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Option: Translation

Translating Children's Literature: between Social Challenges and Cultural Discovery

Case studies: *Little Women* by Louisa May Alcott and *A Little Princess* by France Hodgson Burnett

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A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfilment of Requirements for the Master's Degree in Language and Culture.

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Dedication

I dedicate this work

To my dear father "NEDJAH Djamel" who supported me in all the stages of my life.

To my beloved mother "FRIOUI Nassima" who offered me unconditional love,

support and trust

To my sister "Samiha" for her constant encouragement and help.

To all my family NEDJAH and FRIOUI one by one.

To my partner, SAMMOUDI Ines.

To all my friends.

To all people who stand by my side and helped me even with advice.

NEDJAH Mimouna

Dedication

I dedicate this work to all people from my Family to my friends who stood by my side

To My mother Fassila, My father Ibrahim, sisters and brothers

To my nephews Mohib, Hiba, Rahef, Razane, Ghaith, Mayar

To my partner, Mimouna.

To My awesome friends Marwa, Ouiam, Asma, Sara…and others each by his name

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Abstract

The subject of this dissertation is "Translating children literature: between Social Challenges and Cultural Discovery". This research consists of two chapters; the first chapter is about a general overview about children's literature, its translation, characteristics and the major factors involved in it. The aim of this research is to outline the various strategies obtained by translators when dealing with this subject. Furthermore, it will attempt to examine the difficulties of the translation of children literature. The second chapter adopts a comparative analytical approach. It will take two children's stories and their translation as a case study. The first story is *Little Women* by Louisa May Alcott (1868), translated by Ali Moula as نساء صغيرات. And the second one is *A Little Princess* (1905) by France Hodgson Burnett, translated by Faika Djordjos as "الاميرة الصغيرة". Accordingly, the first part of the analysis is about the strategies and the difficulties of translating these two stories. However, the second part is a comparative analysis of the strategies used to translate these two children stories. Both stories will be investigated to discover the cultural differences and the social challenges which distinguish the English society and culture from the Arabic one. In fact, in this research we have observed that the two case studies are translated differently. In *Little Women*, the translator mostly used the strategy of adaptation and domestication and he also used foreignization. However, in the second story, *A Little Princess,* the translator used foreignization as the main strategy. Consequently, one may conclude that the translator of *Little Women* succeeded in giving a successful translation that involves respect of the social norms and at the same time cultural discovery. A good translation of children literature is accomplished when both strategies are used together because the two strategies complete each other. The translator must domesticate elements for making the text acceptable to the target

reader and at the same time foreignize other aspects to help the reader discover a new culture.

List of abbreviations

CHL: children literature

ST: source text

TT: target text

SL: source language

TL: target language

SC: source culture

TC: target culture

TTR: target text reader

Contents

Introduction

Translation is complex field which deals with transmitting words, sentences, ideas, thoughts, and texts from one language to another. It covers all the domains in all languages. Literature in one of those fields which include written works either for the purpose of gathering information or for entertainment, directed for adults or children. Children literature in particular is a very interesting topic to discuss. The translator has to be careful when it comes to children, because some concepts or words or even ideas can be acceptable for adults but not for children. That's to say it is hard to make a balance between the TT and ST; in the sense of making the translation of these concepts in the source text suitable for the target children's age, perspectives, and religion also. Accordingly, translating children's literature is considered as a controversial topic; because the child as an audient has specific expectations. Consequently, translators depend on specific strategies in translating short stories for children. The translator can adapt the text to the child's age, cultural and social norms and values; which means that s/he could rely on a domesticating strategy, that makes him/her loyal to the target text's cultural and social standards. Or s/he can opt for foreignization, here the translator has to be faithful to the source text i.e.: s/he preserves what is mentioned in the ST from social, cultural, religious principles…etc.

In Addition, translators and theorists tackled this problem. Jobe claimed that: Children translation is the most difficult and complex translation among all literary translations, that is to say the translator is responsible of his/her choices , they can make mistakes when it comes to the extreme closeness to the source text , by making the piece of writing ambiguous i.e: hard to read and not understandable. In fact, translators sometimes stick to the notions of source text ,without taking into consideration the view of the audience(children) of the target text , including their age and their abilities and their level in understanding and comprehending all the ideas that are translated from English to Arabic and vise versa (qtd in

Queiroga and Fernandis 69) . Other translators identified why this translation is difficult, and how it should be translated in an appropriate way that should be suitable to the child own comprehension, and taking into consideration his own culture and social beliefs. As it was stated in Kleinberg (1998), in his *Children Fiction in the Hands of Translators*, that the major purpose of this translation is to make the reader able to understand and has knowledge about the foreign culture, which forms each language. In some cultures, there are such ideas or thoughts that are unacceptable, in other words, the translator needs to be aware of them, specially the child as receiver of the target text. When, the translator correct a given idea the way it is produced in the ST, children will have a wrong image about things they consider as one of the cultural norms for instance or vice versa. For example, wine or Beer is an accepted concept in western societies, however in the Arab world it is forbidden either in terms of religion or according to the rules of the government (Aida 17).

Statement of the problem:

Children have the ability to learn faster than adults, they are more curious and can grasp more information in a short period of time. Therefore, parents are responsible for exposing their children to the different elements of their culture. Also, they have to introduce foreign cultures to them from a young age to develop their knowledge about the world. One of the fundamental elements that help children discover foreign culture is literature. It is a powerful tool that shapes their minds and thoughts. However, it is difficult for young children to read foreign books, they are generally not aware about the language or sometimes they cannot understand the exact meaning. So, they go directly to the translated version of the book or the story.

The translation of children literature differs from one translator to another. Each translator has his/her own strategy for making a good and accessible text for the young reader. When

translating for children, the translator has to pay attention to certain aspects of childhood and qualities of children literature. Translating stories, or what is known as children's literature, is not an easy task. Translators may face a lot of obstacles that make the message or the text understandable or at least not the same as the source text. and to overcome this each

Research Questions:

This research addresses the following questions:

➢ What are the problems that are faced by the translators when translating children literature?

➢ How can the translator overcome such problems found in his translation?

➢ What are the aspects that should be taken into consideration in translating children literature?

➢ How does use of each strategy influence reader's attitude towards the original?

Aims of the Study:

This research is concerned with Children's literature, it will shed light on translating Literature for children, and attempt to understand why this type of translation is important and why the translator have to pay attention when it comes to the transfer of meanings from one language to another. It aims at drawing the attention to the objectives of translating this type of literature. Moreover, it is concerned also with depicting different mistakes and highlighting the main obstacles or problems of the translation, and why these issues are considered as problematic for the readings of the children.

Methodology.

This study will be gathered through analytical and comparative approach, it will examine and compare two short stories in order to identify the methods that are used in translating

children's literature and to illustrate some problems of translation in that field through analyzing the Arabic translation of the two stories.

Structure of the Dissertation:

Our study consists of two chapters; the first chapter is theoretical and the second is practical. The first chapter is entitled "children's literature and its translation". It is devided into four main sections; the first section is about children literature (definition and characteristics). Then, it will deal with translating Children's Literature. The third one is concerned with the challenges and problems in translating Children Literature. It will end with the methods and strategies used in translating Children's Literature.

The second chapter is a practical one where two short stories and their Arabic translations will be used as a case study. This work will be analyzed and discussed in relation to the different translation strategies and problems. Both stories will be investigated to discover the cultural differences and the social challenges which distinguish western culture from the Arab one.

Chapter One: Children's Literature and its Translation

Introduction

Children literature is a very interesting topic to be handled in translation area. However, it is not an easy task. It is one of the most complex genres for translators. Translation theorists have different views about translating literature for children, each translator has his/her strategy to translate children's books. Some of them prefer to make the text more familiar to the target reader (child) and others prefer to retain all the information in the original and allow the children to discover new culture. This chapter is theoretical; it deals with translating children literature between social challenges and cultural discovery. It starts first with different definitions of Children's Literature by different scholars and the main characteristics of it. Then it deals with the translation of children literature and the major factors that are involved in it. In addition, it will try to focus on possible difficulties that may face the translator. In conclusion of the chapter it discusses the basic strategies that are used in translating children literature.

I.1 Children's Literature: Definition and Characteristics

It is difficult to define children's literature because there is no single definition that covers all its aspects. Children's literature could be easily defined as literature written for children, or as Wohlgemuth puts it "literature read by children up to the age of 16" (5). CH L is a complex type of literature, it started in the 18th century and has tended to cross national and cultural borders.

There is no agreement on what to name this concept. Some scholars call it "Children's Literature", and this is what it is called in this research. Others call it "children's books", or prefer to call it "Childhood Literature". According to Ritta Oittinen "Children's literature can be seen either as literature produced and intended for children or as literature read by

children" (61). So, what is read by children or written for them is considered as CHL. It can also be considered as an issue of intentionality, when the writer has intended her/his book to be read by children, it is a children's book.

Peter Hunt defines children's literature: it is a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children (15). It means that children literature is a type of literature that is addressed to a particular audience or reader which are children. He comments on the purpose of children's literature "All of this suggests a species of literature defined in terms of the reader rather than the author's intentions or the texts themselves" (Oittinen 61). Thus, children's literature tends to be more directed toward its readers (Oittinen 62). Oittinen also defines Children's Literature as "Seen from a very wide perspective, children's literature could be anything that a child finds interesting" (62). Hence, she insists that the authors/translators should take into consideration children's interests when writing their literature, because children read only what they like or anything that they find interesting such as a leaf, a piece of lint, or a newspaper (62).

The Swedish pedagogue and specialist in children's literature Göte Klingberg describe CHL as" literature produced specifically for children" (61). That is to say that any literature written for children it is called children literature. He excludes all other writings and pictures that children may read, and distinguish between literature made by children and literature produced for children. In the same vein, Lennart Hellsing defines children literature from sociological and psychological view points as "anything the child reads or hears, anything from newspapers, series, TV shows, and radio presentations to what we call books" (62). According to him CHL is both produced for children and produced by children themselves.

Barbara Wall claims that the only possible way to define children's books is to consider them as books that appear "on the children's list of a publisher" (63). This means that any written work like stories, books, magazines or poems that are made for children are called children's literature. Wall makes the following distinction, «If a story is written to children, then it is for children, even though it may also be for adults. If a story is not written to children, then it does not form part of the genre writing for children, even if the author, or publisher, hopes it will appeal to children" (qtd in Oittinen 63). CHL and adult literature are different in some points. Children's Literature has characteristics that makes it part of literature as a whole. However, it does also have some elements that differentiate it from adult's literature. The Swedish scholar, Maria Nikolajeva, argues that literature written for children is more canonical than literature written for adults; it is less innovative, it follows predefined norms (qtd in Oittinen 67). Which means that children literature is more established and has rules and norms that should be respected and followed by the writers.

Children's literature is part of literature which suits children. this kind of literature has characteristics found by literary, psychological and educational researches. Marjiyyah states that children literature is a link between the source and the target culture. It also supports children' relationship with others. For him the two basic characteristics of any good children's books are both the content and the form. Most Arab writers claim that children literature in the Arab culture is defined by its content that should be good, familiar, appropriate and suitable to the child (qtd in Khwira 18). For Djaloli children literature has two main characteristics which are: proportionality and artistic Embodiment (9).

Proportionality includes mental proportionality and educational proportionality. Mental Proportionality means that children literature fits children according to their mental level.ie: their capacities to understand the text taking into account the age of the reader, the environment and the culture. Educational proportionality stands for when Children literature

fits the educational and the moral concepts of the child. Certain subjects such as violence, kidnaps, illness, crimes… etc should be avoided by translators, they must be adjusted and modified by more appropriate ones to make them suitable to the child who is considered a special case because of his/her age, limited knowledge and capacity of understanding (qtd in Bediaf 9). Artistic embodiment, on the other hand, uses illustration as one of the important tools that is used in CHL which is used to clarify and precise the image to the reader it also helps the reader to imagine the situation for example using pictures or shapes. Sometimes the illustration can be more important than the words especially in books written to educate the child because the reader when S/He finds pictures or something that is related to illustration everything in his/her mind will be clear and also to fulfill their imagination because the first thing that the reader especially children look for is pictures. So, illustration is an important in children literature (qtd in Bediaf 9).

I.2. Translation of Children Literature

It is important to speak also about the translation of CHL. Most of the researchers and translators took it as a debatable topic, wondering how this task works. Translating children's literature is to introduce or present the original text in the target language. Jobe states that this kind of translation is not an effortless task to deal with, instead it is an arduous and challengeable one (qtd in Fernandes and Garcia de Queiroga 69). Furthermore, since translation has its own strategies and types, the translator obviously will stay in a position where he/she has to choose either word for word or sense for sense translation. The choice he/she will make can cause risks, it can lead to the extreme proximity to the source text and make it hard to read or what is called lack of readability. According to the two scholars Fernandes and Garcia de Queiroga, an adapted version, however, may conduce to the excessive simplification of the piece of writing which can make it again hard to read (69).

Accordingly, Stayler thinks that translators agree that translation of children's literature is quite similar to the adult's one, even though they have different abilities of understanding, listening and reading (qtd in Stolze 209). Besides this, translating children's literature means the use of adaptation, i.e.: the source text should be adapted to the child's thoughts, ideas, according to the target social principles, and cultural norms and standards. This refers to what the translator chooses, if s/he supports the strategy of domestication and adaptation, s/he will find himself/herself manipulating the source text and follows the social and cultural beliefs and guideline of the target culture. However, if the translator prefers to be loyal to the source text and keep on its tone and references and preserve the original norms and standards, which means the use of foreignization which requires the transformation of the source language and culture in the target text

The question raised by many scholars is whether translating for children should be considered as an independent genre or not. Some of them consider it as a separate one, like the case of Zohar Shavit and Barbara Wall, which is called "the genre writing for children" (12). The Finnish Scholar Ritta Kuivasmaki(1990), however, disagrees with the idea of dealing with translating for children as a distinct genre, because there is no difference between Children's and adult's translation, So it cannot be considered as a separate one (qtd in Oittinen 65). To put it in another way, CHL is completely a separate genre from the adult's one, because it has its own principles and standards.

S-Nouf and Al-Fouzan state that in order to make the translation acceptable linguistically and culturally, and create the balance between the target and the source text, the translator should make an equivalence of such items from the original text to the translated one to ensure this balance, and to have the same impact between the two versions.(14) But these cultural differences between the languages or texts are considered as a problem for the translator, where s/he finds himself/herself wonder how they can convey such a message from

the source to the target text, how they can translate specific items or expressions appropriately, which style they use, and how they can transmit the intentions of the original author correctly. As Anthea Bell puts it "we [translators] must be free where necessary, but not excessively free; we owe a double duty, to the author of the source text, and to the readers of the book in the target language" (qtd in Nouf S and Al-Fouzan16). This means that translator does not have the extreme freedom in his/her choices, because s/he is obliged to follow what the culture of each language allows.

The main aim of translating books for children is to give them the chance to know more about the culture of others, and improve their understanding and knowledge about the foreign cultures. The importance of this task is reflected in its great ability to influence the child's thinking, existence, behavior directly, because s/he has a weak control on the conscious mind. It is also important to be educational, which offers the chance to be self-confident, and give them the opportunity to know more and continuing research. Besides, it promotes the spirit of the exploration for more knowledge about his/her environment and other areas. It helps in developing the attributes of creativity through the process of interaction, and strengthen their imagination.

In addition, the translator's interference and the possibility of mistranslation add to the difficulty of the task. That is why Klingberg claims that the translators have to choose a special strategy in order to protect the real meaning or what he calls the foreign spirit of the original text, to make the TTR familiar with the foreign culture (qtd in AllaCand 17). From the cultural perspectives of each country or society it is clearly obvious what the translator faces while translating children's literature. As Norman Shine argues CHL is about two main things when he poses these questions "what book can safely be offered to our children"? And "What do we want for our children?" (25).

Correspondingly, children are not aware enough of what they really want to read, or what is appropriate for them to read. So, they depend on the writers to provide them with writings suitable to their age. That's why translating children's literature goes through several stages in order to make it appropriate to the children's cultural values and social norms. Therefore, the publishers and writers have to predict what is accepted for parents and provide it to children. So, authors are responsible of what they publish and have to censor anything that cannot satisfy the parents or the society, to prevent controversial and taboo subjects. Since CHL is considered as the mirror of that society; and each society has its own norms and values, that's why these standards need to be taken into consideration in translating literature directed to children, to emphasize expectations of the society.

As Mickling claims: "Whoever deals with children's books, deals with the central idea of the society in which those books are written, sold and read, and s/he works out how prevailing trends can be expressed in texts". Moreover, many translators prefer to practice censorship, but there are others who disagree with this idea, they think that they have the right of the freedom of speech in their society. As a result, they should write freely, and express their points of view without referring to the social and cultural restrictions. A. Lindgren, for example, found scenes from her book modified in the translated version, because the original content of the book does not suit the social beliefs of target country. As a response, she commented in her article found in "Babel" journal: "It has happened that I have seen a chapter completely censored from the first to the last word. (…). Sometimes I tell myself that the editors still have a lot to learn about children" (qtd in Wohlgemuth 27). To conclude this point, As Wohlgemuth points out that the moral, religious, ideological, social, and cultural values and norms are more important in children's literature than the informative, entertaining parts that the child can benefit from (25-28).

Translating CHL requires many factors to be respected and taken into account. Ignoring one of these factors may cause mistranslation, and the writing would be worthless. Thus, the translator has to bear in his/her mind the age of the TTR (child in this case), the images, and culture of languages, humor, ideology and pedagogy.

Concerning the first factor which is age, the writer should put in mind that his/her work is intended to certain audience and will be read by different people with a different culture. Not only the writer but also the translator should take into consideration his/her audience. Translating for children is somehow difficult, they are special readers because of their age, their level of understanding and their capacity to learn new things. CHL is addressed to certain people that are between the age of 0 to 16-18. This range of ages affects translators' perception of the work, they will need to make the work suitable and familiar to the TTR (qtd in Baseiria5).

Secondly, Translating CHL does not include only the interpretation of the words, but rather the images as well. Since the original writer puts those images in the source text, in order to complete the full imagination of the scenes of the story. So, they should be taken into consideration, and not neglected. In brief, the translator has to keep in his/her mind that the images are important just like the written utterances, to know more about the story, how things look like, and how actions are done (Baseiria 7). Oittinen referred to this idea, where she admits that translation is: "interpreting of both the verbal and the visual. Like any dialogue, the interaction between words and images is a construction in the reader's mind" (qtd in Baseiria 7). Sarah Ardizzone (2014) also gave her opinion about the value of the images in translation, in her English translation of the French picture-book *the Red Goldfish* saying:

"I was conscious that moving on to other things is hardly the punchiest of captions. And so, I decided to let Marjolaine's drawing be my guide. After all, I am serving two masters here – the words and the visuals. [...] With "bitter taste" I wanted to emphasize both the shift from fish to fodder; and the cruel impact of bereavement on April, as she struggles in her search for meaning" (qtd in Baseiria7).

Thirdly, humor is another important factor, it has a significant role in children's literature. It affects the content and the names of the characters, and makes ironic references to physical and psychological aspects, or the language used, such as the presence of wordplays, the accent or vocabulary used by a particular character. Sometimes the child does not understand the foreign humor as the adult due to the lack of knowledge about the other's culture. For this reason]cultural differences play a great role in translating humor to the extent that it affects the TTR specially the child (Baseiria 8).

An example can be seen in the irony used by Roald Dahl in this paragraph of *Matilda*. According to Roald Dahl, eating a Margarine at home is considered as symbol of poverty, she cut two slices and then, from a plastic container, she took some margarine and spread it on the bread. Margarine, Matilda thought. She really must be poor. However, in the Spanish series Manolito Gafotas by Elvira Lindo, Manolito always eats "bocadillo de chóped" for the Spanish person this sandwich represents poverty (qtd in Baseiria8).

Then, cultural factor is the key element that makes the balance between the source text and the target one. The writer and the translator have different cultural qualifications, traditions, and backgrounds, which affect their style of writing. Consequently, their works influence their respective readers variously. From these differences between the writers, the translator has to adapt the original text in order to achieve the same effect on the target readers. Besides

he/she has to have the complete awareness about both cultures of both countries, and everything related to the children's world.

Translating children's literature is regarded as a considerable model to present the others foreign world to the child. Baseiria declares that the translator has to be loyal to both the text and the children, he/she has to make every written idea clear and understandable for the child, so that the written utterances would be obvious, for the sake of successful communication between the translator and the child (10). Similarly, Nikolajeva states that the content of the story translated has to be related to the child's own understanding of the story: "Everyday objects, food, clothes, routines and pastimes in children's book are semiotic signs or tokens which in the reader's mind create a multilevel system based on previous experience of both life and books" (qtd in Baseiria10).

Next, Ideology is defined by Merriam's Webster Online Dictionary (2008) as "A systematic body of concepts especially about human life, culture or manner, or the content of thinking characteristic of an individual, group, or culture, or the integrated assertions, theories and aims that constitute a sociopolitical program". Hollindale defines the term ideology as" a systematic scheme of ideas relating to politics or society or to a conduct of a class or group, and regarded as justifying actions". He states that any literary production includes a set of ideological values which are different from one culture to another. In other words, every social, political or economic act becomes an expected attitude to certain incentives within a given community (qtd in Khwira 29).

On the top of that, Stolze admits that when translating for children, the importance of pedagogy might infringe on the translator's loyalty to the text, and change the content to create whatever world's view adults want to impose on their children (qtd in Baseiria13). In

other words, when the reader is a child the translator should produce a text that is suitable to the child taking into consideration the world's view, the society and the target culture.

I.3. Difficulties of Translating Children's Literature

In translation domain as whole translators find countless difficulties, which may differ from one specialty to another. For instance, the difficulties found in the translation of adult's literature vary from children's one. Because of this translator addresses several ways to overcome such difficulties.

Starting with Meta-linguistic procedures. It is known that children and adults are two different readers, with two different abilities of understanding and management for other cultures, that's why the translators use several methods in order make each foreign information found in the text appreciated and comprehensible by the child. But the translator may find some words or ideas that cannot be changed; thus s/he makes further explanations about specific cultural background. He may recourse to information, pronunciation aids, maps, glossaries, footnotes…etc, to facilitate the content to the TTR (Wohlgemuth 68). Additionally, Weinreich argues that children must ask for further lexica i.e.: they should have enough knowledge about the meaning of words where they can find it easy to cope with everything they face while reading. Still it is the translator's duty to guess which information is appropriate for young readers, and the exact amount of the written information (qtd in Wohlgemuth 68-69).

Translators should know the two languages (the SL and TL), so that they can provide an appropriate translated version of the source text. Freeman and Lehman raised a concern that "nuances of language such as differences in grammar, writing style, language patterns and vocabulary must be attended by the translator" (31). Translating CHL is as complex as translating literature in general, because of the child's level of knowledge and language ability

which is lower than that of the adult. This is the reason why children's stories are simple texts with simple words and short sentences.

Translating vocabulary, metaphors, idioms or expressions; considered as another challenge in translating for children because of the cultural and linguistic differences., that's why some of them cannot be changed and even not translatable. Sometimes equivalents do not exist in the target culture. Klingberg asserts that the translator of children's literature may limit the vocabulary, use short sentences and prefer verbs to nouns. The narration for younger children has to be clear and effective. The type of sentence must be taken into consideration (qtd in Oittinen 93-94).

The next difficulty is illustration, in stories and books, words and utterances are considered as the key of interaction, but when it comes to children's books, both words and pictures play a crucial role in communication. Since pictures are part of children's literature, it is a must to speak about their importance in improving their imagination, and in enhancing their capacity of understanding the world around them. However, the translation of the text and the illustrations (pictures) must be in harmony, which means that the styles of both have to be in correspondence to stay away from any misrepresentation of the book (Wohlgemuth 73). As Oittinen gave the example of this problem when she reads the translation of the story of "Alice" where there are illustrations of the original version, one of the pictures shows the blue "caterpillar" smoking hid" Hookah", but in the translation the color blue changed into a green. So, in this case the text does not work with the context of the illustration (qtd in Wohlgemuth 73).

In addition, translating proper names is considered as one of the most challengeable parts for translators. It includes names of persons, places, foods, occasions, holidays, and events...etc. Nord states that proper name can tell us whether the referent is a female or male

person (Alice Bill), their age (some people name their new-born after a pop star of a character of a film that happens to be en vogue) or their geographical origin within the same language community (e.g., surnames such as McPherson or O'Connor, a first name such as Pat) or from another country, a pet (there are typical names for dogs, cats, horses, canaries, etc. such as Pussy or Fury), a place (Mount Everest)" (qtd in Sas 119).

When translating names, it should be taken into account the cultural identity of the reader. The high degree of foreign words affects the reader, that's why the translator directly translated them according to the target culture. For example, the short story of Franklin and his friends. Franklin is an English name it was translated into Farid in Arabic language. Another reason why the translator may prefer translating names is pronunciation. In some cases, the names are difficult to pronounce so the translator tends to change them. When translating names, translators sometimes add explanations to make the readers understand better and they even add descriptions to some places, names or countries to make sure that children understand.

The last difficulty is related to book-titles. Wohlgemuth points out that book-titles are similar to names in translation domain, to a degree where the translator must be loyal and reliable to The ST book-title. Nevertheless, the translator has to keep in mind the extra-linguistic procedures. The book-titles have to draw the attention of the buyer i.e.: it has to be attractive, appealing in order to be purchased. Moreover, it is hard to create an interesting, acceptable book-title titles where it can attract the presumptive buyer, and encourage him/her to take the book without hesitation. From the publisher's perspective a sensational book-title should catch the eye of the (76).

I.4. **Different Translation Strategies**

Each translator faces several problems while translating, especially for children, because as it was mentioned before, it is a sensitive genre of literature that needs to be translated carefully. According to the obstacles s/he finds, the translator tends to look for appropriate strategies to overcome such difficulties. Adaptation, deletion; addition, purification, modernization…etc, are examples of the strategies used in translating CHL.

There are three basic strategies used in CHL translation; adaptation, domestication, and foreignization. In the first place, wherever there is CHL, adaptations appear in a way or another. Fernandes and Garcia de Queiroga assure that the translator interferes in the source text and make several changes, in order to create an appropriate piece of writing which suits the target reader's needs (69). Translation must be faithful to the original text, whereas in the case of adaptation there is no loyalty or respect to the source one, due to the fact that the target text is full of modifications, alteration and changes; that's why the power of the original version lies on no adjustment, and no transformation (77). Venuti explains that:

> [T]he "original" is eternal, the translation dated. The "original" is an unchanging monument of the human imagination ("genius"), transcending the linguistic, cultural, and social changes of which the translation is a determinate effect….
> The "original" is a form of self-expression appropriate to the author, a copy true to his personality or intention, an image endowed with resemblance, whereas the translation can be no more than a copy of a copy, derivative, simulacra, false, an image without resemblance (qtd in Oittinen 77).

Some scholars consider adaptation as an important part of translation, while others see it as a contradictory phenomenon since it has no faithfulness and respect to the original text. Likewise, Oittinen thinks that adaptation and translation is mostly the

same thing, yet, adaptation can be considered as a separate version from the original by the reason of the abridgments and the shortened edition we find in the text. Therefore, it is treated as a lower version of the original. To put it differently, using adaptation means to delete things and add others, i.e.: the translator has the complete freedom to manipulate the translation, which makes it less valuable. Oittinen also highlights the importance of adaptation if we are translating for children as readers; it is preferable to include it to make them understand better. Correspondingly, if translator tries hard for a worthy, strong translation s/he has to adapt his/her text according to his/her potential readers (78).

According to Göte Klingberg, the Swedish pedagogue and specialist in children's literature, adaptation is "the rendering of an expression in the source language by way of an expression in the target language which has a similar function in that language" (89). According to Klingbergs' definition adaptation is transforming the source text into an acceptable, appropriate, familiar and suitable text to the target reader. To do that the translator must simplify the difficult words, sentences or even paragraphs , substituting the unfamiliar elements by familiar ones, deleting the inappropriate elements that are rejected by the target culture, or abridging the text into simple and shortened one, taking into consideration the target reader's interests, needs, and experience, knowledge and reading abilities. Klingberg discusses five kinds of adapting for children. These are cultural context adaptation (like deletion, addition, explanation, simplification or localization), purification, modernization, abridgment and language adaptation where the whole text is transferred into a text more familiar to the target-language reader (qtd in Oittinen 89).

The cultural context adaptation is adopted in translating children literature. As children suffer from lack of knowledge and understanding of some elements in the source text, because of the cultural diversity, they have difficulty in absorbing the information that is

available in the translated text. The translator should therefore clarify those elements to facilitate the meaning of the target reader. Oittinen asserts that the translator should, adapt the source text and produce a translation that deserves to be part of children's literature. To accomplish the given purpose, s/he must explain those unfamiliar concepts that are found in the source text either by simplifying them or replacing them with the suitable ones to the target readers according to the target culture. For example, personal, geographical names and measurements (90).

There are a lot of examples about cultural context, Klingberg identifies ten of them which are: literary references; foreign languages in the source text; references to mythology and popular belief; historical, religious and political background; buildings 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; weights and measures (17-18). Klingberg lists the following ways to effect cultural context adaptation: added explanation, rewording, explanatory translation, and explanation outside the text, substitution of an equivalent in the culture of the target-language, substitution of an equivalent in the culture of the target-language, simplification, deletion, and localization (18).

First, Simplification means "the tendency to simplify the language used in translation" (Baker 181-182). Translating for children is not an easy task; children cannot understand everything due to their age and the lack of knowledge. The translators try to simplify the text in order to make sure that the TTR will understand the text correctly. To do that the translators should delete words, sentences or paragraphs that are difficult or strange to children and replace them by easy words and short sentences. And also, s/he can add explanation that can help the TTR to grasp the meaning. According to Laviosa, the original text is more complicated than the translated one. In other words, the translated texts are simpler than non-translated ones (9-10).

For example, the story of *The Nursery Alice* created by Lewis Carroll for young readers (0-5 years) is simplified and less fantastic than *Alice's Adventures in Wonderland*, the sentences in *The Nursery "Alice"* are short and simple, Carroll's story was a dream where the characters are simplified. Unlike the original version it is more complicated and vaguer because the reader cannot differentiate if the story is a reality or a dream (qtd in Oittinen 133). Also, the story becomes simpler and easier to follow, the author explains exactly how tall Alice became: *She* grew, and she grew, and she grew. Taller than she was before! Taller than any child! Taller than any grown-up person! Taller, and taller, and taller! Just look at the picture, and you'll see how tall she got! (qtd in Oittinen 132).

Second, Localization method involves changing the complete cultural placing of ST toward the TT readers, i.e. making the textual content recognizable to the reader. As klingberg states "localization is an expectation and understanding of target readers" (qtd in Oittinen 89). As an example of localization, the short story *Snow White* (2005), in translation the word "snow" is localized to "شمس". In English subculture the word snow symbolizes the beauty, while in Arabic it symbolizes purity so they interpret it to", because they relate it more to the beauty (qtd in. Khawira 24). He also represents "anti-localizing" as a way of foreignization ie: retaining information from the ST. For example, keeping names, years, and locations—as they are. Thus, the translator asserts the fact that the story was replaced in another country, in a foreign lifestyle, giving the child readers the opportunity to know different matters of new cultures and studying different people and civilizations. It reinforces children's knowledge of the lives of other children and people in other communities within the world (qtd in Oittinen 89).

Third, Wohlgemuth states that the translator can edit the original text by deleting or adding only if there is a doubt that the TTR cannot understand the exact meaning, so s/he overcomes this problem either by adding explanations or deleting others, to confirm

children's comprehension. Furthermore, translators tend to manipulate the piece of writing by removing because of the publisher's decision about the maximum number of pages of the book. Accordingly, they have to delete some words, sentences, paragraphs or chapters to make it suitable to the publishers' costs Thus both of them will discuss what is going to be omitted and how (65).

Besides the three ways stated by Klingberg, Purification is another strategy which is defined by Oittinen as a sanitizing values in translations (and illustrations), through deletion and addition. i.e. modifying the source text either by adding or omitting according to the readers believes and values in order to make it suitable to the target reader (children) (90).

"As purification one terms modifications and abbreviations aimed at getting the target text in correspondence with the values of the presumptive readers, or—as regards children's books— rather with the values, or the supposed values, of adults, for example, of parents. One can find purification being defended in earnest, but it seems to me that it—and to some extent also modernization—is in conflict with one of the aims of translation, i.e., to internationalize the concepts of the young readers" (qtd in. Oittinen 90-91).

To purify a text means to make the source text understandable to the target readers taking into consideration the values of the readers or rather of the adults (like parents and teachers), because what adults find good for their children is accepted and what is not is rejected. Here the role of the translator is to present the translated version within the reader's own knowledge of the world. It helps the TTR understand better and also it helps them overcome the linguistic and the cultural barriers (qtd in oittinen 90). For example, in the story of the *Snow White* when the girl faints the prince kisses her. After that she wakes up and gets better. In the Arabic version the word "kisses" is changed into (يمسك) which means "holds"

because kissing is not appropriate in the Arab culture as it may affect the child

negatively (qtd in Khwira 24).

There are a lot of taboos in children's stories, like alcohol, wines, beer…etc.

Also, some foods such as meat of pigs or reptiles like frogs, snakes …etc. In most

cases the children and adults avoid reading this kind of stories because of cultural

and religious norms like Arab Muslims for instance. So, the translator often replaces

them with something acceptable like juice, honey, milk, cake. For example, In the

original version of *Little Red Riding Hood* written by Charles Perrault One day her

mother said to her "come, little Red Riding Hood, here are some cakes and a flask

of wine for you to take to grandmother; she is weak and ill, and they will do her

good" (Oittinen 86).The Arab translators reject the use of the word "wine" so they

changed it into something more appropriate like juice or honey "One day her mother

told her to take a basket of bread and honey to her grandmother who was sick." and

in Arabic as:(6 كامل الكيلاني)هل تذهبين، يا ليلى الى بيت جدتك، ومعك سلة فيها نصيبها من الحلوى

Also, another religious taboo in the Arab Muslim culture that is deleted most of the time in

translation is related to the meat of pigs, reptiles, cadaver. in some translated version it is

modified by something accepted for the TTR, for instance, some translators modify it using a

generic form of meat (اللحم.) However, others translate it literally as (لحم الخنزير). Some

different cultural values may influence the content of children's literature. The topics that are

considered good and acceptable for people in one culture may be considered as taboo in the

target culture. For instance, human body and sexuality is accepted for European countries

however it is rejected in Arab culture.

Klingberg explains that "Modernizations are attempts to make the TT of more immediate

interest to the presumptive readers by moving the time nearer to the present or by exchanging

details in the setting for more recent ones" (qtd in Wohlgemuth 60). Which means that this technique lies on making the TT more entertaining, attractive for the target readers; either by moving the time nearer or by changing some specifics in the setting. This technique takes place when the translator has the desire to make the target text more comprehensible. Thus, when the translator changes specific aspects of the original text into more current one, because the child is not inspired with the old-fashioned culture's concepts and beliefs.

Fairy tales are good case in point that it is being harsh for our children, so, it is a must to be updated (Wohlgemuth 60-61). For instance, *Cinderella* and *Snow White* are modernized into a Disney movie.

Plus, Abridgments which are defined by Merriam's Webster Online Dictionary (2008) as: "a shortened form of a work retaining the general sense and unity of the original". Which means reducing a book or novel into a shorter version while keeping the same theme. keeping the main ideas and the same subject. Translator may find it necessary to summarize some passages when s/he is translating for children. The main purpose of abridgement is to provide the child reader with a suitable text of a reasonable length and to make the reader enjoy reading. Abridging happens with some changes of content, form and even language but keeping the same theme (qtd in Oittinen 95).

Both Shavit and Klingberg deal with abridgements. They are very interesting from the standpoint of children's literature. The abridgement of books is made when adult's literature is adapted to children literature or when CHL is simplified and shortened. Abridgements can be negative because it is considered as indication of a lack of appreciation of CHL, as well as because of the right of the original author. According to Klingberg the translator should translate unabridged without any changes and even hidden abridgment. When abridging a

story, the abridgement should be visible because one of the reader's rights is to know the abridged part of the story (qtd in Oittinen 93).

What's more is language adaptation, where Klingberg states that the translator of Children Literature should adapt the translation to the capacities of the target reader by limiting the vocabulary, using simple words and short sentences, or avoiding the use of metaphors and idioms. When translating for Children the translator should adapt the language to the level of the child reader. But, in other ways the translator can observe that the adaptation of the text is not suitable to the TTR, as a result he/she has to readapt it. Other times the translator finds texts which do not need adaptation at all by cause of the original readership, i.e.: those texts were not intended for children (qtd in Bediaf 23).

Following this, domestication and foreignization are two basic strategies that are used in translating children's literature. They were first introduced by the American translation theorist Lawrence Venuti (1995). Both concepts provide cultural and linguistic guidance. Xuxiang Suo, advocates that the purpose of translation should be taken into consideration when selecting the translation strategy. In other words, foreignization is used for the purpose of introducing a foreign culture to the target readers. However, domestication is used for the purpose of creating a familiar and acceptable text to the target readers (qtd in Al Salmi 33). Lawrence Venuti gave the term foreignization to the source-text oriented translation which means that the main function of the translation is to make the ST unchanged i.e convey the foreign words contained in the ST to the TR and domestication to the target-text oriented translation, the main function of which is to make the ST in a foreign language familiar to TTR (20).

Arcanine, on the one hand, declares that domestication is equal to an adaptation. This idea was discussed by a lot of scholars, among them Venuti in his book *The Translator's*

Invisibility where he explains that adaptation is domestication in itself, it is related to time, society, and social norms. In contrast to foreignization, domestication is an assimilation of the original version of a piece of writing to the target culture (qtd in Oittinen 74). Also, Venuti adds that domestication is ethnocentric, and sees it as a challenge to the aesthetics and the aspects of the source texts. Apart from this, Venuti points out that the translator will be deprived of his/ her visibility if the reader cannot distinguish if what he/she reads is a translation or a text written in the target language (qtd in Oittinen 74). Oittinen, on the other hand commented that the translator rewrites the stories for the target readers depending on their own child image (74).

On the other hand, the term foreignization was first introduced by Lawrence Venuti in 1995 and he defines the term as "an Ethnodeviant pressure on those cultural values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (20). Another definition by Venuti of the same term is, when a reader is taken to the foreign text, the translation strategy in question is called foreignization [...]. In other words, "[f]oreignization it generally refers to a method (or strategy) of translation whereby some significant trace of the original 'foreign' text is retained" (qtd in Oittinen 73-74). In other words, foreignization is the strategy of keeping the linguistic and cultural aspects of the source text as foreign as possible to the target text to allow the reader to move throughout the world, crossing linguistic and cultural borders and also to discover new culture.

Venuti defends foreignization and believes that it is desirable as it signifies the linguistic and cultural difference of the foreign text (20). Moreover, it aims at educating children by enriching and improving the child's acquisition of language and knowledge through adding new words and information in each story the child reads, it is considered as a cultural exchange between people.

Conclusion

To Sum up, each translator has his/her way to identify the child's needs in order to offer him a suitable text. S/he can translate the ST according to the original cultural references, norms and social perspectives. Another option is to translate with an emphasis on the target text readers, their culture and social conventions through the use of, adaptation, purification, deletion, addition, abridgment, simplification, modernization, or updating the original version to make it suitable to the target reader abilities of understanding. Translators face obstacles when they work to make the balance between the two visions, among them: names, book titles, language and mistranslation or misrepresentation of the original ideas and thoughts. Children are a sensitive due to their ability of understanding and accepting new things. From what is mentioned before each translator has his/her strategy to translate children's literature and to overcome problems; some of them prefer to make the text more familiar to the target reader; taking into consideration the target culture, society and religion and others prefer to retain all the information in the original and allow the children to discover a new culture.

Chapter Two: Children Literature between Social Challenges and Cultural Discovery: Analysis of Arabic translations of *Little Women* and *A Little Princess*

Introduction

This chapter will be a practical one, First, the two case studies will be introduced. Second, the methods that the translator has touched upon will be determined. Besides, the main obstacles that the translator has encountered during his/her translation and how he/she could overcome them will also be discussed. Those obstacles are considered as a barrier between SC and TC. Third, this chapter will attempt to show the degree of adaptation in both translations, which story used adaptation and domestication more to orient the content towards the target culture and which translation depended on foreignization to maintain the specificities of the source culture. Finally, it will highlight the main differences between the two translations.

II.1. Introduction of the Case study

Two English children's stories and their Arabic translations will be analyzed. The first one entitled *Little Women* by Louisa May Alcott and translated into Arabic by Ali Moula from the publishing house Dar Al Ilm Lilmalayin, Beirut. The second case study, *A Little Princess,* is written by Frances Hodgson Burnett and translated by Faika Djordjous Hana. Both stories will be investigated to discover the cultural differences and the social challenges that are likely to occur when translating this literary genre.

Little Women was written by the American writer Louisa May Alcott. her parents have a great impact on her writing, and most of her writings and characters were based on her family. Alcott wrote different short stories and poems; she had an ultimate success when she wrote the story of four girls relied on her life with her sisters. *Little Women* was considered as a terrific success in Alcott's whole life. Moreover, Louisa May Alcott was such a brave

courageous woman, in addition to writing she was a teacher, seamstress, companion, and even a nurse in civil war (Gallogy 2-4).

Louisa May Alcott's novel is based on her own life experiences. *Little Women* tells the story of four girl's journeys in Massachusetts. They grow up in a poor family together. The eldest sister is Meg, was a pretty lady but she was arrogant, the second is Jo, the protagonist of the novel, she is a responsible woman who adores adventures and is passionate about writing. The third daughter is Beth, a calm and peaceful girl who enjoys playing piano. The youngest sister is Amy, she is a confident girl who loves painting. Besides, the four sisters of the novel, Alcott portrays the mother character Marmee, she is like Alcott's mother "Abrigail" in her personality, and most of her manners and her father Bronson who almost exists physically in the novel (Olafsson 08). As mentioned before, Alcott's novel is a retelling of her own life story. Alcott's only interest was her family, because she was an altruistic and unselfish. Correspondingly, Jo's character is similar to author's personality; she is the head of the house, an independent woman who considers herself as the man of the home in the absence of her father (chpt 1 p8).

Additionally, in chapter 1 and 2 the reader will discover a brief history of Alcott's life, background, jobs, friendship, and how several aspects of her life circumstances including her family, friends, beliefs, and social norms affected her style in writing, all this will be explained through the story of the protagonist "Jo" of *Little Women* (Ollafson 8). The family went through a series of disheartening situation, but in turns there is happiness and happy attitude that moves the reader's feelings when s/he reads the novel. In the last chapters they passed a tragic story after the death of one of the sisters after being infected, but they faced this incident with patience even if their hearts are sad. But sadness does not last forever, the three sisters formed their own lives, and their dreams and hopes were made.

The second case study *A Little Princess,* is a British novel by France Hodgson Burnett. She is the famous British-American novelist and playwright whose name has a great significance among Children's Literature. She was born on November 24, 1849 in Cheetham, Manchester, England (Gerzina 13). Burnett's love is storytelling, reading, and writing. She was a prolific reader and her love of books started at a young age. Burnett wrote more than fifty novels during her life; her first novel is *Lass o' Lowrie's* (1877). She is best known for the three children's novel: *Little lord Fauntleroy* (1885-1886), A *Little Princess* (1905) and *The Secret Garden* (1911) (Baumann and Gymnich 7). Moreover, she wrote so many other novels like: *Surly Tim* (1877) *Louisiana* (1880), *little lord Fauntleroy* (1886) *and The Lost Prince* (1915). Frances Hodgson Burnett died in Plan dome manor (Long Island), New York, United States on October 29, 1924 (aged74) (Kartina et al. 323). *A Little Princess* first published as a book in 1905. It is an expanded version of Burnett's 1811 short story entitled Sara Crewe, or what happened at Miss Minchin's, which was serialized in ST. Nicholas magazine from 1887 to 1888. It is translated into Arabic by Faika Djordjos (الأميرة الصغيرة) (kartina et al. 323).

A Little Princess (الأميرة الصغيرة)*"* is about a young girl named Sara Crewe, she was born in India. Her father captain Crewe, is a one of the business men in India. Sara is an orphan girl who is separated from her father and forced to stay in a strict boarding school in London, which is owned by Miss Minchin. Miss Minchin is a materialistic lady; she loves money and gifts. She considered Sara a special pupal because she is from a rich family and she has good dresses, expensive things, dolls and money. Seven-year old Sara is not only a rich girl but she is very kind and friendly. She loves all the people and helps the poor girl like the servant "Becky". Sara is a popular girl, but "Lavinia", who was a richest girl before Sara went to the school is very jealous and hates her

Sara lost her father on her eleventh birthday; it was the worst day in Sara's life. Sara becomes very poor after her father's death. She is forced to work as a servant at the private school she once attended and is treated horribly. She starts her life as school servant and she lives alone in a cold room in the attic. And her enemy starts laughing at her old dress and shoes. Ram Dass is an Indian servant who sees Sara in her miserable life then he tells the story to his employer, Mr. Carrisford who is the Friend of Captain Crewe the father of the princess Sara. After the death of Sara's father, Mr. Carrisford searched for Sara but the problem is that he does not know her name or which country she was. After the servant Ram Dass tells the story to Mr. Carrisford, he decided to help her secretly by giving her food, clothes and blankets. Sara meets Mr. Carrisford and he realizes that she is the "little princess" that he is looking for. At the end she leaves the boarding school and went with Mr. Carristored. She overcome all the sad events by her maturity, potentials and patience. Sara's character showed the maturity and the independence issue (kartina et al. 323)

II.2. Analysis of *Little Women* Arabic Translation: Strategies and Problems

This part will be an analysis of the different strategies and the various difficulties in adapting *Little Women* and rendering it from English (SL) into Arabic (TL). The original text and the translation differ in terms of length. The first chapter of the original story consists of 19 pages and the translated one of only 09 pages. The English ST is double the Arabic one and this means that the translator tended to delete and simplify parts from the source text in order to make it clearer and shorter to the child reader according to his limited knowledge and understanding.

The translator of *Little Women* opted for omitting some words. For example the word "maiden" in the sentence "A regular snow maiden" (8), is rendered (6)بيضاء كالثلج. Sentences (like "I shall provide the slippers" (8), "which appeared to see everything" (7). and even

paragraphs such as ("If you mean libel, I'd say so, and not talk about labels, as if Papa was a pickle bottle," advised Jo, laughing. "I know what I mean, and you needn't be satirical about it. It's proper to use good words and improve your vocabulary," returned Amy, with dignity" (5). He saw that it is not so important to mention them. The translator attempts to delete some paragraphs for the sake of simplifying and making the text short because it is addressed to the "child" who has a limited knowledge and understanding. Also, the translator may omit words or even paragraphs for the reason of purifying the text from inappropriate words. For instance, the word" libel" which means in Arabic "تشهير'' is inappropriate and inacceptable for the TTR, especially for the child. And it is rejected by the target society; here the social norms influenced the translator choice. So, what society accepts it is accepted and what is not is rejected. This is case with the word "maiden" in the sentence "a regular snow maiden" which means in Arabic عذراء the translator avoids using such words because it is a source of difficulty for the child, this strategy is called purification.

The translator may omit or add words, sentences or even paragraphs: in the following sentence "her old dress" (3) we can notice that the translator instead of translating it as " ثوبها القديم" he offered the following translation (3) "ثوبها الرث القديم. Here, he adds the word "الرث'' which is related to something ancient to the adjective القديم to say that the dress is very old. In fact, Arabic language prefers the addition of adjectives to approximate the meaning to the target culture. this strategy employed by the translator makes the reader read the story without feeling that this story is taken from an English language.

In the example "They are quite worn out. Marmee must have a new pair" (8) this sentence is not understood, if the translator renders it literally it may cause a misunderstanding to the TTR and it makes them ask the question: a new pair of what? Despite the reader of the source text who can deduce from what was said before what the writer is talking about because she mentioned in the previous paragraph the word "slippers''. So, here

the translator succeeded in translating it ينبغي أن تحصل أمي على زوج جديد من الجوارب ""." The addition of the word "الجوارب" (Socks) comes at the right place. The translator uses this strategy to fill the gap that is left by the author and this makes the text interesting and real.

In the following examples, the translator used the technique of simplification in order to enable the reader (child) grasp the meaning of the story and make it comprehensible. Like; when the translator changes the phrase ''hard winter'' (3) into شتاء قارسا (4). The translator used the exact word that expresses the idea clearly in the TL the word قارس may help the reader understand the exact meaning which means that this winter is very cold. Here the translator did adopt more formal Arabic expression that all Arab readers are familiar with.

Also, in "But I don't think the little we should spend would do any good. We've each got a dollar: (4)كانت الصغيرات يأخذن مصروفا ضئيلا لا يتعدى دولار واحد The translator instead of using the direct speech, he used the indirect one, for the sake of simplifying the sentence for the reader. And the same thing with the example: "A quick, bright smile went round like a streak of sunshine. Beth "clapped her hands, regardless of the biscuit she held, and Jo tossed up her napkin, crying, "A letter! A letter! Three cheers for Father!" (12): (7) تعالت الصيحات الفتيات يعبرن عن فرحهن رسالة من والدنا. Moula summarizes all what the girls said in one short and simple sentence he focuses only on the main idea which is the happiness of the girls. He, however, ignored the details.

Localization is to transfer the ST to a text more acceptable to the target reader that refers to the target culture. In the example: "We've got Father and Mother, and each other"(3) the right translation of this sentence is "لدينا امنا وابانا ونحن معا بعضنا"" However the translator said:" "ادام الله ابانا وامنا"(3) In the TT sentence a reference to the religion of the TC is made. The translator succeeded in finding the same equivalent and effect as the Arabic culture by bringing the cultural sense and meaning in a domesticated form to avoid foreignness and to

teach the child his/her religion and the existence of god and how s/he used this sentences in their lives.

Another example of localization, is "better than we feared. He sends all sorts of loving wishes for Christmas," (12) the translator finds a right equivalent in the Arabic culture "على اطيب تمنياته" وهو يهديكن "ما يرام" because This expression is very common in the Arabic society. The translator used an expression that says the same idea and at the same time does respect the target reader's point of view about what is permissible or not in his/ her society. The translator removes the foreignness of the form of the ST and replace it with words that make more sense and serve the cultural meaning of the TTR. Also, in this sentence "we can make our little sacrifices, and ought to do it gladly" (3). "(4)علينا ان نقدم تضحيات صغيرة عن طيب الخاطر the translator adds this expression"عن طيب الخاطر. The translator succeeded in translating this expression by adding عن طيب الخاطر which makes the meaning relative to the TC.

Rewording is another strategy used by the translator of *Little Women*; it refers to the expression of the main idea of the ST without the use of cultural elements. For instance, When Alcott said "I don't think it's fair for some girls to have plenty of pretty things, and other girls nothing at all" (3) was rendered as ليس من العدل ان يكون لبعض الفتيات الكثير من الأشياء "بينما تفتقر الأخريات إلى كل شيء"(3).الجميلة. The absence of cultural elements in the ST allowed the translator to reword and have the same meaning in the TT Saying "and other girls nothing at all" can be rendered in Arabic as و البنات الأخريات لا يملكون شيئا the translator finds a lack of cultural element so he reformulate the sentence into "بينما تفتقر الأخريات إلى كل شيء" which serve the target linguistic meaning.

Also, he rewords this paragraph "As young readers like to know 'how people look', we will take this moment to give them a little sketch of the four sisters, who sat knitting away in the twilight, while the December snow fell quietly without, and the fire crackled cheerfully

within. It was a comfortable room, though the carpet was faded and the furniture very plain, for a good picture or two hung on the walls, books filled the recesses, chrysanthemums and Christmas roses bloomed in the windows, and a pleasant atmosphere of home peace pervaded it" (7)into one close to the TL: (5) جلست الاخوات الأربع يحكن شيئا على ضوء الشفق فيما كان ثلج كانون الأول يتساقط بهدوء و النار تتأجج داخل الغرفة القديمة والمريحة رغم بساطة اثاثها. كانت هناك لوحة او اثنتان معلقتان على الحائط وكتب تملأ فجوات الجدار وازهار عيد الميلاد تتفتح في النوافذ فيما يخم جو من السكينة. Here the translator adds the paragraph to clarify the image for the reader and also this paragraph helps the reader to imagine the situation. Furthermore, he uses some words that refer to the Arab culture like كانون الأولwhich means in English "December". This strategy is used to make the text familiar to the TTR. The aim of domesticating this sentence is to remove the foreignness of the form of the ST and replace it with words that make more sense and serve the cultural meaning of the TTR. It may, however, lead to negative consequences, most of target readers do not know this kind of month that is called the Assyrian calendar and in Arabic الأشهر السريانية like نيسان, شباط, كانون الأول because in the Arab world they use the Gregorian calendar more than the Assyrian one. So, from this point we can say that domesticating all the time can lead to a problem of understanding. So, it becomes better if he translates it literally (ديسمبر)

In the case of substitution, the translator substitutes the right equivalent for the expression according to the child's culture and language. For example: "into a woman(5)"in the Arab culture when the girl gets older, they said سن النضج that is why the translator transfer the word "into women" toسن النضج.so here we notice that the two words "into women" and سن النضج are different in form but they have the meaning which is that the girl gets older . the translator changes the word but he kept the same idea because each language refers to a given concept in its own way which is likely to create cultural differences.

Cultural differences have an impact on translation. Each language has its own aspects, rules and norms that differ from another language. So, the translator tends to substitute words

by other ones to make the TT adequate. For example, in the phrase "my little women" the right translation is نسائي الصغيرات" however, the translator substitutes the word نسائي by "بناتي" (my little daughters) because in the Arab culture the word "نسائي" refers to wives more than daughter.

The same goes for the word "my dollar". The translator did substitute it with a more known word in the Arab culture which is "مصروفي ". In Arabic, the word "مصروفي" is frequently used to refer to this idea while in English money can be referred to as "dollar". this strategy makes the text closely conform to the target culture because the two languages are different culturally and linguistically and we cannot use the same words because this can lead to mistranslation.

Abridgement is also used to translate this novel; it consists of a whole paragraph into simple and shortened expressions so that the TTR won't feel bored while reading it. One example of the use of abridgement in the novel is: Meg arranged the tea table, Jo brought wood and set chairs, dropping, over–turning, and clattering everything she touched. Beth trotted to and for between parlor kitchen, quiet and busy, while Amy gave directions to everyone, as she sat with her hands folded (12). In this example the original author describes each girl and what she was doing in details. However, the translator summed it up:

"راحت الفتيات يتنقلن ما بين الردهة والمطبخ لتحضير العشاء" (7)

The translator makes this paragraph shorter by removing details that are unimportant in order to make the reader understand easily and this may not affect the ST because the translator kept the same idea but in a shorter way.

Another example "Has anyone called, Beth? How is your cold, Meg? Jo, you look tired to death. Come and kiss me, baby" (12). Here Louisa May Alcott used a direct speech whereas the translator used the indirect speech. He said:(7)تفقدتهن واحدة واحدةthe translator used

the strategy of abridgement in order to make the text accessible for the TTR and took into consideration his/her capacity of understanding.

Another example, when the writer described every gift with the name of the giver. She said "I shall give her a nice pair of gloves"

Army shoes, best to be had," cried Jo

"Some handkerchiefs, all hemmed," said Beth.

"I'll get a little bottle of cologne. She likes it, and it won't cost much, so I'll have some left to buy my pencils," added Amy" (9).but the translator abridge it in one sentence (7)" وراحت كل " the translator focus on the "واحدة منهن تعلن عن هديتها هده قفازا وأخرى حداء وثالثة منديل ورابعة زجاجة عطر action(gift) rather than naming the daughters. However, it becomes better when the translator translates it literally because in the original version the writer uses the direct speech which may help the reader to imagine the situation. Abridging all the time is not good for the TTR, because the reader sometimes searches for details to fill their imagination.

The last example, "I know I do—teaching those tiresome children nearly all day, when I'm longing to enjoy myself at home," began Meg "How would you like to be shut up for hours with a nervous, fussy old lady, who keeps you trotting, is never satisfied, and worries you till you're ready to fly out the window or cry?" "It's naughty to fret, but I do think washing dishes and keeping things tidy is the worst work in the world. It makes me cross, and my hands get so stiff, I can't practice well at all." cried Amy, "for you don't have to go to school with impertinent girls, who plague you if you don't know your lessons, and laugh at your dresses, and label your father if he isn't rich, and insult you when your nose isn't nice"(4-5). In this long paragraph the translator takes only the main point and he neglected the details so he said: تعليم الأولاد المضجرين او خدمة عجوز لحوح لا يعجبها العجب او غسل الصحون وترتيب المنزل او الذهاب الى the translator offers a simple sentence with simple المدرسة مع بنات يسخرن من ملابس الفقيرات (4)

words to make the child understand and grasp the meaning easily. because many details can lead to confusion, the child may get bored when reading long sentences.

A thorough reading of the ST and its translation shows that many aspects were problematic for the translator. For example, proper nouns; the target reader of the story will easily notice that the names of the story were kept as they are in the translated version this is because he restricted himself to the original fundamentals of the story, as well as respecting its content. This confirms that he relied on foreignization somehow in order to keep the same tone of the source text by preserving its cultural references (names in this case). However, the child reader will remark that the names are foreign and far from the Arab culture. This issue will create a problem of misunderstanding to the reader, she/he will doubt the authenticity of the story, because such names as Jo, Beth, Amy, Meg… ect do not exist and even do not represent the Arab society. It was possible to substitute and to adapt these names into others suitable to the TC (Arabic), and make it idiomatic and accepted by the TTR. For Example, using Khadija, Selma… instead of Jo and Beth, using names that symbolize strength, patience, courage, and wisdom in order to complete the Arabic touch, the cultural norms of target society, and to make the TTR feel that this story happened in his/ her own environment.

English and Arabic different languages, with specific language uses, vocabulary, grammar rules, and writing styles. In the original version of *Little Women,* it was mentioned the expression "sharp eyes appeared to see everything" (7), the translator here tends to omit the expression of the original story "appeared to see everything", by saying "عينان حادتان" (5). Because in the Arabic language this metaphor, العين الحادة represents the careful observation of a person. As Alcott wrote eyes which see everything, eyes able to notice all the details. So that is why the translator removed the description of the eyes" appeared to see everything" and translate the word" sharp" into "حادتان", because it is enough to express the full meaning of the sentence.

In another situation, the translator preferred to change the word "suffering" by يواجهون المكارة, in order to provide the TTR with additional description of the situation of the men in the army. The expression يواجهون المكارة stands for the case of living in hard time, facing problems and traps from enemy in the war, the translator could say يعانون instead of يواجهون المكارة, but he preferred to emphasize more the case of the men to the TTR.

The phrasal verb "Shoot up" in its literal meaning means shoot someone or to hit someone with number of shoots by gun, but in this context means grow up very fast. So, the whole expression « Shooting up into a woman » (8) refers to the idea that young girl is growing up taller rapidly into an adult, mature lady. The translator used the hidden meaning of the sentence, he gave directly the real meaning by saying "بسرعة كارهة إلى سن النضج"(5).

Besides language adjustments, it is notable that the translator tends to add some modifications to overcome language, vocabulary, expressions, idioms, and metaphors problems. In order to make the utterances and the wording related more to the Arabic standards, as well as make the child reader believe that this story is from his mother culture. The three following examples illustrate this idea. The translator translated the words "Gladly, (3)," December" (7), according to the TC norms to avoid foreignness. In the Arabic " طيب خاطر"is usually used to express something done with pleasure and satisfaction, that is why he translated the word "Gladly" with "«طيب خاطر", to make the meaning clear for the reader. The same case with the word "December", the translator could easily translate the word into Arabic by saying "ديسمبر"but he did not, he favored to substitute it with the Arabic month " كانون الأول(5). Along with language difficulties, the translator translated the expression "happy face" (12) into(7)بسعادة similarly, with the first two examples, he substituted the expression by using the adverb بسعادة instead of the adjective وجه سعيد.

Sometimes, the translator tends to change the metaphors into simple sentences and vice versa. In the following example, when Alcott said "A quick bright smile went around like a streak of sunshine"(12), she compared the happiness of the four girls and their charming, kind smiles to sunshine: "Peaceful expression which was seldom disturbed", but the translator simply ignored this comparison saying that they were just happy, and they expressed their joy by shouting (7) وتعالت صيحات الفتيات يعبرن عن فرحهن. Yet, the translator also used metaphors, in this example "Peaceful expression which was seldom disturbed" (8), he replaces this original sentence by a metaphor (5) "تعبير رقيق", which indicates that this girl has a soft, gentle, smooth way of speaking.

It is familiar that the Arab and Western societies differ in terms of religion and the vision of the world. It is then very common to find ideas and thoughts adapted or even deleted in the translation to preserve the Arab beliefs and norms. The translator avoided some words to keep the concepts relevant and suitable to the Arabic values as well as the child's age and understanding. In the sentence "A regular snow maiden with blue eyes" (8), the word "Maiden" was deleted in the translated version, because such terms and ideas are not appropriate for the child, they can be provided according to the child's level of maturity. Since this story is categorized as children's literature it is supposed to represent Arab Muslim human values. Probably for this reason the word "maiden" was deleted; translation of children's literature has educational goal like embedding positive attitudes and moral values. The next example is the use of proper name (7)الأم or (6) امي instead of "Mrs. March" (12) or Marmee(8), in Arab culture the mother and father should not be called by their names, because it is considered as reducing their worth. So, it is noticeable that translator tried hard to keep the Arabic touch in his translation, and make it understandable, educational, proper to the child as much possible as he can. One might conclude that the relied heavily on domestication and adaptation in terms of modifying, adjusting and turning each strange,

bizarre concept into a common one in the TC, to keep every expression familiar to TTR and to minimize the degree of strangeness in the translated story.

Another issue can catch the reader's attention is the length of both versions**,** the original story is too long in relation to the translated one. Although, this story was not meant for children in the first place, however, it was adapted and abridged for them. Accordingly, the translator tends to delete passages from the story which are not important and have no major impact on the full story, to avoid redundancy and to keep just what is fundamental and replace them with shortened simple, sentences with very few words easy to understand, to make it short, brief, clear readable story . For example: the scene when the four girls decided to buy a gift for Marmee, it was a very long one where each one of them described her gift, and how they were planning to surprise her with the presents (9), all this conversation was deleted by the translator "

In order to (7), وراحت كل واحدة منهن تعلن عن هديتها هذه قفاز و أخرى حذاء و الثالثة منديل و الرابعة زجاجةعطر give the reader the feeling of excitement not boredom. Through the translator tried to avoid length problems, he failed in offering the TTR through description of the American society when he removed passages and sentences from the story, the interaction between characters, description of things, how the scenes were done…etc.

Thus, this method of deletion cannot be helpful for the TTR, and several questions will be left in the mind of the child. Considering that the children need sometimes to satisfy some of their psychological needs, and expand their understanding, raise their imagination, and exploration. Consequently, it is preferable in some cases not to delete these details to fulfill the reader's imagination. Hopefully that the deleted passages in *"Little Women"* did not affect the meaning of the story in the translated version.

II.3. Analysis of *A Little Princess* Arabic Translation: Strategies and Problems

This part will attempt to analyze the story of *A Little Princess* Written by Frances Hodgson Brunet, translated by the translator Faika Djordjos Hana. Addition, deletion and substitution are the strategies which are used by the translator in translating *A Little Princess.*

As it was mentioned in the previous chapter, the method of deletion requires the act of removing words, sentences, or even passages and chapters from the source text. It is noticeable that the length of the original story differs from the translated version, because the translator resorted to delete some passages, phrases to minimize the length for the child, to ensure the child's well-being and make him/her feel entertained and distance him/her from being bored. For example, in the first part of the story" Sara", there are a lot of dialogues and passages which are not translated. Like in the first scene of the story when the writer tended to describe the weather and when Sara and her father were on their way to England, the description of the protagonist were simply deleted. In addition to this, the original writer described in details how Sara was living with her father in India after her mother died. Still the translator was less talkative; she erased all those details فمنذ أن فارقت والدتها الحياة عند ولادتها، تُركا هما الاثنان وحدهما ليعتني كل منهما بالآخر. ومن أجل هذا السبب وحده قررت سارا الرحيل (8). In the scene where Sara and her father went to shop, the dialogue was very long with so many details, but the translator tended to ignore all of the dialogue between them "

أيضا ستصطحب سارا دمية مفضلة أطلقت عليها اسم «إميلي» لتكون صديقةً لها في غياب والدها وكانت إيميلي إحدى الهدايا التي اشتراها كابتن كرو وساراً عندما تسوقا اليوم السابق واشترى لها أيضا فساتين، وقبعات مزينة بالريش والفرو، وقفازات صغيرة، وأوشحة، وعدة أزواج من الجوارب الحريرية وكانت البائعات يتهامسن فيما بينهن أنه لا بد أن تكون سارا ابنة أحد الأمراء الهنديين(9).

It is worth mentioning that the translator tried hard to make things clear for the TTR. She replaces the primitive word "Once" with "منذ زمن ليس ببعيد" Because, in Arabic, when

telling the story, the writer begins his speech by saying one day...., but the translator here tried to add some explanation to the child reader to give him the opportunity to understand that this story happened in a recent past. Next, the translator adds the expression "هو المدرسة الداخلية"(7) the ST writer has never mentioned what is that place to which Sara went, she rather just noted it without any specification. That is why the translator added the expression above to make clearer and understandable. In the last example apparently the translator was not satisfied with the ST, so she decided to add a description of Sara's state: "و كانت تشعر بالاسى لكنها الفزع عندما تفكر في الابتعاد عن والده" (8) This addition identify how much Sara was sad because of her father's departure, and her terrible grief, to let the child live the moment and make the meaning more emotional, instead of saying that Sara was troubled with this idea to show her mental suffering.

"After Sara had sat in her seat in the schoolroom for a few minutes, being looked at by the pupils, Miss Minchin rapped in a dignified manner upon her desk. "Young ladies," she said, "I wish to introduce you to your new companion." All the little girls rose in their places, and Sara rose also. "I shall expect you all to be very agreeable to Miss Crewe; she has just come to us from a great distance—in fact, from India. As soon as lessons are over you must make each other's acquaintance" (15). Its translation طرقت الآنسة منشن على مكتبها كي يلتزم الجميع رفعت الآنسة منشن صوتها: «أيتها الفتيات، قفن من فضلكن.» وقفت الفتيات في أماكنهن فاستطردت: «أقدم لكن. الصمت الآنسة كرو، الطالبة الجديدة، التي قطعت كل هذا الطريق من الهند إلينا.(11)

The next extracted examples show how the translator tended to simplify and reduce the ST. In the first one "She was very like her house, Sara felt: tall and dull, and respectable and ugly. She had large, cold, fishy eyes, and a large, cold, fishy smile. It spread itself into a very large smile when she saw Sara and Captain Crewe" (6). The ST author tried to describe Miss Menchin appearance and her ugly face, that her smile was scary somehow by using the

words dull, ugly, cold , but in the translated version, the writer just said وكان أول انطباع كونته سارا

عن الآنسة منشن لدى دخولها الحجرة أنها هيً الأخرى عتيقة مغالية في زينتها وأيضٍِ ا جامدة وباردة إلى حد ما.

(8)ابتسمت الآنسة منشن ابتسامة مصطنعة ومريبة, the translator uses the word عتيقة مغالية to replace all what Burnett said. Moreover, she used the word مصطنعة ومريبة to represent how ugly that smile was. The next example, "Why does she say I am a beautiful child?" she was thinking. "I am not beautiful at all. Colonel Grange's little girl, Isobel, is beautiful. She has dimples and rose-colored cheeks, and long hair the color of gold. I have short black hair and green eyes; besides which, I am a thin child and not fair in the least. I am one of the ugliest children I ever saw. She is beginning by telling a story" (6). The translator ignored the long original version when Sara was speaking with herself about being not beautiful, she simplified the passage by saying:

(9) قالت سارا في نفسها: «أنا أقبح فتاةعلى وجه البسيطة، وأشدهن نحافة. إن الآنسة منشن مرائية كبيرة».

. She used this technique to make the expressions easy to understand by the child taking into account the child's limited knowledge and vocabulary. The three examples indicate how the translator shortened the paragraphs and preserved their meaning and effect at the same time.

Reading of the ST and its translation show that many aspects were problematic for the translator for example translating proper names. The choice of proper names in children literature or any type of literature is not random. Each Proper name has a unique reference (cultural, social or religious). Proper names include names of characters, places, countries, months, days, foods or events. In this story most of the names have remained untranslated like Mr. Crewe(كريو), Miss. Minchin (منشن), Emelia (ايميليا), Emely (ايميلي), Lavinia Herbert (لافينيا هربرت), becky (بيكي), Lottie Legh (لوتيليج) …etc. And this may lead to misunderstanding of the text, the TTR may find it difficult to absorb the text. However, the name of the protagonist "Sara" does not make any problem to the TTR because it is also found in TC a familiar to

them. In some cases, the translator deletes some names like Isobel Grange (7), because it is somehow strange for the TTR and difficult to pronounce. Here, the translator used the strategy of "foreignization" by which the translators preserve the foreign elements in a text to allow the TTR discover a new culture. Also, speaking about the naming places, the translator renders them literally. (London, England, India) (الهند, انجلترا,لندن). Keeping the names as it is to introduce the SC to the TTR.

Concerning the title, the translator translated it literally الاميرة الصغيرة, she considered that retaining the title is more appropriate and expressive of the text. Also, she preferred to keep the title as it is, in order to attract the reader's attention, make him excited, and increase his curiosity to explore what the story is about. A book title should be attractive, *A Little Princess* is very interesting for children because they like everything that is related to princess, king, queen…etc. like *Cinderella, Snow white*,

Translating from one language into another is not an easy task. language is considered as one of the challenges that the translator may face. The first problem that is related to language is word. The ST contains a lot of foreign words and the translator's role is to remove them in order to make the text suitable to the target reader. For example, the original author uses the word "the place" (4) to describe the place that Sara was to be taken to someday, so if the translator renders it literally "المكان" it may lead to misunderstanding of the meaning because the word "place" can refer to different things like: hotel, home, school … etc. Here the translator uses the exact word to overcome this problem (7) "المدرسة الداخلية" which means in English "boarding school". Changing the ST cultural element into something appropriate to the TTR make the process of reading and understanding easy and fluent. Another example related to words, when the original author used the French word "papa'' (2). Because this word is mostly used by foreign culture or maybe because Sara want to learn the French language, despite the translator who used the word ابي which is the name that the Arab people

call their fathers. This is a kind of Cultural differences, each culture has its own words but all have the same meaning; in Arabic (ابي), in English (my dad) and in French (papa) and this has a positive impact on children's knowledge it helps them to discover new words. Also, when he replied: "yes, darling" which means in Arabic نعم عزيزتي and in the Arabic version he said نعم سيدتي الصغيرة(7)the two phrases are different but both have same idea.

Using names of places or English people is considered as big problem to the translator because this kind of terms are difficult to translate or even untranslatable. So, it is better to the translator to avoid the min order to make the process of reading easy and understandable. And this what happened in this novel, Djordjos preferred to delete these words (Isobel Grange (7), Mahonay chairs (5), Bombay, (1) Missee Sahib (3) …etc.) in order to make the text easy for them.

The second problem that is related to language is the sentence length; Children's literature has to be easy to read and therefore has shorter sentences. For example "dark winter's when the yellow fog hung so thick and heavy in the streets of London that the lamps were lighted and the shop windows blazed with gas as they do at night" (1) was rendered as شتاء غائم(7)" يغشِّيها الضباب. Here, the translator substitutes a long sentence with very short one. A child gets bored. Easily, it is better to avoid long and complicated sentences. The second example that is related to the sentence is ''and her eyes were a deep, clear, gray-blue, with soft'' and '' naturally curling golden-brown hair'' (11),in this example the translator substitutes the whole expression with one word و بعينيها الزرقاوين البراقتين وشعرها "she said (9) "لامع" and " البراقتين" اللامع " in this example the translator deletes a number of adjectives and replaces them by one simple adjective. Concerning the first example the adjectives: deep (عميق), clear(واضح), gray-blue (ازرق رمادي) the translator summarizes all the previous example in only one-word البراقتينthat covers all the meanings. And the same thing with the other sentence instead of saying الذهبي البني, شعرها الطبيعي المتجعد شعرها اللامع she said

Another challenge is related to translating similes, metaphors, and idioms, they are considered as a linguistic difficulty in translation because of linguistic and cultural differences. For example, "Are you learning me by heart, little Sara?" (12) the translator used the word (10) عن ظهر قلبwhich means deeply and extremely, this word makes the meaning strong. Also, when Sara replied she said "You are inside my heart" (12) the right translation of this expression is انت داخل قلبي this Arabic expression is incomplete and not clear. however by saying (10)فأنت تقبع بين ثنايا قلبي the translator changes this sentence to one more metaphorical to make the TT more sensitive and emotional. Here the translator uses the strategy of domestication to make the TT suitable for the TTR. Moreover, in "put their arms round each other" (12) the translator just used one-word عانقته". Burnet describe the act of "hug" however the translator identifies it, the word "عانقته" is enough to substitute the whole sentence. Also, the translator translates "he felt sad" (2) into (7) "يخفي شجنه" which is totally different in the form. However, both have the same meaning which is sadness.

However, the translator may fail in translating a text from one language into another. for example, when the original author said:" they mounted the steps and rang the bell" (5). the author used a kind of respect and permission by using the word "rang the bell''. Whereas, the translator changes it totally and she said فتحا الباب الثقيل ثم دخلا(8) here there is no permission and it is considered as a kind of disrespect. And this may lead to a negative consequence on the child behavior. Concerning illustration, the translator has no problem with it because the author did not use picture or any kind of illustration. But this is not good for children because the first thing that the child search for is pictures. So, it comes better if the author or the translator use illustration. Since pictures are part of children's literature, it is important in improving the child's imagination, and in enhancing their capacity of understanding the world around them.

I.4. **Comparison between the Two Translations:**

Translation of children's literature depends on two ways, either translation according to the child's perspective by taking into account the culture of the targeted community through the use of adaptation and domestication strategies, to make translated text suitable for the child. Or the reverse of the first, which is the reliance of the translator on the foreignization strategy, which refers to the idea that the translator has to be loyal to the source text i.e: keeping the same standards and norms of ST.

From the previous analyses of the two stories, it is obvious that each translator has his/her own strategy. In the Arabic version *Little Women,* the translator mostly used mainly domestication strategy. However, he also used foreignization in many occasions. The translator brings the cultural sense and meaning in a domesticated form to avoid foreignness. In this translation there is a strong presence of Arab culture and Islamic religion. For example, his translation of "We've got Father and Mother, and each other"*,* where the translator brings to his readers the religious concept of the expression "ادام الله ابانا وامنا". Society and culture have a big impact in translating CHL, the reader reads what s/he finds acceptable in their culture and society. The translator eliminates the foreign words of the ST and substitutes them with words that would make more sense and serve the cultural meaning, and also to make the text familiar to the TTR like: "into a woman" it becomes in Arabic سن النضج. Since this work is addressed to children the translator simplifies words and sentences in order to make the text understandable. for example, A regular snow maiden, becomes "بيضاء كالثلج ", the word "Maiden" was deleted in the translated version, because such terms and ideas are not at the level of the child, and also the translator purify the text from unacceptable elements such as the word "libel" which means in Arabic "تشهير" which has a negative connation in the TC. So, here the translator gives an acceptable and a suitable translation that takes into consideration the target culture in terms of beliefs, values and religion. The translator works hard to give a

familiar text to the target reader by removing the strangeness and the difficult elements that may lead to misunderstanding.

Whereas, the translator used foreignization in some ways. For example, the names of characters are translated literally like Meg, Bith, Jo, Marmee… etc. But this may lead to misunderstanding of the text because such names are unknown for the TTR. Yet at the same time, such new or unknown words or elements are necessary to help the child to discover new cultures. So, the translator of this story takes into consideration the social challenges by making the text acceptable to the TR and cultural discovery by retaining some foreign elements to make the reader discover a new culture.

However, if a reader takes a look at the Arabic version of the *A little princess* and the original one and compare them, s/he will not find any difference; because the translator favored to maintain the standards and principles of the SC. Accordingly, one can deduce that the story of A *Little Princess* has been translated into Arabic by relying heavily on the method of foreignization, due to the fact that she preferred to preserve the significance of the SC. Also, because the translator used less types of adaptation like addition and deletion. However, she missed, for example, to localize some ideas from the SC to the TC. Besides she ignored adapting some foreign expressions and words to respect the Arab religious norms and perspectives. For instance, it was mentioned in the original text the word "Church"(13); since she is translating this story to Arab Muslim children, this word should be substituted by another suitable equivalent, or the whole idea should be deleted, but unfortunately, the translator maintained it (10)"الكنيسة" and neglected what would the TTR think and understand from this word. Along with, if this translation of *A Little Princess* was compared with that of *Little Women* by Louisa May Alcott, in terms of the degree of adaptation on which the translator relied, also through the different strategies used in both, it would be concluded that

the Arabic version of A *Little Princess* is just a rewriting of the ST in Arabic language, with its same values, standards, concepts, and principles.

Conclusion

This chapter tried to examine Two English stories from Children's literature translated into Arabic, *Little Women* and *A Little Princess*, to investigate the differences between them from adaptation degree. I.e. which translation used more adaptation and domestication and which one used foreignization. Several examples were extracted from both translations to identify how the translators change them in order to write a suitable version and to shed the light on the possible difficulties they faced in rendering CHL. As a result, it can be concluded that the translator of *Little Women* tried hard to be loyal to the target culture which means that he focused on adaptation and domestication to facilitate the meaning to the Target Text Reader and make it readable. Also, the SC was preserved and given extent by retaining some foreignness to let the reader discover new foreign things. On the other hand, the translated story of *A Little princess* was a foreignized version, because the translator tried to hold on the SC and language as much as possible.

General Conclusion

Children's literature is special genre because it is presented to serve a life for children full of knowledge, information, skills and values, which tend to help them to build and adapt the future, show scientific thinking, and innovative capacity to meet new variables. Also, this literature expands their imagination and awareness through the poetry reading and their vision of the actors. As a conclusion, this dissertation gave a broad look about translating children's literature and its definitions, factors involved in it, and its main difficulties and strategies to show how this genre is carefully translated, because of the limited knowledge and experiences of the child. Because the Arabs and westerns have cultural differences and the social diversities. Since children are in stage where they are not able to distinguish between what is appropriate for them and what is not. They read but without understanding what is behind the lines, here comes the work of the translators, they have to translate with a great care because the English stories may contain hidden thoughts unacceptable by the Arabic society and culture which tries to absorb his/her personality, and makes him/her subordinate to a model in which fundamental cultural contradictions. Which means that they have to render the messege and what is behind it according to the target cultural and social norms and background. Generally, translation of children's literature is possible in a way or another with the use of adaptation, which requires adapting books from one culture, society, or one environment to another; to create an adequate translation which suits the target child's social, and cultural needs. But the degree of adaptation differs from one translator to another; not every translator tends to adapt the ST, some of them favor to be loyal to the original text, by preserving its moral, ethical standards and cultural and social norms and values; which means that they tend to depend on foreignization strategy. While other translators prefer not to hold on the ST restrictions, but rather they transform and modify expressions and meanings that may seem

odd to the TTR into others more familiar and known for them ie: they apply domestication and adaptation strategies.

After examining two English stories translated into Arabic, *Little Women* and *A Little Princess*, from analyzing strategies and constraints of both translations we discovered that the translated version of the story of *Little Women* was based mostly on adaptation and domestication, which means that the translator of this story was faithful to the target text (Arabic culture and society), also, he depended somehow on foreignization as well, he tried hard to hold on the Arabic culture as much as possible, in order to make the TTR familiar with every idea, or thought; however the translator of the story *A Little Princess* mostly used the foreignization strategy, the translator was loyal to the source text's culture and social norms. She preserved all the information from the ST without any adaptations. To sum up, one may conclude that the translation of *Little Women* is the most adequate translation because the translator relies on the two strategies. So, in order to obtain or exit an acceptable translation, the translator must depend on both adaptation or domestication and foreignization. On the one hand, it would be better for the translator to take into account the culture and traditions of the target reader (Arabic), on the other hand, it should take into consideration the English culture for more knowledge and to satisfy and please both parties the Source and the target cultures and society.

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ملخص

تهدف هذه الدارسة إلى مناقشة موضوع ترجمة ادب الطفل بين التحديات الاجتماعية والاكتشاف الثقافي. حيث ينقس هذا البحث من فصلين. يقدم الفصل الأول لمحة عن ترجمة أدب الطفل، تعريفه, خصائصه، واهم العوامل التي يجب أن تأخذ بعين الاعتبار عند ترجمة أدب الطفل. تهدف هده الدراسة إلى تحديد مختلف الاستراتيجيات التي يعتمد عليها المترجم، مع تسليط الضوء على الصعوبات التي تواجهه. اما بالنسبة للفصل الثاني فهو يعتمد على منهجية التحليل والمقارنة. حيث تم اختيار قصتين وترجمة الخاصة بهما باللغة العربية. القصة الأولى هي، للويزا ماي الكوت والتي ترجمت من طرف علي مولا "نساء صغيرات"(1868) أما القصة الثانية لفرانس هودجسون بيرنات والتي ترجمت من قبل فايقة جرجس "الأميرة الصغيرة"(1905). الجزء الأول من هذا الفصل يعتمد على دراسة التقنيات وتحديد الصعوبات المتعلقة عند ترجمة هذه القصتين. أما الجزء الثاني فهو عبارة عن دراسة تحليلية لكلتا القصتين مع مقارنة مختلف المنهجيات المستعملة من طرف المترجمين. والهدف منه استكشاف العراقيل الاجتماعية والاكتشاف الثقافي بين الثقافة الأجنبية والعربية. ومن خلال ما سبق توصلنا إلى النتيجة ان كلتا الترجمتين مختلفة. فمترجم قصة "نساء صغيرات" اعتمد على التكييف أكثر، ومع دلك فقد لجا الى التغريب. إما بالنسبة لقصة "الأميرة الصغيرة" فقدة اعتمد اكثر على التغريب. وبذالك نستنتج إن مترجم قصة نساء صغيرات نجح في تقديم ترجمة ناجحة والتي تشمل التحديات الاجتماعية والاكتشاف الثقافي. و بهدا نستطيع القول بان ترجمة أدب الطفل تعتمد على التركيز على كلتا المنهجيتين لان كل استراتيجية تكمل بعضها البعض. حيث يجب على المترجم تكييف عناصر لجعل القصة في متناول القارئ وتغريب آخرين لإعطاء القارئ فرصة في استكشاف ثقافات جديدة.

الكلمات المفتاحية ترجمة ادب الطفل، استراتيجيات ترجمة، صعوبات ترجمة، نساء صغيرات، الأميرة الصغيرة، التكييف، التغريب

Résumé

Ce mémoire est intitulé « traduction de la littérature de l'enfant entre défis sociaux et découverte culturelle ». L'étude se compose de deux chapitres; le premier a pour but de présenter un aperçu sur la littérature enfantine, ses caractéristiques, sa traduction, et les facteurs à prendre en considération lors de la traduction. L'objectif de cette recherche est des définir les différentes stratégies qui facilite le travail du traducteur. Il vise aussi à examiner les difficultés de la traduction de la littérature enfantine. Le deuxième chapitre est consacré à l'analyse de deux romans anglais et leurs traductions en langue arabe. Le premier roman Les quatre filles du docteur March par Louisa May Alcott qui a été traduite par Ali Moula. Le deuxième La petite princesse de France Hodson Burnett traduite par Faika Djordjos. La première partie de ce chapitre prévoit d'étudier les techniques de traduction utilisées etdedéterminer les différentes difficultés rencontrées lors de la traduction des deux romans. La deuxième partie est dédiée à la comparaison des deux traductions dans le but d'examiner l'impact des normes sociales sur la découverte culturelle chez l'enfant arabe. L'analyse des deux traductions révèle une tendance à l'appropriation du texte chez le traducteur de 'Les quatre filles du Docteur March' qui a aussi pu garder certains traits de la culture source. Dans le cas de La petite princesse, c'est plutôt une tendance à l'étrangéisation qui a été observée. En conclusion : pour que la traduction de la littérature enfantine réussisse on doit suivre et appliquer les deux méthodes parce que les deux stratégies sont complémentaires. Le traducteur doit faire en sorte que le texte soit à la portée du lecteur et en même temps utiliser l'étrangéisation pour donner au lecteur l'occasion de découvrir des nouvelles cultures.

Mots clés: littérature enfantine, les Défis Sociaux et Découverte Culturelle, stratégies, difficultés, la domestication, l'étrangéisation