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DEVELOPMENT OF LINGUISTIC COMPLEXITY IN J. K. ROWLING'S HARRY POTTER NOVELS

Annotation
J.K. Rowling created his famous book series about Harry Potter. The first book is about the main character who is only eleven years old and this book is written as a children's book. According to the stories the main character Harry grows older, and in the last book he is seventeen years old. At this point, the book is not only for children but rather for readers with parallel age to the main character, changing the target audience from being around the age of eleven to the age of seventeen. This development is clearly described in the themes and topics of the books, with a great amount of violence and death, however, the question of this article is what affected it has on the linguistic issues of the texts.
Key words: Children's literature, Linguistic complexity, syntactic structure.

J. K. ROULINGNING GARRI POTTER ROMANLARIDA TIL MURAKKABLIGINING RIVOJLANISHI

Annotatsya
J.K. Rouling Garri Potter haqidagi mashhur kitoblar seriyasini yaratdi. Birinchi kitob endigina o'n bir yoshli bosh qahramon haqida bo'lib, bu kitob bolalar kitobi sifatida yozilgan. Hikoyalarga ko'ra, bosh qahramon Garri ulg'aygan va oxirgi kitobda esa u o'n yetti yoshda. Ayni paytda, kitob nafaqat bolalar uchun, balki asosiy qahramonning yoshiga parallel bo'lgan o'quvchilar uchun mo'ljallangan bo'lib, o'n bir yoshdan o'n yetti yoshgacha bo'lgan auditoriyani jalb qila oladi.Ushbu rivojlanish kitoblarning mavzulari va mavzularida juda ko'p zo'ravonlik va o'lim bilan aniq tasvirlangan, ammo bu maqolaning savoli matnlarning lingvistik masalalariga qanday ta'sir qilganligi.
Kalit so'zlar: Bolalar adabiyoti, lingvistik murakkablik, sintaktik tuzilma.

РАЗВИТИЕ ЯЗЫКОВОЙ СЛОЖНОСТИ В РОМАНЫ ДЖОАН РОУЛИНГ О ГАРРИ ПОТТЕРЕ

Аннотация
Дж.К. Роулинг создала свою знаменитую серию книг о Гарри Поттере. Первая книга о главном герое, которому всего одиннадцать лет, и эта книга написана как детская. По сюжету главный герой Гарри взрослеет, и в последней книге ему исполнилось семнадцать лет. На данный момент книга предназначена не только для детей, но и для читателей того же возраста, что и главный герой, а целевая аудитория меняется с одиннадцати до семнадцати лет. Это развитие четко описано в темах и темах книг, с большим количеством насилия и смертей, однако вопрос этой статьи заключается в том, какое влияние оно оказывает на лингвистические проблемы текстов.
Ключевые слова: Детская литература, Лингвистическая сложность, синтаксический строй,

Introduction. Studies on translation typically compare translations at the word or phrase level. To allow for the comparison of complete sentences in translations, I will broaden the definition of the term "translation unit" in this essay. Since linguistic complexity is evaluated at the sentence level to gauge degrees of complexity, the idea of translation units has been expanded. The actual meaning of the source and target texts is typically a focus of traditional translation studies, however, in this work, the presentation is in focus.

As previously indicated, the word was expanded to take into account the linguistic complexity of the texts, with aspects such as grammatical structure, phrases, and clauses included in the translation unit.

Materials and methods. Children's Literature**.** Given that everyone has a basic knowledge of what children's literature is, defining it should not be too difficult. However, there isn't a single definition that everyone can agree on, therefore many meanings are available and have a variety of options (Thomson-Wohlgemuth 1998, 5-7). Given the wide range of possibilities for what constitutes children's literature, any claim about it must include a definition.

According to Thomson-Wohlgemuth, literature can be categorized into three categories: children's literature, adolescent literature, and adult literature. The first two categories are referred to as children's literature in English-speaking countries, but the third category is classified as adult literature (1998, 10). The Harry Potter book series is categorized as children's literature because of this divide. The definition offered by Klingberg, "all literature intended and produced for children" (1998, 7), corresponds with the purpose of this essay among those provided by Thomson-Wohlgemuth. The concept underlines the author's intended audience, and this essay places special attention on J.K. Rowling's imagined audience.

Children's literature often makes use of young readers' weak reading skills.

Puurtinen found that Finnish children's fiction typically has and is anticipated to have a dynamic style (1994, 85) after reviewing a corpus of children's novels, book reviews, and linguistic studies. The most common use of simple syntactic structures in literature is known as the dynamic style. Unlike static style, which favors complex non-finite formations, finite verbs are In children's literature, this is typically discouraged (Puurtinen 1994, 85). Syntactically, static style Moreover, it is complicated and linked to a low level of redundancy, which activates the short-term memory of the reader and demands a greater capacity of it than dynamic style (Puurtinen) 1994, 85). Children have a limited capacity

for referential information, but pronouns are frequently chosen by children to have internal reference but external reference by adults, according to Clahsen and Felser's study of reading abilities in children and adults (2006, 16).

4 Children's literature has the unique characteristic of having a dual readership, with children and adults as the two target audiences. Editors, translators, librarians, and parents are examples of adults who read and make children's literature available to children (Alvstad 2010, 24). It can be challenging to accurately translate writings that have an obvious dual address and characteristics meant for an adult reader that is too sophisticated for young readers (Alvstad 2010, 24). Adults undervalue children's comprehension, says Resch, and since they require

She rejects the division of text based on age and sex in order to be challenged and grow (Thomson-Wohlgemuth 1998, 9). A generalization regarding children's book language is that it must have increasing complexity while remaining understandable and practical for younger children. older words have a higher register, and sentences should have the same conditions vocabulary, and sentence patterns (Thomson-Wohlgemuth 1998, 11). Adults, however, should Keep in mind that children's competency is higher than their performance, which understand language that is more complicated than they are able to produce (Thomson-(1998, Wohlgemuth, 11). Children's books are typically translated with language and cultural adaptations. target language's literary system, which fits

However, as Resch noted, adults frequently underestimate children's comprehension, so it might be helpful to distinguish between foreign linguistics and foreign content. Due to their frequent exposure to foreign content and the fact that they are largely ignorant about the rest of the world, children may be highly skilled at doing so. Children's limits must be taken into account in a text, and since the original text's author has done so, Klingberg asserts that translators merely need to adopt this text's organization and refrain from making any additional alterations in their own texts (Puurtinen 1994, 84). In addition, Puurtinen notes that although Klingberg employs a child-focused strategy, this is in stark contrast to the acceptability theory of translation and matches the word more accurately.

Results and Discussion. Linguistic complexity. Linguistic complexity can be described in a variety of ways and has a wide range of characteristics; it should be assessed using linguistic theories (To 2015, 25). For this essay, classical grammar, transformational-generative grammar, and (systemic) functional grammar (SFG) are the linguistic theories that are pertinent. These ideas span the centuries, beginning with the classical grammar of the ancient Greek philosophers Plato and Aristotle, moving through Chomsky's transformational generative grammar of the 1950s and 1960s, and ending with Halliday's functional grammar, which was first proposed in 1985 (To 2015, 25–37). Assuming that the English language had the best grammar, traditional grammar detailed the Greek and Latin languages and used these as a standard against which to judge the English language (To 2015, 25). Due to this, classical grammar became a prescriptive system that determined what was appropriate and inappropriate. Linguistic complexity is based on conventional grammar is an issue of "markedness", where grammar structures are deemed as increasingly difficult on a scale from

unmarked to marked on several bases (TO 2015,27) The following are the unmarked features of a clause: main, declarative, affirmative and active clause. The marked features are: subordination, interrogative, imperative, negative, and passive clauses (To 2015,27).

Lower degree of frequency, greater structural complexity, and increased mental processing in contrast to the unmarked ones were the criteria utilized to classify these traits and their subcategories as more complicated (To 2015, 27). The non-finite clauses are classified as subcategories of subordination into finite and non-finite clauses, and similar distinctions are made for additional subcategories (To 2015, 28–29).

Noam Chomsky's transformational-generative grammar, which can be classified into three categories (finite state grammar, phrase structure grammar, and deep structure grammar), emphasizes syntactic structure rather than semantics (To 2015, 30-35). While syntactic structures can produce larger, equally well-formed structures, finite-state grammar takes a mathematical approach to grammar.

Linguistic complexity is defined to rise with the length of sentences (To 2015, 31). Language complexity is calculated from tree structures, and phrase structure grammar and destructure grammar follow with the increasingly complex interpretations of syntactic structure (To 2015, 32–36).

Halliday also uses the six categories of the theory of functional grammar: density, nominalization, grammatical intricacy, thematic structure, grammatical metaphor, and text periodicity (To 2015,42).

Linguistic complexity is also related to lexical density because it is utilized to clarify how densely packed the text is with data on a percentage scale. According to Johansson (2008), 65, lexical density is "the ratio of content words (nouns, verbs, adjectives, and frequently also adverbs) to the total number of words"; the remaining words in the text are function words. Lexical items, which Halliday defined as words that belong to an open collection that can grow as new words are generated, are another name for content words (Johansson 2008, 66). Adverbs can be included in the set when they are formed by adjectives because they are in an open set, and this definition of lexical objects is adopted in this paper.

Conclusion. From the first book to the last book of the Harry Potter series, linguistic complexity was developed, in light of this sample. Longer sentences, more finite verb phrases, more referential content that taxed the reader's short-term memory, and a higher lexical density suggested a more complicated grammatical structure. Even though some aspects changed, it's possible that this was due to linguistic barriers. It is more likely that the translator chose to stress this aspect of the translation process because translation often concentrates on the meaning of the source material. The quantity of data collection, the techniques for analyzing linguistic complexity, and the amount of time are all constraints on this small-scale research of linguistic complexity. Any results are therefore only indicative of a potential larger picture. In a wider corpus analysis, future research might examine and compare the language of the entire book series. Instead of conducting a complete analysis of a smaller sample of data, I would advise concentrating on a few aspects of linguistic complexity and making comparisons between the novels.

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