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Option: Translation

Intercultural Communication and the Translation of Children's Literature from English into Arabic: Bridging Worlds through Words

Case Study: John Dahl's *Matilda* & Lewis Caroll's *Alice's Adventures in Wonderland*

A Dissertation Submitted to the Department of Letters and English Language in Partial Fulfillment of the Requirements for the Degree of Master in Language and Culture

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Dedication

I express my deepest gratitude and dedicate this work to my cherished parents, "LAYADA Salah" and "YAAKOUB Soriya," who have consistently served as my source of inspiration. Their enduring love and unconditional support have been my guiding light throughout this academic journey. I also extend my heartfelt thanks to my beloved sister "Iman", my dear brother "Abd Enour", my nephews "Alae" and "Meryem", and all the members of my family for their support and encouragement. I also dedicate this work to my late grandmother "BOUMAAZA Zohra", who held a strong desire to witness my success in life.

LAYADA Khaoula

Dedication

Foremost, I thank Allah for giving me the strength to overcome all the difficulties throughout

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to all who are going to pass this way after me.

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Abstract

Translation as an intercultural act involves the transmission of cultural aspects rather than cross-language communication. This role becomes more challenging and problematic when the target audience is children. The research aims at examining the process of translating culture-specific aspects found in children's books, namely Roald Dahl's *Matilda* and Lewis Carroll's *Alice's Adventures in Wonderland*, from English to Arabic. Additionally, it aims to explore the impact of translation on intercultural communication, adopting an analytical approach. It explores the transmission of cultural aspects and their implication on the TT. The first part of the study places translation in the context of intercultural communication and examines the irreplaceable role of translation activities in the cultural changes of the target language. The second part focuses on children's literature and its translation. It aims to shed light on the various strategies employed in the translation process and the manner in which culture-specific elements are treated within children's literature. Finally, the third part covers the practical side of the research. It examines the translation of culture-specific elements in *Matilda* and *Alice's Adventures in Wonderland* from English to Arabic. It highlights the different strategies used by translators when handling these elements and explores the impact of the translated culture-specific elements on facilitating or hindering intercultural communication. Through a comprehensive analysis of the two novels, it is found out that the translators made use of both foreignization and domestication strategies in their translations of *Matilda* and *Alice's Adventures in Wonderland*. The choice of whether to maintain the cultural distinctiveness of the source text or adapting it to align with the target culture can impact intercultural communication, either by facilitating or hindering it. The dissertation's key finding is that understanding the translation of culture-specific elements in children's literature and making precise choices regarding translation strategies are crucial factors in facilitating effective intercultural communication.

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List of Abbreviations

ST: Source Text

TT: Target Text

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General Introduction

The scope of translation has been expanded, allowing it to be placed within a broader framework of communication. Translation now serves as more than just a form of language exchange, but also a kind of cross-cultural communication that shapes individual's understanding of diverse cultures. This is particularly significant in the context of children. Within this framework, children's literature plays an essential part in introducing young readers to different cultural perspectives, serving as a platform for facilitating cross-cultural exchange. Every literary work contains cultural references that embody the distinct aspects of a particular culture, including names, food, customs, and traditions. However, when translating such works for children from English into Arabic, the translator faces challenges in handling these cultural elements. The translator must make choices regarding whether to preserve the original cultural references, adapt them to the target culture, or find alternative references that suit the intended audience.

Translation serves as a way to communicate between languages and cultures. It goes beyond translating words directly, and involves conveying cultural perspectives and backgrounds. The goal is to connect different cultures and enable meaningful communication. Translation ensures that the message is easily understood in the target language, taking into account cultural aspects, values, and the communication style of the intended audience. This requires a deep understanding of different cultures and the ability to bridge cultural gaps. It involves carefully conveying the intended meaning behind the language patterns to promote cross-cultural understanding.

On the other hand, children's literature comprises books specifically intended for children, serving the dual purpose of providing education and entertainment. Children from different cultural backgrounds gain access to these literary works through translation.

Translating children's literature serves as a window for children to experience diverse cultures, and allows them to discover new perspectives and values. Children's literature possesses unique aspects that make it significant to a specific culture, known as culture-specific elements, which encompass aspects such as food, clothes, religion, and traditions. Translating these elements in children's literature presents various challenges, necessitating careful treatment of the translator. The translation of culture-specific elements serves as a practical application of intercultural communication as it involves bridging the gap between different cultures and enabling cross-cultural understanding. Through the accurate translation and preservation of these elements, translators facilitate the exchange of ideas and perspectives across cultural boundaries. Such translations enable children from diverse cultural backgrounds to engage with and appreciate the richness and diversity of various cultures.

Therefore, the current study examines intercultural communication and the treatment of culture-specific elements in children's literature from English to Arabic, a case study of *Matilda* and *Alice's Adventures in Wonderland*. It explores the process of translating culture-specific elements in children's literature, analyses the challenges, strategies, and implications involved. By examining these two literary classics, we gain the opportunity to understand how culture-specific are translated and what kind impact translation has on intercultural communication.

Significance of the Study

The present research attempts to contribute to the field of intercultural communication through translation by examining how culture-specific elements are treated in the translation of children's literature, and the different strategies used by translators, the case of *Matilda* and *Alice's Adventures in Wonderland*. By analysing the strategies employed in translating these

elements, the study aims to promote a deeper understanding of cultural diversity among young readers. It explores the various challenges translators may encounter during the process of rendering these cultural items.

The Statement of the Problem

Despite the significance of intercultural communication and the role of translation in bridging cultures, there is a gap in research specifically focused on how to effectively handle and convey culture-specific elements in translated children's literature. Therefore, the problem under investigation centers on the lack of comprehensive understanding regarding the translation of culture-specific elements in children's literature, specifically in the case of *Matilda* and *Alice's Adventures in Wonderland*, which poses difficulties in promoting effective intercultural communication. This research aims to address this gap by investigating the translation strategies employed for culture-specific elements and analysing the resulting impact on intercultural communication.

Research Questions

1- What strategies do translators employ to effectively convey cultural elements in children's literature, with a focus on the selected case study texts *Matilda* and *Alice's Adventures in Wonderland*?

2- How do translators navigate the balance between preserving the original culture-specific elements of children's literature and adapting them to suit the cultural preferences and expectations of the target audience?

3- How are culture-specific elements translated, and what kind of impact does translation have on intercultural communication?

4- How does the translation of both novels influence intercultural communication and readers' cultural awareness?

Research Hypothesis

The treatment of culture-specific elements in children's literature significantly impacts intercultural communication by either facilitating or hindering cross-cultural understanding and engagement among young readers.

Research Methodology

This study is based on an analytical approach. It relies on the translation of children's novels *Matilda* and *Alice's Adventures in Wonderland* from Arabic into English, and analyses the effectiveness of the different strategies used to transfer the culture-specific elements in Arabic. It examines the impact of each strategy used on the Arab child's cultural awareness to provide insights into cross-cultural understanding.

Structure of the Dissertation

The dissertation consists of two theoretical chapters and one practical chapter, preceded by a general introduction and followed by a general conclusion. The first Chapter explores intercultural communication and the significant role translation plays in linking diverse cultures. It examines the key concepts of intercultural communication and the translation of cultural aspects and backgrounds into different languages, considering the vital connections of this modern world. The second chapter focuses on children's literature and its translation. It discusses the possible definitions of children's literature, as well as its history and development both in the Arab and Western worlds. The chapter analyses the key theoretical approaches by Klingberg, Shavit, and Oittinen. It sheds light on how culture-specific elements are translated, using the models presented by Klingberg, Aixelà, and Davies. The third chapter focuses on the practical side of the research and provides a detailed

examination of how culture-specific elements are translated in *Matilda* and *Alice's Adventures in Wonderland* using Klingberg's model. A set of examples selected from the two novels are analysed to understand the various strategies employed in translating these elements and to assess the effectiveness of these translations in promoting intercultural communication. The chapter concludes with a comparison of how similar culture-specific elements are treated in both novels.

Chapter 1: Intercultural Communication and the Role of Translation in Bridging Cultures

Introduction

In today's interconnected world, the importance of culture, communication, and intercultural communication has become increasingly prominent. As societies become more diverse, the need for effective cross-cultural understanding and communication has never been greater. This is where the field of translation plays a crucial role in facilitating communication between different cultures and languages. This chapter explores the relationship between culture, communication, and intercultural communication, with a specific focus on the role of translation in bridging cultural gaps. Furthermore, it examines the impact of globalisation on culture and communication. Globalisation has led to the convergence and interaction of cultures, creating both opportunities and challenges for intercultural communication. It has intensified the need for individuals to develop cultural awareness and adaptability to effectively navigate different cultural contexts. It explores the cultural approaches to translation regarding the main used methods in translating a text form one language and culture to another. Also, it refers to the main aspects of literary translation as an important factor in intercultural communication.

1.1 Definition and Key Concepts of Intercultural Communication

1.1.1 Culture, Language, and Communication

Before any discussion of intercultural communication, it is vital to explore culture and its relation to language as the basic concepts of intercultural communication. First, defining culture is a complex task as it encompasses a wide range of elements and perspectives. Smovar and Porter claim that culture is so broad, it does not have a specific definition or an identified theory (qtd. in Paulston, et al. 5). Therefore, it is important to consider multiple viewpoints and engage with scholarly literature and research to develop a comprehensive

understanding of this concept. Critically, anthropologists agree on the point that culture is associated with different favourable fields of human investigation. Edward B. Taylor in his book *Primitive Culture* states that culture can be defined as a multifaceted entity encompassing various aspects such as knowledge, beliefs, artistic expressions, moral values, legal systems, customs, and the array of skills and behaviors acquired by individuals as members of a society (1). This definition brings attention to the key concerns or central aspects related to culture. First, it generalises culture to all what surrounds the human from abstract to concrete objects. In other words, human thoughts and behaviours. Second, it marks that culture is shared among a group of people. As T.S.Eliot mentions, the culture of an individual is related to the culture of its social group, which is the central culture (21). Thus, this central culture serves as a guide for the social group members that help them to establish an understanding of their surroundings.

Smovar, et al. believe that "culture helps people make sense of the world" (23). They are neither born with capacities that allow them to behave in certain ways nor taught how to act effectively with other members of society. Therefore, they acquire their habits from the social community that shares inherited customs in addition to the same reality and experiences. Precisely, this is what distinguishes culture as a social phenomenon. People are exposed to some beliefs and attitudes that shape their lifestyle and personality as individuals. The unique cultures of different groups shape and define their way of life (Smovar, et al. 22-24). Furthermore, culture indirectly provides the person with instructions of behaviours like how to choose the appropriate clothing for a specific event, how to ask for assistance properly, or how to apologise properly.

What is more about culture is that it reflects the cultural identity of both the individual and the cultural group he/she belongs to. To clarify its deep meaning, Bernardo M. Ferdman refers to the two levels of cultural identity: the group, and the individual level. At the group

level, he claims that an ethnic group cultural identity refers to collective cultural features that identify certain community and give significance to their context. For example, Latinos in the USA use Spanish in their conversations, not for the sake of communication, but to reflect their belonging to a specific group. Nonetheless, individual differences are always present to a certain extent. Their sense of belonging to certain social and ethnic group is comprised at the individual level. It refers to self-identification within the group, which means the personal perception of the cultural norms and their influence on his behaviour (189- 193). That is to say, the cultural identity and social characteristics bind individuals with the group, and provide them with a sense of belonging and connection to a specific cultural context.

Moreover, it is evident that language is important to maintain and preserve the culture. It distinguishes human communication from those of other species (Smovar, et al. 221). It is what binds people together in order for them to create a cohesive culture and societal standards. As an integral part of culture, language shapes the way people think. According to Ludwing Wittgenstein, "If we spoke a different language, we would perceive a somewhat different world" (qtd. in Smovar, et al. 221). To exemplify, people whose native language is English perceive things differently from people who speak Arabic. The communication style, the voice tone, the facial expressions, and the use of gestures represent one's own culture. For instance, in Arab countries, people's way of greeting is an exchange of kisses on cheeks. In contrast, British people, who are unlikely to involve warm physical contact in greeting, prefer to shake hands as a form of greeting. Therefore, learning a language is not only about learning the linguistic items, but also, it is accompanied with learning its cultural background (Feilin and Gaofeng 69), which is the deep layer that brings meaning to the perspectives, values, and social norms of the social community.

Furthermore, when transmitting culture through language, communication occurs. In this context, Smovar, et al., in their book *Communication Between Cultures*, define

communication as "a dynamic process in which people attempt to share their internal states with other people through the use of symbols" (16). In other words, our communication is developing and changing in a way where people convey meaningful ideas and feelings with each other through verbal and non-verbal language. This draws attention to two main concerns. First, the fact that communication is a dynamic process which means that it does not occur at a time, but rather, it is the continual exchange of ideas and responses to the ideas of others. Second, communication is the transmission of symbols which are concrete tangible actions, whether they are verbal or non-verbal. It is obvious that a person has no means to reach his addressee's states of mind, unless he is expressing them through symbols (Smovar et al. 17). In fact, all human beings employ symbols in their daily contact with one another.

Smovar et al. shed light on how interaction functions in real situations. Hence, it is important to provide a description of the communication process shedding lights on its basic components that array as follows: from a person who sends to another who receives the ideas or the feelings, there is an encoding step that produces a message. The encoding is a subconscious process that interprets the distinct forms of words or gestures of the sender. This later represents the channel of the message. At the level of receiving the message, the decoding process occurs. Here, the receiver gives significance to the sender's behaviour. Also, the source is accompanied with a noise that affects the whole process of communication. A neighbouring individual's conversation, for example, might produce sounds that alter the production and reception of the message (28-29).

Every day's life communication is based on the mentioned procedure. However, communication does not only involve two individuals expressing thoughts, it is also about transmitting meaning. Therefore, the communication process is influenced by social and cultural variables. The point is that both parties (producer and receptor) would not be able to decode the message, unless they have developed common cultural and social knowledge

(Gunther 4). Again, the use of symbols to convey meaningful thoughts is dependent on cultural common aspects set on the mind which encodes the produced behaviour. John Hartly summarised the idea saying that communication is an "Interaction by means of mutually recognised signals" (32). Now, in order to meet the diverse necessities of life, relationships between individuals from different cultures are required. Thus, people need to develop intercultural communicative skills.

1.1.2   Intercultural Communication

Intercultural communication occurs when people from various cultures come into contact with one another. A century ago, intercultural communication was a concern for students while on scholarship, international affairs, and trade for instance. By the evolution of technology, people become more likely to deal with diverse cultures in various occasions (social, political, and economic relations), and platforms (Facebook, WhatsApp, Skype). Thus, they managed to develop tolerance towards different cultures.

Intercultural Communication is the process of sending and receiving messages between people whose cultural background could lead them to interpret verbal and non-verbal signs differently. Smovar et al, precisely, define intercultural communication as it implies dealing with persons whose cultural perceptions and symbol systems differ sufficiently to change the communication event (12). That is, intercultural communication involves navigating and understanding the variations in how people from diverse cultural backgrounds communicate with one another. Nadezhda Nikolova mentions that the main characteristic of intercultural communication is that participants use a different type of discourse from when interacting with people from the same culture (51). Individuals employ consciously the communication style when dealing with foreigners considering the employment of the appropriate language and the nonverbal cues.

The study of nonverbal communication is multidimensional concerning intercultural communication. Nonverbal cues in communication often express what words alone cannot convey, based on cultural clues that are required from the social context. Thus, culture governs the norms and values of using gestures, body language, facial expressions and other behaviours. During intercultural interactions, it is crucial to be aware of the hidden meaning manipulated by the other participant to achieve a successful communication. Otherwise, the channel of the message would be interrupted. For example, nodding in some culture expresses affirmation, while it is expressed by leaning the head back or raising eyebrows in other cultures. Also, it is evident to mention that nonverbal communication is contextual. The setting in which the interaction occurs identify the guidelines of the nonverbal clues used. What is appropriate in unformal setting with friends, like special handshake, would be unacceptable within a formal setting (Smovar et al. 247- 249).

Moreover, in order to develop intercultural communication skills, it is important to have intercultural awareness. Basically, Will Baker sees that intercultural awareness is an extension of cultural awareness. Regarding this, he defines cultural awareness as the recognition and understanding of different cultural values, beliefs, and norms that shape the behaviour and perceptions of individuals in learning and communicating in both first and foreign languages (4). In other words, it involves having knowledge about one's own culture as well as another culture. It means being able to consider one's own perspective and gain awareness about other cultures (Honglin 116). This leads to the appreciation of differences related to language, traditions, and attitudes to embrace diversity.

Baker argues that Intercultural awareness means being aware of how culture influences communication and having the ability to adapt and apply this understanding effectively in real-time interactions. It involves consciously recognizing the impact of

culturally influenced forms, practices, and ways of thinking in intercultural communication. This awareness allows individuals to be flexible and contextually responsive when engaging with others from different cultures (5). Thus, having knowledge about different sociocultural contexts is crucial in maintaining effective intercultural relationships.

In addition to cultural awareness in intercultural interactions, intercultural competency is highly significant. To understand intercultural competence, it is first necessary to define competence itself. Competence can be defined as the underlying knowledge, skills, attitudes, and behaviours required for effective and successful performance in a given domain or field (Hager and Gonczi 16). Moreover, communicative competence involves the ability to use language effectively in different contexts. These communicative competences are divided as follows:

· Grammatical competence: which involves mastering the language code itself, including the rules of grammar, vocabulary, and pronunciation.

· Sociolinguistic competence: which involves understanding the cultural context of language use and being able to communicate effectively in different social contexts.

· Discourse competence: includes the capacity to generate suitable spoken and written texts, such as being able to speak in different registers and write coherently.

· And strategic competence: refers to the capacity to adjust for communication difficulties and to improve communication efficacy via evaluation, planning, and application of communication strategies (Gambier and Doorslaer 55).

Michael Byram notes that these competences are naturally acquired in first language acquisition, however, they need to be taught in second language learning (7). So that

individuals would be allowed to communicate clearly without ambiguity or misunderstanding during intercultural communication. Lusting claims that "the ability to relate to and with people from vastly different cultural and ethnic backgrounds is an increasingly important competency both domestically and abroad" (qtd. in Deardorff 4). Having intercultural competence involves engaging purposefully and effectively in various cultural contexts while considering the unique behavioural differences specific to each culture (Schaffner 90). It is also crucial to point out that intercultural competence is restricted to individuals rather than groups, and this globalised world needs highly competitive people. Some studies show that interculturally competitive employers help to great extent in the success of their companies, because they perform effectively in international businesses (Deardorff 4). Therefore, similarly to other personal abilities, intercultural competence can be improved and developed.

One of the key challenges individuals face when engaging in intercultural communication is the experience of cultural shock. Culture shock, according to Kalervo Oberg, is caused by the anxiety that comes from losing familiar symbols and signs used in social interactions. These cues can include how to greet people and interpret statements. We all learn these cues growing up and rely on them for effective communication, unconsciously most of the time. Culture shock is the result of having to navigate new situations without these familiar cues (142). Additionally, Hofstede, Gert Jan et al. believe that culture shock is the initial process of adapting to a new and unfamiliar culture, which can create a state of uncertainty for individuals. They may feel unsure about what is expected of them or how to interact with others in this new environment (22). Finally, they would be able to learn the cultural standards and norms of the host culture.

Oberg describes the situation of culture shock as the status of being cautious about ordinary simple daily activities such as eating or bedding, a great sense of helplessness and

non-belonging to the place with immense fear of being a victim of a crime. However, these symptoms vary consistently among people through three stages. The first stage is referred to as the honeymoon phase, which involves initial excitement and fascination with the new culture. This is followed by the crisis stage, in which individuals experience feelings of disorientation, frustration, and even anger as they struggle to adapt to the new cultural environment. Finally, the adjustment stage involves a gradual assimilation into the new culture, as individuals begin to feel more comfortable and gain a better understanding of the cultural norms and expectations. It is important to note that this process of cultural adjustment is not linear, and individuals may move back and forth between stages depending on the specific challenges and experiences they encounter (143). Lack of cultural awareness in an unfamiliar environment can create confusion, making intercultural communication a challenging experience.

This shock can happen when someone is required to adjust to a social system that is unfamiliar and where their previous experiences and learning may not apply. Thus, it is not limited to adjusting to a new country, but can also occur in other contexts such as a new school, town, organisation, or family (Hofstede et al. 22), when people face a difficulty in adjusting with new environment, other people, and different socio-cultural norms and standards. Michael Winkelman includes that cultural shock can be minimised when a person should be aware of his/ her value to manage conflicting situations like rejection, and better prepares for the types of behaviours he will encounter via wide comprehensive study on the target culture (124). These challenges can be maintained through patience and big desire to take part and adapt to the new context.

However, in modern days, the unfamiliarity of different cultural aspects of any culture is more likely to be revealed, thanks to the great expansion of cultural exchange and media in

particular, which offer a well-grounded knowledge that encourage the communication between various cultures. Globalisation allows cultures to attach with each other and clarify the differences in order to create ties free of miscommunication and conflicts (Nikolova 50). The contemporary world, thus, is universalized on common ground where everybody gains insights about other people's language, customs, attitudes, and beliefs. Richard Rogers and Lorenz Hart refer to globalisation by the "increasingly interdependent world" (qtd. in Jackson 48). As technologies and communication tools are advanced, interconnectedness is increasing, in way that makes people curiouser to explore and actively engage with different cultures.

The growing influence of other people's languages is also evident, considering language is the primary medium of communication. The adoption of English, for instance, as an international language, by non-English speaking groups in conjunction with local languages (code-mixing) demonstrates the significant impact of global attachments (Jackson 48- 49). Moreover, some specific cultural elements gained huge popularity and recognitions by people from different cultures. Pizza, a traditional food from Italy, has become famous worldwide. People from different countries enjoy eating pizza and it is available in many restaurants and even made at home. It has become a symbol of cultural connection. Consequently, people from around the globe can live similar experiences and share global culture thanks to the developing technologies (Mirrelees 121). They have access to foreign practices and traditions, allowing them to uncover and exchange cultural practices.

1.2 Translation as/ and Intercultural Communication

Translation is a challenging activity and difficult task of rendering a text from its original language (source language) to another language (target language), as a reproduction process. Juliane House sees translation as substitution of pre-existing ideas and expressions, creating a secondary communicative event (5). This communicative event is dedicated to

provide the target audience with similar discourse, in which it offers a similar reading experience. Therefore, the translated text has to fulfil the needs for which it was originally produced, that is, a persuasive text in language A has to be translated to work as a persuasive text in language B (Shaffner 89). This process of sharing information through translation serves as the bridge connecting two or more different communities. Nevertheless, the history of translation experienced many cases of miscommunication between cultures, when the translation failed to make an accessible text for the target audience because of the cultural differences.

In recent decades, scholars argue that translation has seen a shift from linguistically-oriented to culturally-oriented process, claiming that communication across languages requires linking cultures in the first place (Buhring et al. 7). Therefore, translation took a cultural turn as a complex process that involves the transfer of cultural and contextual meanings. With the emergence of global culture and globalised society, there was a growing need for effective communication and understanding across different cultures (Gambier and Doorslaer 186). Thus, translation played a crucial role in bridging linguistic and cultural gaps, facilitating intercultural communication, and fostering cultural exchange. Additionally, in the 1980s, translation became intertwined with cultural studies, which examine how meaning is constructed and represented within different cultural contexts. This approach shifted the focus towards viewing texts as interconnected within a broader network of cultural signs. The emphasis moved away from merely seeking formal or dynamically equivalent translations and instead emphasised the text's integration within a larger cultural system (Katan 2).

Moreover, translation promotes cross-cultural exchange in terms of making various linguistic and cultural texts accessible and appropriate in other languages. In this concern, it simplifies the distinct aspects of culture which vary from linguistic community to another.

Huiling claims that in the absence of translation, successful communication would be unattainable, due to the differences in languages, cultures, and costumes, (134). Thus, it works as a cultural mediator that links diverse perspectives and facilitates communication between people around the world.

Translation plays a crucial role in bridging cultural boundaries, similarly to the undeniable influence of globalization in breaking down barriers between cultures, therefore, they become two sides of one coin. Globalisation is linked to all human activities, mainly economy that is characterised by the exchange of goods and services across the oceans. Gambier and Doorslaer note two dimensions of global connections. The first is spatial in which it reduces time and space in moving from one national locality to another, that is, through technology, people and objects, as well as information take less time to reach their distinations. The second is the linguistic connections achieved via translation (Gambiar and Doorslaer 134). When time and space between areas are diminished, people are more likely to depend on translation to maintain interrelations.

1.3   Cultural Approaches to Translation

In the translation process, translators adopt various strategies to reproduce the meaning of cultural references. In light of this, it is crucial to carefully decide on whether the original text should be preserved or modified accordingly. This is based on the purpose of translation and the target audience. There are three main approaches to translation according to Katan: translating from cultures, and translating for cultures, highlighting or reducing differences, and translating between cultures (1).

First, translating from cultures encompasses translating not only the literal meaning of the text, but also the cultural assumptions and backgrounds of the original culture. It means that the translation of words and linguistic contexts only would not be significant for the

target text, unless it is accompanied with added explanations to reveal the ambiguity of the ST notions and presumptions. In other words, the translator is ought to provide the target reader with interpretation of the cultural differences in order to make the text accessible and achieve the role of translation to bridge cultures. Katan describes this process of adding explanations besides the original text as *thick description*, claiming that translators and scholars consider this as a sign of inability to offer an equivalent text. Also, it may be displeasing for the reader (1). The presence of extensive explanations of foreign elements within a text can confuse, distract and disorient readers' attention from the main purpose of engaging with the text.

Second, translating for cultures refers to specific aim of translation which is offering the target readers a convenient text with faithful representation of the original one. Thus, the target audience is expected to read a fluent text without feeling that it is a translated version. It means that the translators should create a coherent specific cultural context for their audience, aiming to reduce the cultural differences (Katan 2). In accordance with Venuti's *domestication*, or what he calls *the translator's invisibility*, which sets the text in familiar status to the audience making the cultural and linguistic elements significant to their conventions (Venuti 1-17). Ultimately, by adjusting the language to the target culture, translation mediates the differences in a way which facilitates the process of information transfer.

In contrast, translating for cultures came to light with an opposing approach during postcolonial era. With the emergence of globalisation, *cultural translation* is more exposed in translation activity. The translator intentionally reveals his presence in the target text making the implicit cultural ideologies explicit, highlighting the differences, and enabling individuals to cross the cultural borders (Katan 4). The audience, here, is allowed to explore the cultural differences and the foreignness of the source text, although it may impose challenges for the

intended readers, as it may introduce unfamiliar elements or be considered unsuitable for the target audience. This postmodernist cultural approach is commonly linked to Venuti's perspective of *foreignization*. According to this view, translation should not necessarily conform to the expectations and assumptions of the target audience, but rather aim to convey the unfamiliarity of the original culture (Venuti 18).

The last cultural approach, translating between cultures, is mainly concerned with intercultural communication and its association with functional equivalence. Buhring et al. state that they "regard functional equivalence as the presupposition for achieving a comparable function of a text or discourse in another cultural context" (1). It means that translation takes into consideration the cultural aspects of both the source and the target language. Moreover, the meaning of the ST is not fixed, but it is adapted and maintained regarding the context and the acceptance and appreciation of the target reader. This cultural approach requires deep understanding and communicative competence (Katan 5), in addition to cultural awareness to ensure effective communication of cultural differences. Thus, the translation must bridge two cultures so that they reach a common point that is represented in the translated text. In other words, the translator has to choose whether to keep on the original elements or adapt them according to what is more appropriate for the target audience. Otherwise, the purpose of translation, which is, offering the reader a text that was originally determinate to one specific community, would be diminished, simply because it would be useless to read inaccessible text.

1.4 Translation of Literature

Literary works are categorised in various genres. Each genre has its own characteristics, conventions, themes, and specific narration style. Literature involves aesthetic and stylistic language, with creative elements, which imposes a wide range of challenges in

the process of translation. The translation of literature involves transferring the core meaning of the written text to another audience who may not share similar perspectives compared to the original audience. Hence, the translator must optimize the difficulties of cultural dimensions and stylistic qualities, besides the linguistic traits.

Literary translation should represent the main features of the source text and preserve its style of writing. It also requires sustaining the intuition and creativity of the artistic piece of writing, communicating the intended meaning of the writer even when the target language has different linguistic structure, bearing in mind the transfer of the specific concepts (Abulhassan 2- 4). It means that, like the original text, the target text should reveal the beauty of the language and the style, respecting the scecificity of the target culture. In this context, literary translation is based upon some attributes which Belhaag summurises in:

- Expressive: in which it should represent the same aesthetic meaning of the ST.

- Connotative: where it reflects dimensions beyond the literal meaning of the literary text, in order to allow the target reader to feel its deep meaning.

- Symbolic: the translation of symbolic elements should be conveyed effectively as well as significant to the target reader.

- Focusing on both form and content: form means to focus on rendering the structural elements in which the literary work is consisted of such as the rhythm and the wordplay. Whereas, content refers to preserving the plot and the narrated ideas.

- Subjective: the translator has the freedom to add his/her own interpretation and personal style in the process of translation. It shows that the translation is a creative process that helps to alter the cultural elements in way that resonates

with the target audience. However, the challenge is to strike a balanced text between subjectivity and faithfulness.

- Allowing multiple interpretation: the translation should recognise the richness of the ST that is open to the uniqueness of individuals and their own interpretations of the deep meanings.

- Timeless and universal: it appeals a relatable text that can be appreciated through generations.

- Using special devices to 'heighten' communicative effect: the special devices can be illustrations with figures or pictures for instance in order to create impactful reading experience.

- Tendency to deviate from the language norms: it means to follow the original text's style changing the target language's rules, in order to convey the voice of the author (qtd. in Abulhassan 2-3).

These main considerations emphasise the complexity of representing a literary text in another language. The translator is supposed to possess a high level of competence and awareness in both the source and the target language.

Moreover, literary translation involves two distinct forms of literary writings, poetry and prose. On one hand, the translation of poetry has been always a complex process, because of its unique structure and deep meanings. In translating poetry, the translator is not only a mediator between two languages, however, he/she is a creator. Poetry translation cannot be successful if the translator is not a poet him/herself (Udhayakumar 29). Translating poetry requires careful considerations to maintain its specific characteristics and create a poetic effect, such as the rhythm and the rhyme, the wordplay, and the imagery effect. These elements require deep understanding of the hidden meaning, besides the ability to create

accurate poetic effect that resonates with the target audience. Lefevre summarises the main strategies of translating poems as follows:

1) Phonemic translation: it is about reproducing the sound of the source language in the target language while creating a meaningful paraphrase.

2) Literal translation: the emphasis here is on word- for- word translation that would disorient the reader from the main meaning.

3) Metrical translation: it preserves the same structure and patterns of the original text neglecting the core meaning.

4) Poetry into prose: refers to the process of translating poems from their original poetic form into prose. This method would destroy the syntactic value of the poem resulting in an interpretation of its meaning in the target language.

5) Rhymed translation: preserve the rhyme scheme and patterns of the original poem. Lefevre criticizes the translated poem using this strategy as a distorted version of the original work

6) Blank verse translation: this strategy restricts the translators and may hinder their ability to fully capture the ideas of the original work

7) Interpretation: here Lefevre demonstrates two types of interpretation. The first one he calls *version* where the main ideas and content of the original text are kept, but the form is altered. The second is *imitation* where the translator creates a new poem inspired by the original, with only the title or a general starting point in common (qtd. in Bassnett 93).

These strategies mainly do not permit the reader to enjoy the artistic form and beautiful language with the main in-depth symbolic effect.

On the other hand, the translation of prose is less complex, because it is free and open to translations without many restrictions as the translation of poetry. Susan Basnett suggests that the translation of prose can be managed by dividing the literary text into parts in a way that does not interrupt the flow of events, like translating each chapter individually in novels. Yet, if the translator relies on transferring sentences as minimum units, the target text would, for sure, lack coherence. In contrast to poetry, which can be broken down into verses and each verse can be translated separately (126). Furthermore, translating prose still necessitates an effort to ensure the clarity and the quality of the narration style that is related to the translator's competence to produce an equivalent literary text with its main specificities. Finally, the next chapter will discuss the main concerns of literature, precisely, children's literature as the main concern of this research.

conclusion

In conclusion, this chapter explored the significance of intercultural communication and translation in our increasingly interconnected and diverse world. Through this we have recognized the crucial role it plays in promoting understanding among individuals from different cultural backgrounds. Effective intercultural communication requires not only language proficiency but also cultural awareness and competency. Translation has emerged as a key facilitator of intercultural communication enabling the exchange of ideas, knowledge, perspectives, and literature. Translators, equipped with linguistic skills and cultural understanding, play a vital role in ensuring accurate and culturally appropriate communication across language barriers.

Chapter 2: Children's Literature and Its Translation

Introduction

Children's literature holds a significant place in the vast landscape of literary works, captivating young readers and shaping their imagination. However, the world of children's literature transcends the boundaries of language and culture, with its translation assuming a crucial role in bridging the gap between diverse societies. This chapter explores children's literature and its translation, it first investigates the diverse definitions of children's literature by drawing upon the insightful research of Peter Hunt. It then sheds light on the rich history and development of children's literature, tracing its evolution in both the Arab and Western worlds. Furthermore, it focuses on the theoretical approaches proposed by scholars such as Gote Klingberg (1986), Zohar Shavit (1986), and Riitta Oittinen (2000). Their profound research provides frameworks that help understand the complexities of translating children's literature. Additionally, it explores the treatment of cultural references within children's literature, focusing on the models presented by Klingberg (1986), Aixela (1996), and Davies (2003). These models equip translators with strategies to address the challenges posed by culture-specific elements, ensuring that the translated work maintains its authenticity and resonates with young readers across different cultural boundaries.

2.1. Definition and Characteristics of Children's Literature

Professor Emeritus Peter Hunt, noted for his contributions to the field of children's literature through his research, emphasizes the challenges in defining this genre. He asserts that definitions are shaped by their purpose, and thus, there cannot exist a singular definition for children's literature (Criticism, Theory and Children's Literature 42). The task of formulating an adequate definition is far from simple, and multiple definitions are plausible. Hunt argues that while children's literature may initially appear as books written for and read

by children, it is substantially more complex in theory and practice (An Introduction to Children's Literature 4). Hunt prefers the term *texts for children* over *children's literature*, highlighting the contradictory nature of combining the terms *children* and *literature* (Children's Literature 2-3). According to Hunt, a text serves as a medium of communication in various forms, encompassing words, and pictures, and extending to other modes such as video, film, oral storytelling, and diverse art forms (An Introduction to Children's Literature 1).

Hunt notes that the concepts of *good* and *good for* in the judgments of children's literature are incessantly in conflict. He believes that books are not just good, but good for. He states that children's books are used for different purposes at different times:

Some are 'good' time-fillers; others 'good' for acquiring literacy; others 'good' for expanding the imagination or 'good' for inculcating general (or specific) social attitudes, or 'good' for dealing with issues or coping with problems, or 'good' for reading in that 'literary' way which is a small part of adult culture, or 'good' for dealing with racism … and most books do several of these things (Understanding Children's Literature 10).

However, he believes that the definition of *good* depends on what the audience, children, think is good and on what they are using the book for.

Hunt defines children's literature as books read by and suitable for children. However, he claims that this definition is not practical as this would include every text ever read by a child. Therefore, Hunt divides children's books into *dead* and *live*. He explains that the former is the kind of book that no longer appeal to its primary readership, but rather to historians. The latter represents contemporary books that continue to resonate with children and are considered authentic children's literature (Criticism, Theory, and Children's Literature 61).

Hunt defines children's literature by highlighting its characteristics. He states that children's books tend to teach something. They are educational and influential, reflecting more of ideology and didactics. Books for children commonly tend to offer guidance, simplify experiences and rely on telling rather than showing (An Introduction to Children's Literature 3). Hunt provided another definition for children's literature *in terms of the implied reader*. He states that "it will be clear, from careful reading who a book is designed for: whether the book is on the side of the child totally, whether it is for the developing child, or whether it is aiming somewhere over the child's head" (Criticism, Theory, and Children's Literature 64).

According to Göte Klingberg, children's literature refers to books that are specifically written for children, excluding all other written and visual material children may read, and proposes to distinguish between childlike behavior and literature read by children and produced for children (qtd.in Oittinen 61). On the other hand, Mcdowell defines children's literature by distinguishing children's books from adult books:

> They are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often discarded; and one could go on endlessly talking of magic and simplicity and adventure (qtd. in Hunt, Criticism, Theory, and Children's Literature 63).

Mcdowell, in this quote, emphasizes the unique qualities found in children's literature by comparing it with adult literature. One notable aspect is that children's books are typically shorter in length compared to adult literature. The narrative style of children's literature tends

to be active, focusing on dialogues and events rather than descriptions. Child protagonists are common features in children's literature, allowing children to relate and engage with the characters. Children's literature tends to incorporate didactics, by emphasizing moral lessons and values. Unlike adult fiction, it focuses on maintaining an optimistic tone, by providing positive themes and happy endings. The language used is simple and suitable for children's comprehension. The plots often involve elements of magic, simplicity, and adventure, capturing the imagination of young readers.

However, Riitta Oittinen argues whether it is necessary to define children's literature. She believes that "works of literature and whole literary genres acquire different meanings and are redefined again and again. It might, therefore, well be that today's adult literature is tomorrow's children's literature" (qtd. in Wohlgemuth 6). Oittinen's quote emphasizes that literature and literary genres are not static in their meaning but rather subject to ongoing redefinition and reinterpretation. This ongoing process is influenced by changing cultural contexts and evolving reader perspectives. She suggests that literature originally intended for adult readers can, over time, be embraced and redefined as children's literature. For instance, *Robinson Crusoe* by Daniel Defoe was initially aimed at adult readers but gradually gained the attention of young readers. Today, it is widely considered a classic children's adventure novel, despite the fact that it is originally produced for an adult audience. On the other hand, there are instances where books intended for children have been discovered and appreciated by adults, thus becoming part of the realm of adult literature. Lewis Carroll's *Alice's Adventures in Wonderland* serves as a notable example.

2.2. History and Development of Children's Literature

2.2.1 In the Arab world

Despite the widespread popularity of stories of Aladdin, Ali Baba, and Sindbad in the Arab world, there is no clear sign of the existence of any distinct literature aimed specifically

at children. However, an oral tradition of storytelling existed in Ancient Egypt, encompassing tales of gods and kings, myths and legends, and which was later set to writing. In the pre-Islamic period, children's literature in the Arabic literary heritage was predominantly composed of folk tales, songs, and legends, which mainly told the bravery of various heroes and inter-tribal wars (EL-Kholy 76).

The spread of Islam was a turning point in the history of children's literature, for it marked a total change in the storytelling tradition to more serious and religious themes, drawn from the Qur'an and the life of Prophet Muhammed. Examples of these were *Hayy Ibn Yakzan* written by Ibn Tufayl (1185) and *the Sirat of Sayf Ibn Dhi Yazan*. The art of storytelling has helped shape the Arab identity with tales of *Clever Hassan*, buffoons like *Goha*, and the popular *Arabian Nights*, as well as epics about brave warriors such as *Abu Zaid Al-Hilali*, the *Sirat Al-Amira Zat Al-Hima*, *the Saga* by Banu Hilal and chivalric romances like *Sirat Antara*. This vast collection of stories has been passed down from generation to generation. Animal stories were also included in *Kalila wa Dimna*, which was adapted from the Indian *Panchatantra* and Arabicized by Ibn Al-Muqaffa' from its Pahlavi translation (El-Kholy 76).

The beginning of children's literature can be dated back to Egypt in the late nineteenth century, and a little later in Lebanon. Abu- Nasr states that "one of the first writers for children was Othman Jalal (1828-1898) who wrote fables in the manner of Aesop and la Fontaine. The poet Shawqi (1889-1932) published fables, songs, and poems for children" (789). The Egyptian writer Othman Jalal was the first to introduce animal stories to Arab children. He adapted and translated some of *La Fontaine's Fables* from French into Arabic. He wrote his collection of children's poetries entitled العيون اليواقظ في الأمثال و المواعظ based on Aesop's fables (Al-Hiitii 196).

the period of intellectual enlightenment towards the end of the 19th century testified to a great extent of interest in children's literature in the Arab world during the reign of Mohammed Ali, who sent intellectuals on research trips to France (El-Kholy 76). Sheikh Rifa'a Al-Tahtawi noted the interest of French writers in children's literature and its value in both educating and entertaining children. He translated and adapted French children's novels and introduced reading literature into Egypt's primary school curriculum (Al-Hadiidii 242-43). He wrote his book *Guide for Boys* about child education and development in 1870 after being deeply moved by French children's educational books (El-Kholy 76). The death of Al-Tahtawii in 1873 had a significant impact on Egyptian education in general and children's literature in particular. His successors were not as eager as he was to reform the country's education system. They did not believe in the importance of literature for children, therefore after his death, children's literature declined (Al-Hadiidii 243).

Fortunately, the decline was temporary and of short duration. Ahmed Shawki was heavily affected by French literature and culture, which was evident in his writings. He composed a collection of poems entitled *Shawqiyat Saghira* (Shawki's Poems for the Young), which was influenced by *La Fontaine's fables*' simple, straightforward, and humorous style suitable for children (El-Kholy 76). He also wrote fifty poems, which were published in one volume in 1949 entitled منتخبات من شعر شوقي للحيوان (Selected Poems from Shawqi Animal Poetry) (Al-Hiitii 198). Ahmed Shawki tried to teach Arab children the morals and values of Islamic society. He was criticized for his complex literary style and philosophical themes that are beyond the child's comprehension (Al-Hadiidii 255).

However, Abu-Nasr states that the real revolution came with the Egyptian Kamal Kilani (1879-1959), who was the first writer to specialize in the production of children's literature in Arabic. Between 1930 and 1950 he was responsible for a long series of children's books, based on Arabic folk tales and fiction from Western countries, which were distributed

throughout the Arab world (789). Kilani gained notoriety as a publisher for the translation, adaptation, and simplification of more than two hundred foreign children's titles. Kilani's commitment to children's literature is evident in the works he has created over thirty years. His first book *Sindbad the Sailor* was published in 1927. For Arab children, he translated, rewrote, and Arabised almost all children's classics and Western fairy tales for Arab children. Many authors were inspired by Kilani to translate children's stories from both English and French, including Hamid Al Kassaby and Boulos Effendi Abdel Malek, who translated eight stories by Hans Christian Anderson (El-Kholy 76-77).

From Egypt, children's literature spread to other Arab countries like Iraq and Syria. Lebanon was one of the first Arab nations to emulate Egypt in creating children's books. Lebanese writers have popularized a simpler version of Arabic that more closely resembles colloquial Arabic. Some of Lebanon's most important children's book authors of the 1940s and 1950s were Rose Ghurayyib, Habbouba Haddad, Lauren Rihani, Rasha Darruth, and Edvich Shayboub. Lebanese authors began writing poems, songs, and stories for children in colloquial Arabic, which proved more successful and popular, and this encouraged the continued use of colloquial Arabic in children's literature. Due to its central position, its openness to different cultures, and its comparatively high literacy rate, Lebanon continued to make a significant contribution to the development of children's literature in the Arab world. During the same period, some writers in Syria started to compose literature for children. Suleiman El Issa focused on producing poems, plays, and stories that aimed to promote a sense of national identity among young readers. On the other hand, Syrian writers like Abdullah Abd, Adel Abu Shanab, and Zacharia Tamer were primarily concerned with conveying meaningful messages targeting children through their works (Abu-Nasr 790-1).

2.2.2. In the Western world

Before the emergence of literature explicitly addressed for children, children would actually engage with books. It is reasonable to categorise all books published before 1700 as children's literature, as the concept of childhood itself was acknowledged prior to the eighteenth century (Hunt, An Introduction to Children's Literature 27). Children adopted and enjoyed books that were printed and meant for adults. In the Middle Ages, literature was available to children through storytelling such as fairy tales, myths, ballads, epics, and other stories from oral tradition (Jacobs 46). Jacobs states that "of course, these stories were not meant for children although they were allowed to listen. Over time, these magical tales have become the property of childhood" (46).

Hunt states that fables and folk tales were among the earliest printed books for children. These books were shared by, rather than produced for, children. He illustrates that William Caxton printed books such as *Aesop's Fables* in 1484 and *Reynard the Fox* in 1481. These fables and folk tales were illustrated through chapbooks (An Introduction to Children's Literature 37-38). Chapbooks are inexpensive booklets that were commonly sold by peddlers at few pennies. These chapbooks served the purpose of preserving traditional tales and rhymes, ensuring their transmission to future generations of children. Furthermore, they played a significant role in paving the way for the production of affordable illustrated books for readers who were not as privileged (Jacobs 38-47).

Townsend suggests that the early stages of children's literature can be categorised into two distinct branches: one consisting of materials specifically made for children but not in narrative form, and the other encompassing narratives that were not originally intended for children (18). Books aimed specifically at children were first introduced by the Puritans in the 17th century, they primarily focused on education and moral values (Townsend 20). After the English Revolution of 1649, the monarchy was overthrown and Parliament dominated. Those in power were Puritans who firmly believed in original sin, into which everyone is born and

must be saved if they are to go to heaven (Williams 12). The Puritans rejected those legends

and folk tales as being ungodly and corrupting. Hugh Rhodes, in his *Book of Nurture*,

emphasized the importance of restricting children's exposure to fictional fables, imaginative

fantasies, and inappropriate stories and songs about love, as these were believed to have

negative influences on children. Puritans believed that children are young souls that should be

saved and protected, hence they produced literature with the idea of rescuing them, if

possible, from hellfire (Townsend 19-20). The books published during this period offered

children no entertainment (hunt, An Introduction to Children's Literature 39). One of the

prominent Puritan writers was James Janeway who published *A Token for Children* in 1671

and John Bunyan's *The Pilgrim's Progress* in 1678 (Townsend 20-21).

In the early 1700s, writers started to adapt French fairy tales. In 1729 Charles Perrault,

who had begun collecting French fairy tales, published his collection *Tales of Past Times,*

Told by Mother Goose, the English version of *Histoires au Contes du Temps Passé, avec des*

Moralitez, which included such old favorites as *Red Riding Hood*, *Puss in Boots*, and

Cinderella. The Arabian Nights also made an appearance in fairy tales, and these tales found

their way into the chapbooks (Hunt, An Introduction to Children's Literature 41).

In the mid-eighteenth century, commercial books for children began to appear,

generally educational or based on folklore (Hunt, Children's Literature 11). In the past, there

was no act of publication; instead, booksellers mainly published and sold children's books

(Townsend 28). Townsend points out that "when the novel, which broadly speaking was

sophisticated fiction for adults, began to replace the tale, which was unsophisticated fiction

for everybody, there was a logical gap for the children's book to enter" (28). Samuel

Richardson's *Pamela* may mark the opening of this gap (29). One of the first commercial

books for children was *A Little Pretty Pocket Book* by John Newbery in 1744. Jacobs

indicates that Newbery's book taught children the alphabet and educated them not with

catechism but in an entertaining way. He established his publishing house and produced hundreds of books, the most famous one is *The History of Little Goody Two Shoes* in 1765. Although there was more room for entertaining books, a strong didactic element remained where it was important for children's books to be both moralizing and instructive (Jacobs 47).

In the second half of the nineteenth century, children's literature recognized a period of a golden age. Hunt describes this period as "the real change in writing for children" (An Introduction to Children's Literature 11). This period witnessed the establishment of a different kind of relationship between the author and the young reader through using *single address*. As childhood became more appreciated, children's books developed a more respectful attitude toward children and their imagination (Hunt, Children's Literature 11). Books are no more didactic and moralizing; rather, the focus is on entertaining the reader (Hunt, An Introduction to Children's Literature 59). The golden age era is characterized by different literary genres developed such as the school story with the publication of *Tom Brown's Schooldays* by Thomas Hughes and F.W.Farrar's *Little by Little*. Animals became a central element in many stories like *The Wind in The Willow*. It is convenient that animal stories may be categorized into two main types: "those about humanized animals and those about animals as such". Children's books such as those by Beatrix Potter and Alison Uttley illustrate the animal story where animals talk, wear clothes, and have human-like life (Townsend 120). Illustration books took place during the nineteenth century. Illustrations became increasingly important as printing techniques improved and color illustrations became more common. Publishers lured well-known artists such as George Cruikshank, who illustrated *Grimm's Fairy Tales* in 1823, to produce work for children's books (Jacobs 49). The most prominent books of this period are Lewis Carroll's *Alice's Adventures in Wonderland*, Charles Kingsley's *The Water Babies*, and George Macdonald's *At the Back of the North Wind* (Jacobs 48).

Children's literature of the twentieth century was shaped by the two world wars. During the first world war, there was a great loss of writers, as well as a paper shortage which limited the production of new works and left a stock of old titles to be printed; after the war, there was a large increase in quantity but an underlying lack of quality in production. In Britain, interest in children's literature has generally been modest, but in the USA, writing experienced a rapid upswing. Library work with children expanded greatly in the early years of the new century. However, it is important to note that establishing a supportive environment for children's literature is not the same as producing literature intended for children. The best postwar works, in England, were mostly in poetry, fantasy, or poetic fantasy. However, no English poetic fantasy is more poetic than Carl Sandburg's Rootabaga stories of 1920. Rootabaga stories are modern American fairy tales about more than life-size pioneering heroes. This is genuine folk material in the sense that it was told aloud, heard, remembered, embellished, and passed on by hard outdoor workers. The stories began to be printed in children's books in the 1920s and 1930s (Townsend 163-164).

During the Second World War, children's literature developed into a powerful force in its own right in the publishing and book trades. Fantasy began to dominate the field in Britain in the mid-1950s and continued to do so in the drug culture of the next decade as, for once, children's books gave way to adult books. Examples of impressive fantasy work are Philippa Pearce's *Tom's Midnight Garden*, Lucy Boston's *A Stranger at Green Knowe*, Pauline Clarke's *The Twelve and the Genii*, and Sheena Porter's *Nordy Bank*. In the 1970s and 1980s, children's books returned to different types of realism. In addition, the inclusion of children's literature as an educational tool, along with the development of literature for young adults, has resulted in a change in content, and a return to the earliest didacticism in the field (Hunt, An Introduction to Children's Literature 32).

To sum up, the development of children's literature in the Arab world and the Western world has diverged significantly in terms of their histories, cultural influences, and availability. Children's literature has a rich and extensive background in the Western world, which has gone through various transformations over time. Notable literary pieces including *Grimm's Fairy Tales, Alice's Adventures in Wonderland*, to name a few, have contributed to the growth of Western children's literature. In contrast, children's literature in the Arab world is not as old and has been shaped by both traditional Arabic storytelling and Western literature. Recently, there has been a surge in interest in creating Arabic children's literature that represents Arab culture and values. Nevertheless, Arabic children's literature is not readily available, and translations of popular stories from other cultures into Arabic are inadequate.

2.3. Theoretical Approaches to the Translation of Children's Literature

There has long been a significant amount of translation activity in children's literature, but very little research has been done in this area. Due to the lack of research focusing specifically on translation for children, the translation of children's literature has adopted the theories that govern the translation of adult literature (O'connell 15). In the field of literary translation, the two dominant schools of translation theory have influenced the majority of studies of translation for children, namely source-oriented and target-oriented approaches. The research conducted by Klingberg (1986), Shavit (1986), and Oittinen (2000) plays a significant role in the investigation of translation for children.

 One of the first scholars to devote serious academic attention to translations for children was Göte Klingberg, the Swedish co-founder of the International Research Society for Children's Literature (IRSCL). Gote Klingberg (1986) subscribes to the overarching principles of the source-language-oriented approach. The primary aim of this school of thought in translation theory is to attain the highest degree of equivalence feasible between

the source text and the target text. According to Klingberg, translators ought to respect the source text and avoid modifying it to fit the values of a foreign culture. This is because the principal objective of translating children's literature is to facilitate children's exploration of different cultures and literatures. However, some translators choose to adapt the text to the target culture, which impedes the realization of this objective. He believes that the goal behind translating children's literature is to respect the source text and preserve its strangeness, he states that the "removal of peculiarities of the foreign culture or change of cultural elements for such elements which belong to the culture of the target language will not further the readers' knowledge of and interest in the foreign culture" (qtd. in Mehassouel and Benlakder 1088)

In his book *Children's Fiction in the Hands of Translators* 1986, Klingberg adopted a prescriptive approach to the practice of 'cultural context adaptation' (Lathey 32). Klingberg defines cultural context adaptation as manipulating the text to fit the future reader's frame of reference by using literary references, foreign languages, historical background, proper names, flora and fauna, weights and measures, and other culture-specific elements (Alvstad 22). Klingberg asserts that children's literature is created with particular attention given to the interests, needs, reactions, knowledge, and reading abilities of the intended readers (qtd. in Alvstad 22). Alvstad assumes that in light of the different cultural contexts of the source text and the target text's readers, a translated children's text may become difficult to understand or less appealing if it is not adapted to the target readers' frame of reference (22).

The translation of children's literature can also be subjected to ideological manipulation. Klingberg proposed a technique known as *purification* to address this issue. It is adjusting the target text in accordance with the supposed set of values of adults (parents, teachers, etc.). Purification may also be considered a form of censorship. A number of stylistic elements are frequently manipulated for similar reasons, including swear words and

informal speech. In order to make the text more accessible to children, the text may be simplified or elevated in order to enhance the child's vocabulary (Alvstad 23).

Riitta Oittinen criticises Klingberg's approach, pointing out that it has a narrow focus. Specifically, in his book *Children's Fiction in the Hands of Translators* 1986, Klingberg primarily focuses on analysing individual works and isolated text fragments. His main goal is to establish strict guidelines for translators (Oittinen 85).

Zohar Shavit (1986) adopts Even Zohar's polysystem theory for the translation of children's texts (Lathey 32), which relates different literary systems of culture to one another, with the translated literature occupying *primary* or *secondary* positions as a literary system depending on its role in shaping the polysystem center (Even Zohar 193). Shavit believes that translation is a *semiotic concept* that is regarded as a part of a transfer mechanism, namely the transfer of *textual models* from one system to another, not the translation of texts between languages, such as translations from the system of adults into children's literature (111). Shavit argues that "the discussion of translated children's texts is more fruitful than that of original texts because translational norms expose more clearly the constraints imposed on a text that enters the children's system" (112). She analyses the works of *Robinson Crusoe* and *Gulliver's Travels* in order to discuss two issues: the norms of translating children's books and the constraints determining those norms (112).

Shavit asserts that children's literature occupies a peripheral position within the literary polysystem. Thus, the translator has the authority to change, delete or add to the text. The translator accomplishes the manipulation by adhering to two principles: "adjusting the text to make it appropriate to the child, in accordance with what society regards as educationally good for the child; and adjusting the plot, characterization, and language to prevailing society's perception of the child's ability to read and comprehend" (113). The two complementary principles determine each stage of the translation process. They dictate

decisions from the choice of the text to be translated through to the final product. They serve as the basis for "the systemic affiliation" of the text. Shavit states that systemic affiliation means a text entering to children's system (113). Shavit illustrates how the fairy tale became accepted in English children's literature after the development of imagination and rejection of realism and it became the prevailing norm. She explains that when the fairy tale entered the children's system, it does not function as a secondary model as in adult literature, but functioned as a primary model and must therefore conform to the limitations imposed on the text by its affiliation (114).

Shavit argues that the systemic constraints of children's literature are mainly educational. These constraints can be observed in various elements, including the text's connection to established models, the incorporation of primary and secondary models, the level of complexity and sophistication, the alignment of the text with ideological and didactic objectives, and the stylistic presentation of the text (115).

Riitta Oittinen adopts a target-oriented approach to the translation of children's literature which is based on the assumption that children lack the knowledge and experiences required to comprehend the unique aspects of other cultures. Therefore, translations should be modified and adjusted to conform to the values and norms of the target culture (qtd. in Mehassouel and Benlakder). Oittinen takes a philosophical and psychological approach to translating children's literature. In her study, she attempts to classify the translation of children's literature as a subfield of translation studies. She affirms that "I see translation studies as the basis for translating for children" (7). She states the main issues of her approach:

> My main propositions are that despite similarities like translating in a situation and
> translating for some readers, the dialogic situation of translating for children differs in
> significant ways from that of translating for adults; that the situation of translating for

children includes several other elements besides the text in words (e. g., the translation of picture books); that the translator for children, too, should be clearly visible; and that the translator, by being loyal to the reader of the translation, may be loyal to the author of the original (6).

Oittinen defines the situation as an essential aspect of all translations, which can be viewed as context: the time, the place, and the culture, as well as the individual who interprets and acts within the context. Any act of reading, writing, translating, or illustrating occurs within a situation. All our knowledge stems from a process of interpretation in an individual situation. She asserts that situations are unique and cannot be repeated. Each situation generates a distinct collection of functions and objectives that impact the concept from that specific situation (9). Verbal language is not only a means of communication but also a part of a situation. She states that the comprehension of linguistic signs varies depending on the situation. The information conveyed by these signs, although integral to the overall meaning, is not synonymous with it (10).

To conclude, the researchers Klingberg, Shavit, and Oittinen have investigated the field of children's literature translation, but their approaches vary in some aspects. Klingberg's research focuses on the difficulties involved in translating cultural references. He argues that the translator should be aware of the cultural and linguistic differences between the source and target languages to ensure that the translation is culturally appropriate. Shavit's approach, on the other hand, examines the translation of children's literature within the literary polysystem and how translation occurs between two different systems rather than two languages. Riitta Oittinen adopts a target-oriented approach with an emphasis on children. She points out that the translator has to take into consideration his needs and interests in the translation process.

2.4. Exploring Culture-specific Items in the Translation of Children's Literature

The translation of culture-specific elements poses one of the most significant challenges to translators and there are many disagreements among scholars and theorists concerning the definition of these elements. Aixela (1996) defines culture-specific items as "those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text" (58). Mona Baker defines culture-specific items as words from the source language that may represent a concept that is entirely foreign to the target culture. This concept can be either concrete or abstract, and may pertain to religious belief, a customary practice, or even a particular type of food (21). Aixela focuses on highlighting the challenges that arise during the translation process when dealing with culturally specific items. These items pose challenges due to their absence or different significance within the culture of the target readers. On the other hand, Baker emphasizes that these concepts are unfamiliar to the target culture. Translators have the important task of helping readers in the target culture understand these unfamiliar concepts by finding the right ways to convey their meaning. This may involve adopting or explaining cultural references to ensure that the target audience can grasp their significance.

These cultural references are presented through taxonomies and classifications. Aixela divides cultural references into two categories: "proper nouns" and "common expressions". In the first category, Aixela distinguishes between "conventional proper nouns" which are categorized as unmotivated and meaningless, and "loaded proper nouns" which are literary names that are perceived to have some kind of underlying meaning. They can vary from suggestive to clearly expressive names and nicknames. These names can be found in both fictional and non-fictional works and often carry historical or cultural associations within a specific culture (59).

Aixela distinguishes eleven procedures for the manipulation of culture-specific items. He organizes them on a scale "from a lesser to a greater degree of intercultural manipulation". These items are divided into two categories: "conservation" which aims to make the translation closer to the source text, and "substitution" which aims to make the translation closer to the target culture. The conservation category includes strategies like repetition, orthographic adaptation, linguistic translation, extratextual gloss, and extratextual gloss; while substitution includes synonymy, limited universalization, absolute universalization, naturalization, deletion, and autonomous creation (60-64).

On the other hand, Klingberg lists ten categories of cultural references: Literary references, foreign language 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, and names of objects, Geographical names and Weights and measures (qtd. in Asghari and Salmani).

- **Literary References:** these encompass references to characters and events in other literary works as well as titles of books, short stories, magazines, and newspapers.

- **Foreign Language in the Source Text:** when translating, it is desirable to maintain the degree to which the source text is adapted to a new language, and words and passages in a foreign language should also be preserved in the target text if it is presumed that the target readers will be equally acquainted with the foreign language as the source text's readers.

- **References to Mythology and Popular Belief:** it discusses issues related to the translation of names, terms for supernatural beings, concepts, events, and customs.

- **Historical, Religious and Political Background:** the references to the historical, religious, and political background of a source text should be preserved if the

translator aims to introduce the foreign culture and give insights into its environment.

- **Buildings, Home Furnishing and Food:** Klingberg is against the deletion and substitution of the buildings, home and food elements with another of the target language since they provide a good understanding of the source culture.

- **Customs and Practice, Play and Games:** the translation of customs and practice, play and games are treated the same way as buildings, home furnishing, and food. Therefore, the translator should refrain from omitting or substituting them with an equivalent from the target culture.

- **Flora and Fauna:** the names of plants and animals should be retained which are considered to be "natural concepts" and it is recommended not to be replaced by others more common from the target culture.

- **Personal Names, Titles, Names of Domestic Animals, Names of Objects:** Klingberg believes that "It is reasonable to demand that personal names, belonging to everyday language and without special meanings that the readers have to understand, should not be altered when foreign culture is introduced by way of a translation" (qtd. in Asghari and Salmani)

- **Geographical Names:** the names of geographical places should be kept the same way as in the source text.

- **Weights and Measures:** it is related to issues concerning the translation of non-metric measures. It is assumed that changing these measures results in poor translation. However, formally incorrect translation of measures is sometimes acceptable since they are only approximate. It is recommended to use equivalents of non-metric measures in the target language when they exist. When it comes to

"currency", the use of an equivalent from the target language is accepted (qtd. in Asghari and Salmani 967-8)

Davies (2003), in his article "A Goblin or a Dirty Nose? The Treatment of Culture-Specific References in Translations of Harry Potter books, adopts a macro perspective approach to the study of cultural references in books of Harry Potter. He examines groups of culture-specific items based on how they collectively contribute to the overall text, rather than analysing each individual culture-specific item in isolation. He provides two different networks of culture-specific items (89).

The first category of culture-specific items includes references related the British culture, including items like food, traditions, and school customs which are considered to be familiar to the source audience. Davies believes that the importance of these references lies in the familiarity of these items to the reader (90). He believes that "what matters overall is not so much the provision of exact equivalents or detailed explanations of individual culture-specific entities, but the weaving of a realistic background against which the exotic side of the stories can be set" (91).

Davies (92) illustrates the first network by analyzing the treatment of food items in Harry Potter and the Philosopher's Stone in its French and German translations, using a macro-level observation. As a result, he identifies three main contributions to the use of references to food:

1- They contribute to the delight of the child reader. Children enjoy the fine detail of food whether they like it or not.

2- The accuracy of depicting details of food items results in creating more realistic scenes of the work.

3- The use of food reference in the novel help to present the fantasy part in a very realistic setting.

Davies' analysis shows that there is no single strategy to deal with these references, rather each reference is treated separately. Davies (93) lists four applied strategies with their cons and pros:

- **Omission:** it is not the most effective method for dealing with these references, since its repeated use can destroy the full image, built from a multitude of small details.

- **Supplementary explanation:** Supplementary explanations of food items can create a sense of oddity in cases where familiarity is required.

- **Globalization:** it may remove the uniqueness of these items.

- **Localization:** it may provide an effect similar to the source culture on the target audience, yet adopting the target culture items in the British context might be inconsistent.

The second category of culture-specific items includes literary references and wordplay. According to Davies, wordplay is considered to be an important aspect of Harry Potter books. In his study, Davies (94) analyses various wordplays in the books. He found out that when similar wordplays are available in the target language, equivalents are provided. However, it is common for the wordplay to be lost in translation. Davies (95) states that equivalents of wordplay are functional, not semantic devices; since their importance is primarily due to their function and impact on the text as a whole, not as an individual element. Davies stresses that the humorous effect provided by the wordplay should be preserved to offer a similar reading experience to the target reader, he believes that a translation of Harry Potter lacking sufficient verbal humour would be disappointing. However, a translation that utilizes the resources, conventions, and wordplay available in the target language has a better chance of capturing the original essence, albeit with different examples (96).

Conclusion

Children's literature is the body of works read by and produced for children for entertainment and education. It has certain characteristics that differentiate it from other literary genres and make it exist as a genre in its own right. In the early years, children's literature did not exist in the Arab literary heritage, yet oral traditions of myth and legends existed. It was first introduced through the adoption and translation of Western literary works such as *Aesop* and *la Fontaine*. In the Western world, children read books before the emergence of literature aimed especially at them. They shared and enjoyed books meant for adults. Children's literature was neglected in the field of translation studies and ignored by theorists and scholars. However, due to the importance of children's literature for children and its potential to offer them exposure to different cultures and literatures, translators shifted their focus to children's literature. Scholars shared different opinions regarding the translation of cultural references in children's literature whether to respect the source text or adapt it to the target culture.

Chapter 3: Translating Culture-Specific Elements in Children's Literature: A Case Study of Roald Dahl's *Matilda* and Lewis Carroll's *Alice's Adventures in Wonderland*

Introduction

The third chapter explores the practical application of intercultural communication and translation through the examination of the translation of culture-specific elements from English into Arabic in children's novels *Matilda* and *Alice's Adventures in Wonderland*. It aims at exploring how these elements are effectively translated to readers from one linguistic and cultural context to another. It employs Klingberg model discussed in detail in the previous chapter as a framework for analysing the process of translating cultural references, seeking to gain a deeper understanding of how intercultural communication is navigated in the context of translation.

Matilda is an interesting British children's novel written by Roald Dahl. It narrates the story of a brilliant girl Matilda Wormwood who possesses extraordinary capacities of absorbing words at a young age and moving objects using her eyes. Unfortunately, her parents, Mr. and Mrs. Wormwood, neglect her and fail to appreciate her remarkable abilities. Matilda uses her superpower to face the injustices she faces in her journey. *Matilda* was first published in 1988 in Great Britain by Jonathan Cape and translated into Arabic by Samir publishing house in Lebanon.

On the other hand, *Alice's Adventures in Wonderland* is a beloved British novel dedicated to children, written by the British author Lewis Carroll. The story tells the journey of a young girl Alice who follows a white rabbit into his hole to find herself in a fantasy world with a lot of imaginary characters and strange events, which finally set to be a dream. The novel includes twelve chapters where Alice is continually changing in size, engaging in peculiar conversations, and facing challenges that defy conventional understanding. *Alice's Adventures in Wonderland* was first published in 1865 and translated into Arabic by Chakir Nasr-Eddine in 2012.

3.1. The Treatment of Culture-Specific Elements in Roald Dahl's *Matilda*

3.1.1. Literary References

Literary references include names of characters, titles of books, short stories, and magazines. *Matilda* is full of literary references as the protagonist of the story is obsessed with reading.

ST	TT
The Secret Garden (p 13)	الحديقة السرية (ص 14)
Great Expectations (p 15)	آمال كبرى (ص 16)
Nicholas Nickleby (p 17)	نيكولاس نيكلبي (ص 19)
Oliver Twist (p 17)	أوليڤر تويست (ص 19)
Jane Eyre (p 17)	جين آير (ص 19)
Pride and Prejudice (p 17)	كبرياء وتحامل (ص 19)
Tess of the D'Urbervilles (p 17)	تيس داربرڤيل (ص 19)
Gone to Earth (p 17)	إلى باطن الأرض (ص 19)
Kim (p 17)	كيم (ص 19)
The Invisible Man (p 17)	الرجل الخفي (ص 19)
The Old Man and The Sea (p 17)	الشيخ والبحر (ص 19)
The Sound and the Fury (p 17)	الصخب والعنف (ص 19)
The Grapes of Wrath (p 17)	عناقيد الغضب (ص 19)
The Good Companions (p 18)	الرفقاء الصالحون (ص 19)
Brighton Rock (p 18)	برايتون روك (ص 19)
Animal Farm (p 18)	مزرعة الحيوانات (ص 19)
The Red Pony (p 35)	المهر الأحمر (ص 44)
The Lion, the Witch and the Wardrobe (p 70)	الأسد، والساحرة وخزانة الملابس (ص 90)

Table 1: Translation of Literary References in *Matilda*

Klingberg argues that when translating book titles, it is preferable to use the title of the book if it already exists in the target language. However, for lesser-known titles, Klingberg suggests using an equivalent or rewording. Although he cautions that the use of an equivalent title may lead to unnecessary confusion or lack of clarity (qtd.in Dukmak 69). On one hand, the translator of *Matilda* employs the techniques described by Klingberg in translating books' titles. When the mentioned books are already translated into Arabic and exist in the target language, the translator has chosen to use their literal translations. In other words, when the Arabic version of the work exists in the target language, the translator prefers to use the existing titles from previous translations. This can be observed in titles such as *The Secret Garden*, *The Invisible Man*, *The Sound and the Fury*, *The Grapes of Wrath*, and *The Red Pony*. The translator maintains these titles without making any changes. However, there are instances where the titles already exist in the target language through previous translations, yet the translator chooses to deviate and use alternative titles. For example, in the case of *Pride and Prejudice*, it is commonly translated as الكبرياء والهوى, but the translator opts for كبرياء وتحامل. This decision could be attributed to the translator's artistic freedom and his desire to provide his own interpretation of the novel's themes. He may have aimed to emphasize the theme of endurance, which he found significant within the context of the novel. This creative choice by the translator reflects his intention to convey the essence of the novel in a manner he believed would be more suitable for the Arab audience. Furthermore, the first existing title for *Great Expectations* in Arabic is توقعات عظيمة. This translation offers a direct and literal rendering of the title, accurately conveying the central theme of the novel, which revolves around the expectations and aspirations of the characters. On the other hand, آمال كبرى is considered to be the commonly used translation. It can be viewed as a more interpretive or creative translation choice. It translates to "grand hopes" in English, emphasizing the notion of significant aspirations. While it does not directly encompass the term "expectations" it still

conveys the overarching themes of hopes and ambitions that are portrayed in the novel. Additionally, for works that do not exist in the target language and do not have Arabic translation, the translator provides his own translation of the titles. This evident in *Gone to Earth* which is translated as إلى باطن الأرض and *The Lion, the Witch and the Wardrobe* translated as الأسد، الساحرة وخزانة الملابس .

On the other hand, when it comes to titles that are proper nouns, the translator chooses to borrow them directly into the target language. Borrowing refers to the adoption of a word from one language into another without translation. This is evident in cases such as *Oliver Twist*, *Nicholas Nickleby*, *Jane Eyre*, *Kim* and *Brighton Rock*. Instead of translating these titles, the translator retains the original names in order to maintain their distinct identity and preserve their cultural and literary significance within the target language, allowing readers to connect with their original connotation. However, borrowing the literary reference does not ensure cultural understanding since Arab young readers may not be familiar with these literary works. Furthermore, the title *Tess of the D'Urbervilles* is translated into Arabic through the use of both transliteration and adaptation. The name "Tess" is typically transliterated as "تيس" to maintain its original form and pronunciation. As for "D'Urbervilles", it is adapted into the Arabic language as "داربرڤيل" which effectively conveys the essence and provides similar association, while considering cultural and linguistic elements.

Moreover, in the case of *Animal Farm*, the translator provides an accurate literal translation that captures the literal meaning of the original title and this is the title with which it was published many times. However, it is important to recognise that the Arabic equivalent may be misleading in capturing the work's intended meaning. *Animal Farm* is an allegorical novel that employs animals as symbols to criticise and mock political systems. The Arabic translation, مزرعة الحيوانات, focuses mainly on the literal meaning of animals on a farm, which may hide the deeper political and social context. Therefore, the choice of translation for

Animal Farm as مزرعة الحيوانات does not effectively convey the intended meaning of the original text. The Arab audience may not fully grasp the allegorical nature of the story. However, it is worth noting that the original audience of the source text may also struggle to comprehend the political dimension of the text. Thus, the potential challenges in intercultural communication are not limited only to the translated version, but also apply to the original text.

ST	TT
"It's called a **Limerick**," Matilda said. "That's a lovely one. It's so funny" (p 67)	"إنه يدعى **الليمريكية، وهو قصيدة فكاهية خماسية الأبيات**. إنه نوع رائع ومضحك جدا" قالت ماتيلدا. (ص 87)

A Limerick is a type of humorous poem consisting of five lines. In this case, "limerick" is translated as "الليمريكية", which is the Arabic transliteration of the English word. The limerick, a unique form of poetry, lacks an equivalent in Arabic, which may pose difficulties for Arab children to understand. Therefore, the translator provided an explanation, "قصيدة فكاهية خماسية الأبيات", which describes this type of poetry. The transliteration of the term "limerick" as "الليمريكية" in Arabic serves as a means to foster intercultural communication by introducing Arab children to a new form of poetry. Although the limerick lacks an equivalent in the Arabic language, transliteration enables cultural awareness of this specific poetic form. This, in turn, arouses the curiosity of young Arab readers and opens up opportunities for cultural exchange and appreciation. It introduces a unique literary form that may be unfamiliar to the Arab audience, broadening their understanding and exposure to diverse poetic styles. The translator's provision of an explanation for the limerick further contributes

to enhancing cultural understanding and facilitates the readers' engagement with this type of poetry.

3.1.2. Proper Nouns

ST	TT
Matilda	ماتيلدا
Harry Wormwood	هاري وْرْمْوُود
Mrs Wormwood	السيدة وْرْمْوُود
Michael	مايِكل
Mrs Phelps	السيدة فِلِبْس
Miss Honey	الآنسة هَني
Miss Trunchbull	الآنسة تْرانْتْشْبول

Table 2: Translation of Proper Nouns in *Matilda*

Matilda's story takes place within a British context, which is vastly different from the Arab culture. The characters' names in the book reflect the British culture and traditions. According to Newmark (70-1), proper nouns lack inherent meaning or connotations and, as a result, cannot be effectively translated and should remain untranslatable. In Matilda, all the proper nouns are transliterated according to the principle of foreignization, which aims to preserve foreign elements in the text. Transliteration involves the preservation of the original names' sounds and pronunciation, ensuring that their cultural authenticity and identity are maintained. This strategy helps to bridge the gaps between languages and cultures. Exposure to different naming conventions and linguistic variations promotes a deeper understanding and appreciation of cultural diversity.

3.1.3. Food

ST	TT

Occasionally she made **Bovril** or **Ovaltine** (p 20)	ومن حين إلى آخر تعد شراب اللحمة المالحة: **البوفريل**، أو شراب الحليب والبيض والحبوب والكاكاو: **الأوفالتين** (ص 21)

In this context, Matilda was deeply absorbed in reading books. She transformed her bedroom into a reading room where she lay on her bed, reading books and drinking Bovril or Ovaltine. Bovril is a thick, salty meat extract that can be added to hot water to make a savory drink, while Ovaltine is a sweet, creamy chocolate drink mix that can be added to hot milk to make a hot chocolate-like beverage. As these beverages are foreign to the Arabic culture, the translator had to transliterate the terms while adding an explanation for each to ensure the Arab children's understanding of their nature and purpose. It promotes cultural exchange and understanding by expanding their knowledge of Western food culture. Furthermore, by giving an explanation, the translator ensures that the intended meaning is conveyed accurately.

ST	TT
The mother was just out of sight around the corner in the kitchen making Mr. Wormwood's breakfast which always had to be two fried eggs on fried bread with three **pork sausages and three strips of bacon** and some fried tomatoes. (P 52)	كانت الأم بعيدة عن الأنظار في المطبخ، تعد فطور السيد وُرْمْوُود الذي يتألف دائما من بيضتين مقليتين على خبز مقلي مع **ثلاث قطع نقانق، وثلاث شرائح من اللحم المقدد**، وبعض قطع الطماطم المقلية. (ص 66)

In the Arab-Muslim culture, pork is considered a religious taboo and always the reference to it has to be omitted. Although the literal translation of pork and bacon is " لحم الخنزير", the translator chooses to substitute it with a more general term "meat" or "اللحم" to

conform to Arab cultural norms. Religiously speaking, it is more appropriate to completely exclude any mention of pork. However, in terms of fostering intercultural communication, translating "pork and bacon" to "لحم" without specifying its origin from pigs could potentially cause confusion and misunderstanding among Arab-Muslim children. They may not realize that the translation specifically refers to a type of meat that is prohibited in their religious and cultural practices. Therefore, cultural transfer is not ensured and the differences between cultures are not highlighted. The lack of cultural sensitivity in the translation may result in misconceptions.

ST	TT
"My m-m-mummy thinks I look lovely, Miss Trunchbull," Amanda stuttered, shaking like a **blancmange.** (P 96)	تعتقد أمممي أنني أبدو جميلة يا آنسة تنترانشبول، تلعثمت أماندا وهي تهتز **كالمهلبية.** (ص 128)

Amanda had braided hair in pigtails that Miss Trunchbull hated. When Trunchbull caught her, she wanted to punish her, and Amanda was very frightened, "shaking like blancmange". blancmange is a sweet dessert made with milk or cream, sugar and a thickening ingredient like cornstarch. It is often flavored with vanilla or almond and served with fruits or other toppings. Since blancmange is not recognised in Arab culture, the translator substitutes it with a similar desert "المهلبية" since both share similar characteristics. Using "المهلبية" effectively conveys the visual depiction of shaking motion. However, by replacing "blancmange" with "المهلبية," there is a possibility that Arab children may miss out on learning about the specific details of the Western dessert. However, it is important to note that the substitution serves the purpose of referencing the shaking motion, which is a crucial aspect in the context. Although the direct translation may not introduce the specific dessert, it still

allows for a deeper understanding of the Western concept by focusing on the visual image being described. This approach ensures that cultural authenticity is preserved, acknowledging the significance of the shaking motion in both Arab and Western contexts. While Arab children may not be acquainted with the exact desert, they can still appreciate and relate to the idea of a dessert that visually portrays shaking or trembling. Thus, the substitution contributes to a broader understanding of the Western concept while maintaining cultural authenticity and facilitating intercultural communication.

3.1.4. Religion

ST	TT
The children drew back hastily to let her through and her progress across the asphalt was like that of **Moses going through the Red Sea when the waters parted.** (p 94)	تراجع الأطفال بسرعة كي يدعوها تمر بينهما. (ص 126)

In this particular scene, the Trunchbull noticed that Amanda had her hair styled in two long braids, which greatly angered her. She stormed through the crowd, creating a path as if the people were parting as the waters did for Moses. In the translation process, the reference to Moses was omitted. Since the intended audience is Arab-Muslim children, they have a familiarity with the story of Moses and it would be better to include the religious reference. Here, the translator can adjust the translation and include the reference such as "تراجع الأطفال بسرعة كي يدعوها تمر بينهما كما تفرق البحر الأحمر لموسى". The deletion of the Moses reference may hinder intercultural communication for Arab-Muslim children who are familiar with the story. Without the reference, they may not understand the comparison being made in the original English text. The absence of a religious reference can limit the readers' ability to understand

the imagery used in the scene. Therefore, to enhance cultural understanding, it would be more effective to include the reference to Moses in the translation.

3.1.5. Weights and Measures

ST	TT
We've got a lovely telly with a twelve-**inch** screen and now you come asking for a book. p 12	لدينا هنا تلفزيون رائع ذو شاشة حجمها 30 **سنتمترا**، والآن تطلبين كتابا. (ص 12)
"Anyone who's buying a second-hand car, the first thing he wants to know is how many **miles** it's done. Right?" (p 22)	أي شخص يشتري سيارة مستعملة، فإن أول يود معرفته هو عدد **الكيلوميترات** التي قطعتها السيارة، صحيح؟ (ص 26)

Table 3: Translation of Weights and Measures in _Matilda_

Klingberg, in his model, promotes the use of equivalent non-metric measures in the target language whenever possible. If such equivalents do not exist, he recommends retaining the original forms from the source language in the translated text (qtd. in Asghari and Salmani 968). In the context of the story, Matilda requests her father to buy a book for her. However, Mr. Wormwood, who strongly hates reading, points out that they have a large television, measuring it in inches, as a way to dismiss her request. To make the text more accessible to Arabic-speaking children, the translator chose to convert "inches" to "centimetres", since the metric system is widely used in Arabic-speaking countries. Similarly, "miles" is translated to "kilometres" which is the conversion of imperial to metric units, this aims to ensure the Arab children's understanding. The use of familiar units of measurement, such as "centimetres" and "kilometres" ensures accurate conveyance and understanding of information related to length and distance. This clarity serves to prevent confusion or misunderstandings when discussing measurements across different cultures, promoting effective intercultural communication.

3.1.6. Play and Games

ST	TT
Her father went to work and her mother went out playing **bingo**. (p12)	ووالدها إلى العمل، أما والدتها فتذهب لتلعب **اللوتو**. (ص 12)

Bingo is a game where participants compare the numbers on their cards with those randomly called out by the game host. They use tiles to mark the numbers that have been selected. Whenever a player completes a row of marked numbers on their cards, they shout "bingo!" to signify their victory. On the other hand, the lotto is a type of lottery where participants choose a specific set of numbers from a predetermined range and acquire tickets containing those selected numbers. Later, random numbers are drawn, and individuals who have matching numbers on their tickets win prizes depending on the number of matches. The translator made a deliberate decision to translate "bingo" as "اللوتو". However, it is important to note that "اللوتو" is a transliteration of "lotto" and not an accurate translation of "bingo". the translator has the option to transliterate "bingo" as "بنغو" for a more precise translation. Nevertheless, the translator opts for "lotto" which might not be culturally relevant to the Arab children, as the Arab culture has its own specific equivalent "اليناصيب". By using a translation that closely corresponds with the cultural references and games familiar to Arab children, it promotes cultural authenticity and understanding.

3.1.7. Clothes and Appearance

ST	TT
She watched her skinny little husband sulking around the bedroom in his purple-stripped	وفي وقت لاحق، عندما شاهدت زوجها النحيل القصير يسير برفق في أرجاء غرفة النوم، مرتديا ثياب

pajamas with a **pork-pie hat** on his head. (p 31)	النوم ذات الخطوط الأرجوانية، ومعتمرا **قبعة تشبه فطيرة لحم**. (ص 39)

A "pork-pie hat" is a men's hat style with a flat top and a circular brim, resembling the shape of a pork pie pastry. To make the translation more culturally appropriate and acceptable for the Arab children, the translator used the technique of substitution and translated it as "قبعة تشبه فطيرة لحم" since pork is taboo in many Arabic-speaking cultures. This technique allows the translation to convey the same visual image while using a culturally acceptable term in the target language.

ST	TT
"That idiot Amanda," Hortensia said, "has let her long hair grow even longer during the holds and her mother has plaited it into **pigtails**" (p 94)	"تركت أماندا الحمقاء شعرها الطويل يزداد طولا خلال العطلة، وقد جدلته أمها **ضفيرتين**" (ص 127)

Pigtails typically refer to two sections of hair that are braided at the back of the head, resembling the tail of a pig. According to the Arab-Muslim culture, pigs are considered taboo due to religious beliefs. Therefore, the reference to the pig was omitted and the translator focused on describing the hairstyle as "ضفيرتين", which means "two braids" to ensure cultural appropriateness.

3.1.8. Wordplay

According to Dirk Delabstita, wordplay refers to a collection of textual occurrences where the structural features of one or more languages are utilized to create a communicatively meaningful interaction between two or more linguistic structures that possess similar forms or different meanings to varying degrees. It encompasses several

linguistic concepts, such as homonymy, homophony, homography, paronymy, and lexical structure (qtd. in Issa Mehawesh, Mohamed, et al. 39).

ST	TT
Now then, spell write" "Which one?", Nigel asked. "The thing you do with a pen or the one that means the opposite of wrong?". (p 122)	"والآن، هج الكلمة سوط!" " أي واحدة؟ التي تعني ما يصدر من الفم، أم التي تعني ما يستعمل للضرب؟" (ص 163)

The original English phrase uses homophony to create a humorous effect, with the words "write" and "right" spelled differently and pronounced similarly. However, when translating this phrase to Arabic, a literal translation of "write" as "كتب" and "right" as "صحيح" would destroy the homophonic effect. Instead, the translator employed the technique of substitution by replacing the original pun with a new one that functions better in Arabic. The new pun used the word "سوط" which means "whip" and has a close pronunciation as "صوت" meaning "what comes out of the mouth". In doing so, the translator maintains the humorous effect of the original phrase while also adapting it for the target audience.

ST	TT
Now look at me," Mrs. Wormwood said. "Then look at you. You chose **books**. I chose **looks**" (p83)	"الآن انظري إلى ثم انظري إلى نفسك، أنا اخترت المظهر وأنت اخترت الكتب" قالت السيدة وُرْمْوُود. (ص 110)

In this example, Roald employs paronymy which means words with slight differences in spelling and pronunciation. The words used here are "looks" and "books". The translator

opted for literal translation with "looks" as "المظهر" and "books" as "الكتب". The translation provided does not effectively capture the wordplay.

ST	TT
Smoothly, without a pause and at a nice speed Matilda began to read: "An epicure dining at Crewe Found a rather large mouse in his stew Cried the waiter, "Don't shout And wave it about Or the rest will be wanting one too." (p 67)	بسلاسة، وبسرعة معقولة، ومن دون توقف، قرأت ماتيلدا ذواقة في مدينة كُرو يتناول عشاءه إذا بفأر كبير يلوث حساؤه صرخ النادل: لا تَصِحْ وبه لا تُلَوِّحْ وإلا طلب الباقون مثله (ص 86)

Matilda is reading a humorous poem called Limerick. Poetry typically features rhyming, which is a challenge to translate into Arabic. The translator skillfully manages to preserve the rhyme, humor, and playful tone of the original poem. A Limerick is a distinctive form of poetry consisting of five lines, typically following a specific rhyme scheme. The first, second, and fifth lines usually rhyme together, while the third and fourth lines form a separate rhyming couplet. For example, in the original poem, the first line ends with "Crewe," the second line with "stew," and the last line with "too." All of them share the same /u:/ sound, creating a consistent rhyme. The Arabic translation successfully maintains this rhyme scheme, with the first line ending with "عشاءه", the second line with "حساؤه", and the last line with "مثله", maintaining a rhyme with the /ه/ sound. Similarly, the third and fourth lines in the original poem end with "shout" and "about," both having the /aʊt/ sound. The Arabic translation effectively preserves this rhyme as well, with the third line ending with "تصحْ" and the fourth line ending with "تلوحْ", achieving a rhyme with the /ح/ sound. By maintaining the rhythmic

flow and rhyme scheme, the translation enables children to appreciate the poetic structure and engage with the humor present in the original limerick. The careful attention to rhyme in the Arabic translation ensures that the essence and enjoyment of the poem are conveyed, allowing for a rich intercultural experience and understanding for the readers.

Moreover, the translator recognizes the cultural differences between the original limerick's cultural context and the target Arab children. To overcome this, the translator adjusts the references and language to match the Arab culture. This helps to bridge the cultural gap and make communication easier between the two cultures. The translator adopts the name "Crewe" to "مدينة كرو" while retaining its recognizable form for Arab children. This translation maintains the general sound and form of the original name while making it more accessible and understandable for Arabic readers. Furthermore, the original limerick uses "mouse in his stew" in order to create humour, the translator to ensure that the humour is not lost, used "يلوث حساؤه". This adaptation allows Arabic-speaking readers to relate to and understand the poem in a way that is culturally relevant to them.

3.2. The Treatment of Culture-Specific Elements in *Alice's Adventures in Wonderland*

3.2.1. Literary References

According to Klingberg, the literary references include the indication of literary works or characters, as well as titles of books, magazines, and newspapers (qtd. in Édith Félicité Koumtoudji 29).

ST	TT
The story of William the Conqueror (p17)	قصة غيوم الفاتح (ص 28)
Shakespeare (P18)	شكسبير (ص 31)

Table 4: Translation of Literary References in *Alice's Adventures in Wonderland*

In the novel, the presence of literary references adds a deep layer in the narration of the story and enriches the young reader's experience. When translating these references, it is important to consider that the target audience may not be familiar with figures like Shakespeare. For example, when comparing the Dodo to Shakespeare's portraits.   In contrast, the translator adds a further explanation to link the cultural gap by adding a footnote, mentioning that the story of William the Conqueror is an intertextuality from a book entitled (Précis d'histoire). This strategy provides an educational value besides the entertainment of the reader.

ST	TT
"You Are Old, Father William" (p 33)	"...أنت عجوز، أيها الأب وليام" (ص 52)
"Twinkle, twinkle, little bat! How I wonder what you're at!" (p 49)	"تلألأ تلألأ أيها الخفاش الصغير" "ما أعجب قدومك هاهنا" (ص 78)

Moreover, when Alice sings the nursery "twinkle, twinkle, little bat" altering the original song "twinkle, twinkle, little star" to make a humorous effect, the translation offers the reader a literal translation of the original text which would not make any sense in the target language, Arabic. Because the original song is not well-known in Arab culture, the intended funny meaning behind the modifications throughout the song may not be readily perceived by the reader. In this case, a substitution of a famous song in Arabic like "ذهب الليل, "طلع الفجر", with changings in some words, would accurately convey the context of how Alice is singing a known song incorrectly. However, domesticating this British cultural reference would not bring the foreign element to the Arab child, which is crucial to sustain intercultural communication.

 Likewise, the poem "You Are Old Father William" presents a dialogue between a young and an old man who is able to do some physical feats regarding his old age. It is a

modified version of the poem "The Old Man's Comforts and How He Gained Them" by

Robert Southey. The translation of both the modified nursery rhyme and the poem maintains a

literal translation that only conveys the intended meaning without any reference to the cultural

background. This ensures that young readers can understand the text without requiring prior

knowledge of specific cultural backgrounds, at the same time, without overlooking the

original cultural reference.

3.2.2. Proper Nouns

The characters' personal names in the novel are a combination of names from both the

real-life world and Wonderland. Some are commonly used in English culture, while some of

them are fantastical nouns.

ST	TT
Alice (p02)	أليس (ص05)
The Rabbit (p02)	الأرنب (ص06)
Dinah, Australia (p04)	دينا (ص08)
Mabel, Ada (p11)	ما بيل، أدا (ص17)

Table 5: Translation of Proper Nouns in *Alice's Adventures in Wonderland*

The process of translating names of characters involves finding an equivalent or

similar name in the target language, Arabic, in order to convey the essence of the original

character. On one hand, there are personal names from the real world where Alice comes

from. Her friends' names "Ada" and "Mabel" in addition to her pet cat "Dinah" are preserved

in their nature. Despite being foreign names in Arabic culture, they do not create a challenge

for children reading the novel. The majority of the younger generation are already acquainted

with these foreign names due to their exposure to cartoons and foreign films, which are

readily available in today's digital world. As a result, they are easily recognizable and

comprehensible within the context of the story.

ST	TT
Mouse (p13)	فأر(ص21)
Dodo, Lory, Duck (p15)	طائر دودو، ببغاء هندي، بطة (ص25)
Caterpillar (p31)	دودة القز(ص49)
Cheshire cat (p42)	قط الشيشاير(ص64)
Dormouse (p46)	القرقدن (ص73)
Gryphon (p63)	العنقاء (ص102)

Table 6: Translation of Animal Names in *Alice's Adventures in Wonderland*

On the other hand, other characters are animals that actually exist in reality. However,

they can talk and interact with each other, and with Alice as well. "Mouse", "Eaglet", "Duck",

"Dormouse" and "Caterpillar" have Arabic equivalents, which are common among children.

However, mentioning "Dodo", which is a flightless fat bird that has a big blackish bill

(britannica.com), the translator adds extra explanations to make the image easier to

understand saying: "طائر دودو بمنقاره الكبير". This is not the case for "Lory", that can be

translated as "طائر لوري", though it is transferred to represent a similar kind of birds " ببغاء

هندي". Similarly, the "gryphon" is a supernatural creature from Greek mythology. It is adapted

to be "عنقاء مغرب", which is also a legendary great bird mentioned in Arabic legends. Additionally, "Cheshire cat" is transliterated as "قط الشيشاير" retaining the phonetic similarities. Regarding the fact that it is an imaginative kind of cat created by the author, it is explained in the story with its main characteristics.

ST	TT
March Hare (p44)	أرنب مارس (ص69)
The Hatter (p45)	صانع القبعات (ص72)
Queen and King of Hearts (p54)	ملكة وملك القلوب (ص87)

Moreover, the translation of "March Hare", "Queen of Hearts", and "The Hatter" attributes to the meaning of the context, as their names effectively convey their respective character traits. Thus, the literal translation functions flawlessly in "أرنب مارس الوحشي", and "ملكة القلوب", while "صانع القبعات" not only conveys the literal meaning but also captures the connotative associations related to hat-making.

ST	TT
Australia (p04)	أستراليا (ص08)
London, Paris (p11)	لندن، باريس (ص19)

What is more, Alice, during her adventures, mentions different names of geographical places that demonstrate her sense of disorientation in Wonderland. In this context, the TT involves maintaining the same names of the ST, similarly to Klingberg strategy of translating

geographical names, as mentioned in the previous chapter. They do not carry connotational meaning that would be interpreted in Arabic, as an example, "Greenland" (not mentioned in the novel) which holds the meaning of the land that is full of natural plants, can be translated as "الأراضي الخضراء" to convey its literal meaning. Semantically, "London" and "Australia", for instance, do not signify a specific meaning that expresses their name. Commonly, they have an equivalent term, "لندن" and "أستراليا" that preserves the linguistic characteristics.

This strategy employs foreignizing the geographical name by maintaining the authenticity of the context. Nevertheless, the inclusion of places such as Paris and London do not create a challenge or shock for the young readers, because they are widely renowned and common. Instead, it adds to the sense of being far from home in this adventure.

3.2.3. Food

ST	TT
Cherry-tart, Pine-apple, Roast turkey (p06)	فطيرة الكرز، أنناس، الديك الرومي المحمر (ص12)
Wine (p46)	نبيذ (ص74)

The translation of food names requires careful consideration of cultural references, because food varies widely from the British to Arab culture. The translator mixes different strategies in translating food items. Equivalent names in Arabic are provided for "pine-apple", "cherry-tarts", "roast turkey", and "wine", though this later is forbidden and inappropriate for most of Arab cultures, and its translated term "نبيذ" is not common among children. This translation is ineffective because it creates a challenge for the target reader to understand what type of drinks The Hatter offered to Alice, leading to what Leppihalme refers to as a "cultural

bump" experience for the reader (qtd in Katan 2). Instead, it would be more appropriate to

adapt it to "عصير" (juice) in order to make the language and the meaning more accessible

since juice is widely common.

ST	TT
Custard, toffee (p06)	الكريمة المقلوبة، الكراميل (ص12)
Currants (p07)	زبيب كورانث (ص14)

Unlikely, "toffee" does not have an equivalent in Arabic. Usually it is transliterated to

"طوفي", which is unfamiliar for Arab children, because it is not a typical food item within their

culture. Therefore, it is adapted to "كراميل" as caramel is a basic ingredient in making toffee.

The same for "custard", a traditional British dessert that may not be known in Arab culture.

Yet, it is simplified to "كريمة مقلوبة" because it is creamy and sometimes put onto tarts. Also,

"currants" are translated with an additional explanation that clarifies the nature of this dried

fruit which is "زبيب", accompanying the foreign element with a recognizable food.

3.2.4. Historical and Religious Background

ST	TT
William the Conqueror (p13)	غيوم الفاتح (ص22)
Archbishop of Canterbury, Normands, The earls of Mercia and Northumbria (p17)	أسقف كانتربري، النورمانديون، كونت ميرسي ونورثنبري (ص 28)

Table 7: Translation of Religious and Historical References in *Alice's Adventure*

in Wonderland

The translation of historical and religious backgrounds in the novel are faithfully rendered into Arabic. Regarding the historical events, the translator accurately conveys the story of Willian the Conqueror allowing the target reader to have access and engage in the foreign context without facing an ambiguity. Historical references according to Klingberg should be translated literally to give the reader insights about the foreign background accompanied with necessary illustrations (qtd. in Koumtoudji 30). Therefore, in order to provide further clarification, the translator includes explanatory footnotes to offer an overview of the historical event. However, it is worth noting that the translation of "غيوم الفاتح" would be misleading for young readers, as they might misunderstand the function of the name as a reference to "clouds".

ST	TT
Christmas (p09)	سنة ميلادية جديدة (ص15)
Pope (p17)	البابا (ص 28)

When it comes to religious references, the translator takes into account their specific significance in the original text. This implies using an equivalence to preserve the symbolic terms like "pope" to "البابا", and functional equivalence in translating "Christmas" to " سنة ميلادية جديدة" where the child has a cultural awareness about this later as an external cultural element which does not create difficulty for him/her to understand the context. Overall, the TT ensures the preservation of the foreign historical and religious references that embrace the cultural diversity making the reader appreciate the blending of cultures.

3.2.5. Weights and Measures

ST	TT

I wonder how many miles I've fallen by this time? that would be **four thousand miles** (p03)	أتسائل كم قطعت من **الكيلومترات**، إنّها سقطة على عمق **ستة أو سبعة آلاف كيلومتر** (ص07)
A little door about **fifteen inches high** (p05)	**أربعين** بوابة صغيرة بعلو نحو (ص 09) **سنتيمترا**
She was now only **ten inches high** (p07)	**خمس** لم يعد طولها يبلغ سوى (ص 12) **وعشرون سنتيمترا**
In fact she was now more than **nine feet high** (p10)	**مترين** في الحقيقة أصبح طولها الآن يفوق **وخمسة وسبعين سنتيمتر** (ص 16)

Table 8: Translation of Weights and Measures in *Alice's Adventures in Wonderland*

Throughout the novel, Alice lives several instances of size formulation, resulting in her changing in size between being too small and too tall for her surroundings. Thus, the use of weights and measures is frequent. It is previously discussed that Klingberg considers that changing the metric measure in translation is inappropriate. Nevertheless, the translator considers the specificity of these terms that are commonly used within the English community, and would be confusing for Arabic-speaking community. Therefore, he provides a comprehensive translation for Arab children. The "mile", as a unit of distance, is translated to refer to "kilometres", though it has an equivalent term in Arabic which is "ميل". Likewise, "inches" is not translated as "بوصة", however, it is translated to refer to "centimetres" to describe the length of Alice or the door she wants to enter. This adaptation provides a relatively comparable interpretation of the original context for an Arab child.

3.2.6. Games

Games, according to Klingber, are categorised with customs, practices, and plays, as it is mentioned in the theoretical part.

ST	TT
Game of Croquet (p07)	مباراة الكرة (ص 13)
Caucus-Race (p16)	سباق جماعي محموم (ص 27)
Croquet (p55)	لعبة الكروكيت (ص 89)

In Alice's Adventures in Wonderland, the translation of games into Arabic aims to convey the playful and imaginative nature of the original text while ensuring cultural relevance and understanding for Arab readers. The croquet game, in the opening chapter, is mentioned by Alice recalling the time she played all by herself. Because the game would be unfamiliar for the child, the translation substitutes it as "مباراة الكرة" without explaining which type of ball, however, in the coming chapters, it is clearly stated as "لعبة الكروكيت", then, it is described when Alice plays it with the Queen of hearts, which clarify the ambiguity of the unfamiliar game. Furthermore, "caucus-race" is a fantastical game in which Alice plays with animals. According to Oxford Learner's Dictionaries, the term "caucus" itself refers to a meeting of individuals to discuss and make decisions (Oxford Learners Dictionaries.com). The game is rendered as "سباق جماعي محموم"   to refer to the gathering of the participants, and "محموم", based on the definition provided in Maajim online dictionary explains that they are in a rush. Thus, it clarifies the meaning of the game for the reader.

3.2.7. Clothes

ST	TT
Took a **watch** out of its **waistcoat-pocket** (p 03)	قام بإخراج **ساعة من جيب صدريته** (ص06)
Pair of **white kid gloves** (p10)	**قفازات** محبوكة من جلد الجدي الأبيض (ص 17)

The translation of clothing terms in the novel aims to convey the same or similar meanings in the target language. Also, it aims to give the reader a clear description of the original text. In the novel, clothes do not create a significant challenge for the translator, viewing that "waist coat" is widely common for men's formal dressing. What is more, it is depicted in the visual representation of the Rabbit within the novel. Moreover, "white kid gloves" are made from young goatskin, which is expressed in "محبوكة من جلد الجدي الأبيض", and they symbolise nobility in British culture. Despite that this is not directly referred to in the novel, the Rabbit keeps looking for them to wear when he meets the Duchess, as a special event for him. Overall, clothing terms provide a faithful depiction of the original text regarding the culture that does not create a significant obstacle for the child's understanding, simply because they are universally recognised.

3.2.8. Wordplay

The translation of linguistic patterns of the novel encompasses a manipulation of words to convey a similar experience to the reader, such as preserving a humorous effect or rhythmic patterns.

ST	TT

Curiouser and curiouser (p09)	من سيء إلى أسوأ (ص 15)
"How doth the little crocodile Improve his shining tail, And pour the waters of the Nile On every golden scale "How cheerfully he seems to grin, How neatly spread his claws, And welcome little fishes in With gently smiling jaws!" (p11)	أنظروا كم أن التمساح الصغير يجعل ذيله براقا، ببراعة ناثرا من حوله ماء النيل على حراشفه الذهبية، كم يبدو أنه يبتسم مبتهجا ويبسط مخالبه جيدا، ويتقبل الأسماك الصغيرة بين أسنان كفيه الساحرة (ص 19)

When Alice fell down the hole, she encountered extraordinary and strange phenomena. The moment she is growing in size next to the door, she uses the expression "curiouser and curiouser" to convey her growing sense of wonder using the comparative form. This wordplay, achieved by adding the suffix "-er," adds a playful element to the language. However, the translation provided in Arabic version is "من سيء إلى أسوأ", which means from bad to worse, does not convey an accurate meaning that reflects Alice's overwhelming experience of surreal events.

Additionally, Alice recited a poem that describes the behaviour of the crocodile with enjoyable rhythm to add a musical harmony. The translator fails to adapt to the same characteristics of the poem in the TT. Thus, he adopts a literal translation to convey only the meaning regardless of the playful words, which do not give the target reader (children) the same entertaining experience. Unfortunately, this is the case for all the poems recited throughout the novel. In contrast to the Arabic translation of songs and poems in Matilda, where the translator made an effort to retain the rhythmic patterns, ensuring that the essence

and flow of the original works were maintained. This attention to detail allows the Arab audience to experience the same rhythmic and poetic elements that are integral to the songs and poems.

ST	TT
Did you say pig, or fig? (p44)	هل قلت: خنزير...أم... جنزير...؟ (ص 71)
Why is a raven like a writing-desk? (p46)	لماذا يشبه الغراب العقاب؟ (ص 74)

Moving on to another wordplay, the phrase "pig or fig" is used for a humorous rhyming effect, when the Cheshire cat is appearing and disappearing frequently. The Arabic translation uses the word "خنزير" as an equivalent for "pig" to maintain the semantic aspect of the wordplay. Furthermore, to imitate the change in the initial sound from /p/ to /f/ in the original text, the Arabic translation adopts a similar strategy by replacing the /خ/ sound with /ج/. The resulting word "جنزير" (a metal chain) does not have an equivalent or similar meaning to "fig" (a kind of fruit), however, this choice ensures the flow of the wordplay in the translated version.

Considering the linguistic challenges posed by wordplay, the phrase "why is a raven like a writing desk" is a random riddle The Hatter asks Alice. It is a riddle that has no exact answer. Therefore, the translator has the flexibility to maintain its playful nature. In this case, instead of translating "writing desk" as "مكتب الكتابة" adopting literal translation, he opts for "عقاب" to create a rhyming effect with "غراب" (raven). This translation creates an amusing reading experience for the Arab child.

Conclusion

This chapter examined how cultural elements are translated in two popular children's works: *Matilda* by Roald Dahl and *Alice's Adventures in Wonderland* by Lewis Carroll from English into Arabic. By employing the Klingberg model, this chapter explored the different strategies the translators adopted and the various challenges they encountered when translating these cultural references. Translating culture-specific elements becomes more challenging and problematic, particularly when the target audience is children. Children have limited cultural knowledge and may struggle to understand references from other cultures. Therefore, the translator must be highly conscious of the choices he makes during the translation process. The translator must choose suitable strategies that effectively convey these cultural items while promoting cultural understanding and ensuring an enjoyable reading experience for young readers.

Regarding *Matilda* and *Alice's Adventures in Wonderland*, the translators opted for both foreignization and domestication strategies. Both stories take place within a British context and culture. In the translation process, it becomes crucial to preserve the original setting to effectively convey the intended experience to young readers. To achieve this, the translators made an effort to maintain the authenticity of the narrative by transliterating the names of characters, and various locations. The goal was to ensure that Arab children could immerse themselves in the story, aligning with its British context, while also gaining a deeper understanding of the specific foreign cultural references. By doing so, the translator aims to serve the primary purpose of children's literature, which is to be educational and influential, providing valuable learning experiences for young readers.

In certain situations, the translator encounters cultural references in the source text that lack equivalents in the target language. However, opting for transliteration as the only strategy would not be sufficient to ensure complete understanding, particularly when dealing with Arab children who would be unfamiliar with the original cultural context. Therefore, the

translators provide an explanation or additional information which helps to bridge the cultural gap and assist the young readers in comprehending the intended meaning of the reference. For instance, the cases of "Bovril", "Ovaltine" and "Limerick" in *Matilda*, as well as historical and literary references and some magical names of characters in *Alice's Adventures in Wonderland*. These elements are accompanied by a translation of the significance of the cultural reference that simplifies their intended meaning for the Arab reader.

Additionally, the two cultures, Arab-Muslim and British, have distinct differences that are deeply rooted in their traditions and norms. The English references to "pork", "bacon" and "pig" in *Matilda* are considered religious taboos and inappropriate in Arabic. When translating texts that contain such references, the translator faces the challenge of handling these culturally sensitive references. Therefore, the translator adopted two strategies to ensure that the translation is aligned with the cultural norms of the young readers: deletion and substitution. In some situations, the translator has chosen to entirely omit the reference, while in others, he opted to replace it with culturally appropriate equivalents that maintain the intended meaning. Likewise, in the second novel, substitution is mainly utilised in translating food like "toast" and "toffee". Unlikely, the translator used equivalence to translate an inappropriate type of drink in Muslim culture which is "wine", otherwise, he did not opt for removing any cultural item or reference and preserved the cultural authenticity of the ST.

Moreover, the two novels are rich with a delightful atmosphere and a good sense of humor that adds amusement to the storytelling. Both translators effectively maintain a similar effect in the two novels applying equivalence or creating a new wordplay for the target language by finding similar phonetic patterns in Arabic to capture the intended meaning of the playful text. Nonetheless, unlike *Matilda*'s translation of songs, *Alice's Adventures in Wonderland* did not play on words in order to create a rhythmic pattern to make it enjoyable for reading, instead, the translator's choice of rendering songs and poems in Arabic is the

literal translation that deviates their main purpose of fun. Overall, the analysis highlighted the significant cultural challenges that contribute to maintaining the authenticity of the original text while presenting a second version of the literary work. It emphasizes the importance of navigating these challenges to ensure the integrity and cultural relevance of the adapted pieces.

General Conclusion

the study on intercultural communication and the treatment of culture-specific elements in children's literature, with a focus on the case study of *Matilda* and *Alice's Adventures in Wonderland*, has provided insights into the role of translation in bridging cultures and promoting cross-cultural understanding. The examination of intercultural communication has highlighted the importance of recognizing and addressing cultural differences in literary works, especially in children's literature where young readers are exposed to diverse cultures and perspectives. The role of translation in this context is crucial as it enables the transfer of cultural elements, themes, and values from the source text to the target language, ensuring that the original work's essence is preserved while making it accessible and relatable to the target audience. The treatment of culture-specific elements in

children's literature requires careful consideration to maintain cultural authenticity and avoid disorientation of the intended meaning.

By studying the case of *Matilda* and *Alice's Adventures in Wonderland*, it becomes evident that the effective treatment of culture-specific elements contributes to a richer reading experience and enhances intercultural communication. This research aims at exploring how intercultural communication is navigated through the translated versions. The analysis of both novels showed significant cultural challenges faced in translating culture-specific elements, regarding the clear differences between British and Arabic contexts and cultures.

Selecting the appropriate methods and strategies for translating children's literature is a complex decision. Translators face challenges when deciding whether to adapt the work to the target culture, domesticate, or preserve its original cultural aspects, foreignize, especially when dealing with culture-specific elements. The purpose of children's literature is to educate readers about different cultures. However, if the translator excessively domesticates the translated text, it may not achieve cultural understanding. In contrast, totally foreignizing the text may create cultural gaps. In the practical part, it is observed that the translators of *Matilda* and *Alice's Adventures in Wonderland* employ both domestication and foreignization strategies when dealing with these elements. This choice proves to be successful in promoting intercultural communication. The translators' choices in maintaining the authenticity of the narration are evident in proper nouns, geographical names, which are transliterated, some other food names, or book titles, which are literally translated. These strategies would be relevant to the child, because he/she is already exposed to such foreign references. In this case, understanding these elements would not create an obstacle in perceiving the overall meaning of the context. Otherwise, the translators found it necessary to add some explanations or footnotes outside the text. This is depicted in the translation of specific food

types, literary references, and historical events to enhance understanding of unfamiliar elements.

Additionally, the playful setting in both novels is preserved in their translations to serve the main entertaining purpose of children's literature. In order to successfully translate humorous effect, the translators opted for equivalence or altering some modifications on the phonetic patterns. However, the case of songs and poems is slightly different. In *Alice's Adventures in Wonderland*, songs and poems lack musical rhythms, unlike in *Matilda*, where the translator tried to offer the Arab child a similar amusing experience with songs that nourish the delightful context.

In conclusion, this study has shed light on the complex process of translating children's literature and the crucial role it plays in intercultural communication. It has highlighted the challenges faced by translators when dealing with culture-specific elements and the importance of achieving a balance between domestication and foreignization through the case studies of *Matilda* and *Alice's Adventures in Wonderland.* The findings of this research contribute in understanding how culture-specific elements are treated in children's literature and what kind of impact translation has on intercultural communication. Therefore, by promoting cross-cultural understanding, translated children's literature serves as a powerful tool in shaping the perspectives and enriching the experiences of children worldwide.

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