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Option: Translation

**Translating Cultural References in Children's
Literature**

**Case study: *Alice's Adventures in Wonderland*
by Lewis Carroll**

مغامرات أليس في بلاد العجائب - أميرة قبيوان

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Fulfilment of Requirements for the Master's Degree in Language and Culture.**

Candidates:

Ms. Lina Manal DJEBAR

Mr. Ihab YAROU

Supervisor:

Dr. Nardjesse BENARBIA

The Board of Examiners

Chairwoman: Mrs. Wided TEMIME (M/A/A) **University of 8 Mai 1945-Guelma**

Supervisor: Dr. Nardjesse BENARBIA (M/A/A) **University of 8 Mai 1945-Guelma**

Examiner: Mrs. Lamia CHERIBI (M/A/A) **University of 8 Mai 1945- Guelma**

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Dedication

This work is dedicated to **MY MOTHER**, the one who raised me well and did everything for me, I will never forget you, it breaks my heart that you left before I could make you proud,

I will love you forever...

رحمك الله رحمةً واسعة

DJEBAR Lina.

Dedication

I would like to express my deep gratitude to **Allah** for granting me the determination and strength to accomplish this modest work.

I dedicate this work to:

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Abstract

Children's literature is an important branch of literature, as it is intended for young readers, Therefore, translators must carefully consider the cultural knowledge, and background of their target audience, ensuring that Cultural references are treated appropriately. certain cultural elements exist in one language but do not exist in the same form in another, Aixela (1996) refers to them as culture-specific items (CSIs), in literary translation, one of the greatest challenges is dealing with these CSIs in the source text (ST) and to find suitable appropriate equivalents for them in the target language (TL) that accurately convey their cultural meaning. This thesis focuses on how cultural references are translated in children's literature, focusing on the obstacles that may arise when dealing with culture-specific items (CSIs), and how they are rendered for young readers. Emphasizing the main strategies employed by the translator, from English into Arabic. Examples are taken from a work of children's literature; Alice's Adventures in Wonderland by Lewis Carroll (1958) and its Arabic translation مغامرات أليس في بلاد العجائب by Ameera Qaiwan (2003) as a case study, to analyze translation choices.

Key words: Children's literature, Translation strategies, *Alice's Adventures in Wonderland*, Culture-specific items (CSIs), Young readers, مغامرات أليس في بلاد العجائب

List of Abbreviations:

CHL : Children's Literature.

AL : Adult Literature

ST : Source Text

TT : Target Text

SL: Source Language.

TL: Target Language.

CSIs: Culture Specific Items

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General introduction:

In the past few years, scholars have shown a great emphasis on the relationship between culture and translation, as translation cannot take place without considering culture. It might appear that translation concerns language only, but it is also connected to culture. When communicating with people from different cultural backgrounds, you may come across unfamiliar words, this happens because certain expressions and terms are closely related to a specific culture, these are known as “Cultural References”. In translation, translators face many challenges, and “cultural references” is one of them. when discussing literary translation, children's literature is included. Children’s literature is considered as one of the most important forms of literature, since it educates as well as entertains young readers, Additionally, children's literature conveys values, principles and beliefs of a specific culture. in general, it leaves an impact on children, therefore, translating children’s literature presents a true challenge for translators.

In 1865, the English author Lewis Carroll published the first edition of his novel *Alice’s Adventures in Wonderland* in English. the novel tells the story of a young girl named Alice who falls down a rabbit hole into an imaginary world filled with strange creatures, this work serves as a rich source to examine the translation of cultural references in children's literature from English into Arabic.

Statement of the problem:

Translating children's literature is more than just transferring words from one language to another, it requires a deep understanding of the story's meaning as well as a deep awareness of the child's emotional and cognitive development, as noted by Oittinen (2000) children have a limited life experience compared to adults , which makes it harder for them

to grasp certain cultural elements and references in a text, for that, translators must carefully consider the language, cultural references, and even the moral or social values in the source text (ST) to ensure they remain appropriate, accessible, and meaningful for young readers in the target culture.

Additionally, translating for children can be as difficult as writing for them, translators often face several difficulties, each translator has his own way of dealing with such obstacles, through choosing appropriate methods and strategies that preserve the cultural flavor of the story while keeping it engaging, understandable and fun for young readers.

Research Questions:

This research addresses the following questions:

- To what extent cultural references in Children's literature are translatable into Arabic?
- To what extent are the cultural references in Alice's Adventures in Wonderland successfully translated into Arabic by Amira Qaiwaan ?
- Which translation strategy is most frequently used by Amira Qaiwaan in her Arabic translation of Alice's Adventures in Wonderland?
- Did the translator achieve cultural integrity?

Aims of the study:

This study aims at:

- 1) Drawing attention to the importance of children's Literature and the impact it has on young audiences.

- 2) Identifying the obstacles and mistakes that might occur during the translation of culturally specific items (CSIs).
- 3) Suggesting Suitable Translation Alternatives.
- 4) Identifying the most frequently used translation strategy employed by Amira Qaiwaan in rendering culture-specific references from *Alice's Adventures in Wonderland* into Arabic.

Research Method:

This research is conducted through the descriptive analytical method; it investigates cultural references in Carroll's novel *Alice's Adventures in Wonderland*, and its Arabic translated version *اليس في بلاد العجائب* by Amira Qaiwan, it further analyses culturally specific items (CSIs) according to Peter Newmark's cultural categories. The research tends to examine fifteen examples in relation to the concept under study which is Cultural References.

Structure of the Research:

This research is divided into an introduction, two theoretical chapters, one practical chapter, and a general conclusion. The introduction provides a general overview of the topic, it covers the statement of the problem, research questions, Aims, in addition to the methodology followed, as well as the structure of the research.

The first chapter is a theoretical one; it is entitled "Theoretical Background On children's literature". It provides several definitions of the term "Children's Literature" besides other terms, additionally, it dives into a brief historical background of such type of literature, and most importantly, it discovers the relationship between literature and culture, as well as the importance of CHL and its translation, considering culturally specific items

(CSIs). The second chapter is entitled “Methods and Strategies in Translating Cultural References,” which covers the various strategies and methods used in translation studies. The third chapter is entitled “Analysis of Cultural References in Alice's Adventures in Wonderland” which provides an analysis of how cultural references in Alice’s Adventures in Wonderland are translated, using Peter Newmark’s cultural categories.

Chapter One: Theoretical Background on Children's Literature.

Introduction:

People might think that children's stories are easy tales, but in fact, they are deeper than this, a lot of people think of childhood as a phase we go through and leave behind, so they might not see those books as seriously as others, According to Hunt (2005) : “The books have, nonetheless, been marginalized. Childhood is, after all, a state we grow away from” (p.

1). And for that, CHL has faced significant criticism over the years, Hunt (2003) in his book *Literature for children: Contemporary Criticism* states: “Children's literature is an amorphous, ambiguous creature; its relationship to its audience is difficult; its relationship to the rest of literature, problematic” (p. 1). arguing that children's books had been considered unimportant in the study of literature, they were either studied as “historical footnotes” or as “bibliographical curiosities” (pp.6-7). Opposing to the previous assumptions, children's literature expert Victoria Ford Smith in an interview with *Uconn Today* claims "I wish I had more opportunities to talk about how complex texts that are perceived as very simple really are.” (Best, 2014). what makes children's literature more interesting is the use of what is known as “cultural references”, these elements add depth to stories and relate them to a particular culture, but when translating these books, such elements become a challenge, this chapter is a theoretical chapter, that will cover an overview of children's literature, with its definition, it also explains the difference between children's and adult literature and discusses how literature and culture are related, in addition, it discusses the importance and translation of it and gives an overview about cultural references.

1.1. Historical Overview about Children's Literature:

Long ago, before books were made, parents and grandparents used to tell stories to young generations for the purpose of teaching them about their culture, and teach them moral lessons, in other words; before the emergence of children's books, stories were passed down orally, essentially as a form of entertainment or education. Therefore, Literature existed in the form of fables, folktales, myths and legends and these orally transmitted stories fall under the umbrella term "oral traditions", such stories were the primary means of storytelling over hundreds, or thousands of years. During that time, there was no existent difference between children and adults, children would often read the same books written for adults. Until the invention of printing machines in 1440 that helped the publication of different books on several subjects. The first publication of children's literature was *Aesop's Fable, le Morte D'Arthur* and *History of Reynard the Fox*.

1.1.1. Children's Literature in the 16th and 17th Centuries:

In the sixteenth century, children were considered as small adults, and childhood was not separate and recognized by society. Children's reading of books was limited to reading only for instructional purposes (grammar books, books for manners, religious writings etc) , the books were mainly educational and this led to a lack of books designed for children's entertainment and enjoyment until the emergence of *Orbis Sensualium Pictus* by John Amos in 1658 and that was the first picture book written for children moving away from pure instructional content. Childhood was recognized and began to develop when society started to view childhood as an important stage of life, Professor Maria Nikolajeva (1996) mentions: "The very emergence of children's literature on a large scale is due to the fact that sometime in the seventeenth century society became conscious of childhood as a special period of life

and that children had their own special needs” (p. 3) . That is to say, Nikolajeva explains that children's books were shaped by the way people understand childhood. CHL became heavily focused on religious writings, this period in England refers to “the Puritan age” or “ the Age of Milton” , in this era England faced significant social changes and influenced both history and literature , this period was characterized by the influence of the puritan movement , puritans believe that children need to live according to strict religious guidelines, such thoughts shaped education and literature, they wanted children to grow up with moral foundations, for this reason, they produced didactic books for children, all the writings emphasized religious themes and moral stories like themes of sin and god’s will.

1.1.2. The 18th Century:

The eighteenth century witnessed the beginning of children’s literature , John Newbery a British publisher who is known as “the father of children’s Literature” introduced the first book specifically for children *Pretty Pocket* in 1744 which was aimed at giving entertainment to young readers containing a mixture of pictures stories and fun games for them, in addition to publications like *A little Book for Little Children* and *A Description of Three Hundred Animals* also made a huge contribution to the development of children's literature, yet they were not as significant as Newbery's works. This era was characterized by a strong emphasis on moral and educational and even religious content, with books often aiming to teach young readers good behavior and religious values, as mentioned by Tompkins” The earliest books written for children were entirely religious, instructional, or for the improvement of their morals and manners” (p. 5), such as *Robinson Crusoe* (Defoe, 1719) which was published during that time and centered around survival and religious themes.

1.1.3. The 19th Century:

The nineteenth century commonly known as “The Golden Age” as described by the specialized scholar in children's and juvenile literature Ivana Bobulova, since it brought significant changes in children's literature, as the emphasis shifted and centered more on imagination and childhood experiences, with the emergence of Romanticism a movement that emphasizes emotions and imagination, during this time stories started reflecting real life and social issues portraying real life problems with themes of family and childhood. Stories like *Alice's Adventures in Wonderland* (1865) by Lewis Carroll *Wonderful Wizard of Oz* (1900) by Lyman Frank Baum and *The Adventures of Tom Sawyer* (1878) by Mark Twain were published during such period, the focus shifted towards imagination and play for the purpose of encouraging children to use their imagination to create their own worlds through stories.

1.1.4. The 20th Century:

The twentieth century was a period of remarkable change and development in children's literature, society's views on childhood changed and children's needs started to be more recognized, unlike the previous centuries, the books were no longer about moral lessons and religion. This period was characterized by a shift away from unrealistic and idealized childhoods towards stories that reflect the difficulties and challenges of growing up. Children's literature witnessed a rapid growth with themes and genres for adults, that started to appear as claimed by the author of more than 30 children books Cornelia Meigs that the concept of children's literature reached “maturity” in the twentieth century (p. 437). CHL transformed with the emergence of Realism which represent a new movement in literature that emerged as a reaction to Romanticism, it focuses on depicting everyday life experiences with realistic characters and situations avoiding idealization, according to Segel (1980):“ This movement

consisted of a set of attitudes concerning the proper subject-matter and aims of the novel and particular methods for achieving these aims.”(p. 15) , this period delved into more realistic situations and characters with flaws moving away from the moralistic stories of the past , figures like Judy Blume and Beverly Cleary wrote stories about the everyday challenges faced by children such as failed friendships , family loneliness and self-identity

. Blume’s “*Are You There God? It’s Me, Margaret*” that deals with the story of Margaret a 11years old girl who was experiencing puberty and issues with her family and friends struggling with her search for identity and faith is an example of how authors of this era shifted their interest to more realistic themes.

1.2. Defining Children’s Literature:

Before the twentieth century; many scholars considered children’s literature as “childish” or “meaningless” compared to adult literature, since literature traditionally was primarily aimed for adults, as mentioned by Hunt (1992) that children’s books seem to be “invisible” in literature (p. 7). Scholars are still debating whether this type of literature is definable or not, they are divided into two; those who believe that CHL has a definition and those who do not believe in a clear definition of this branch of literature. Oittinen (2000) defines CHL as : “literature produced and intended for children or as literature read by children” (p. 61) In other words, children books are only created and written for one audience which is children, and she adds: “Seen from a very wide perspective, children’s literature could be anything that a child finds interesting” (p. 62). In other words, children’s literature is is any literature that the child finds engaging, therefore, the translators should consider children’s interests to produce an enjoyable literature for them, Similarly, Signes et al (2017) define children’s books as written or oral "narratives" which children find “interesting.” (p. 19). On the other hand, Knowles and Malmkjaer (1996) claim in their book that children's literature refers to any written or published

story for children including "teen" novels for "young adults" (p. 2). Hence, they insist on the fact that children's books are wide and can cover many age ranges not just toddlers but even older readers, particularly "teens".

Nodelman (2000) discusses some characteristics of CHL as follows:

In comparison to many adult literary texts they are short, simple, often didactic in intention, and clearly positive in their outlook in life- optimistic, with happy endings [...] [but] their apparent simplicity contains depths, often surprisingly pessimistic qualifications of the apparent optimism, dangerously and delightfully counterproductive possibilities that oppose and undermine the apparent message. These texts can be easily and effortlessly heard or read, but once read, they continue to develop significance, importance, complexity, to echo over outward and inward. These are texts that resonates. [...] they seem simple yet allow for so much thought. (pp.1-2).

This implies that children's books are short, and positive and they can have hidden meanings (dark or even more pessimistic ideas) and cultural values that people do not see because of its simplicity and can leave a lasting impact on readers.

On the other hand, some scholars suggest that there is no clear definition of CHL, like Susan Bassnett who finds it difficult to provide a precise definition of literature for children due to its unclear boundaries (p. 3). Likewise, O'connell (2006) asserts that one of the main challenges in defining children's literature is that the concept contains two words "children" and " literature" that have variety of meanings which makes the term broad. (p. 16). Scholars believe that the difficulty in defining Children's literature is mainly because of its audience, Sale states in this concern that children's literature is the only type of literature that is defined by its audience, not by what it is about or who wrote it (as cited in Stahl, p. 12). Similarly,

Jacqueline Rose (1994) considers CHL as an “Impossible” type of literature, and she believes that children's fiction is not based on the child reader (p. 10). According to her argument, it can be assumed that children literature does not come from children themselves, but rather from adult ideas about what children should read.

While some scholars try to define the concept of children's literature, others do not see the necessity of defining it, Gubar (2009) argues: “we can give up on the arduous and ultimately unenlightening task of generating a definition without giving up on the idea that children literature is a coherent, viable category” (p. 210). In other words, just because children's literature is hard to define precisely, it does not mean it does not deserve to be studied and valued, it is still an important category within literature.

1.3. Types of Children's Literature:

As mentioned earlier, there are several types of CHL; examples are short stories, poetry, Folktales, Drama, myths and legends but in this research, we are going to focus only on few of them:

1.3.1. Short Stories:

Short stories are short narratives with simple plots, and few characters, they are usually shorter than a novel, covers a short period of time instead of long one, unlike novels or epics which focus on different characters and have complex narratives, short stories focus on one single period, and character, as mentioned by Walter Allen in his book *The Short Story In English* who insists on the fact that short stories are centered around one specific event which distinguishes it from the novel. They are characterized by brevity, precision and focus, short stories should be in about 3000 to 6000 words in

length, examples of short stories for kids include *Little Red Riding Hood* and *Snow White* which have been told and read by millions of people around the world.

Such stories are easy for children to understand and relate to because of their simplicity and length, short stories can include both real and imaginary events. Like any other children book short stories are often used for educational purposes to teach moral lessons, cultural values, in addition to emotional intelligence.

1.3.2. Folk Tales:

Also called oral literature or orature, folktales are traditional stories that passed down orally from a generation to another, they are deeply rooted to a specific culture and traditions of a particular community, usually to share knowledge, values and historical content to generations, Folktales are culture specific they exist in every culture around the world since these stories reflect costumes, beliefs and norms of the people who tell them.

Types include fables legends and myths. Folktales preserve history and cultural practices that might be forgotten over the years some of its characteristics include talking animals, magic, witches and heroes as characters.

1.3.3. Myths and Legends:

Myths are a form of oral literature , they are stories that explain the origins of the humanity , the world and the universe, such stories focus on explaining natural phenomena or cultural traditions in a simple way for children to grasp and understand , children's myths are often less complicated than adult ones , examples are stories about the origin of the moon , stars etc,an example include Greek myth *Persephone*

which explains the meaning of changing seasons , myths usually have a lesson or a message to convey to the readers , children in this case, learn things about the world as they listen and ask adults questions to enrich their knowledge .

Legend is a type of folklore that tells stories about human actions that happened in the past these stories often focus on human values and usually seem believable, the difference between myths and legends is the fact that a legend is based on actual historical events and tends to mention real people or events that happened in real life whereas myths is a type of storytelling that was never based on fact.

1.3.4. Novel:

The novel is a literature genre , unlike short stories children's novels are longer , focusing on several periods and characters instead of one , novels have a beginning , middle and end with series of event that might keep the readers more engaged , the information provided in the novel is entirely the product of the writer's mind; yet it might be inspired by real life experiences, according to the American novelist and critic Henry James a novel is : “a personal impression of life; that, to begin with, constitutes its value, which is greater or less according to the intensity of the impression” (as cited in Clausson, 2006, p. 371).

Nodelman (1980) defines specifically children's novel as: “a distinct kind of fiction, a kind that we recognize even when we cannot put our fingers on what is special about it” (p. 184). In other words, children's novel is not difficult to distinguish from any other type of literature since its characteristics are always clear and straightforward.

1.4. The difference between Children's Literature and Adult's Literature:

In order to understand the concept of CHL, it is required to consider the relationship between these two key concepts "children" and "literature ". According to Lesnik-Oberstein (1994) the two terms complete each other, and they shape each other's meaning “for the purposes of the field” (p. 16). That is to say, the two concepts are inseparable within the field of CHL. And to fully comprehend such concept it requires us to identify how it is distinct from adult literature, experts still debating on what separates adult books from children books, according to Abu Mu‘al (2000) children's literature is an essential branch of adult literature, since both of them have the same definition but the only difference is the audience (p. 12). However, Nodleman (2008) contends that children's literature is distinct, "a special kind of literature" with unique characteristics. (p. 24). CHL focuses on simpler language and moral lessons while adult literature deals with more complex themes and sophisticated language.

According to Myles McDowell:

Children's books are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops with a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented (cited in Reynolds, p. 26).

That is to say children's books are typically shorter with exciting events that make the child more engaged with the story, the main characters are often kids themselves making it easy for them to understand, unlike adult books children books have a straightforward moral lesson

to teach them something about the world around them with an optimistic ending rather than a sad one.

It is important to note that children and adults themselves are so distinct from each other as described by Clark (1993):

Children do not think like adults or talk like adults. And even though we, adults feel that we are exactly the same as when we were teen, that's because what we can no longer conceive what 10 was really like, and because what we have lost, we have lost so gradually that we, no longer miss it (p. 37).

Thus, both experience the world differently, children's minds are still evolving while adult's have more complex thoughts and perceptions that are shaped by years of experience.

The key difference between children literature and adult literature goes beyond simply the age of the reader, the difference is in the themes, the language, the style and even the interpretation of messages. Adult literature is aimed at mature readers, the themes often portray a realistic and sometimes a harsh reality of the world that might be unbearable for the child, as stated by Harrison and Ehlers (2024) :“Adult literature, on the other hand, is targeted at a more mature audience, typically 18 years and older, who are seeking narratives that reflect the challenges, experiences, and complexities of adulthood.”

Children's literature is so distinct from adult literature, the Swedish scholar Maria Nikolajeva believes that children's literature is more recognized and less original, it follows a set of rules and patterns (cited in Oittinen, p. 67). In other words, children's books have certain rules that should be followed by the translator. The children expert Kaitlin Coulter (n.d) makes it very clear that Children's Literature is remarkably distinct from AL, stating that they differ in characters first, as a general rule, she asserts: “characters in children's literature are twelve

years old or younger while in adult literature the characters are usually in their mid-twenties or older”. And she adds that both differ also in themes, since CHL has:” Themes of friendship, teamwork and bravery appear frequently and the main character shows clear growth by the conclusion, which is usually positive in nature”. That is to say, CHL and AL are different in characters and themes, the former focuses on simple themes that are fun and relatable for young readers like friendship , good versus evil , and teaching a moral lesson at the end of every story like the importance of kindness and courage, the language is simple, the sentences are short and often include illustrations for a better understanding , the characters are often imaginary clearly defined as heroes or villains and most stories have happy endings providing kids with a sense of happiness and comfort.

The table below summarizes the difference between CHL and AL:

Elements	CHL	AL
Language	Simple (child oriented)	Sophisticated
Length	Shorter	Longer
Audience	Children	Adults
Characters	Imaginary (children)	Real (mainly adults)
Themes	Simple	Complex

1.5. The relation between culture and literature:

As previously mentioned, literature is a reflection of culture, i.e.; it can either be written or spoken work of art that transmits culture or conveys ideas or emotions, on the other hand culture is everything around us, it refers to the characteristics shared by people from a given society. To understand the relation between culture and literature we need to dive into both concepts independently.

1.5.1. The concept of culture:

Culture is what binds people together, according to the English anthropologist Tylor (1871) culture is: “that complex whole which includes knowledge, belief, art, morals, custom and any other capabilities and habits acquired by man as a member of society” (p. 1). According to this definition, we can deduce that culture is anything acquired from society from habits to abilities; consequently, culture covers everything around us, beliefs, values, costumes, and practices that define a particular group, it is passed down through generations. Keesing (1981) states that culture refers to “socially transmitted” characteristics of a specific social group (p. 68).

The word culture originally comes from the latin word "cultura" or "cultus" which derives from "colere" that means to cultivate, Zimmermann (2015) defines culture as shared traits and knowledge of a group of people expressed through their language, beliefs, food, traditions, music and art. That is to say culture encompasses every aspect of our life, This concept is often described as dynamic and thus a complex concept, it is evolving and changing constantly over time, generally speaking no one can define culture as mentioned by Hall (1976) that culture is similar to an iceberg some of it is visible on the surface (10%) which is external like food,

clothing...etc. while the rest (90%) which is internal like idioms proverbs .. etc. is under water and very difficult to see.

It is crucial to mention the relationship of culture with translation, Gazala (1995) emphasizes the fact that culture poses a challenge in translation, yet it is still possible to translate it even if the process is complex. (p. 149). In other words, culture plays a big role in translation since different cultures have various ways of thinking, speaking and perspectives, but still, it is possible to translate it. Culture poses a challenge in translation since translators deal with what is known as “Cultural References”. Braçaj (2015) argues that the more a translator understands the differences between cultures, the better they can translate effectively. In his article Translation and Cultural Equivalances, Hanada Al masri discusses the challenges of translating culture focusing particularly on the issue of cultural loss in the translation of Arabic literary works, he analyzes elements like metaphors idioms and proverbs in both Arabic and English languages, arguing that translators must act as cultural insiders for both the source and target cultures for accurate translation.

1.5.2. Defining Literature:

Literature is considered as a means of expressing thoughts ideas emotions and experiences in a way that is both pleasing and aesthetic, it can be a source of entertainment as it can be a tool for communication. Literature is simply a reflection of the human experience. Akhter (2022) defines literature as: “a body of written and oral works, like novels, poetry, or drama, that use words to excite the imagination of the reader and offer them an exceptional vision of life” (p. 9). In other words, literature is more than just telling stories it helps people think, feel, and imagine, offering them unique views about the world. Bwalya states that the term literature is a Latin word which is ‘litera’ that means writing and from this definition we can deduce that

literature is anything that is written, however , such definition faced many critics since some scholars believe that a piece of art does not have to be written it can be oral, so we can say most are written works but some are passed on by word of mouth .

Literature represents life in an artistic way, since every writer presents his or her culture through it, and since literature has several forms, this made it difficult for scholars to come up with a clear definition of it. According to the information above it can be assumed that literature is a mirror of culture and society, since it portrays people's perspectives thoughts and ideas, that is to say, literature has an impact on culture because it serves as a reflection of society. Akhter (2022) in her book *Culture and Literature* makes it clear that both of them are deeply interrelated, from the oldest times (p. 6). She discusses the example of the earliest English literary works *Beowulf* an old English epic from the Middle Ages that tells the story of the hero Beowulf who fights monsters, it shows the history of its time where heroes fought evils.

Through writings, authors and writers express their personal beliefs and reflect the realities of their societies i.e.; their writings often act as mirrors by which they reflect social, political and cultural realities, as stated by Tawhida Akhter (2022) “literature is seen as an expression of culture and society, representing people's ideas and dreams set in a certain time and space outlined in the most inspired and imaginary way” (p. 6). To put it in another way, through stories writers show what people in a certain time and place felt, thought and even hoped for. Accordingly, literature transmits culture to a wide range of audiences from different parts of the world serving as a source of knowledge about different cultures, through literature we can gain insight about the target culture, Akhter (2022) assumes that one cannot understand literature without considering the history and society around it because it is part of the culture where it was made (p. 8). Hence, we can claim that literature and culture are bounded together by a way or by another.

1.6. The importance of Children's Literature :

By the 20th century CHL had largely grown that it became a part of literature; such growth means that children's books were no longer seen as just simple books but as important as any other work of literature. Children are open creatures, they grasp anything around them, hence, anything they read can leave a lasting impression that might influence their worldview, and any idea can influence how children perceive themselves and the world around them, Goldstone (1986) asserts that kids books serve as a medium for conveying cultural values. (P. 791) through exposing them to character's experiences and situations they face. it is important to mention that these books must be high quality and have specific standards like quality and suitability, to ensure that such books are not only for entertaining purposes but also for educational ones,

1.6.1. Emotional and Cognitive Growth:

Children literature can have an impact on children's behaviors and psychological development, According to Harits and Chudy (2017), books for young readers serve as both "mirror" and "Window", since they help them understand themselves, their emotions, goals and thoughts; and through that they can understand others (p. 29). That is to say, CHL encourages young children to grow on the personal level.

Several studies on CHL suggest that children's books can help young readers develop their emotional intelligence, Riquelme and Munita (2017) note that during middle childhood, children begin to recognize how their emotional expressions can impact others. by reading different stories about different topics and situations, children learn to recognize and understand their own feelings as well as the emotions of others, during a time when children are still

developing their personalities and still at a young age they cannot make the right decisions as mentioned by Tyra (2006), in her article entitled *Teaching Character Education through Children's Literature*: "children's literature can also be used to teach character education because it is an effective method for teaching young children" (p. 1) .

Thus, through reading such books young readers start looking to characters as role models and start imitating them and behave appropriately in any situation, as mentioned by Norton : "Reading also contributes to children's personality development in the same that they relate their experience to the characters they read ..." (cited in Hunt, 1996, p. 9).

1.6.2. Social Growth:

Through stories, children are exposed to different characters, and situations, this can help them understand how people interact with one another, Koss (2018) assumes that children's books teach children about culture, values of the society and facts about the world around them (p. 32). children's literature, is not just a source of entertainment, it educates and teach children important life lessons, values, as well as moral principles, Signes et al. (2017) argues that it is better to convey values to children through stories instead of introducing them isolated or as "abstract concepts" (p. 21). Furthermore, children's literature help children understand their relationship with the world as well as the society, children books introduce them to new ideas, social norms and life experiences, through which they can discover new social concepts that they may not yet have experienced in real life such as friendship, cooperation etc. Pulimeno et al. (2020) explained that through stories, the child can understand different concepts like the concept of family, additionally CHL can be used to help children understand their roles in the society (Signes et al. 2017).

1.6.3. Academic Growth:

Several investigations have examined how children's books impact students motivation to learn English in EFL classrooms, Shuqair and Dushti (2019) conducted a study on teacher's perspectives on this, in Kuwait's public primary schools, the results showed that most teachers admit the advantages of using children's literature in language teaching, they recognize that children's books are used to improve student's understanding of vocabulary and grammar, the research reveals that 80% of teachers used children books to teach grammar while 90% used them to enrich the student's vocabulary.

Literature has been used for years as a tool for language teaching, and it continues to serve that purpose today, Pulimeno et al. (2020) claims that philosophers like Plato introduced learners to grammar rules through literature (stories, myths, and fables). In education today, children's literature remains essential in language learning and widely used to teach language skills, several studies support the fact that literature can teach various language skills of reading, writing and listening.

1.7. Translation of Children's Literature:

The term translation derives from the latin word "*translatio*", which means to bring across or to carry across; Nida and Taber states that "Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (p. 12). that is to say, translation requires bringing the closest meaning of the source language as Newmark (1991) defines it: "The reproduction of the closest natural equivalent of the source language message" (p. 34).

It is worth mentioning that translation is not merely about transferring words from one language to another, it goes beyond simply finding the equivalent of words in another language, translation is a process that involves understanding both the source and the target languages as suggested by Ivir (1987) that translation does not require translating languages only, but also cultures (p. 35). hence, any translator must put in mind that they are not dealing with languages only but with cultures as well, since we cannot separate a language from its culture as stated by Brown (1994) :”the two are intricately in interwoven so that one cannot separate the two without losing the significance of either language or culture" (p. 165). Therefore, language is used to express culture; to share beliefs, stories and values, it is through culture that we can transmit traditions, customs etc... One should note that it can be difficult to understand a culture without understanding its language Strathern and Stewart (2019) in their book language and culture in dialogue assert that language is deeply connected to culture, and the two are closely intertwined. Concisely, translation requires cultural sensitivity and awareness, and translators must be cultural mediators to make important decisions about what to explain, adapt, preserve or even remove completely.

Children's literature has not only been marginalized in literature, but it has also been largely neglected in the field of translation, O'Connell (2006) finds it surprising that this area is still ignored despite being translated for years (p. 15). but since translating for children is important for young readers, translators have started focusing on translating CHL. The purpose of translating books for children is mainly to expose them to foreign cultures. However, some translators opt for removing elements that might be considered “foreign” through the use of “domestication”, to adapt the original text to the target audience and this is known as adaptation, Oittinen (2002) suggests: “all translations involve adaptation”, that goes beyond a word for word translation, it familiarizes the story and make it accessible to young readers, the real

challenge faced by translators is determining what children can understand and how much "foreignness" can be handled by them, translation scholars are debating on whether they should stay faithful to the original text or adapt it to the target audience.

One cannot deny that children's literature presents unique challenges in translation, Oittinen (2014) emphasizes the difference between translating for children and translating for adults stating: "The situation of translating for children includes several other elements besides the text in words (e.g., the translation of picture books); that the translator for children, too, should be clearly visible; and that the translator, by being loyal to the reader of the translation, may be loyal to the author of the original" (p. 6).

1.8. Key Considerations in Translating Children's Literature:

1.8.1. Audience:

What is different in children's literature is the audience (children), according to Hunt (2009) children's literature study is more complicated than that of adult literature since the audience is different. it might also be noted that the translator has to consider the impact of their work on them, children at their young age absorb information and experiences from their surroundings, unlike adults, children seem to have limited knowledge and skills which makes them open to everything around them, Nikolajeva notes that the most effective translation of kids' books does not always require precise accuracy and closeness to the original text, instead, it is far more important to focus on how the translation is received and how readers will respond to it. (cited in Komar, 2008, p .221). In other words, the translation of children books has to be understood and enjoyed by them, translators in this case need to consider how children will respond to the story as a whole, they might consider the fact that it can be their first time reading

,this means translation needs to be appropriate for the target audience's age and reading ability, Puurtinen (1994) emphasizes that it is crucial to consider the children's reading abilities, experience of life and knowledge of the world to avoid presenting them difficult or uninteresting books that can make them dislike reading (p. 83).

1.8.2. Culture:

Translators must be careful while handling cultural references, in a way that preserves the meaning to make it accessible and appropriate for children, Klingberg (1986) who made several contributions in CHL translation, believes that translators should stay faithful to the original text rather than changing it to fit the target culture values, He argues that the purpose of translating CHL is to introduce kids to different cultures but this goal is often lost when translators make so many adaptation. Additionally, Klingberg (1986) believes that the goal of translating CHL can be reached only if the original text is fully respected and its cultural elements are preserved (p. 10). In other words, Klingberg believes that preserving the original culture is more important than making the text culturally familiar to the target readers, however this view was criticized by several translation scholars, Oittinen (2000), for instance, criticized Klingberg's work children's fiction in the hands of translators (1986) arguing that he overly emphasized "words" and "text fragments", rather than considering the story as a whole, while also imposing strict rules on translators (p. 85). her critique suggests that a successful translation is not the one that preserves every detail, but it is the one that reflects the overall meaning of the original text in a way that resonates with young readers in the target culture.

Aster (2011) describes translators as "shadow heroes" of literature, facilitators who allow different cultures to communicate with each other helping them realize that we all live in one world (p. 10). Generally, translators face the problem of culture, since translation is about

conveying meaning in a way that is culturally suitable to the target audience, Nida (1982) states that cultural differences can be a great challenge for the translator than differences in language structure (p. 30). Thus, a good translation should preserve the cultural differences of the original text, the translator in this case is supposed to reflect the original work in a new language. Vermeer (1978) describes a translator as "bi-Cultural" believing that translators must be aware of the cultural differences between ST and TT. The American Translator Gregory Rabassa (2002) asserts "misunderstanding does not come from a wrong interpretation of the words involved, but rather from a misconception of what they stand for, an unawareness of the cultural barnacles that cling to them and change their shape as they drift along cultural tides and eddies"(p. 84). Hence, the translator must recognize that words carry cultural nuances that differ from one language to another, a joke is funny in one culture, yet it might not be appreciated in another.

1.8.3. Humor:

Humor is an important element in children's literature, as writers use it to entertain children and make their reading experience enjoyable and fun. Michelle Landsberg (1992) states : "Children, like all the powerless, find their best release and choicest weapon in humor; they are always ready to drop an armload of tension or anger to indulge in a liberating shout of laughter" (p. 34). That is to say, Children use humor to cope with their problems, especially after school, many children watch cartoons for relaxation and entertainment.

Since humor is closely connected to culture, it is very difficult for translators to render it the same in a different language, as mentioned by Chiaro (2010) that translating humor is "above all an intercultural problem" (p. 21), as it relies on the shared cultural understanding of the target audience. Additionally, when humor is based on using language specific jokes, it

becomes difficult and sometimes impossible to find exact equivalence in another language (Chiaro, 2010, p. 8).

1.9. Introduction to Cultural References:

Cultural references exist in every literary work, they are deeply rooted in the beliefs, norms, and practices of a specific community.

Leemets (1992, p. 475) defines cultural references as:

Every language has words denoting concepts and things that another language has not considered worth mentioning, or that are absent from the life or consciousness of the other nation. The reasons are differences in the ways of life, traditions, beliefs, historical developments – in one word, the cultures of the nations. (as cited in Ranzato, 2016).

Each language has specific words that represent specific ideas or concepts that might not exist in other languages, the idea here is that language reflects culture. Another definition of cultural references is by Agost (1999) who suggests that cultural references are elements that distinguish one society from another these elements include “specific places from a city or countries aspects related with history, art, costumes, food etc.” (as cited in Rodríguez, 2012, p. 13).

Aixelà (1996) explains that culture specific items (CSIs), are not elements that exist on their own in translation. Instead, they emerge when a reference in the source text creates an obstacle during translation, since they either do not exist in the target text or have different meanings, importance, or usage within the source text (P. 57).

Cultural references have been described differently using various terms in translation studies, Pedersen (2005) refers to them as “extra linguistic culture bound references”, Nord introduces them as “cultureme” while Agost (1999) calls them just “cultural references”, Aixelà (1996) uses the term culture specific items (CSIs) and Baker (1992) refers to them as “culture specific concepts”. despite the variation in terms, all of them point to the same concept.

Baker (1992) explains that some words in one language might describe ideas that do not exist in another language these could be things related to culture like beliefs, customs, food that are unfamiliar to people from different background, such elements are often called “culture specific” (p. 21). Therefore, translators need to find ways to explain or to adapt these culture specific elements so meaning remains clear for the readers of the target culture.

Aixelà (1996) considers culture specific items as challenges in translation since they reflect cultural concepts, he believes that “in a language everything is culturally produced, beginning with language itself” (p. 57). as a result, CSIs present a major challenge for translators, this difficulty arises from the fact that these items rely on shared cultural knowledge that the target audience may not have.

According to Martinez (n.d) cultural references can be divided into three main categories:

- **Sociocultural references:** which relate to elements of daily life and social norms (places, foods, songs, newspapers, social customs and practices, beliefs, social class, national concepts).
- **Artistic and literary references:** which include arts, famous authors, literary characters,
- **History, political or economy:** like political events and economic aspects. (cited in in Rodríguez pp. 13-14).

Aixelà (1996) defines them as "textually actualized items" that cause problems when transferring them to the target language (p. 58). And she divides cultural references into two main categories the first one is proper nouns that includes names of people, places, characters which carry cultural meaning that may not exist in the target language while the second one is common expressions that refer to the rest like objects, traditions, and ideas that are specific to a culture and cannot be word for word translated (Aixelà, 1996, p. 59).

Peter Newmark (1988) divides cultural references into five Categories

- **Ecology (flora, fauna, winds, etc)**
- **Material culture, artefacts (food, clothes, housing, transport, etc)**
- **Social culture (work and leisure)**
- **Organizations, customs, ideas (Political, administrative, Religious, Artistic)**
- **Gestures and habits (non- linguistic features) (p. 95).**

Conclusion:

To conclude, children's literature is more than just stories for children it is a way to pass down culture and values to different generations, through books, children get the chance to learn about their own world and the world of others, children themselves are open to everything, they are sensitive creatures who grasp everything around them. Therefore, translating for them is as difficult as writing for them, every translator has their own way of choosing what is suitable for young readers, some translators prefer to keep the original culture of the story and expose children to new cultures, while others might add, remove or simply adapt the story for the target readers depending on what is considered "suitable" in their culture.

Chapter two: Methods and strategies of translating cultural references.

Introduction:

One of the most difficult tasks of literary translation, particularly of children's literature, is cultural reference translation. because young readers might lack the specific background knowledge required to understand foreign cultural specifics. Thus, children's book translators must choose strategies and methods with utmost care not only to convey the sense but also taking into consideration the sensitivity, values, and level of understanding of the target audience.

This chapter discusses how translators might choose alternative strategies to handle cultural references in children's literature. As there is no one universal method of translating culture specific items, the translators tend to use a mix of methods based on the type of the cultural reference, readers' ages, and cultural distance between the target and source languages.

The chapter also stresses the translator's role as a cultural mediator, who has to balance between staying loyal to the other's original text and meeting the target culture expectations in order to be loyal to the author's original world and meet the target culture's values and morals. By examining these strategies, the chapter aims to illustrate how cultural items can be handled effectively in children's literature without sacrificing the imaginative nature of the original work.

2.1. Key Translation Theories:

According to Newmark (1981), translation theory refers to the systematic study and body of concepts and ideas that investigate ways to translate the meaning, style and intention of a

source text from one language into another. It seeks to identify appropriate methods for turning out adequate translations of a wide range of texts, and it offers principles, considerations, rules, methods and techniques for translating and for assessing translations (p.19). Thus, translation theory is an extensive source of information and guidance on the best way to transfer meaning, style, and intention from the source text to the target text. Moreover, Graham (1981) argues that a worthwhile theory of translation should be concerned with the general principles of achievement; and therefore, contain practical techniques of evaluation with definite standards. Thus, translation theory should be concerned not only with the process but also with the product of translation in order to assess or evaluate the quality of translations as well as the effectiveness of translation methods and techniques. Nida (1976) divides translation theories into three varied and contrasting categories: philological theories, linguistic theories and socio-linguistic theories. Each group adopting different attitudes and tactics to the job of translation.

2.1.1. Philological Theories:

Philological theories are, as the name indicates, based on a philological approach and place emphasis on literary texts. As-safi (2011) postulates that these theories “are mainly concerned with the comparison of structures in the native and foreign languages, especially the functional correspondence and the literary genres in addition to stylistics and rhetoric” (p.30).

in other words philological translation theories focus mostly on comparing the structures of languages, ie, how grammar, sentence construction, and vocabulary in one language correspond to those in another , and while early translation theories, such as philological approaches (as discussed by As-Safi, 2011), emphasized structural correspondence and literary form, scholars like Riitta Oittinen (2000) highlight that children’s literature requires a more dynamic , reader-centered translation approach. Oittinen argues that translators should consider the child’s

perspective, cultural background, and the need for clarity and relevance, often opting for strategies like adaptation, omission, or explanation when dealing with culturally specific references.

2.1.2. Linguistic Theories:

Rather than comparing stylistic features, literary types, and philological approaches, linguistic theory compares the linguistic makeup of the SL and the TL texts (Nida, 1976, p.69). Linguistic theories developed for two main reasons: first, the rapid development of linguistics and its growth into various fields such as cognitive psychology, semiotics and pragmatics. Second, the development of Machine Translation (MT). MT relied heavily on methods that involve deep linguistic analysis and the use of linguistic information to enhance translation quality. Linguists wrote hard rules of linguistics that were used to analyse the syntactic composition of the source text and use linguistic rules to produce the target text. Catford (1965) sees translation as a process of substituting the textual material in the SL by equivalent textual material in the TL. Thus, linguistic translation comes from theories which consider translation as nothing but substituting one linguistic item from the ST by another linguistic item in the TT which is equivalent to it regardless of contextual factors or cultural implications. Consequently, many exponents such as Nida and Taber see linguistic translation as the most faithful. In other words, it is the most trusted theory in terms of conveying the sense, flavor and intent of the ST. Whilst linguistic theories can help a translator maintain the meaning and function of texts between languages, in children's books, the translator often has to modify language choices, simplify grammatical structures, or inventively substitute puns and idioms, this may necessitate going beyond the bounds of linguistic theory towards more dynamic, reader-focused approaches. Scholars such as Riitta Oittinen and Emer O'Sullivan observe that although

linguistic theories form a useful basis for translation activity, translating for children is often a more fluid process, requiring creative decision-making that takes into account the child reader's cultural and cognitive context.

2.1.3. Socio-linguistic Theories:

The socio-linguistic theory of translation views translation primarily as an act of communication embedded within social and cultural contexts, rather than just a linguistic or textual transfer. According to Nida (1979), sociolinguistic translation “necessarily implies the analysis of the source discourse as an act of communication: who said what, to whom, under what circumstances, for what reasons, and for what purpose” (p.104). In other words, translation is not merely the exchange of linguistic units between ST and TT and should go beyond linguistic equivalence; emphasizing aspects such as context, discourse, social practices, cultural norms, and communicative functions. In sociolinguistic theory, one cannot satisfactorily produce a natural equivalent of the ST without taking into consideration the contextual factors as well as the communicative function of the discourse. Thus, Nida divides communicative functions into five, all of which serve as the link between the ST and the receptor(s): The expressive function relates primarily to the source. The informative function aims to alter or influence the cognitive state of the receptor through transmitting data, facts, and knowledge. The imperative function aims to inflict behavioural changes to the receptor through commands or advocacy. The emotive function seeks to invoke an emotional reaction out of the receptor. This reaction can vary widely from humour or pleasure to contempt or resentment. The phatic function aims to establish a link between source and receptor through minimal content transference. The phatic function is best observed in communicative acts used to maintain social relations such as greetings. Proper understanding of these functions is vital when attempting to produce an equivalent translation that reflects the natural discourse. As

Nida (1979) points out, “If one wishes to produce the closest natural equivalent of the original discourse, one cannot be content merely to look at the page of text apart from the context of the original communication. Nor can one do justice to a text if one overlooks the effect the form, the content, and the format of the message will have upon the receptors” (p.107). To sum up, Sociolinguistic theories indicate that the language used in children's books is a reflection of families' social values, norms, and culture. Translators are faced with the decision of whether to keep these elements as they are, modify them, or completely rework them based on the child's socio-cultural environment. Examples include holidays that are culturally sensitive like Christmas, the use of idiomatic expressions, handling difficult topics in an acceptable way for children.

2.2. Methods and Strategies:

2.2.1. Equivalence

Equivalence in translation refers to words, phrases, or texts in the source language (SL) that correspond to an element in the target language (TL) that conveys the same meaning, function, or effect. Vinay and Darbelnet (1995) view equivalence as a procedure that reproduces a similar situation as in the original, whilst using completely different wording. Since translation is viewed as a form of cross-cultural communication, equivalence is especially important when attempting to translate culturally bound expressions such as idioms, metaphors, and proverbs. However, while attempting to preserve the original spirit of the message and the effect it has on the audience, translators may run into a number of complications. Xiang (2011) argues that there are no two words that are completely identical in any two languages (p.169). Languages differ in vocabulary, grammar, culture, and worldview, making exact matches rare or sometimes even impossible. Second, it is possible to achieve different types of equivalences on different linguistic levels between ST and TT. According to Xiang (2011), equivalence can

occur at different linguistic levels-phonetic, lexical, syntactic, semantic-and in different degrees (p.169), however, achieving equivalence at one level may compromise or come at the cost of equivalence at another level. For instance, achieving equivalence in terms of literal form may come at the expense of naturalness or vice versa. Third, Words or expressions often carry unique cultural connotations or linguistic features that cannot be fully replicated. Meaning depends heavily on context and cultural background, which complicates finding equivalents that evoke the same response or function in the target audience. Nida's concepts of formal equivalence and dynamic equivalence originated from his practical work in Bible translation starting in the 1940s. He introduced these equivalents in his book *Toward a Science of Translating*, 1964, in order to establish translation as a more scientific discipline. According to Stine (2004), Nida's motivation stemmed from his desire to make the Christian Bible accessible to a wider range of readers.

2.2.1.1. Formal Equivalence

Nida defines formal equivalence as focusing “attention on the message itself, in both form and content” (1964, p. 159). The emphasis is on preserving the exact form and content of the source text, maintaining grammatical units, word usage, and cultural features as closely as possible. Thus, formal equivalence stresses fidelity to the source content message and its lexical details. However, since formal equivalence heavily relies on a one-to-one matching of lexical details and grammatical forms it is not suitable for texts that are loaded with culture specific items, idiomatic expressions, metaphors, and other culture bound elements. For example, in biblical scriptures Jesus is seldomly referred to as the “lamb of god”. According to AL-Darraj (2015), Nida frequently faced difficulties as a missionary when translating this expression to Eskimos since they are quite unfamiliar with what animal a “lamb” constitutes. Lambs are not part of the ecosystem where Eskimos live, thus rendering the expression incomprehensible.

2.2.1.2. Dynamic Equivalence

Based on the principle of equivalent effect, dynamic equivalence does not focus on matching the form and content of the TT. By contrast, the focus is to create a “dynamic relationship between receptor and message that should be substantially the same as that which existed between the original receptors and the message” (Nida, 1964, p.129). In other words, dynamic equivalence aims for the receptor in the target language to understand and react to the translation in substantially the same way as the original receptors did to the source text. In order to do so, complete naturalness of expression is crucial in order to produce the closest natural equivalent of the ST so that the translation, as read by the receptor, feels as if it was originally written in the TL. The impact of the message on the receiver is emphasized over grammatical correctness and formal correspondence. Taking into consideration the same example given in formal equivalence, Nida would translate the expression “lamb of god” into “seal of god” when interacting with Eskimos. Using dynamic equivalence and substituting “lamb” with an animal that Eskimos are much more familiar with and which naturally associated with innocence in Eskimo culture; thus, achieving a natural equivalent of the original effect between ST and receptor. It is worth taking into consideration that complete equivalence in translation or “sameness” cannot be achieved. Because no matter which equivalence is employed, any translation incurs a certain degree of loss or distortion in meaning. According to Xiang (2011), “It is impossible to establish absolute identity between the source text and the target text” (p.169). Therefore, equivalence in translation should be approached as a search for approximation rather than absolute identity.

2.3. Domestication and Foreignization

In the field of translation, the selection of proper translation strategies for conveying cultural elements has long been a point of disagreement. Domestication and Foreignization are two of the major strategies providing linguistic and cultural guidance when encountering culturally bound elements. Yousof (2020, p.75) states that both concepts first emerged in American translation theorist Lawrence Venuti's book *The Translator's Invisibility: A History of Translation*, 1995. However, historically the concepts mentioned in his book refer to earlier notions by Friedrich Schleiermacher in 1813 who described the translator's choice as either moving the reader toward the author (foreignization) or moving the author toward the reader (domestication) (p.82). As Yang (2010) describes it, Nida is considered as the representative of those who favour domestication, whereas Venuti is regarded to be the spokesman for those who favour foreignization.

2.3.1. Domestication

Venuti (1995) defines domestication as “an ethnocentric reduction of the foreign text to target-language cultural values, bring the author back home” (p.20). In other words, to fit the text to the target language's cultural values, making the translation fluent and familiar to the target audience by minimizing foreign elements. Thus, domestication is a target-culture-oriented translation in which foreign expressions in the target culture are rendered into more familiar terms; making the text more fluent and comprehensible to the target audience; the more fluent the translation, the more invisible the translator and the more visible the meaning of the foreign text. Nida (2001) points out that “for truly successful translation, biculturalism is even more important than bilingualism” (p.82). For illustration, when translating the idiomatic expression “to grow like a mushroom” into Chinese, Nida would translate it to the expression “to grow

like a bamboo shoot”, which conveys the same natural image and effect to Chinese readers, achieving an equivalent response (Hu, 2018). By substituting the word “mushroom” with a plant that is more naturally associated with Chinese culture (bamboo), Nida produces a translation that results in a greater or lesser degree of normalization or localization.

2.3.2. Foreignization:

Venuti (1995) defines foreignization as “an ethno-deviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (p.20). Thus, foreignization is a source-culture-oriented translation strategy which deliberately retains the strangeness and foreignness of the original text and breaks the conventions of the target culture. For example, in the translation of the literary work *قندیل أم هاشم* (The Lamp of Um Hashim), translators used foreignization in order to retain many of the Islamic cultural references such as “miswak” *المسواك*. As a strong advocator of foreignization, Venuti postulates that there is an act of violence residing in the very purpose and activity of domestication which was critiqued by Venuti as ethnocentric and imperialist (Yang, 2010, p.78). Domestication is deeply rooted in strong monolingual cultures such as Anglo-American culture; thus, foreignization is regarded as an act of resisting Anglo-American culture. Venuti argues that domestication in Anglo-American translation culture produces “invisible” translations that erase the cultural otherness of the source text, thus reinforcing Anglo-American cultural hegemony rather than resisting it (Yang, 2010, p.78). Ultimately, the choice between foreignization and domestication is not fixed, nor is this choice between the two strategies mutually exclusive. In other words, both strategies can co-exist within the same text, complementing each other. Rather, the choice of strategies is heavily context-bound. According to Fade (2014), the choice of strategies may differ depending on contextual factors such as the author’s translative intentions, the readers’ demands, and the cultural content of the

text. Therefore, these strategies are more regarded as heuristic principles or strategies used in order to solve particular problems encountered when translating rather than binary or polar opposites.

2.4. Adaptation

From a historical standpoint, translators often modified texts to fit the cultural, social, or ideological contexts of the target audience rather than strictly adhering to literal word-for-word translation. According to Milton (2009), this practice dates back to the early Renaissance era when 17th- and 18th-century French translations of classical texts like the Iliad were heavily adapted to align with French aesthetic standards. Altering content in order to accommodate local culture and preferences is an example of the early forms of adaptation in translation. The formal recognition of adaptation as a concept in translation studies emerged in the 20th century alongside the professionalization of translation and the development of translation theory. In contexts where cultural differences were significant and literal translation would fail to convey the intended meaning; adaptation was seen as a necessity. Shi (2003) argues that translation primarily involves accommodation at the level of culture, politics, customs, and other factors, rather than merely linguistic conversion. Thus, adaptation aims to affect change in the ST in order to accommodate the target audience's cultural expectations through a number of strategies: deletion, addition, explanation, illustration and exemplification. Sanders (2006) defines adaptation as "an attempt to make a text easily comprehensible to target audience via the process of approximation and updating" (p.19). The importance of adaptation in translation is further highlighted by Vinay and Darbelnet (1995) who were firmly supported by Sanders, stating that "if a translator systematically refuses to adapt, it will eventually lead to a weakening of a target text" (p.41). These viewpoints clearly depict adaptation as an inevitable part of the translation process. However, despite its apparent importance and significance in the field of

translation, adaptation was also criticized by multiple scholars. Raw (2012, p21) argues that adaptation is “an abusive form of translation” because it can potentially distort and subvert the ideal image of the original text since adaptation is heavily linked to concepts of appropriation, rewriting, and editing. Children’s literature contains frequent adjustments in order to cater to younger readers’ cultural norms and render the content more easily digestible. An appropriate illustration would be the Spanish translation of *Alice’s Adventures in Wonderland*, 1865, where the term “tea and biscuits” was changed into “chocolate con picatostes”. According to BravoVillasante (1978), the reason for this modification is because “in earlier times, before it became fashionable to drink tea in the English manner, tea was only given to sick people in Spain” (p.48). While this modification moves the text closer to the reader by conforming to their cultural norms, it also excludes young Spanish readers from a small part of English culture.

2.5. Literal Translation:

Mohamed (2016) describes literal translation as “the rendering of text from one language to another one word at a time with or without conveying the sense of the original whole” (p.1). Accordingly, it is also referred to as direct translation or word-for-word translation since it relies on converting each word individually from the source language to the target language without considering how words function together in phrases or sentences. A simple illustration of literal translation would be the translation of the sentence “I will travel to Basra tomorrow” to “أنا سوف أسافر إلى البصرة غداً.” This approach focuses on replicating the source text as closely as possible, preserving the original word order and structure. In translation theory, literal translation is sometimes called “metaphrase,” contrasting with “paraphrase,” which involves sense-for-sense or phrasal translation (Mohamed, 2016, p.1).

Literal Translation was the earliest type of translation practiced, especially in contexts like religious texts where accuracy was paramount to avoid errors in conveying sacred meanings.

Newmark (1988) highlights that “literal translation is the first step in translation” (p.76). According to (Lu & Fang, 2012), Newmark’s view on literal translation is heavily based on the traditional debates between the two basic translation methods: Literal Translation and Free Translation. Historically, this approach can be seen in ancient Western traditions, where figures such as Cicero articulated the distinction between "word-for-word" (literal) and "sense-for-sense" (free) translation. This dichotomy laid the foundation for the long-standing debate between literal and free translation methods. The advantages of literal translation are quite apparent in the translation of technical, scientific, or legal texts. Literal translation ensures that the meaning of the source text remains largely intact by closely following the original wording and structure. This is especially useful in fields requiring high accuracy, such as legal, technical, and scientific texts, where precise terminology and consistency are crucial. For instance, the translation of "The electron's quantum state" to "الوضع الكمي للإلكترون," or "Due

Process of Law" to "مسار العدالة القانونية."

Newmark (1988) stresses that such an approach is only effective for brief, simple, neutral sentences. He argues that “literal translation is correct and must not be avoided, if it secures referential and pragmatic equivalence to the original” (p.68). In other words, literal translation is effective as long as it preserves the literal meaning of the original words and achieves the same communicative effect with consideration to the context and the intended meaning of the original. The deficiencies of literal translation are exposed when tackling idiomatic expressions or culturally bound references. In this case, Literal translation often results in unnatural, awkward, or stilted phrasing in the target language because it ignores idiomatic expressions,

cultural nuances, and syntactic differences. This can lead to confusing or meaningless translations, especially with idioms, proverbs, and figurative language. (Lu & Fang, 2012) argue that “word- for-word translation, when absolutely used, may lead to mechanical or dead translation, which is not literal translation at all” (p.743). For instance, “break a leg” is a common figure of speech used to wish someone good luck. The word for word translation of this expression would be “اكسر ساقا” The word-for-word translation of this expression renders it meaningless and incomprehensible; thus, misleading readers and distorting the meaning of the original.

2.6. Transliteration:

Catford (1965) defines Transliteration as a process in which “SL graphological units (letters) are replaced by TL graphological units” (p.66). This process is facilitated through three major steps: First, letters of the source language are replaced by sounds of the source language. Second, the sounds of the source language are translated into sounds of the target language. Third, the sounds of the target language are replaced by letters of the target language.

Thus, transliteration focuses on converting text from one writing system or script into another while preserving the original pronunciation as closely as possible, without translating the meaning of the words. For example, Arabic words such as “سلام” or “قهوة” can be represented using Latin graphological units to approximate their pronunciation, “Salam” and “Qahwa” or “Kahwa”. Transliteration is often used for proper nouns, technical terms, brand names, and cultural references where preserving the original sound or visual identity is important, rather than conveying meaning. However, in transliteration, similarly to translation, it is impossible to achieve absolute and exact equivalence of the original due to the sheer number of phonological and graphological differences between languages. Thus, transliterators aim for

the closest possible approximation to the original. According to Aziz (1983), transliteration from English to Arabic requires a great deal of readjustment, thus resulting in noticeable issue, namely at the phonological and graphological level (p.74).

Phonological arise with vowel and consonant sounds (especially vowel sounds and diphthongs) which general do not have a graphological equivalent in the TL (Arabic). For instance, the /g/ sound is transliterated into the nearest equivalent in Arabic which can be ,ك, غ, or .ج In this case the nearest equivalent is used. In other case transliterators are forced to adapt a new letter entirely such as with /v/ and .ف Graphological issues arise due to different practices such as capitalization. Pronouns in English are distinguished through capital letters while in Arabic there's no equivalence to such graphological practices. This creates a problematic situation where readers are coerced into a type of guessing game of whether a word is a proper noun or not. How problematic this can be generally depends on the readers linguistic knowledge and intuition (Aziz, 1983, p.76).

2.7. Generalization:

Kubáčková (2009) states that Generalization in translation is a technique where a specific or concrete term in the source language is translated into a more general or abstract term in the target language. This involves replacing a particular word with a broader, less specific one. For instance, the Arabic term “العجوة”, which is a specific type of date, can be generalized by translating it as “dates” in English. Generalization is typically used for the purpose of contextual or cultural adaptation, or when the specific term in the SL does not have a direct equivalent in the TL. It is often contrasted with particularization (or specification), where a general term is translated into a more specific one. Generalization has been viewed and described from different view-points by different scholars.

Levy (2008) refers to Generalization as a universal tendency, stating that “Experiments with translators have shown that, when offered a group of near-synonyms, they exhibit a natural tendency to select from it the most generalised term, the least specific word” (52). Levy argues that Generalization is heavily linked to the concept of translation universals—features that tend to appear consistently in translated texts across languages. In this regard, Generalization is understood as a feature of Simplification. Thus, translated language often tends to be slightly more general or less semantically rich than original texts.

On the other hand, Vinay and Darbelnet (1995) label the term “generalization” to denote a translation technique – not a universal tendency, but a conscious strategy “in which a specific (or concrete) term is translated by a more general (or abstract) term” (p. 343). Based on a broader theoretical framework, they made a clear distinction between translation methods (global choices affecting the whole text) and translation procedures (techniques applied to smaller units such as words or sentences). Thus, Generalization is categorized as a deliberate translation technique reflecting a conscious choice by the translator.

Regardless of whether Generalization is a universal tendency or a deliberate strategy, most scholars agree that it may lead to a significant loss in specific meaning or nuances as it involves reducing the specificity or semantic detail of the original term. Levy (2008) argues that opting for the solution that is readily available in the linguistic memory may easily result in a translation that is “colourless, general and vague” (p. 52). Thus, efficient translators must attempt to dig deeper at the lexical level and choose terms that sufficiently reflect the semantic attributes of the original term.

2.8. Importance of Maintaining Cultural Integrity

Cultural integrity in translation refers to the faithful preservation and respectful representation of the source culture's values, beliefs, customs, and nuances when translating a text into another language. It ensures that the translated content maintains the original's cultural context, meaning, and emotional impact without distortion or loss of significance. Ramadilla et al. (2024) state that "cultural sensitivity plays a crucial role in avoiding distortion of meaning and biased representation" (p.28). This highlights cultural sensitivity as a core principle in order to uphold cultural integrity. Inaccurate translations can damage the reputation of a work or a translator, misrepresent the source culture, or mislead the target audience by fostering unfair biases or prejudices against other cultures. Translators bear the enormous responsibility of being cultural mediators by bridging cultural gaps and ensuring that the message conveyed reflects the cultural essence of the original while also being sensitive towards the cultural norms of the target audience.

2.9. Challenges in Translating Cultural References in Children's Literature

At first glance, translating children's literature may seem like a simple task since the general idea is that any competent speaker of the target and source language will be able to translate a book for children. Throughout the years however, authors and translator quickly discovered that this perceived simplicity is merely a mirage. As it turns out, translator works that attempt to convey light touches of humour, joy, and the mischief of childhood is quite challenging. Lathey (2015) argues that children's literature may be "just as demanding in its intellectual complexity, stylistic flair or thematic content as a work for adults" (p.1). Thus, children's literature is diverse and complex, with its translation being no less demanding than translating adult literature, especially if it is loaded with cultural references. Despite all of this,

children's literature continues to play a peripheral part in the literary poly-system with many scholars such as Riitta Kuivasmäki refusing to acknowledge it as a distinct genre of literature.

2.9.1. Creating Cultural and Comprehensive Gaps

It is evident that translating children's literature as a genre is no less challenging than translating adult literature. These challenges are further amplified when cultural references are thrown into the mix. Klingberg (1986) categorized these cultural references as "literary references; foreign languages in the source text; references to mythology and popular belief; historical, religious and political background; building and home furnishings, food; customs and practices, play and games; flora and fauna; personal names, titles, names of domestic animals, names of objects; geographical names; and weights and measures" (pp. 17-18). These categories designate problematic items that translators find taxing when translating children's literature. One of these challenges is the cultural and comprehensive gap that cultural references create. According to Hastürkoğlu (2020), translators must bridge significant cultural differences between the source and target cultures, which is difficult because children have limited world knowledge and less ability to adapt to foreign cultural elements compared to adults. This gap in both culture and understanding is difficultly breached and relies on a bilingual as well as bicultural translator to fill in.

2.9.2. Difficulty in Choosing the Appropriate Strategy

Another significant challenge of translating culture bound references is to achieve balance between foreignization and domestication. Klingberg (1986) suggests nine strategies for translating culture-specific items: "added explanation, rewording, explanatory translation, explanation outside the text, substitution of an equivalent in the culture of the TL, substitution of a rough equivalent in the culture of the TL, simplification, deletion, and localization" (p. 18).

The first four strategies approximate foreignization since they leave the cultural reference relatively unaltered and close to the original in the ST. The remaining five strategies approximate domestication in order to bring the text closed to the reader. The choice between foreignization and domestication has been a long-contested dilemma with each scholar conforming to either one approach or the other. However, Peeters (2005) argues that instead of taking the side of one of these camps it is much more beneficial to compromise between both when translating children's literature. Thus, it is much more productive to replace the concept of "domestication versus foreignization" with "domestication and foreignization".

2.9.3. Determining What Is Appropriate for Children's Age and Intelligence

When translating cultural references in children's literature, translators must also consider using age-appropriate language and content. Children's literature requires simple vocabulary, short sentences, and clear narration. Translators must adapt cultural references without making the text ambiguous or difficult for children to understand. Al-Hemayri (2023) argues that translators must be able to determine "what is appropriate for children's intelligence and age" (p.2). Nevertheless, translators are required to take great caution when introducing young minds to foreign elements and unfamiliar cultures. Additionally, translators should take into considerations the children's age, needs, cultural backgrounds, and interests. The translation's overall quality depends on how well translators can accommodate these factors and resolve these issues.

2.10. The Role of the Translator as a Cultural Mediator

The role of the translator as a cultural mediator is multifaceted and crucial in enabling effective communication across different cultures. Translators do much more than merely

converting words from one language to another; they act as intermediaries who interpret and convey cultural meanings, values, and nuances embedded in the source text to the target audience. Thus, a translator's responsibility is not only limited to bridging linguistic barriers but also cultural gaps. Hence why effective mediation requires the translator to be bicultural, possessing extensive knowledge and a keen understanding of both source and target culture, as well as bilingual. Taft (1981) defines a cultural mediator as someone who facilitates communication and understanding between culturally and linguistically different groups by interpreting intentions and expectations of each side, requiring flexibility and the ability to shift between cultural orientations (p.53). Neubert (1989) further built upon this definition by emphasizing the complex and multifaceted nature of cultural mediation. He argues that translators are virtually condemned to mediate due to the inherent and intrinsically schizophrenic nature of translation as a profession (p.7). In other words, translation has a dual nature which forces the translator to frequently mind-shift between two linguistic and cultural systems. Venuti's perspective on cultural mediation in translation centres on the translator's active role in negotiating cultural differences through the strategies of domestication and foreignization. Venuti (1992) highlights the power of translation in constructing and depicting other cultures. Thus, translators must resist the influence of the dominant culture by choosing strategies that maintain cultural diversity and promote intercultural understanding. Additionally, translators are required to achieve a delicate balance between fidelity and adaptation. Translators negotiate between staying faithful to the original text and adapting it to the target culture's norms and expectations. This balancing act involves decisions on whether to domesticate (make culturally familiar) or foreignize (retain original cultural elements) the text to ensure it is both authentic and accessible.

2.11. The Impact of Translation Strategies on Child Readers

The translator's selected strategies largely shape how young audiences perceive, enjoy, comprehend, and culturally connect with translated literature. Effective translation for children requires sensitivity to their developmental needs, cultural context, and the educational value of exposing them to diverse cultures, ensuring translations are both accessible and enriching. A plethora of translation strategies can be used in order to uphold standards of comprehensibility and accessibility. For instance, O'Sullivan (2019) argues that strategies such as deletion, omission, and substitution can be used in order to "provide children with easily intelligible texts" (p.20). Making texts more easily comprehensible to young readers involves the use of short sentences, weakening ironic elements, and replacing abstract concepts with concrete ones. Jurić (2021) highlights that Strategies such as adaptation, simplification, and modernization help make texts more comprehensible and age-appropriate for child readers by aligning language and cultural references with their cognitive abilities and cultural background. While this can facilitate smoother reading experiences, it may sometimes risk losing original cultural nuances. Translation strategies play a significant role when it comes to cultural exposure and enrichment. This is heavily interrelated with the translator's task as cultural mediator and enabler of cross-cultural understanding. Klingberg (1986) argues that translation strategies that preserve the cultural spirit of the source text are preferred in order to familiarize child readers with the target culture embedded in the originals. This can be achieved through explanatory translation, rewording, or even the addition of explanation outside of the text. Although foreignization strategies for exposing young readers to the new and alien are preferred by scholars such as Venuti and Klingberg, there is a marginal risk involved in that foreign elements frequently challenge the comprehension of young readers. This addresses the delicate balance between cultural exposure and comprehension where on one hand, minimal interaction with

culture- specific items can leave the reader confused. While on the other, excessive modification can undermine the cultural spirit of the original text. A greatly significant contribution to the translation of children's literature is Zohar Shavit's Poly-system theory introduced by Itamar Evan-Zohar. Alla (2015) states that "Evan Zohar' poly-system theory places literature in two positions: in the centre and periphery. The closer to the periphery the lower the cultural status of the subsystem is within the poly-system" (p.17). In other words, this system places literary texts in a wide spectrum ranging from central to peripheral. This positioning in the poly-system dictates how liberal translators are permitted to deal with the translation of text. Shavit (1986) argues that this system places children's literature as a peripheral subsystem, meaning that translators have greater liberties in manipulating texts compared to adult literature. Manipulation may come in the form of: modification, abridgment, addition, deletion, or enlarging. This also includes adapting language, plot, and structure to suit children's reading abilities and cultural expectations. According to Xing (2023), such adaptations are often necessary to align with the educational and ideological values of the target society.

2.12. Ethical Considerations in Translating for Young Audiences

Translating for young children is not merely a linguistic task; it is a complex ethical endeavor that requires careful judgment and cultural awareness. Young readers are in a critical stage of psychological, emotional, and social development, which makes them particularly vulnerable to the impact of translated content. Therefore, translators of children's literature carry a unique responsibility: to mediate between languages and cultures in a way that preserves both the essence of the source text and ensures that the content is suitable for young minds. One of the most pressing ethical considerations is the treatment of sensitive themes such as

death, violence, and family conflict. These topics are often culturally loaded and may vary significantly in how they are discussed or accepted across different societies. A translator must decide whether to retain, adapt, or omit such content. This decision is not only linguistic but also moral, as it influences how children interpret and process difficult experiences (Oittinen, 2000; Lathey, 2015). For example, a story that depicts the death of a pet may be comforting and therapeutic in one culture but distressing or even inappropriate in another. The translator's challenge is to preserve the emotional intent of the original text while ensuring it aligns with the norms and expectations of the target audience. Cultural sensitivity is another major ethical concern. Many children's books contain cultural references, idioms, traditions, and values that may not translate directly into another language.

Translators must be careful to avoid reinforcing stereotypes or misrepresenting cultures. Instead, they should promote inclusivity and intercultural understanding (O'Sullivan, 2005). Sometimes this means replacing a culturally specific element with a functional equivalent or using footnotes or illustrations to provide context. Moreover, translators for children must consider the educational and moral implications of their choices. Children's literature often carries implicit lessons about kindness, honesty, diversity, and perseverance, conveying these messages may impact how children develop their ethical and social frameworks. Therefore, the translator's ethical role extends beyond fidelity to words, it encompasses responsibility toward the child's intellectual and emotional well-being. Al-Hemyari (2023) highlights that an adequately ethical translation of children's literature for Arab and Muslim readers requires a nuanced approach that respects cultural and religious norms. Certain themes and elements common in Western children's literature may conflict with Arab and Muslim cultural and religious norms. For example, references to alcohol (wine or beer) must often be replaced with culturally acceptable substitutes like juice or honey. Foods forbidden in Islam, such as pork,

are either omitted or replaced with generic terms or acceptable alternatives. Topics related to human sexuality and the human body, which might be openly discussed in Western texts, are often taboo in Arab cultures and thus omitted or altered.

Alsaleh (2019) argues that Children's literature in the Arab world often carries strong moral and ideological messages. Thus, translators must navigate these biases carefully, ensuring that the translation does not impose unintended ideologies or distort the source text's values. The difficulty once again lies in achieving equilibrium. Translators must carefully choose strategies that protect children from culturally inappropriate material while promoting intercultural understanding and preserving the literary and imaginative qualities of the original works.

Conclusion

To sum up, the chapter generally discussed the complex task of translating children's literature. The chapter discusses key translation theories as well as important concepts such as equivalence (dynamic and formal), domestication, foreignization, adaptation, literal translation and transliteration all of which address the important balance between maintaining the original message while also making texts linguistically and culturally age appropriate. The chapter sheds light on the importance of maintaining cultural integrity as well as common challenges translators face when dealing with children's literature as well as the underlying strategies used in order to tackle these challenges. The chapter stresses the importance of these strategies as being the main factors which shape how young readers understand and perceive foreign cultures; thus, highlighting the translator's role as cultural mediator and facilitator of crosscultural understanding. The chapter focuses on the different strategies used and their impact on young-readers, namely cultural enrichment, accessibility, and comprehension.

Lastly, the chapter highlights the complex set of ethical challenges that balance linguistic fidelity, cultural sensitivity, and the developmental needs of young readers.

Chapter Three: Analysis of cultural references in *Alice's Adventures in Wonderland*.

Introduction:

This chapter is a practical one, in which one of the most famous classical stories is tackled, *Alice's Adventures in Wonderland* by Lewis Carroll (1958). The methods/strategies used by the translator will be identified. In addition to the challenges faced during the translation process, and the ways in which they were handled by the translator with alternatives. The sources of the data of the current research are the original version of Alice's Adventures in Wonderland, as well as the translated version of the story, *اليس في بلاد العجائب* by Amira Qaiwaan in 2003, (Published by Dar Al-Bihar, Beirut, Lebanon). Below are 15 examples selected from the original Alice's Adventures in Wonderland and their translation, the examples are analyzed and classified based on Peter Newmark's cultural categories, and they are included in this revised set:

- Ecology, (geography, flora and fauna ...)
- Material Culture (Artefacts), (Foods, clothes, housing, transport)
- Social Culture (social life, customs, and leisure activities)
- Organizations, Customs, Ideas, Concepts (political, religious, or artistic institutions)
- Gestures and Habits.

3.1. The Story:

Alice's Adventures in Wonderland is a novel written by the English author Lewis Carroll, the novel is composed of 12 chapters. It tells the story of a young girl named Alice, who follows a white rabbit down a hole and finds herself in a magical world (Wonderland), and there she meets many strange characters like the Mad Hatter, the Queen of hearts, the caterpillar, and many more characters. The story is rich with cultural references rooted in English Victorian society which makes it a good example to study how such elements are translated into Arabic.

3.2. The Author's Biography:

Lewis Carroll was the pen name of Charles Lutwidge Dodgson (1832–1898), he was born in Daresbury, England, on January 27, 1832, He studied mathematics at Oxford University in England. He is an English writer, who is best known for his classic children's novels *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). he had deep interest in logic, photography, and storytelling, Carroll was especially known for his love for children and for creating imaginative tales to entertain them.

3.3. Analysis of Alice's Adventures Arabic Translation:

3.3.1. The Translated Examples:

Sample 01 :

ST	TT	Category	Strategy
“What I was going to say,” said the Dodo in an offended tone, “was, that the best thing to get us dry would be a Caucus-race.” (p. 32).	قال الدودو بببرة منزعة: " ما كنت ود قوله ان أفضل ما يجفنا هو سباق مؤتمر الحزب " (ص 46)	Organizations, customs, activities, procedures, concepts (political).	Foreignization.

Table 1. Analysis of sample 1

This scene happened when Alice and some animals fall into a pool, they end up wet and cold, in this moment the dodo, one of the animals, wants to help them dry off and suggests a **caucus race**.

The term **caucus race** comes from the Victorian British politics, it is a meeting where political decisions are made, but this race is like a game that has no rules everyone runs in circles and at the end, everyone wins, the term **caucus** is specific to British/American culture.

It fits best under **Organizations, Customs, Ideas (political)** because of its reference to a political meeting. the translator employs **Foreignization** strategy, since the term has no direct equivalent in Arabic culture she translates it as “سباق مؤتمر الحزب” and employs **foreignization** to keep the original cultural and political meaning of the word, and while the translator used it

to keep the original meaning, she missed the humorous side of the original scene, since in the novel the author used this term to make fun of politics in England. a suggested alternative could be the use of **domestication** strategy with an explanation in a footnote such as:

سباق جماعي فوضوي

(سباق يشبه الاجتماعات السياسية الفوضوية حيث الجميع يركض دون قواعد واضحة)

Sample 02:

ST	TT	Category	Strategy
“And who is Dinah, if I might venture to ask the question? Said the lory ” (p. 39)	قال البيغاء: ومن هي " دينا، ان جاز لي ان اغامر واطرح السؤال " (ص 56)	Ecology (Fauna)	Generalization.

Table 2. Analysis of sample 02

In this scene, Alice talks to the lory which is one of the animals Alice is accompanied with, and then she starts arguing with the lory saying that she is older than him but the lory refuses to say its age, and choose to declare that it is older than her, so they were arguing over age and wisdom.

The lory is a specific type of parrot native to Australia and Southeast Asia, they are colorful parrots (Wikipedia, n.d.). In English, it is a real bird but unfamiliar to many Arabic speaking readers, especially children.

According to Newmark, **the Ecology category** has references to animals, plants, and geographical features that might be unfamiliar in the target culture, in this case, Lory is an unfamiliar bird to Arabic readers, especially children, for that, the translator opted for

Generalization strategy, and rendered "Lory" as ,الببغاء which means "parrot" in general, without specifying the exact type, by making the word simpler and easier for children, through the use of a general word instead of a specific one, to ensure comprehension for the target audience and to avoid confusion and misunderstanding. So, leaving it as الببغاء is entirely acceptable and effective, since it allows young readers to visualize the character and stay engaged with the story.

Sample 03:

ST	TT	Category	Strategy
“Alice had no idea what to do, and in despair she put her hand in her pocket, and pulled out a box of comfits ” (p 34)	لم تكن لدى اليس اية “ فكرة عما ستفعله، ويبأس وضعت يدها في جيبها و سحبت صندوق فاكهة مجففة” (ص 48)	Material Culture (food)	Adaptation.

Table 3. Analysis of sample 03

After the race ended, the dodo announces that everyone won, and since everyone is a winner, there needs to be a prize for everyone, in that moment, Alice checks her pocket and finds **a box of comfits**, so she decides to give them to the animals as a prize.

Comfits are a type of traditional British sweet, small, sugar-coated confections with a seed or nut center, common during the Victorian era. According to Peter Newmark’s cultural categories, “comfits” fit under **Material Culture (Food)**, because it is a type of sweet or candy.

The translator employs **Adaptation** strategy; which is adjusting the source text to the reader. since comfits are culturally specific to Victorian England, and might be unfamiliar to Arab children, she rendered it as فاكهة مجففة “Dried fruits”, which is familiar and culturally acceptable in Arab cultures, the translator's choice was based on prioritizing the reader's understanding of the story.

However, by replacing "comfits" with فاكهة مجففة, there is a possibility that Arab children may miss out on learning about the specific details of the Western sweet, the translator has the option to transliterate “comfits” as “كومفيتس” for a more precise translation, with added explanation, such as (نوع من الحلوى الملونة المشهورة في إنجلترا القديمة) The translator's provision of an explanation for “the comfits”, contributes to enhancing cultural understanding and broadening their exposure to the target culture.

Sample 04:

ST	TT	Category	Strategy
“I don’t see any wine ,” she remarked. (p. 96)	“لا أرى أي نبيذ، علقت أليس” (ص 78)	Material Culture (food)	literal translation

Table 4. Analysis of sample 04

When Alice sat down, the March Hare offered her some wine, but when Alice looked around, she did not see any wine.

In Newmark's classification, "Wine" falls under **Material culture** (Food and drink), since it is a drink common in Victorian England's adult life, but culturally and religiously sensitive in Arab and Islamic cultures.

“Wine “is considered forbidden and inappropriate in most Arab cultures, the translator employed **literal translation** strategy, and translated it as ” نبيذ “which is uncommon and unsuitable for children, the translation choice is ineffective as it may cause confusion for young readers who might not understand the term, additionally, drinking is forbidden in Islam, and can be unsuitable particularly in conservative societies. mentioning it directly in a children’s book might be considered culturally inappropriate in many Arab families. Therefore, it would be better to replace it with “juice” or "عصير" to make the word and its meaning easier and appropriate for children of the target culture.

Sample 05:

ST	TT	Category	Strategy
“at last the Caterpillar took the hookah out of its mouth” (p. 59)	وأخي ”را أخرج اليسروع“ الترجييلة من فمه“ (ص 56)	Material Culture (Leisure objects)	Adaptation

Table 5. Analysis of sample 05

Alice meets a big blue caterpillar sitting on a mushroom, he is smoking a hookah (waterpipe), he stares at Alice for a while then takes the hookah out of his mouth and asks her "Who are you?".

“Hookah” is used to smoke flavored tobacco, it is popular in Middle Eastern and South Asian countries, it is now widely used in Arabic-speaking countries like Lebanon, Syria,

Palestine, and Jordan, and since “hookah” is culturally specific leisure object, it would fall under Peter Newmark's category of **Material culture** specifically under objects (leisure activities).

The translator employed the **Adaptation** strategy, in which she replaced the word “Hookah” with a term from the target culture that is more familiar. النرجيلة Keeping the word النرجيلة as it is, is acceptable, because children in Arab countries are already familiar with this item in their culture, since it is often seen in public places or cafés, so mentioning it in a story does not cause harm or confusion, as previously mentioned in the first chapter that “context” is so important in translation, therefore, Amira Qaiwaan considered both meaning and context, “Hookah” is a symbol that identifies the caterpillar as an exoticized other, he represents a foreign and an unknown world to Alice, by translating it into نرجيلة, Qaiwaan is preserving the context, to make sure the readers are still sensing the strangeness of the Caterpillar.

Sample 06:

ST	TT	Category	Strategy
“It was the White Rabbit returning, splendidly dressed, with a pair of white kid gloves ” (p. 17)	لقد كان الأرنب الأبيض عائداً، وكان يرتدي ملابس رائعة، وفي يده قفازين جلدين بيضاوين (ص16)	Material Culture (Clothes)	Generalization.

Table 06. Analysis of sample 06

The term “kid gloves” refers specifically to gloves made from the soft leather of young goats (called kid). They were a symbol of upper-class fashion in Victorian England, especially for women.

Since “Kid gloves” is an item of formal Victorian attire it is classified under **Material Culture** (clothes).

The translator rendered the culturally specific item “kid gloves” as قفازين جلدیین بیضاویین or “white leather gloves” to make it comprehensible for Arab child readers, through omitting the culturally unfamiliar detail of the gloves’ origin while preserving the description of their appearance. Qaiwaan opted for جلد or “leather” which is the general term for leather. the translator employs the **Generalization** strategy to avoid confusing the young readers with unfamiliar or uncommon terms, but while the translator used **Generalization** strategy to make the term accessible for the target readers, Qaiwaan loses the specific detail about them being made from kid leather and generalizes it to any white leather gloves. An alternative could be قفازین من جلد الماعز الأبيض instead of making the gloves general leather ones, or a provision of an explanation in a footnote to keep the exact meaning

Sample 07:

ST	TT	Category	Strategy
"I'll give them a new pair of boots every Christmas." (p. 16)	سأهديهم زو "جا جديد" من "الأحذية كل عيد ميلاد." (ص 14)	Organizations, customs, ideas (religious)	Generalization.

Table 7. Analysis of sample 07

When Alice was following the White Rabbit, she found the Duchess's house, once inside, Alice engages in a conversation with the Duchess during which, the duchess tells Alice that she will give her baby a new pair of boots every “Christmas”.

When it comes to religious references, the translator did not take into consideration their specific significance in the original text, instead, she employs the **Generalization** strategy to give a broader culturally familiar term of the word “Christmas” which is “عيد ميلاد”, Christmas is a cultural holiday that symbolizes Jesus Christ’s birth, it is celebrated every December 25th.

Therefore, for Arab readers, this translation might seem like it is referring to a normal birthday, not an important holiday like Christmas, which holds a particular significance in the source culture. This could lead to confusion and misunderstanding among young readers, as they may struggle to understand the context without knowing the true meaning of the word. An alternative would be to transliterate the term “Christmas” as كريسمس and include an explanation that helps children understand the significance of this holiday in the target culture such as: عيد ميلاد المسيح (the birthday of Jesus Christ).

Sample 08:

ST	TT	Category	Strategy
“Whether the pleasure of making a daisy-chain would be worth the trouble of getting up and picking the daisies” (p. 2)	كان فرح صناعة “ سلسلة من زهرة الربيع يستحق مشقة النهوض و قطف ازهار الربيع” (ص6)	Ecology (plants)	Generalization.

Table 8. Analysis of sample 08

This happened at the beginning of the story, when Alice was sitting by the riverbank with her sister. And while sitting there, Alice wonders if it is worth getting up to pick daisies to make “a daisy chain” or not.

“A daisy chain” is a string made by linking daisies together, it is common in the target culture, especially among children. but not common in Arab culture. And while daisies زهور الأقحوان exist in both English and Arab cultures, the tradition of making a “daisy-chain” is specific in English traditions. Therefore, this reference can be classified under “**Ecology (plants)**” according to Newmark (1988) due to its connection to flora.

“Daisy-chain” is unfamiliar to Arab readers, yet the translator tried to explain it literally as سلسلة من زهرة الربيع "a chain made of daisies" to keep the meaning clear and understandable for children, for that Qaiwaan used **Generalization strategy**, by rendering “daisy-chain” to الربيع which generalizes the specific flower ‘daisy’ to a broader term “spring flower.” but while this choice ensures clarity for Arab child readers, it sacrifices the cultural specificity in the source text. A more suitable alternative would be سلسلة من زهور الأقحوان which accurately preserves the type of flower mentioned, and this would help introduce the target readers to unfamiliar elements of the source culture, while keeping the meaning as it is.

Sample 09:

ST	TT	Category	Strategy
“She took down a jar from one of the shelves as she passed; it was labeled ORANGE MARMALADE” (p.4)	انزلت وعاء من أحد الرفوف وهي تم ر بها هناك شارة عليه كتب عليها مربى الليمون (ص 8)	Material Culture (food)	domestication

Table 09. Analysis of sample 09

When Alice was following the rabbit, she saw shelves on the walls, so she took a jar called Orange Marmalade, but she found it empty. Marmalade is a soft substance with a sweet but slightly bitter taste, made by cooking fruit such as oranges with sugar to preserve it. (Cambridge Dictionary, n.d.).

According to Peter Newmark's categories, Orange Marmalade is a **Material Culture (food)** item because it's a type of British jam.

In the translation of "Orange Marmalade", the translator rendered it as "lemon مربى الليمون jam", using **domestication**, however, the use of lemon ليمون instead of orange برتقال might seem like a mistake, because ليمون means lemon in Arabic but since the translator is Lebanese, the word ليمون can sometimes mean orange too. So, the translator used a word that people in her country understand. Therefore, a more faithful equivalent would be مربى البرتقال which preserves the original meaning, while introducing Arab readers to the British item.

Sample 10:

ST	TT	Category	Strategy
“Alice thought she had never seen such a curious croquet ground in her life” (p. 121)	ظننت اليس انه لم يسبق لها ان شاهدت ارضا مخصصة للكروكيه مثل هذه في حياتها (ص156)	Material Culture (Leisure activities/sport)	Foreignization (Transliteration)

Table 10. Analysis of sample 10

Alice was invited by the Queen of Hearts to play a game of croquet, she was very surprised because the croquet ground was very strange, instead of using normal equipments they used animals, everything was messy, even the rules, they kept changing all the time.

“Croquet” is a game in which two, three, or four players use mallets to hit wooden balls through small metal hoops fixed into the grass (Cambridge Dictionary, n.d.). The word "croquet" is classified under **Material Culture** in Newmark's (1988) cultural categories as it refers to a specific English sport.

The translator preserved the original cultural term through the use of **Foreignization** through **Transliteration** and rendered it as “كروكيه” to maintain the cultural setting of the story, however, Arab readers might not be familiar with the game, it might require including a footnote or an explanation for them, this helps preserving the original cultural meaning of the

source text while ensuring the target readers can understand the story without confusion, and this will enable children to learn about other cultures. A footnote could be:

الكروكيه: لعبة إنجليزية تقليدية يتم فيها ضرب كرات بلاستيكية بمطارق لإدخالها في أطواق معدنية

Sample 11:

ST	TT	Category	Strategy
“I’ll give him sixpence . I don’t believe there’s an atom of meaning in it.” (p. 184)	سأعطيه ستة بنسات لا اعتقد ان فيها ذرة من المعنى (ص) (238)	Material Culture (currency)	Foreignization.

Table 11. Analysis of Sample 11

In this scene, Alice was listening to a silly poem told by the Mock Turtle and Gryphon. The poem didn’t make any sense to her, so she joked and said “I’ll give him sixpence. I don’t believe there’s an atom of meaning in it.”

“Sixpence” was a small British silver coin worth six pennies. It was used in England, especially in the 19th and early 20th centuries. Newmark (1988) classifies money, measurements, and weights under **material culture** since currency names like “sixpence” are culturally specific.

The translator used **foreignization** strategy to maintain the historical flavor of the original word, by rendering the word as ستة بنسات which means six pence, Qaiwaan introduces the Arabic readers to an element of the target culture, However, young readers might not be familiar with what بنس means, so this might confuse them. A possible alternative would be

عملية بريطانية قديمة and add an explanation or parenthetical clarification such as ستة دنانير

Sample 12:

ST	TT	Category	Strategy
They very soon came upon a Gryphon , lying fast asleep in the sun (p.138)	سرعان ما التقنا بغريفن حيوان خرافي نصفه نسر ونصفه الآخر أسد (ص178)	Ecology / Mythology (Legendary animal).	Foreignization. (Transliteration)

Table 12. Analysis of Sample 12

The queen of hearts suddenly asks Alice to follow a strange creature called Gryphon, it appears as a guide for Alice, to take her to the Mock Turtle.

Gryphon is an imaginary character in the novel; it is a legendary creature with the body of a lion and the head and wings of an eagle. It is a mythical creature rooted in ancient mythology and medieval European symbolism (Encyclopedia Britannica, n.d.). This word is classified under **Ecology / Mythology** (as a legendary animal).

The translator has employed **Foreignization** when rendering "Gryphon" as "غريفن" because of two things; first it respects the story's original setting, second, there is no direct equivalent in Arabic and replacing it would lose meaning. Additionally, Kaiwan provided readers with an explanatory phrase "حيوان خرافي نصفه نسر ونصفه الآخر أسد" to help children understand what kind of creature it is. Which is a good choice since it makes the meaning accessible to young readers while preserving the source culture's flavor.

Sample 13:

ST	TT	Category	Strategy
“In that direction, the Cat said, waving its right paw round, lives a Hatter ” (p. 90)	قال القط وهو يحرك " قَلَمَتَه اليسرى بشكل دائري: في هذه الناحية يعيش صانع القبعات" (ص 118)	Social culture	Literal translation

Table 13. Analysis of Sample 13

After Alice set the pig free into the woods she is greeted by the Cheshire Cat, a cat with an unusually wide grin that has the ability to disappear. The cat guides Alice towards the March Hare's house suggesting that she should attend a tea party with the Hare and the Hatter.

The Mad Hatter's name comes from an old English saying: “mad as a hatter.” which people used in Victorian times to describe someone behaving strangely and oddly. At that time hat makers were known to suffer from mercury poisoning (Wikipedia, n.d), and this led to symptoms like strange behavior, so this phrase has entered the English language to describe someone as being insane.

The translator uses **the Literal Translation** strategy by rendering “The Hatter” as “صانع القبعات” which means “hat maker” or “maker of hats.” This translation conveys the direct meaning of the original term without culturally adapt it. It fits under social culture since it is a recognized profession in British society. However, the translator's choice might hinder the character's strange nature reducing him to a profession title, a suitable alternative could be

"" صانع القبعات غريب الأطوار, ""the eccentric hat maker” to preserve both the profession and the character's nature in an appropriate way.

Sample 14:

ST	TT	Category	Strategy
“And yet what a dear little puppy it was!” said Alice, as she leant against a buttercup to rest herself” (p. 79)	ومع ذلك يا له من جرو صغير عزيز قالت أليس وهي تتكى على نبات زر الذهب (ص 78)	Ecology (Flora)	Adaptation

Table 14. Analysis of Sample 14

Alice is commanded by the Rabbit to fetch his gloves and fan, and a mysterious bottle. Hoping it will help her return to her normal size, Alice drinks from the bottle and immediately begins to grow abnormally large, nearly overwhelming the Rabbit’s house. The Rabbit, his servants, and his friends attempt to get her out by throwing pebbles through the windows, which magically turn into little cakes. Alice tries a cake and successfully returns to a smaller size. Alice then escapes into the woods. Exhausted, she leant on a buttercup to rest.

Since buttercup is a kind of wildflower that is mainly found in Europe and might not be known by Arab readers – and children in particular, the translator chooses to translate it as نبات زر الذهب meaning the golden button plant or the gold coin plant. This translation evokes the image of the flower – its yellow-golden color and its buttony shape – which makes it more comprehensible and more relatable for the target audience. By opting for an Arabic equivalent that focuses on the visual and symbolic features of the flower rather than its botanical accuracy, the translator makes the text easier for young Arab readers to access.

Yet, while Qaiwaan choice does make matters easier for the reader, it admittedly comes at the price of some of the cultural specificity of the source text. To avoid this, the translator could have also chosen to transliterate the term as باتركب and given an explanation in a footnote (a type of yellow wildflower that is known in Europe) and thus kept a foreign element and still helped the reader understand. This would have helped to expose the reader to some of the source text's cultural context.

In short, the translation of buttercup into نبات زر الذهب is an example of translator's translating strategy to make the text accessible through **adaptation**, keeping the visual image of the buttercup, but sacrificing some of the loss of cultural specificity.

Sample 15:

ST	TT	Category	Strategy
“I can tell you more than that, if you like,” said the Gryphon. “Do you know why it’s called a whiting?” (p. 199)	قال الغريفين: أستطيع أن أخبرك بأكثر من ذلك لو أحببت. أتعرفين لماذا يدعى السمك الأبيض؟ (ص199)	Ecology (Fauna)	Generalization.

Table15. Analysis of Sample15

Alice meets the Mock Turtle and the Gryphon, who tell her about the Lobster Quadrille, a playful dance performed by sea creatures. The Gryphon and the Mock Turtle eagerly show Alice the first steps of the dance. While they dance, the Mock Turtle sings a sad song about a whiting and a snail. The Gryphon jokingly explains that the whiting is called that because it polishes boots and shoes at the bottom of the sea.

The Whiting is a species of fish with particular ecological, economic, and cultural significance in certain regions. It is found in the northeastern Atlantic, including UK and Irish waters, and is important both commercially and recreationally in these areas. Consequently, it is frequently prepared and consumed in British cuisine (IFCA North West, 2024). Thus, whiting is a fauna species that carries cultural significance tied to the fishing practices, culinary traditions, and ecological management of communities. The term "the whiting" in Alice's Adventures in Wonderland describes a particular kind of fish that is frequently found in Irish and British waters. because it frequently appears in traditional meals and is connected to british

society, the Whiting is translated as "السمك الأبيض" which literally translates to "white fish", this decision was made by the translator to ensure readability and prevent misunderstandings, this choice prioritizes clarity over cultural preservation.

Conclusion:

This chapter explores how cultural references are translated into Arabic, following Peter Newmark's categories, through analyzing fifteen selected cultural references from *Alice's Adventures in Wonderland*, and based on the analysis of the samples, it is evident that cultural references in CHL can be translated into Arabic successfully, though certain challenges arise due to the cultural differences.

The Analysis also shows that Generalization was the most frequently employed strategy, occurring [5] times, followed by Foreignization and Adaptation, each appearing [4] times. Cultural references falling under **social culture** such as "caucus race", "sixpence" and "croquet" posed significant difficulties because of their connection to the British culture, which are unfamiliar to Arab readers, in such cases Qaiwaan either used Adaptation, like rendering "caucus race" as "سباق مؤتمر الحزب" or foreignization, to preserve terms like "sixpence", this sometimes meant using transliteration, good examples are "Gryphon" and "Croquet" where the translator kept the original names as they are, or provided a small explanation instead of replacing them with Arabic names, and when handling references falling under **material culture**, references such as "comfits" and "daisy chain", and "kid gloves" were generalized to a culturally familiar equivalent to make them accessible for the target readers, while it would have been better to provide the readers with footnotes to make them clear and understandable.

The findings of this chapter confirm that while cultural references in children's literature are translatable into Arabic, their successful rendering depends on the translator's ability to manage cultural differences using different strategies, Qaiwaan had faced different obstacles in which she needed to find ways to either explain or adapt the references to something more accessible, Generalization emerged as the translator's preferred strategy, in which she replaced culturally bound terms with broader, suitable equivalents in Arabic, this reflects a clear prioritization of clarity and comprehensibility for young readers, more than cultural preservation.

General Conclusion:

Children's literature holds a distinctive place within literature, as it entertains, teaches, and reflects the values of a culture for young audiences. This research covers an overview of CHL, along with its translation. Translating books for children, is a complex task, it requires more than conveying words, it requires sensitivity to age, background, cognitive abilities, and expectations of the target audience, Humor, wordplay, and cultural references often present particular obstacles, because what feels right to children in one culture, might be unsuitable in another.

Every translator must make decisions about whether to stay close to the original text or change it to make it easier for readers to understand and enjoy. Unlike adult literature, which is written for mature readers and often deals with complex themes with no restrictions, children's literature requires special care, as it is written for young audience whose understanding, emotions, and cultural background must always be considered and here comes the role of the translator, who needs to know when to keep the foreign culture and when to adjust it to suit the values and norms of the new audience.

After analyzing the famous children story Alice's Adventures in Wonderland, we concluded that Ameera Qaiwaan relied on one method besides other strategies, she most frequently used Generalization besides foreignization and adaptation, she tried to preserve some parts of the source culture through the use of foreignization, she adapted when necessary through the use of adaptation but she opted for Generalization mostly, when a direct equivalent was missing, Qaiwaan preserved some of Carroll's original story, while making adjustments to cultural references that might not be suitable or may be sensitive to Arab readers. But while the use of generalization ensured that the target audience could access and enjoy the story without encountering unfamiliar words, it resulted in the loss of cultural integrity. To conclude,

Qaiwaan consistently prioritized making the text accessible, and clear for young Arab readers, the choices she made only partially succeeded in maintaining cultural integrity, the story's characters, plot, and entertainment were all faithfully preserved, but the frequent use of generalization resulted in a noticeable loss of culturally specific elements. Young readers were guaranteed narrative accessibility through the use of this translation strategy, but it restricted their exposure to the rich literary and historical background of the original culture atmosphere.

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ملخص:

أدب الأطفال هو فرع مهم من فروع الأدب، إذ يُوجَّه إلى القراء الصغار. لذلك، يجب على المترجمين أن يأخذوا بعين الاعتبار المعرفة الثقافية والخلفية الخاصة بجمهورهم المستهدف، مع الحرص على التعامل مع الإشارات الثقافية بشكل مناسب. فبعض العناصر الثقافية موجودة في لغة معينة ولكنها لا توجد بالشكل نفسه في لغة أخرى. وقد أشار إليها إيكسبلا (1996) بمصطلح "العناصر الثقافية الخاصة (CSIs)" وتُعدّ

معالجة هذه العناصر في نص المصدر (ST) وإيجاد ما يقابلها في اللغة الهدف (TL) بما ينقل معناها الثقافي بدقة من أكبر التحديات في الترجمة الأدبية.

تركز هذه الرسالة على كيفية ترجمة الإشارات الثقافية في أدب الأطفال، مسلطة الضوء على العقبات التي قد تظهر عند التعامل مع العناصر الثقافية الخاصة (CSIs)، وكيف يتم تقديمها للقراء الصغار. كما تبرز الاستراتيجيات الأساسية التي يعتمد عليها المترجم في الترجمة من اللغة الإنجليزية إلى اللغة العربية. وتُستخدم أمثلة مأخوذة من عمل في أدب الأطفال وهو مغامرات أليس في بلاد العجائب للكاتب لويس كارول (1958) وترجمتها إلى العربية مغامرات أليس في بلاد العجائب على يد أميرة قيوان (2003)، كدراسة حالة لتحليل الخيارات الترجمة.

الكلمات المفتاحية: أدب الأطفال، استراتيجيات الترجمة، مغامرات أليس في بلاد العجائب، العناصر الثقافية الخاصة (CSIs)، القراء الصغار.

Résumé

La littérature des enfants constitue une branche importante de la littérature, car elle s'adresse à un jeune public. Par conséquent, les traducteurs doivent prendre en compte avec soin les connaissances culturelles et le contexte du public cible, en veillant à ce que les références culturelles soient traitées de manière appropriée. Certains éléments culturels existent dans une langue mais ne se retrouvent pas sous la même forme dans une autre. Aixela (1996) les qualifie d'éléments culturels spécifiques (ECS). En traduction littéraire, l'un des plus grands défis consiste à traiter ces ECS dans le texte source (TS) et à trouver des équivalents appropriés dans la langue cible (LC) qui transmettent fidèlement leur signification culturelle.

Ce mémoire porte sur la manière dont les références culturelles sont traduites dans la littérature de jeunesse, en mettant l'accent sur les obstacles qui peuvent surgir lors de la traduction des éléments culturels spécifiques (ECS), ainsi que sur la manière dont ces références sont adaptées pour les jeunes lecteurs. Il met en lumière les principales stratégies utilisées par le traducteur, dans le passage de l'anglais vers l'arabe. Des exemples sont tirés d'une œuvre de littérature de jeunesse : *Alice's Adventures in Wonderland* de Lewis Carroll (1958) et sa traduction arabe *مغامرات أليس في بلاد العجائب* par Ameera Qaiwan (2003), utilisée comme étude de cas pour analyser les choix de traduction.

Mots-clés : Littérature de jeunesse, Stratégies de traduction, *Alice au pays des merveilles*, Éléments culturels spécifiques (ECS), Jeunes lecteurs.