning ‘to go beyond’: *overtake*, *overtime*, *overshoot* while some mean to fail: *overbalance*, *overlook*, *oversight*.

The study we conducted also comprises words with prefix *over-* pertaining to English for specific purposes¹. The great majority of *over*-words in the field of business English means 'excessive' or 'too much' as in: *overcapacity, overleveraged, overproduction, overspent, overload* but the prefix *over-* in some words have other meanings too, for example, word *overheads* used in business English refers to indirect costs (not related to production but to administration).

Words with prefix *over-* combine with nouns and adjectives in medicine. Words formed in this way indicate that the quality exists in immense amounts: *overactive, overdiagnosis, overdose, overexertion, overhydration, overnutrition, oversensitive, overstimulation, overweight*. Here again, some words with prefix *over-* have a meaning that is not that of excess like the word *overbite* which describes a condition in which someone's upper teeth are too far in front of their lower teeth, or the word *over-the-counter* which is usually combined with drugs or remedies (drugs that can be obtained without a prescription).

In the language of law, certain words with prefix *over-* mean to change: *override, overrule, overturn*.

In the language of sport, words with prefix *over-* may have local meaning (*overarm, overhead*), some can have the meaning 'too much' (*over-swing and over-club*) or the meaning do pass or to do better than, after catching up with someone (*overhaul*). The word typical of newspaper reporting is *over-by-over*, which is also found in our corpus.

Prefix *over-* combines more willingly with certain semantic items which are classified in the following table:

Garmen	Power	Feeling	Food	Cover	IT	Colour	Biology
<i>overall</i>	<i>overclass</i>	<i>oversad</i>	<i>overdrink</i>	<i>overlay</i>	<i>overclocking</i>	<i>overgreen</i>	<i>overstorey</i>
<i>overblouse</i>	<i>overking</i>	<i>overconcern</i>	<i>overeaten</i>	<i>overpaint</i>	<i>overscan</i>	<i>overred</i>	<i>overplant</i>
<i>overcoat</i>	<i>overlord</i>	<i>overdear</i>	<i>overcook</i>	<i>overglaze</i>	<i>overtyping</i>	<i>overbright</i>	<i>overseed</i>
<i>overshoe</i>		<i>oversensitive</i>	<i>overdo</i>	<i>overdye</i>		<i>overcolour</i>	<i>overcrop</i>
<i>overshirt</i>		<i>overeager</i>	<i>overegg</i>	<i>overprint</i>			<i>overgrass</i>
<i>overdress</i>		<i>overfussy</i>	<i>overboil</i>	<i>oversite</i>			<i>overharvest</i>

¹ The analysis is based on the texts taken from English vocabulary in use

<i>overga rment</i>			oversup	overwr ap			overculti vation
<i>overcl ad</i>				overgil d			
<i>overkn ee</i>				overveil			

Conclusion

Although linguists (Quirk 1985, Plag 2002) argue that the main meaning of prefix *over-* is 'excess', there are other meanings conveyed with this prefix: temporal, local, metaphorical etc. *Over-* can be freely added to different syntactic categories which makes it a very productive prefix. Almost all possible meanings of the prefix *over-* are illustrated in the previous headings. Yet, there are some other meanings that may be conveyed with this prefix but they are not exemplified here.

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Challenges in Children's Literature Translation: a Theoretical Overview

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Abstract

There is an increasing demand for translation of children's literature nowadays and this demand is accompanied by an increased need for the researchers to study the nature and feature of such a discipline. It is worth mention that the word "children's literature" in English-speaking countries is a broader term covering children, adolescents and sometimes young adults. The present paper aims to highlight some comprehensive theoretical aspects concerning children's literature translation. Special attention is paid to the issues which have generated lots of intense and ongoing debates among theoreticians as to which translation strategies and procedures would be more beneficial to the target language child reader. Before elaborating on such issues, this paper casts some light on the various definitions of children's literature and its characteristics, its status and the role it exerts on the potential readership. Ambivalence of children's literature – the texts being addressed to both children and adults – constitutes one of the biggest challenges for the author and the translator of children's literature alike. Such a phenomenon is investigated in this paper illustrated with some book titles. Another feature which is tackled in this paper is that of asymmetry, which refers to the unequal communication levels between adults and children. Finally, conclusions will be drawn regarding to most popular theoretical trends of children's literature and children's literature translation.

Keywords: children's literature, translation strategies, polisystem theory, scopos theory, ambivalence.

Introduction

There are some reasons behind the assumption that children's literature is a minor and peripheral literary form in many cultures, including Albania. According to Zohar Shavit, this is due to the fact that the emergence and development of children's

literature have followed common patterns across different countries (1996: 27). This condition of inferiority derives from the history and tradition of this body of literature, which is strictly bound to those of childhood, representing a minority group that has historically suffered a status of inferiority and subordination to other groups.

Thus, the main system of literature tends not to attribute a high value to literature for children, which in turn, has resulted in minor literary research. The most evident repercussion of this peripheral status 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' (49).

The great freedom allowed to translators and/or editors, and the high degree of rewriting, abridging, adapting and other kinds of intervention that books for children have undergone, seem to derive from the specific attitude adopted towards the genre in the target context; the more this was considered peripheral, marginalized and of little literary merit, the more freedom seemed to be allowed in translating works for children. Klingberg in his book *Children's Fiction in the Hands of Translators*, states that the extent to which the characteristics of the young readers are taken into consideration can be referred to as degree of adaptation and it should be preserved in translation because the original should not change as far as level of difficulty or interest is concerned. (1986)

Definitions of children's literature

There have been made several attempts on the part of the scholars to provide a unanimously accepted definition of what can be considered children's literature. There are scholars who even go so far as to question the existence of children's literature. As Jack Zipes (2001) puts it, in "Why Children's Literature Does Not Exist," "There has never been a literature conceived by children for children, a literature that belongs to children, and there never will be." Another researcher who raises the question whether there is a need to define children's literature at all is Riita Oittinen arguing that works of literature and whole literary genres acquire different meanings and are redefined again and again. It might therefore, well be that today's adults' literature is tomorrow's children's literature. (1993: 42,43) 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 (2008:8).

The cultural concept of "children" and "childhood" also changes radically with time, place, gender, and perceiver, and so the corpus of texts ("children's literature") is unstable. Childhood two hundred years ago (and consequently the books designed for

it) may seem so remote from current childhood and its texts that a distinction might be made between “historical children’s literature”, or books that were for children, and “contemporary children’s literature,” books that address or relate to recognizable current childhoods (P. Hunt 1996; Flynn 1997).

The body of texts can be seen as a symbiotic movable feast: the book defines its audience, which is children, and that in turn affects how children are generally defined as well as how they actually will be in the future. In this context, the term “children” is increasingly being interpreted as “comparatively inexperienced/unskilled readers.” (Nell & Paul: 2001: 43) Jacqueline Rose, who, in *The Case of Peter Pan* (1984), carefully uses the term “children’s fiction,” suggests that children’s fiction is impossible, not in the sense that it cannot be written, but that it hangs on.... the impossible relation between adult and child....”. Children’s fiction sets up a world in which the adult comes first (author, maker, giver) and the child comes after (reader, product, receiver), but where neither of them enter the space in between. (ibid: 44)

Characteristics of children’s literature

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 Orlati, 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. Quoting Metcalf: “More children’s books than ever before address a dual audience of children and adults, which on the other hand comes with a dual challenge for the translator, who now has to address both audiences in the translated literature” (2003: 323). To preserve multiple levels in the text, the conventional one to be simply realized by the child reader; the other one only understandable to adults, is one of the biggest challenges for translators of children’s literature. (Frimmelova 2010: 35) The Harry Potter saga is a very good illustration of an ambivalent text. Hundreds of pages and a seven-book compilation cannot be appealing to teenagers only. Not to mention the linguistic complexities and layers it encompasses due to the author’s sophisticated style of writing.

Asymmetry is another feature of children’s literature which entails the relationship between the writers who are adults and the readers who are children. When the partners in communication are not equal, communication structures are asymmetric. Children’s literature differs from adults literature in that the authors of children’s books and their audience have a different level of knowledge and experience. It is adults who decide on the literary form and it is they who decide what to publish and what to sell without giving the children a chance to decide for themselves.

Another 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 grammaticising them, in order to avoid the readership learning faulty grammar from the books. (Puurttinen: 1998)

Theoretical aspects of children's literature translation:

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". (Ztolze 2003: 209)

In the late 1980s, Klingberg, in his *Children's Fiction in the Hands of the Translators*, criticized what he perceived as the most common way to translate books for children. In his view, the main aim of this activity should be that of enriching the reader's knowledge and understanding of foreign cultures. Yet, most translators' interventions on the source texts - what he categorizes as 'cultural context adaptations', 'purifications' 'modernizations', 'abridgements' and 'serious mistranslations' - hinder that aim. Klingberg suggested that translation strategies which tend to preserve the foreign spirit of the originals should be preferred, so that the child-reader can get acquainted with the country and the culture from where those books come.

Zohan Shavit has given important contribution to the translation of children's literature in that she utilized the polysystem theory introduced by Itamar Evan-Zohar to explain the translational pattern of children's literature. Polysystem theory had a strong impact on research into translation of children's literature, because it elevated a genre regarded as minor to a central object of research. "The polysystem is conceived as a heterogeneous, hierarchized conglomerate of systems which interact to bring about an ongoing, dynamic process of evaluation within the polysystem as a whole. Evan Zohar' polysystem theory places literature in two positions: in the center and periphery. The closer to the periphery the lower the cultural status of the subsystem is within the polysystem. Translated literature constitutes one of the subsystems and it might position itself either in the center representing a significant part of a country's literature or remaining in the periphery and imposing less influence." (Baker, 1998: 176)

According to Shavit, unlike contemporary translators of the adults' books, the translator of children's literature can permit himself great liberties regarding the text as a result of the peripheral position of the children's literature within the polysystem. That is, the translator is permitted to manipulate the text in various ways by changing, enlarging or abridging it or by deleting or adding to it. (1986: 111) "In viewing translation as part of a transfer process, it must be stressed that the subject at stake is not just translations of texts from one language to another, but also the translations of texts from one system to another -- for example, translations from the adult system into the children's." (Shavit 1986: 111)

Another translation theory that has given a great contribution to the translation process of children's literature is Vermeer and Reiss's Scopus theory. Scopus (purpose) of translation is the main criterion of this theory which shifted the attention from the course oriented approach to the target oriented procedures, thus putting the reader at the center of this process. As a result of this approach, the status and responsibilities of translator changed as well, having more freedom to resort to strategies which meet the children's special demands as the main readers. "The translator is "the" expert in translational action. He is responsible for the translational action". (Vermeer 223: 223) According to scopus theory, the translator is considered a "cultural product" and the process of translation "a culture-sensitive procedure". (Vermeer in Mary, and Kaindl: 1994). In the context of children's literature, scopus theory made significant changes to the status of translators, readers and the translation process.

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.

The primary aim of this paper has been to give an overall view of the subject on children's literature and its translation from the theoretical perspective. Even though an attempt has been made to give a panorama of current situation of this field, it was impossible, due to the constraints and the length of this paper, to cover all the facets of this discipline.

However, it was concluded that there is no final definition of children's literature because of the wide range of topics, genres and elements it covers and the fact that this kind of literature is written by adults and addressed to children. There are scholars who believe that there is no such thing as children's literature due to the fact that the child reader is the passive actor who is offered everything that adults consider as appropriate for them.

As far as the characteristics of children's literature as concerned, it was observed that such texts are appealing to children as well as adults and such ambivalence constitutes one of the biggest challenges both for writers and translators. Asymmetry was another feature of children's literature which was highlighted in this paper. Asymmetry refers to the relationship between the writers who are adults and the readers who are children. Additionally, from the pedagogical viewpoint, the purpose of children's literature is to educate.

While analyzing the theoretical aspects of translation, it was observed that different theoreticians have different approaches as to whether preserve the culture of the source text during the translation process or simplify it and replace the culture-bound word with their equivalents in the target language. Finally we must say that, no matter what strategy the translator resorts to, he/she must produce a text which conveys the elements of the unusual, but it must be acceptable and easy-to-read-and-remember, without underestimating the children's knowledge about the world.

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